Pictures for the American People
From Idea to Illustration
Constructing Cultural Icons
Summer and Fall Events at the Norman Rockwell Museum

A new art acquisition, the Annual Red Lion Inn/Norman Rockwell Museum Pro/AM Golf Tournament and the Board of Trustees/NRM Staff dinner were three reasons to celebrate the change of the seasons. Below are scenes from these happenings.

Director Laurie Norton Moffatt gives a thankful embrace to Senator Jack Fitzpatrick who hugs his new found friend, a gift from the museum. The Senator presented the museum with a donation of $10,000 from the golf tournament.

James (Bud) and Dorothy Edgerton present Director Laurie Norton Moffatt and Linda Szekely, Curator of Norman Rockwell Collections, with the Norman Rockwell drawing, A Guiding Hand. They stand in front of the Rockwell painting Going and Coming as a tribute to Bud Edgerton’s grandmother who posed as the grand elderly lady in the painting.

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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.

The Portfolio
Volume 15, Number 4, Winter 1998/1999
Cris Raymond, Editor
Beatrice M. Snyder, Project Manager

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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Cover: The Marriage License, oil on canvas, Saturday Evening Post, June 11, 1955 cover. Copyright ©, 1935 by the Curtis Publishing Company. All rights reserved.
Pictures for the American People

Laurie Norton Moffatt, Director

The Norman Rockwell Museum is preparing to embark on its greatest undertaking since building our new museum at the Linwood Estate in Stockbridge. In November, 1999, we shall launch the national touring exhibition, Norman Rockwell: Pictures for the American People, in partnership with the prestigious High Museum of Art in Atlanta, Georgia.

As part of our goal to reach new and more diverse audiences, the exhibition will travel to five American cities and feature more than seventy of the artist’s oil paintings as well as his 322 Saturday Evening Post covers. Among the paintings will be The Four Freedoms, The Problem We All Live With and The Marriage License.

This landmark exhibition will be the first national tour of Norman Rockwell’s art in twenty-five years. Norman Rockwell: Pictures for the American People will reintroduce Rockwell and his work to a national audience. We expect more than 500,000 people will see the exhibit at leading museums in Atlanta; Chicago; Washington, D.C.; San Diego and Phoenix. The final exhibition site will be at the Norman Rockwell Museum where it will open in June of 2001.

Even though the opening of the exhibition is more than a year away, we already have received some tremendously exciting news. The Luce Foundation will assist in the funding with a $200,000 grant, and we look forward to receiving other outside funding for the exhibit. Further marvelous news is that a special opening party will be held at the White House when the exhibit goes to Washington, D.C. in the summer of 2000.

We are grateful for the participation of the High Museum with which we are working as an equal partner on this national exhibition. Together we are developing many innovative, ground-breaking educational programs to accompany the exhibit. The High Museum catapulted onto the national arena in 1996 with its Rings: Five Passions in World Art exhibition that accompanied the summer Olympics.

The catalogue for Pictures for the American People will feature essays written by leading American scholars such as the former director of the Metropolitan Museum of Art, Thomas Hoving; celebrated art historian Wanda Corn; New York Times senior art editor Steven Heller and the Norman Rockwell Museum’s chief curator Maureen Hart Hennessey.

The exhibition will feature four thematic groupings: “Inventing America,” “Drawing on the Past,” “Celebrating the Commonplace” and “Pledging Allegiance.” The groupings will present on the national stage an insightful interpretation of Rockwell’s extraordinary legacy. The exhibition will cast light on 20th-century American society through the images of its greatest illustrator. It will present Rockwell as an important artist who was blessed with a great talent that highlighted American attributes and deficiencies, chronicled our history and ultimately defined who Americans are as a people.


Almost as challenging as organizing the exhibition is the formidable task of developing exhibits to present here at the Norman Rockwell Museum in partnership with the prestigious High Museum of Art in Atlanta, Georgia.
Rockwell Museum during the absence from our exhibition galleries of some of our most important and popular Rockwell paintings. Our Associate Director for Education Maud Ayson, Chief Curator Maureen Hart Hennessey and the rest of the staff have planned new and intriguing exhibitions that will expand the museum's horizon and add depth to our visitors' experiences.

In the fall of 1999, the museum will present Before TV: American Culture, Illustration, and The Saturday Evening Post, curated by Christopher Clarke-Hazlett, Ph.D., exhibition developer and consulting historian. This exhibition explores the role of The Saturday Evening Post in American society. The museum galleries will be transformed as we recreate the experience of Saturday Evening Post readers and feature the works of Rockwell along with his contemporaries. The exhibit will explore the role of illustration and visual communication in American society.

This will be followed by the major exhibition Distant Shores: The Odyssey of Rockwell Kent, best known for his illustrations for Herman Melville's epic novel Moby Dick, was one of the most important and popular illustrators of the mid-20th century. He was also an avid traveler who created stunning landscape images from Greenland to Tierra del Fuego. In the 1940s, Kent's fame began to wane. Though American realists continued to have their following, the art world became increasingly receptive to other aesthetic currents such as Impressionism, Cubism and Abstract Expressionism. This trend, combined with the political upheaval of the McCarthy era and Senator McCarthy's condemnation of Kent for his alleged communism, damaged Kent's career for many years. As a result, Kent was relegated to the edge rather than placed at the center of American art history. Although Kent was not a member of the Communist Party, he donated hundreds of his works to museums in the Soviet Union. This gift to the Soviet Union effectively removed Kent's works from viewing by the American public. The Hermitage Museum in St. Petersburg has agreed to lend to this exhibition, the first such loan to a museum in the West. As important as the exhibitions Pictures for the American People, Before TV and Distant Shores are in and of themselves, they all fall within the greater purpose of the Norman Rockwell Museum. As a cultural institution that focuses on a single artist, we strive to fulfill our mission, which is to continue to place Norman Rockwell in the context of his times, his profession as an illustrator and his relevance to today's world. To that end, the museum has greatly expanded its exhibitions and programs in the field of illustration. We want to augment our visitors' appreciation of Rockwell by exploring his art, his contemporaries and his legacy. Paradoxically, the national tour offers us the tremendous opportunity of enhancing our local audience's understanding of Rockwell's place in history and illustration.

We cannot stand back and assume that Norman Rockwell always will have a national audience. The national show will help broaden our outreach to people who never would have the opportunity of seeing Rockwell's works in the original and who might really never know the full range of his interests as an illustrator. It is one thing to see a reproduction of a Rockwell work, but it is quite another to see a Rockwell oil painting, especially one that takes on the serious subjects of freedom and civil rights.

Three years from now, when Pictures for the American People has completed its tour and the museum continues with its exhibitions of bold and innovative illustrators, we believe that the work of Norman Rockwell will enjoy a renewed, better informed and more knowledgeable national appeal than is present today. Also, those of us who consider ourselves already informed and familiar with his works will have a heightened appreciation for Rockwell and his work.
A Generous Gift

THE NORMAN ROCKWELL MUSEUM accessioned into its permanent collection the generous gift of A Guiding Hand, a 1946 Boy Scouts of America calendar illustration. This gift was given to the museum by James and Dorothy Edgerton of South Burlington, Vermont.

“My wife and I are very pleased that A Guiding Hand has found its permanent home in the Norman Rockwell Museum at Stockbridge. Its publication, in 1946, warmed the hearts of millions of Americans including all of its dedicated scouting fraternity.

“This charcoal preview was a gift to my mother and father in 1944, and was in their possession for thirty-five years. After my dad’s death in 1979, it was given to my wife and me in remembrance of the close Rockwell/Edgerton ties. For over ten years, the Edgerton and Rockwell families enjoyed a special next-door neighbor friendship. All of the Edgerton's enjoyed the opportunity to become Norman Rockwell models. It was my privilege to be a model for four Boy Scout Calendars: I Will Do My Best (1945), A Guiding Hand (1946), Men of Tomorrow (1948) and Growth of a Leader (1966). A Guiding Hand is my favorite because it depicts the close relationship that I had with the Rockwell family, particularly the three Rockwell sons. In fact, the Cub Scout model is Tommy Rockwell at age eleven. I am the fourteen-year old boy scout, ‘the guiding hand.’”

— James A. (Buddy) Edgerton

A Message to Our Members

Heather Wells Heim, Director of Membership and Development

WHEN I JOINED THE staff of the Norman Rockwell Museum, I was astonished with the level of enthusiasm and zest that our members have for Norman Rockwell, his art and the art of illustration. Your support enables a multitude of wonderful programs and events.

With the approach of the holiday season, thoughts turn to the subject of gift giving. A Norman Rockwell Museum membership is the perfect present for family and friends. Included in our gift membership are a Norman Rockwell Family Series print, and a personalized card. There are many reasons to treat someone to a fun-filled membership. The upcoming year has an exciting schedule for museum members (see the Program and Events calendar for details). The exhibitions are fabulous and the programs are informative and entertaining.

Our members receive invitations to exhibition openings, book signings and festive galas; the Norman Rockwell Museum’s quarterly newsletter, The Portfolio; and a 10% discount in our museum store. They participate in fabulous art classes, attend intriguing educational workshops and visit free all year long. Norman Rockwell Museum members have lots of fun, and your friends and family will love your gift of a museum membership!

Simply telephone 1-800-742-9450, and your gift will be sent in time for the holidays.

This year, our museum members can enjoy an extra benefit of membership. There will be three days of double discount savings to help members with their holiday shopping! On November 21st, December 5th and December 19th, we are offering a 20% discount on any regularly priced merchandise in our gift shop. There are many fabulous gift items to choose from. For those who are not able to visit the museum shop, you may order on our double discount days through our toll free number, 1-800-742-9750. Do take advantage of this wonderful offer for our members only!

All of us at the Norman Rockwell Museum give thanks to you, our loyal members. Your friendly enthusiasm and dedication help us to reach new heights every year. Because of you, the Norman Rockwell Museum is able to display engaging exhibitions and offer valuable educational programs. We count on you! We hope to see all of you enjoying the many events in the upcoming year.
From Idea to Illustration
Cris Raymond, Portfolio Editor

The exhibition Visual Solutions is an exciting and informative look into the working process of seven illustrators. It demonstrates the process from the moment a commission is received to the final point when the artist sees his work published. We asked the seven illustrators to describe that quantum leap from idea to illustration.

A child once asked Eric Carle where he got his ideas. Before Carle could answer, the child said that he thought ideas came from both your outside and your inside. Carle thought this was a good answer. For Carle, who both writes and illustrates his books, what is outside and inside are the basic elements in constructing a story. The outside may be a thought process or a quick impression that pushes a submerged emotion to the surface. Conversely, a submerged idea may rise to the surface and then be "named" by words. Carle explains that although some outside event may seem to have caused an idea to burst into bloom, the reality is that a seed was quietly planted much earlier and has been growing inside his mind. "Some inside concepts pervade in all my books. ... I always strive for a simple solution." From this point he looks for an outside idea as the breakthrough point.

Carle's book, From Head to Toe, gave Carle a set of exercises. These exercises reminded him of a long-ago time when, as a schoolboy, he never liked sports. As an adult, he realized that the emphasis on winning had caused him anxiety, and he thought that today's children also might have a similar problem. The exercises he was given had names. One was called the "angry cat" and another "old horse." This outside event released the inside feelings from childhood and resulted in the book From Head to Toe, a charming illustrated story of how children can move their bodies the way animals do.

For Michael Deas, the process from idea to the final work varies from picture to picture. However, he always takes two basic approaches. He either sets out in search of potential backgrounds for his illustrations, or he refers to the materials that he keeps in his files. These on-file materials may be photographs he has taken on his walks, quick sketches that he has made, or even a mental note of something tucked away that he can pull out of the recesses of his mind.

Deas said, "As a child, I was always a slow reader because I think in terms of pictures." Today, when he is sent a book to illustrate, he still reads through it very slowly while his mind forms the pictures around the words on the page. Deas needs a very quiet time to get the image going. He then makes a rough sketch in pencil. Once he gets down to the physical work of drawing, he...
I listened to music or even to TV. “I am a very slow worker,” he explains. “It may take me a hundred hours to create a work, so the process can be a very lonely time.” It is then that music ceases to be a distraction and becomes, instead, a companion to his work.

Once, William Morrow and Company asked him to illustrate the story _Baby Face_. In the story, there is a girl sitting on a porch. Deas remembered a house that he drove past in Long Island, New York. He liked that house, and after driving past it a few times, he filed a mental image of it. When the assignment came from Morrow, Deas said, “I remembered the house on Long Island. I thought it would be perfect for the story, so I went back there and asked the owners if I could photograph their house, and it became the background for my book cover.”

Leo and Diane Dillon explained the path from idea to finished work for their book _To Everything There Is A Season_. The concept germinated for about two years. They wanted to do something about people from different walks of life moving through a procession of experiences.

They mentioned the idea to their editor who said one word—Ecclesiastes. The phrase from the Bible was the starting point, “To everything there is a season, and a time to every purpose under the heaven.” Their thoughts began to clarify and they decided to match each of the fourteen time statements in Ecclesiastes with a different culture, balancing ethnic groups around the world, and representing styles of art from the ancient to the modern. This meant that research and experimenting with techniques became a large part of this project.

The Dillons expressed their approach as follows. “As artists, we have derived joy and inspiration from the unique, diverse artistic expressions of people throughout history. ... We know the importance of art to the human spirit. Seeing, feeling and holding the book for the first time was a thrill and a relief. Now _To Everything There Is A Season_ is on its own journey. ... We hope it has a long life.”

In describing his artistic process, Wendell Minor says, “I usually have a period where I think about some ideas for a long period of time, and I let time and circumstance filter out things that should not reach the light of day. ... Then, I will talk to an editor about a specific idea. But each project has to pass the test of time and some of them just don’t make the cut.”

Book cover art is an important part of Minor’s work. One of his most memorable cover illustrations was done for the paperback edition of _To Kill a Mockingbird_ by Harper Lee. The art director at Warner Books thought that the existing cover was very commercial and felt that such a great American classic should have a different cover. Minor was asked to take up the challenge of creating an elegant and timeless image. Selecting the right image was difficult.

The symbols tell the tale

“Every element in my picture was selected carefully and is a visual metaphor for the events in the story. I felt that characters in the book should be left to the reader’s imagination, but the symbols tell the tale: the silhouette of the mockingbird against the twilight sky represents Tom Robinson’s freedom lost (the twilight sky and the crescent of the old moon represent the end of life). The pocket watch and the ball of twine in the knothole of the live oak were gifts exchanged between Jem and Scout and Boo Radley. This was their attempt to make contact with the unknown, the mysterious things in life we tend to fear and perhaps shun. The watch, of course, represents the timeless message of the story. The ball of twine is the tie that binds the family together with love and understanding. ... the repetition of circular shapes in the composition represents the continuation of life, and the cycle of problems we must face.”

After eleven years, Minor’s paperback cover is still in print, and some 7 million readers have shared his vision of Harper Lee’s great novel.

For Barbara Nessim the starting point for an illustration...
is the visual diaries that she keeps. Many of her ideas come out of these diaries that would not ordinarily spring to mind. "I don’t think about anything when I do my sketchbooks, I just do them." In her sketchbooks, Nessim tracks her thoughts in a subconscious way, which then appear as a conscious thing.

"There were certain things in my books that were very narrative, were explaining my life to me. Certain feelings that I had about looking at the world through a man’s eyes, or how women and men related to each other. ... I like to know what I’m thinking about, and so I keep a visual diary."

Another approach that Nessim adds to her process is to surround herself with beautiful objects. These visual references are not collected with any particular job, but are, for her, a way of looking.

After she receives the call from an art director, she either reads the story or talks about it. For one Time cover story, she was asked to do something on the women’s movement. It was a non-specific request that could be anything she wanted. Other times, she receives an article where illustration has to be very specific. TO KILL A MOCKINGBIRD Nessim proceeds with an illustration by doing sketches. "I wouldn’t even consider doing an illustration without a sketch; I mean, a detailed sketch."

Payne explains the process he goes through from the moment his phone rings with an assignment to the finished product, which is often only forty-eight hours away.

**Chicken scratch sketches**

"The phone calls can come from anyone, really. Most of the time they’ll come from an art director or my agent. You’ll get the story. You read over it and what I really try to do is ask the question, ‘what’s the point?’ I come up with the one sentence that tells me what this person is trying to say. I try to figure this out and come up with an image that gets this across."

He begins with what he calls chicken scratch sketches that come from his gut reaction. These small rough sketches help him explain his idea. Once he receives an O.K. from the art director, he does a more detailed drawing and sends that off for the final approval. "Then you go to work on the finished piece often with a horrific deadline like some of the Time projects."

All seven of these very creative artists seem to have one common thread among them. They have taken the experiences from their lives and channeled these events from past and present into their own art forms. By sharing their perspectives with others, they have enriched the cultural lives of all who come in contact with their work.
High School Art Show

Melinda Georgeson, Curator of Education

It is not unusual for people to come across the High School Art Show as part of their museum visit without having known in advance that it was on display. Reactions to this exhibition can be summed up by one visitor who said, “Wow! High school kids did this? We never got to do anything like this when I was in school! This is amazing!” These words express a sentiment shared by many of those who have come to see this exciting and creative art show.

The annual exhibition of art by high school students of Berkshire County began 12 years ago at the community center in Dalton, Massachusetts. The Pittsfield Art League encouraged participation from area high school students and organized the first show. A member of the league, who was also a Norman Rockwell Museum employee, suggested that this project become a cooperative effort of the two organizations, and a partnership began that endured for a decade!

The first exhibition co-sponsored by both institutions took place in April of 1988 and was hung in Linwood house, the museum’s administrative building. The works took over the first floor and decorated every nook and cranny of the old building. Chicken wire was placed against the walls to provide support for the artwork. Sculptures placed on tables and large pieces propped up on the mantles completed the unique look of the student exhibit.

Now, as we look ahead to the 13th annual Berkshire County High School Art Show, and its fifth year in the new museum site, we hope to instill in the students a feeling of pride as they see their artwork hung in the same building with famous American illustrators. The museum’s Stockbridge Room and lower lobby areas provide an appropriate backdrop for the diverse and exciting work in this exhibition. The incredible array of work, from a finely executed pencil drawing to inventive sculptures, are a delight for all ages.

Openings over the years have been well attended and reflect the interest and encouragement of the students’ families and friends. We have welcomed various speakers to address the students at the opening, each one of whom is outstanding in the arts. Doug Trumbull, of Ridefilm Corporation, spoke on the trials and tribulations of working in the arts and entertainment industry. Tom Patti, well known for his glass sculptures, illustrated through a series of slides the impact his high school classes had on his later work. Last year, Jane Dyer described the process of creating a career as a children’s book illustrator.

This February, we will be hearing from illustrators Leo and Diane Dillon. The Dillons work as a team in a collaborative approach. Their recent book, To Everything There Is A Season, is featured in our most recent exhibition Visual Solutions (November 7, 1998 to May 31, 1999).

Please join us for the opening of the High School Art Show on February 6, 1999 from 1 to 5 p.m. as we celebrate the artistic expressions of the youth of Berkshire County. The exhibition will run until March 7, 1999.
FOR MANY PEOPLE, SOME objects carry meaning and value that far outstrip their function—a treasured watch that has stopped telling time, the music box that plays a favorite tune, the small pitcher that my mother filled with syrup for our Sunday pancake breakfast. Freud might have said that they are the screens upon which we project our fears and wishes. For whatever reason, simple objects often become personal treasures, accompanied by a story that we are sometimes lucky enough to share.

Norman Rockwell’s images trace lines between the past and present and connect us to times or places that we remember or long for. The clarity and specificity of his vision helps us to see and to appreciate the nuances within our world. His ability to create a true sense of believability within his work underscores his gifts of artistry and narration.

Given the willingness of millions of Americans to accept without hesitation Norman Rockwell’s loving depictions of life, some may be surprised to learn that these seemingly natural “snapshots” were the result of an exacting process of conceptualization, design and execution. Good ideas, which are basic to successful picture making, did not come easily to the artist. He once wrote, “Woke up this morning faced with prospect of idea session. Batch of ideas okayed by Post two years ago ran out months ago. Scraping bottom of barrel, since old ideas I’m not crazy about, new ones I haven’t thought out sufficiently.”

Norman Rockwell described thinking up ideas as the “hardest work I do.” Post cover illustrations were required to tell complete, self-contained stories. In creating covers, Rockwell enjoyed his greatest challenges as well as a high level of creative freedom. After deciding on an image concept, Rockwell stepped into the role of artistic director. He sought out exactly the right models, costumes and props—all of the important details needed to support his narrative theme. Norman Rockwell knew that an illustration had to be clearly understood and convey its message to the readers in just a few seconds. A master of design, he carefully considered the elements within each composition, and honed his vision through a series of revisions that are reflected in his many preparatory sketches, photographs and oil studies.

Rockwell’s ability to invent reality and invite viewers to become a part of the world he created was remarkable. The Marriage License, a Saturday Evening Post cover, beautifully illustrates his decision-making process and the structural integrity of his work. The painting began to take shape in the winter of 1954. When Rockwell began to construct his tale of a young couple applying for a marriage license, he asked a
local nurse to pose for the picture. Unavailable at the time, she suggested that her sister Joan, who coincidentally was about to be married, pose for the painting. The idea of using a couple who were actually engaged appealed to Rockwell. He brought the couple together with local shopkeeper Jason Braman for a photo session in the Stockbridge town clerk’s office.

As indicated by his early sketch, Rockwell originally intended to depict the clerk looking attentively at Joan and her fiancé Moe Mahoney from behind the large rolltop desk. "The change in his pose occurred as the result of a happy accident," Rockwell explained. "While I posed the young couple, Mr. Braman sat in the chair behind the desk, waiting until I got around to him. I happened to glance at him. He was sitting just as I have painted him, with the same expression on his face. I realized it was a far better pose than the one I had sketched."

The visual interest created by including two diametrically opposed reactions to the same activity proved to be key. Other subtle but important contrasting elements echo throughout the image and hold our attention. A warm light filtering through the window illuminates the main characters, allowing less prominent areas of the composition to fall into darkness. The substantial rolltop desk draws attention to the frailness of the clerk, as the height and protective gesture of the groom-to-be emphasizes the petite stature of his fiancée even as she stands on tiptoe. The curvilinear lines and organic shapes created by figures, clothing, the arm of the clerk’s chair, a spittoon and an old potbellied stove soften the many rectangles that are repeated throughout the work and provide visual reference to the shape of the artist’s canvas. Note that the stove, which replaces the file cabinet seen in an earlier sketch, provides a more interesting solution. On the floor, the rhythmic, converging perspective lines that lead us into the composition are broken by what seem to be randomly scattered cigarette remains. The yellow dress that Rockwell specifically had made for this painting (finding a summer dress in the winter was not easy) draws our eye to the most important narrative aspects of the composition, particularly because it is surrounded by deep neutral tones.

Rockwell tells his story through the objects and details that he so enjoyed researching and including in his work. His objects imbue his works with a sense of time and place. Here, the flag is brought in for the day, the floor needs sweeping, the clerk sits within arm’s reach of his prominently featured hat and coat. All this gently tells us that it is late in the day. The calendar shows the date as Saturday, June 11, which, incidentally, was the publication date of the image. Note the change from June 1, as seen in an earlier sketch.

Rockwell orients us to the function of the office with a sign on the door. A seemingly straight forward element, even that became a point of consideration. An earlier version reads "Town Clerk" and, later, the words "Marriage License" appeared on a sign hung on the door.

Rockwell’s ongoing exercise of judgment in creating images for a mass audience depended largely upon his ability to experience nuance, to cope with ambiguity and to weigh alternative courses of action. A master visual communicator, his images are multilayered. They quickly draw us in, but the longer we look, the more we find to enjoy and to expand upon within ourselves.
New Members Elected to the Board of Trustees

Bea Snyder, Director of Marketing and Public Affairs

The Norman Rockwell Museum is pleased to announce a new board president and four new board members. At a meeting of the trustees, September 17, 1998, Bobbie Crosby was elected president of the board of trustees, succeeding David Klausmeyer, who was president for the past three years. Klausmeyer, who has served on the board for seventeen years, remains a board member until the year 2000.

Bobbie has been a member of the board of trustees since 1990 and has been a board officer for three years. She has served as first vice-president; chairman of the collections/education committee; member of the executive, planning, external relations, finance and nominating committees.

She is a photographer whose works have been shown in New York City, the Berkshires and Santa Fe, New Mexico. Also, she was formerly an assistant picture editor for New York Magazine and picture editor of Dial, a public television guide. Her background and experience include five years as a free-lance picture editor in London. Bobbie and her husband, Player, an international banker, live in Tyringham, Massachusetts.

Four new members were elected to the board, Ann Fitzpatrick Brown, Daniel M. Cain, Jan Cohn and John C. (Hans) Morris.

Retiring Members

Retiring members of the board are Joan SerVaas Durham, president of Curtis Archives; Daniel DuBois, professor of art at DeSisto School; Lincoln Russell, photographer; and Laughran S. Vaber, retired director of communications for GE.

New 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, vice-president and CFO, GE Plastics, treasurer; and Roselle Kline Chartock, professor of education, Massachusetts College of Liberal Arts, clerk.

“We are delighted to welcome our new board members and the officers of our Board of Trustees, and we look forward to working together to continue the growth of the Norman Rockwell Museum in this very exciting period,” said Bobbie Crosby. Museum director Laurie Norton Moffatt added her welcome to new board members and said, “It has been a pleasure to work with such a devoted board. I will dearly miss the members who are leaving and thank them for their invaluable contribution to the museum.” She added a special thank you to David Klausmeyer for his many years of service and for his substantial contribution to the museum as president.
New Trustees

Ann Fitzpatrick Brown, a resident of Stockbridge, Massachusetts and New York City, is a member of the entrepreneurial Fitzpatrick family. All family members are active in the family’s businesses, which include the Country Curtains mail order and retail stores, the Red Lion Inn in Stockbridge and Blantyre, an inn in Lenox, Massachusetts. She is a corporator of Berkshire Bank and serves on the Board of Edith Wharton Restoration. Ann’s most treasured time is keeping up with her young son and entertaining social and academic pursuits.

Daniel M. Cain is president and CEO of Cain Brothers, the principal business of which is raising capital, providing corporate advisory services and venture capital funding for hospitals, physicians and HMOs. He is a frequent speaker and participant in medical industry conferences and is actively engaged in various medical organizations as both a board member and speaker/author. Dan recently joined the board of Sharon Hospital, Connecticut, and is trustee of two New York Stock Exchange companies, Nvest and Universal Realty Income Trust. He is owner/operator of Hedgerows Farm, where he is a breeder and producer of organic-fed black angus cattle. Dan and his wife Kathy live in New York City and West Cornwall, Connecticut.

At Trinity College in Hartford, Connecticut, Jan Cohn, PhD is G. Keith Furston Professor of American Literature and American Studies and was formerly dean of the faculty. Previously, she was on the faculty of George Mason University, where she was chair of the English department and was at Carnegie-Mellon University. Jan is the recipient of many honors and grants and is listed in numerous Who's Who directories. She has written many books including Creating America: George Horace Lorimer and The Saturday Evening Post, published in 1995. Jan and her husband William have homes in Hartford, Connecticut and Sandisfield, Massachusetts.

John C. (Hans) Morris is a managing director and co-head of the Global Financial Institutions Group at Salomon Smith Barney. He is also a member of the Investment Banking Management Committee and chair of the firm’s recruiting activities. Hans served on the board of directors of Smith Barney, Harris Upham from 1990-1993 and on its Investment Banking Steering Committee from 1995-1997. He was made head of the Smith Barney financial institutions group in 1990. His responsibilities include helping banks, insurance companies, asset managers and other financial companies around the world raise capital and undertake significant transactions, such as merging or acquiring businesses. Hans, his wife Kate and their family live in New York City and Stockbridge.
The Ever Expanding
www.nrm.org

Josephine G. Ellis, Human Resources Assistant

If it has been awhile since you visited the Norman Rockwell Museum's web site, take another look!

You will find that it is expanding and bringing the museum experience to more and more people across the globe!

In January of 1998, the museum began the process of updating our current web site. Our past site, while very informative, assumed that each person to log onto the site would visit the museum someday. With the global reaches of the Internet, we soon realized that this was not a realistic expectation thus, we changed our approach. Although a visit to our web site can never replace a trip to the Norman Rockwell Museum, we wanted our Internet visitors to receive a similar feeling to what they would have if they were actually able to be here. That is, we wanted to have a friendly site with information about individual paintings, educational programs for students, the ability to make store purchases and much more. Our staff at the museum all had different thoughts of how they wanted the museum portrayed on the huge expanse of the Internet. We carefully evaluated all of the ideas and created a chart that showed each department in the museum and included the information that each department wanted to disseminate to the public. This was a “pie in the sky” approach, as we knew all of the ideas could not immediately be put on our site, and that many of them would take more time to evolve. For example, it would be wonderful to have Norman Rockwell / A Definitive Catalogue on-line. Another exciting idea not quite ready for fruition is a virtual tour of Norman Rockwell’s studio, with descriptions on the items located there.

Well, evolving is what our new site continues to do. The first phase of the site will include three parts. The first part encompasses much of what our previous site had to offer. It contains the information that visitors need to have when arranging a visit to the Norman Rockwell Museum—the opening hours, directions on how to arrive here and suggestions of places to stay. The second part will be the educational section that discusses school programs, adult and children’s programs and bus tours. Some of this information presented on the original site now has been expanded to include in-depth descriptions of programs and how to register on line for each one. The third part will be a cyber-store where visitors can view and order Norman Rockwell related merchandise.

After requesting design proposals, we decided on Zenn New Media of Great Barrington, Massachusetts, a company that has grown tremendously in the past few years. They started by doing many projects here in Berkshire County and now spend much of their time doing sites in New York City. They were really looking for a project that would bring them back home, so to speak. The entrepreneurs at Zenn are very excited to be creating this project for the Norman Rockwell Museum. They are very in tune with the type of site the museum wants to develop and are willing to work with us in every aspect of the project, including ideas for funding. The Zenn New Media team is comprised of creative individuals for whom nothing is out of the realm of possibility!

The Board of Trustees and everyone at the Norman Rockwell Museum realize the importance of reaching all Norman Rockwell admirers in a special way, and are committed to creating a web site for people all over the world to visit. You can be sure that what you now see on our site is not all that there will be. There is more to come! Check back frequently, maybe you even will find a special section “Just for Members” on the Norman Rockwell Museum web site. Visit us on the Internet or come to Stockbridge, but, whatever you do, please keep in touch.
The illustrator must satisfy the client as well as himself. He must express a specific idea so that a large number of people will understand it; and there must be no mistake as to what he is trying to convey. Then there are the deadlines.

— Norman Rockwell

The field of illustration has always attracted a special kind of artist. Most illustrators seem to have an intrinsic love of the picture-making process; we know that Norman Rockwell certainly did. They seek satisfaction in the development of their technical skills and, after much struggle, evolve a style that grows organically from their particular aesthetic and personal convictions. They are persuasive visual problem-solvers who place their talents in the service of others and, through their imagery, profoundly influence our perceptions of the world around us.

The fabric of cultural life in Massachusetts is greatly enriched by the presence of the many illustrators who have chosen to live and work in the state. Made in Massachusetts is an exhibition celebrating the work of these artists. Though their achievements are lauded by their colleagues, the names of many contemporary illustrators go largely unrecognized by the general public even though their images are widely enjoyed and appreciated. We believe that these remarkable artists deserve the widest possible recognition. It is this premise that has been the inspiration behind what promises to be a truly exciting exhibition.

In the fall of 1998, we sent inquiries to about four-thousand Massachusetts illustrators, art directors and advertising agencies, and invited them to submit up to five samples of their work in the four traditional categories of editorial, advertising, book, and institutional art. The works were reviewed by a panel of their peers. Renowned professionals Etienne Delessert, Robert Andrew Parker and Judy Garlan enthusiastically agreed to jury all the entries.

An illustrator, painter, editor and film-maker, Etienne Delessert’s images challenge us, charm us and make us dream. His illustrations are included in some of today’s most beautiful and popular children’s books and also appear regularly in The New York Times, The Atlantic Monthly and many other publications.

Author and New York Times senior art editor Steven Heller has called Robert Andrew Parker a true “innovator of American illustration.” Mr. Parker’s witty, unconventional, expressionistic paintings and prints have been seen in books, album covers, television and film for over thirty-five years.

Judy Garlan has been the art director at The Atlantic Monthly for seventeen years. “I’m a person who loves both words and pictures. But while I admire them separately, it is their collaboration in the service of communication that I find most interesting,” she commented. She feels that illustration art has the power to change how people relate to a text.

Made in Massachusetts will include about sixty-five works created in mediums as diverse as traditional oils to multimedia collages. The Norman Rockwell Museum is pleased to have this opportunity to showcase the wonderful talent of our state’s artists and share with our visitors contemporary examples of the art of illustration.
A NEW SHOPPING ADVENTURE awaits you at the Norman Rockwell Museum store. Items representing artists in the current exhibition *Visual Solutions* fill the shelves. Books by the playful Eric Carle include *From Head to Toe, The Very Quiet Cricket* (the story with a chirpy ending) and *The Mixed-Up Chameleon* sticker book. Wendell Minor’s powerful illustrations entice young readers into two stories by Jean Craighead George, *Arctic Son* and *Julie*. A beautifully boxed set of gift cards featuring Wendell Minor’s four seasons views of the museum landscape is also available, along with his book *Art for the Written Word*. This book chronicles 25 years of his cover designs. Leo and Diane Dillon propel readers around the world through their newly released book *To Everything There Is A Season*. The culture-rich illustrations in this volume accompany inspirational verses from Ecclesiastes.

Prices for this special exhibition merchandise start at $4.95. Norman Rockwell Museum members enjoy a 10% discount on store purchases. A 20% discount is extended to educators and non-profit organizations. A free copy of the *Norman Rockwell Museum Guidebook* is offered with purchases of $75.00 or more. To place your order call 1-800-742-9450, or visit the Norman Rockwell Museum store anytime during regular museum hours. All major credit cards are accepted.

The Norman Rockwell Museum at Stockbridge

Stockbridge
Massachusetts 01262
Tel. 413-298-4100
The Norman Rockwell Museum at Stockbridge

GALLERY TALK
Rockwell's 322 Past Covers
Abigail Diamont, assistant manager of visitor services and adult programs, offers insights into the array of covers Rockwell painted for the Saturday Evening Post—a fascination lasting over six decades. Free with museum admission.
Saturday, January 23, 10am to 2pm

ART TALK
An Evening with Jarvis Rockwell
Enjoy an evening with artist and collector Jarvis Rockwell, whose works are currently featured in the current installation, Jarvis Rockwell's Toys. Take an insightful look at Jarvis' fascinating toy dioramas, which will be on view in reception with the artist will follow. $5, members free.
Saturday, January 23, 5:30pm

GALLERY TALK
Children's Books
Have you ever delighted in the images inside a picture book for children and wondered how they were done? Take a closer look at the work and working methods of illustrators Eric Carle and Leo and Diane Dillon in the exhibition Visual Solutions with museum guide Claire Williams. Free with museum admission.
Saturday, February 21, 3pm

ART TALK
Cross-Cultural Influences
Join museum guide Drane Gunn in this exploration of images showing influences across cultures in the museum's permanent collection as well as in the exhibition Visual Solutions. Free with museum admission.
Saturday, March 6, 5pm

Wednesday, February 16 through 19

Sunday, March 7, 3pm

Thursday, March 17, 2pm

Saturday, April 5, 2pm

Sunday, May 1, 3pm

Art Director of The Atlantic Monthly.

April 9, 11am to 4pm

June 18, 2pm

July 9, 2pm

August 6, 2pm

September 10, 2pm

October 8, 2pm

November 19, 2pm

December 10, 2pm

FAMILY TIME
The Play's the Thing for all ages
1:00 Bring stories to life with the talented performance artists from Berkshire Theatre Festival. Enjoy the play Noodle Doodle Door and join the actors later for a workshop in acting and character development.
2:30 Take a family tour of the current exhibitions with a special emphasis on how illustrators use details to develop character, plot and setting.
3:00 Theater workshop
Children's half-price for adults with children.
November 7, 1998 through May 31, 1999

VISUAL SOLUTIONS: SEVEN ILLUSTRATORS AND THE CREATIVE PROCESS
An exhibition that explores the working methods of seven contemporary illustrators: Eric Carle, Diane and Leo Dillon, Michael Deas, Wendell Minor, Barbara Nessim, and C.F. Payne. Represented are paintings, drawings, collages and computer images from children's books, editorial illustration and book cover art as well as preparation materials and sketches.

Through March 7, 1999

JARVIS ROCKWELL'S TOYS
An installation of small boxes containing toys assembled into narrative scenes.

March 13 through June 20, 1999

MADE IN MASSACHUSETTS
Made in Massachusetts, a juried exhibition, celebrates the art of many illustrators who live and work in the state.

Permanent Exhibits

MY ADVENTURES AS AN ILLUSTRATOR
MIRROR ON AMERICA
MY BEST STUDIO YET

Through January 24, 1999

NORMAN ROCKWELL'S SATURDAY EVENING POST COVERS
A chronological look at Rockwell's 322 Post cover tear sheets.

February 6 through March 7, 1999

13TH ANNUAL BERKSHIRE COUNTY HIGH SCHOOL ART SHOW
A celebration of the art of Berkshire County high school students.

Programs and Events

Winter 1999

The Norman Rockwell Museum at Stockbridge
P.O. Box 308
Stockbridge, MA 01262

Registration Form

Send to:
Program Registration
The Norman Rockwell Museum at Stockbridge
P.O. Box 308
Stockbridge, MA 01262

or Call:
(413) 298-4100 ext. 220

This organization is funded in part by
Massachusetts Cultural Council
A state agency that supports cultural programs in the arts, humanities, and sciences

Call (413) 298-4100 ext. 220 for reservations or information. Pre-registration for all programs is requested; fees include museum admission. All programs take place at the Norman Rockwell Museum at Stockbridge, Route 183, Stockbridge, MA 01262; unless otherwise indicated, members receive special program discounts and more. For membership information, please call (413) 298-4100 ext. 234.

Visit our web site at:
www.nrm.org

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