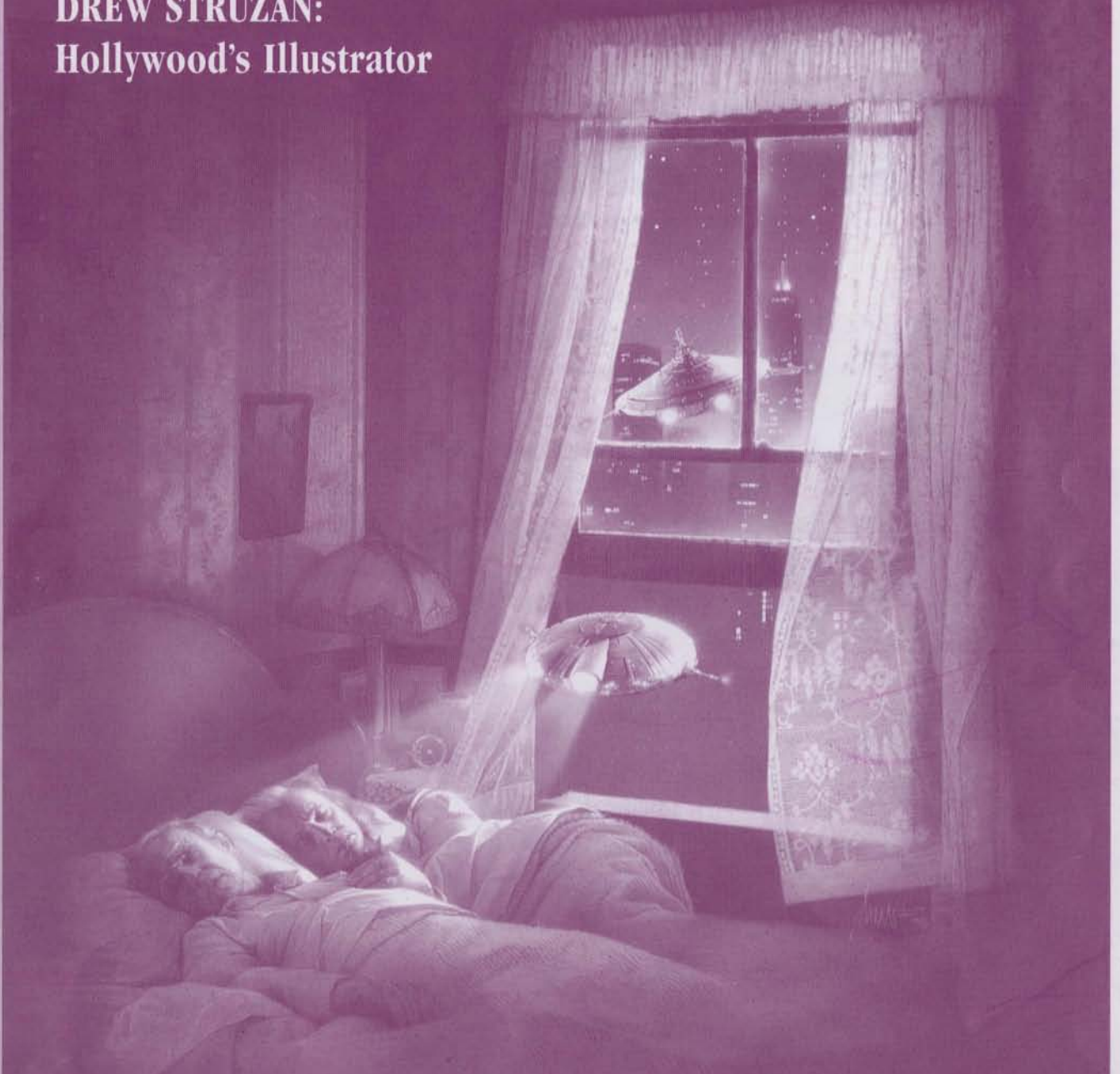


Portfolio

Summer, 1999

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

Exhibition Opening...



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*.

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.



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.

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MASSACHUSETTS CULTURAL COUNCIL



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.

Cover: *Batteries Not Included* by Drew Struzan. © 1987 by Universal Studios. All rights reserved. Used under authorization.

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.



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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



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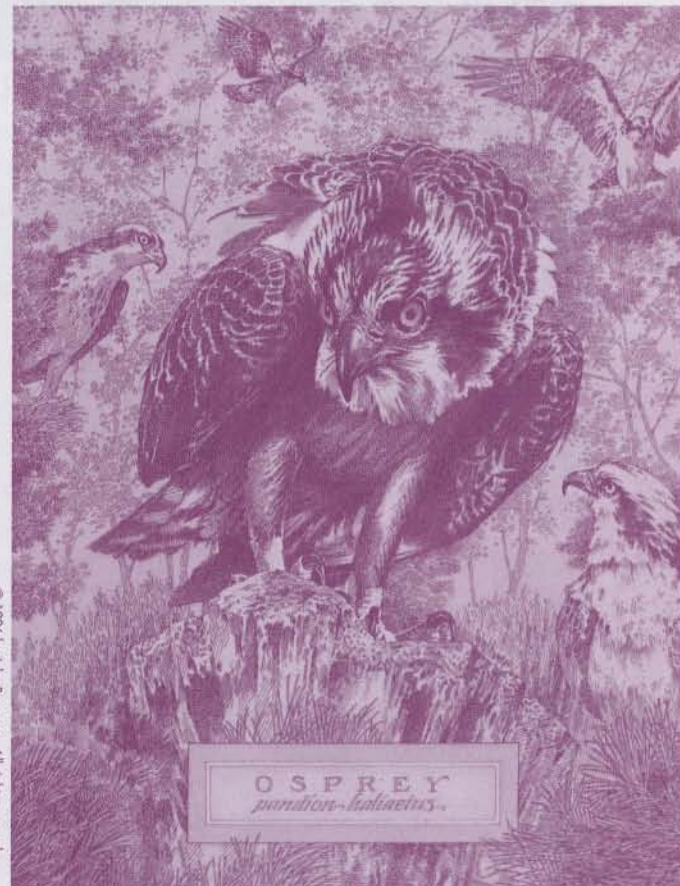
The Snow Owl by Richard Salvucci, pencil and conte crayon on board

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.



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Osprey by John Burgoyne, ink and watercolor on board.

Guggenheim Curator Robert Rosenblum on NORMAN ROCKWELL

Remarks for the Norman Rockwell Press Conference

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 ooh 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,



Director Laurie Norton Moffatt; Lisa Dennison, Chief Curator of the Solomon R. Guggenheim Museum; and Ned Rifkin, Nancy & Holcombe T. Green, Jr. Director of the High Museum of Art in Atlanta, Georgia, meet the press at the reception at the Art Directors Club. Ms. Dennison presented Robert Rosenblum's remarks at the Art Directors Club.

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)

Robert Rosenblum is Professor of Art History, Institute of Fine Arts, New York University, and Stephen and Nan Swid Curator of Twentieth-Century Art, Solomon R. Guggenheim Museum, New York.

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*.



Director Laurie Norton Moffatt has good reason to smile on this landmark occasion as she stands between guest speakers Dave Hickey and Peter Rockwell who flew in from Rome for the occasion.



Director Steven Brezzo of the San Diego Museum of Art and journalist and writer Arthur Danto compare notes at the presentation. In 1986, Mr. Danto reviewed *Norman Rockwell: A Definitive Catalogue* by Laurie Norton Moffatt for the *New York Times Book Review*.



Joan SerVaas Durham, President of the Curtis Publishing Company, is seen here with two of Rockwell's three sons, Peter and Jarvis. Nova Rockwell stands between her brother-in-law Peter and husband Jarvis.

Museum Board President Bobbie Crosby; Thomas Hoving, former Director of the Metropolitan Museum of Art and essay writer for the exhibition catalogue; and Cathy Deely were part of the gathering at the Art Directors Club.



James Ballinger, Director of the Phoenix Art Museum, one of the venues for the exhibition, chats with Ned Rifkin, Nancy & Holcombe T. Green, Jr. Director of the High Museum of Art in Atlanta, Georgia. The High Museum is the co-organizer of *Pictures for the American People*.



Exhibition: June 11, 1999 – October 31, 2000

DREW STRUZAN – HOLLYWOOD'S ILLUSTRATOR

Cris Raymond, *Portfolio Editor*

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 to do with success. People



Photographer unidentified

Drew Struzan



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Indiana Jones and the Last Crusade, acrylic and prisma on gessoed board, 1989.

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.



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E.T. the Extra-Terrestrial, acrylic and prisma on gessoed board, 1990.

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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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Mr. Michael F. Wilcox
Mr. G. William Wilde

Mr. & Mrs. Mark Williams
Lt. Col. & Mrs. H. H. Williams, Jr.
Ms. Carol A. Wilson
Mr. Marty Wolzer
Ms. Judy Francis Zankel
Mr. Zeke Zekley
Mr. Stan Zitello
Mr. & Mrs. Remo J. Zola

Business Norman Rockwell Circle

Country Curtains
First Massachusetts Bank
Fleet Financial Services
G. E. Plastics
Kay-Bee Toy

Business Linwood Society

BerkshireBank
Berkshire Eagle
Brain Trust
Red Lion Inn

Business Studio Society

MassMutual
Robert A.M. Stern Architects
Syncsort
Winstanley & Associates

Business Four Freedoms Associates

MassWest
Quality Printing
Union-News & Sunday Republican
United Technologies
Wheeler & Taylor

Business Roundtable

Alco Equipment
Art Print Japan Co.
Berkshire District Medical Society
Berkshire Gas Company
Berkshire House Publishers
Berkshire Life Insurance
Berkshire Mutual Insurance
Cain, Hibbard, Myers & Cook
City Savings Bank
Crane & Company
E. Caligari & Son
Fahey Beverage Company
Federal Home Loan
Franklin Portfolio Associates
Gateways Inn & Restaurant
General Dynamics
General Systems Co.
Gt. Barrington Marketplace
Greylock Federal Credit Union
Inn at Stockbridge
Lee Bank
Lenox National Bank
Lenox Savings Bank
Massachusetts Electric Company
Mead Specialty Paper
Merck & Company
Minkler Insurance Agency
Mullen Brothers Moving & Storage

NY Times
Pittsfield Co-Op Bank
Price Chopper/Golub Foundation
Schweitzer-Mauduit International
Sotheby's
Southern Berkshire Power Equipment
Steinway Musical Instruments
Stevens World of Carpets
Storey Communications
The Studley Press
Wheatleigh
Windy Hill Farm
Yankee Publishing

Gifts to the Endowment

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.

Anonymous
Mr. and Mrs. A.G. Magrath

Art Acquisition

Ms. Angela Abelow
Mr. & Mrs. William E. Allen
Ms. Joan M. Angelosanto
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Ms. Patricia Beardsley
BerkshireBank
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Ms. Jan Brett & Mr. Joe Hearn
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Ms. Lynn Calpeter
Mr. Robert Charczuk & Ms. Mary Howard
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 Mr. & Mrs. William W. Goessel
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 Mr. Jerome P. Gundrum
 Elaine & Clarence Gunn
 Mrs. Mary W. Harrison
 Mr. Robert A. Hazelbaker
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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.

Poster Perfect

Jo Ann Losinger

Director of Earned Revenue

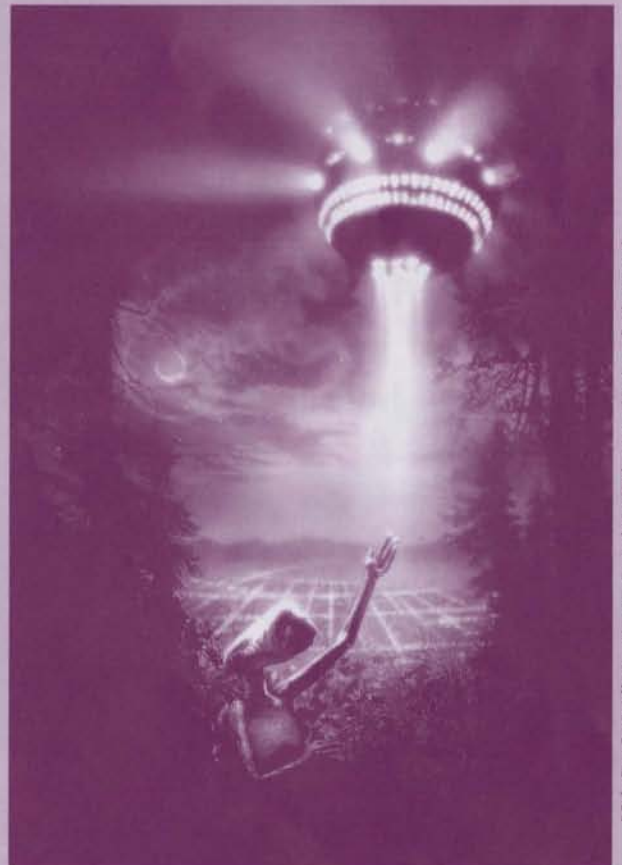
Add another dimension to your universe with beautiful limited edition prints commemorating the film classics *E.T.* and *Star Wars*. Artist Drew Struzan, the creator of the original paintings for this century's most recognizable movie posters, has signed and numbered each edition print. The trio of prints, 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

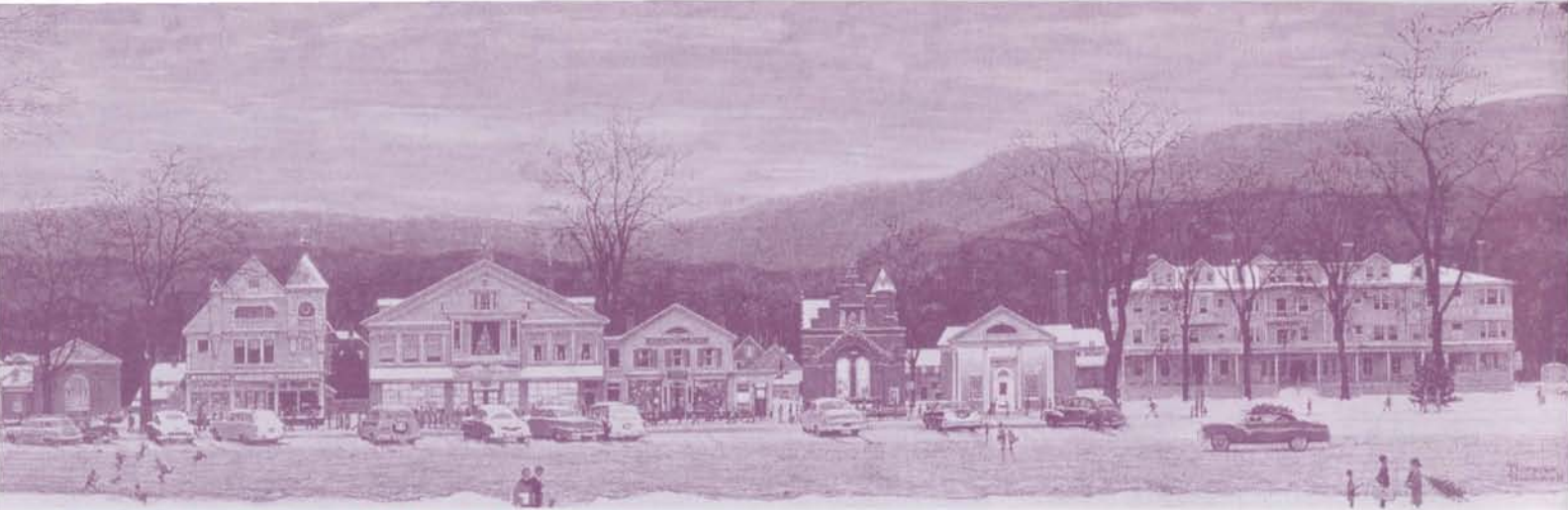
offer, non-members may want to beam themselves up to the membership office and sign on, or call **413-298-4123**.

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.



E.T. the Extra-Terrestrial, limited edition print signed by the artist Drew Struzan.

E.T. the Extra-Terrestrial by Drew Struzan. Copyright © 1990 by Universal Studios. All rights reserved.



Main Street Stockbridge at Christmas by Norman Rockwell. © 1967 by Estate of Norman Rockwell.

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.



Photo by Janny Kowynia © 1999



Photo by Janny Kowynia © 1999

Kids of all ages frolic on Jack Fitzpatrick's firetruck.



Photo by Janny Kowynia © 1999

Stockbridge Selectman Eugene Talbot and his wife Shirley enjoy themselves at our Paint the Town Red block party.



Photo by Janny Kowynia © 1999

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



Photo by Janny Kowynia © 1999

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

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.



Portrait of Van Heflin, illustration for *Stagecoach*, oil on canvas, 1966.

Copyright © 1966 by Norman Rockwell Art Collection Trust. All rights reserved.

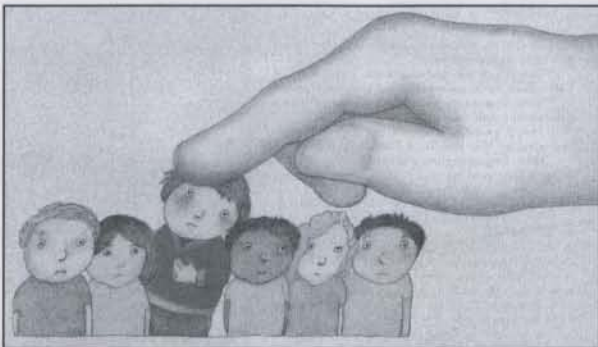
Up-Coming Exhibitions

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.**



Becoming Attached: What Children Need, by Etienne Delessert, *The Atlantic Monthly*.

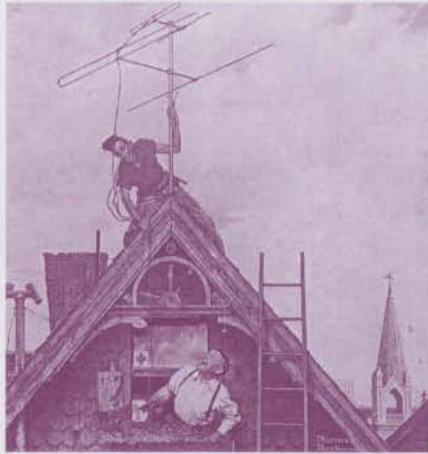
November 13, 1999

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 first hand the power of illustrated images to communicate ideas, tell stories, and sell products at a time when our visual culture was not dominated

Up-Coming Exhibitions cont.

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The New Television Set, Post Cover, November 5, 1949.

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.**

March 18, 2000

In Rockwell We Trust

For a brief period in our country's history, illustrators were as popular



Norman Rockwell in a Mennen Shaving Cream advertisement.

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.**

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.

July 1, 2002

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



Small Boy, Big Bird © Rockwell Kent © 1962. Petersburg State Art Museum, State University of New York, Permanent Collection. Gift of Sally Kent Gordon.

Small Boy, Big Bird by Rockwell Kent, 1962.

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.**

