

SPRING 2003

portfolio

NORMAN ROCKWELL MUSEUM



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portfolio

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Kimberly Rutberg, Editor

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Cover: Study for *Here Come the Bears*, © 1968 Berenstains, Inc.



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KIDS FREE EVERY DAY! program is provided by Cain Brothers Foundation

FROM THE DIRECTOR

Celebrate the 60th anniversary of Norman Rockwell's *Four Freedoms* paintings this summer in *Freedom: Norman Rockwell's Vermont Years*, an exhibition that explores the artist's life and career in Vermont from 1939 to 1953. Join us on June 14 for Freedom Festival!, a family-oriented day of fun. Also opening on June 14 is an intimate exhibition of Wendell Minor's gorgeous illustrations for *America the Beautiful*, a new book based on the beloved Katharine Lee Bates poem and song. Spend an all-American 4th of July at the Museum, when Wendell will give a presentation on his art, followed by a book signing on Saturday, July 5.

These days we are constantly reminded of the ideals upon which our country was founded. Parents and educators who are interpreting current world affairs for children will find Norman Rockwell's paintings an excellent starting place for prompting thought-provoking discussion. *The Problem We All Live With*, which Rockwell painted to mark the courage of a young African-American girl and the crusade for civil rights, can be used as the basis of a discussion about religious and ethnic tolerance. Ask your child how she or he would feel in a similar situation. Link these feelings to how others in the world might feel when they are misunderstood because of differences. How can we respect and tolerate one another's differences?

In Rockwell's wartime paintings, he is revealed as a thoughtful realist who expressed his beliefs in democracy and tolerance and his concern for the preservation of these ideals. He depicts everyday Americans willing to sacrifice and risk their lives in pursuit of freedom and justice. *Rosie the Riveter* is a majestic image for a discussion about

patriotism and service to one's country during wartime. What sacrifice has someone you know made for our nation during times of war? What sacrifices are people being asked to make today in pursuit of freedom?

Rockwell's iconic *Four Freedoms* series was painted at an earlier time when the world was at war. Some topics to talk about with your child might include: "What democratic values and themes do these paintings express? What other values do you consider to be part of our culture?" These are just a few examples of ways Rockwell's paintings may be used as a valuable resource for teaching children important lessons about freedom, tolerance, and patriotism.

There are always familiar favorites and new discoveries to inspire you at the Norman Rockwell Museum. I encourage you to spend some time with your friends and loved ones in our galleries, have lunch on the terrace and enjoy the respite the Museum's peaceful grounds and vistas provide.

Rockwell's life-affirming messages connect and comfort us. The same values and emotions that endeared Norman Rockwell to earlier generations profoundly resonate today.

Laurie



UPCOMING EXHIBITIONS

spotlight

Freedom: Norman Rockwell's Vermont Years

JUNE 7, 2003 THROUGH OCTOBER 19, 2003

Freedom: Norman Rockwell's Vermont Years is the second in a three-part retrospective that examines Rockwell's life, work and the communities in which he lived. After he left the social swirl of New Rochelle, New York, Rockwell described moving to Vermont as having "fallen into Utopia." The peaceful enclave of Arlington, Vermont, offered Rockwell a quieter, simpler life and the comfort and connection of a community of artists and writers. This would set the stage for one of the most important and acclaimed periods in his career.

It was an era of rapid growth and tremendous world change, and his art reassured the nation that cherished values would not disappear. The exhibition spans the urgencies of wartime and the energetic post-World War II years in a presentation of prominent artworks created from 1939 to 1953 by Norman Rockwell, Mead Schaeffer, John Atherton, George Hughes and Grandma Moses, a rural coterie of nationally regarded artists. Highlights of the exhibition include Rockwell's virtuoso quartet, the *Four Freedoms*, painted 60 years ago, and some of his most enduring *Saturday Evening Post* covers, including the rarely seen *Breaking Home Ties*.



The Berenstain Bears Celebrate: The Art of Stan and Jan Berenstain

EXTENDED THROUGH OCTOBER 26, 2003!

Don't miss this fun-filled exhibition featuring original works by Stan and Jan Berenstain, including their popular Berenstain Bears book illustrations and interactive activities such as a life-size Bear Country game board.



My Adventures as an Illustrator

THROUGH JUNE 1, 2003

Explore a rare collection of original book illustrations from Norman Rockwell's autobiography, *My Adventures as an Illustrator*.

America the Beautiful

JUNE 14, 2003 THROUGH JULY 13, 2003

Enjoy this exhibition of original paintings by award-winning illustrator, Wendell Minor, whose elegant images pay homage to the spectacular scenery of the American landscape in his interpretation of Katharine Lee Bates' classic poem, *America the Beautiful*.

Mr. Minor will join us on Saturday, July 5, at 1:00 p.m. to sign his new book, which features the works on view, when he will discuss his artistic approach and working methods.

The Red Rose Girls: An Uncommon Story of Art & Love

NOVEMBER 8, 2003 THROUGH MAY 31, 2004

At a time when most women were prohibited from taking life-drawing classes, three ladies were celebrated for their artistic talents. Discover the art, lives, and times of the colorful artists known as "the Red Rose Girls."

Breaking Home Ties, *Saturday Evening Post* cover, September 25, 1954. ©1954 SEPS: Licensed by Curtis Publishing, Indianapolis, IN. *Still Going Strong*, Illustration for *My Adventures as an Illustrator*, 1959. Licensed by Norman Rockwell Licensing, Niles, IL.

NORMAN ROCKWELL

year by year

1912

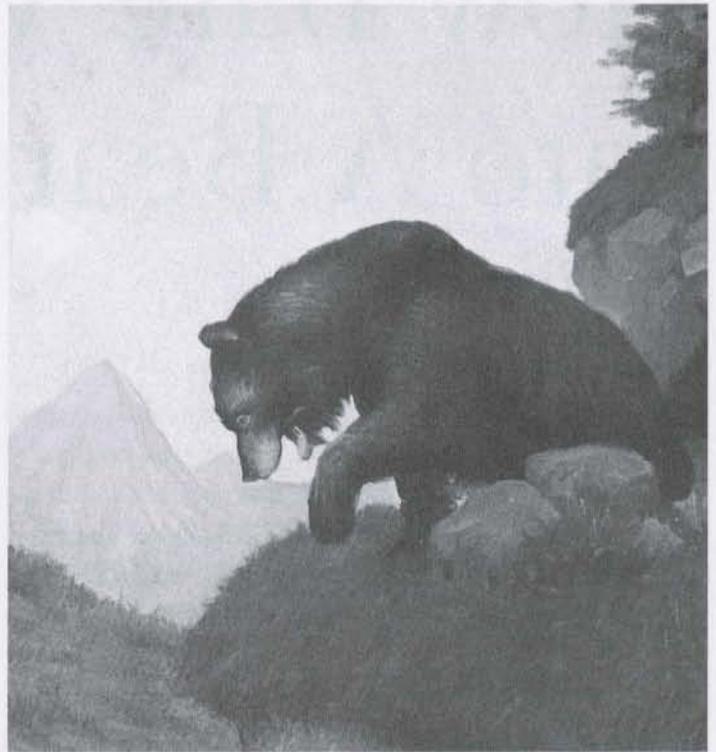
By Linda Pero

1912 was full of change and new beginnings for Norman Rockwell. Tackling his assignments with the dedication that earned him the nickname “the Deacon,” Rockwell became one of the most promising students at the Art Students League. With the recommendation of his teacher Thomas Fogarty, Rockwell gained entry to McBride, Nast & Company in New York, which hired him to do eight illustrations for an edition of C.H. Claudy’s *Tell-Me-Why Stories* and four illustrations for Gabrielle E. Jackson’s *The Maid of Middies’ Haven*.



With the fee from what he called his “first really professional job,” Rockwell rented a studio on Manhattan’s Upper West Side, along with two other aspiring artists. Three months had elapsed, when his father paid his first visit and asked the naive studio mates if they realized their studio was in a house of prostitution. They moved out the following day into a Brooklyn studio next to the Brooklyn Bridge. The refuge of a studio was crucial for Rockwell during this period when he still lived with his parents. The family had recently left Mamaroneck for rented rooms in a midtown Manhattan boardinghouse, a culture of displaced persons Rockwell described as “immured in unhappiness.”

For an 18-year-old struggling with a new career in a demanding and competitive field, the additional burden of the atmosphere of the boardinghouse made Rockwell feel as if he couldn’t breathe. He resolved to spend the summer in Provincetown studying with the celebrated New England realist painter Charles W. Hawthorne. Inspired by Titian and Frans Hals, Hawthorne may have been a significant influence on Rockwell at this early stage in his development. Recall that Rockwell followed



wilderness in January. The text provided little opportunity for Rockwell to show off his training in anatomical drawing—the characters were all heavily clothed—but a sense of George Bridgman’s emphasis on proportion and balance is apparent. Even in these early rudimentary works, Rockwell’s intention of making each character a separate individual is clear. He did not yet have the knack of capturing nuances of expression but his choice to individualize his characters rather than to create “types” as many illustrators would do, would be one of the key elements of his work that would set him apart from many of his peers. The opportunity for Rockwell to work on his fine sculptural drawing of the human form, through the sheer volume of work he would have, would come very soon.

Next issue: 1913—Rockwell gets a promotion.

LINDA PERO is curator of Norman Rockwell Collections at the Norman Rockwell Museum.

From *Partners*, *Boys' Life* cover, January 1913, by Stanley Snow: “The Cree led the way, dragging his toboggan of supplies, and never once looked back.” 1913, Licensed by Norman Rockwell Licensing, Niles, IL.

From *Tell-Me-Why Stories about Mother Nature*, by C.H. Claudy: “Then Mother Nature woke up Bear, and Bear woke up what other animals he could find...”, p.124, 1912. Licensed by Norman Rockwell Licensing, Niles, IL.



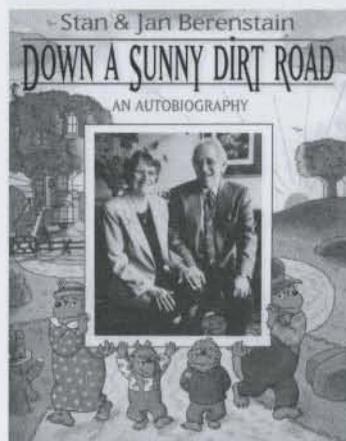
Titian in his choice for underpainting in Mars violet. As his primary focus for the summer was to depart from all the grays and muddy blacks he’d been working in and emphasize color, it seems the likely genesis for this technique. Rockwell called the summer “...an idyllic interlude during which I sluffed [sic] all my responsibilities, my city cares, even my ambitions, and lived the life of the most bohemian artist...” He returned refreshed and ready for new challenges.

In the fall, Edward Cave, editor of the Boy Scouts’ monthly magazine *Boys’ Life*, asked Rockwell to illustrate a Boy Scout handbook that he had just written. With word that *Boys’ Life* was expanding to national circulation, Cave retained him for the permanent staff. Years later, in a letter to Rockwell, Cave credited himself and Condé Nast (of McBride, Nast & Co.) with Rockwell’s first “break.” “Now I am flattered to find myself second only to the late great Condé Nast in early recognition of your potential originality, liking for right things and regular people, and artistic skill,” Cave noted.

Rockwell’s first assignment was to illustrate a story of a young scout and his Cree companion set in the Ontario

How Bare Walls Turned Into A Bear Exhibition

By David Leopold



As an independent curator, I have had the good fortune to work with institutions around the country on exhibitions that cover a wide range of subjects. From playwright George S. Kaufman to painter, printmaker, and provocateur Rockwell Kent, the one thing they all have in common is that no two

shows have come about in the same way. *The Berenstain Bears Celebrate: The Art of Stan and Jan Berenstain* occurred because of one word. Believe it or not, that word was “no.”

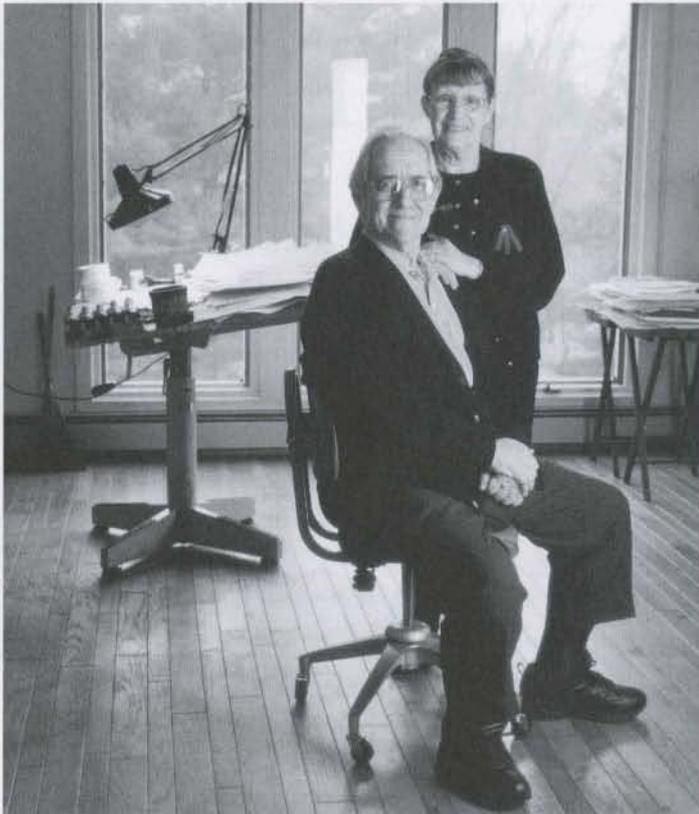
In the spring of 2001, I was helping organize a small exhibition of the work of illustrators in Bucks County, Pennsylvania. I was pleasantly surprised to discover a number of first-rate working illustrators in the area, and certainly the biggest fish in this pond was a somewhat shy couple, Stan and Jan Berenstain, famous for their delightful children’s books about a family of bears. Since the exhibition was taking place only minutes from their home and studio, I phoned Stan and explained that we would like to include their art in the exhibition.

Stan’s response would eventually launch a thousand hours of research: “No.” I thought he must have misunderstood my request, so he patiently listened while I reiterated that we simply wanted to borrow a work for the exhibition. Again, he said, “No.” I asked again. “We’re too busy.” And again. “We don’t have the time.” And again. “Not right now.”

Then he unexpectedly asked me about myself. I explained that I had organized exhibitions for institutions all over the map, including the Library of Congress, the New York Public Library, the New Britain Museum of American Art, the Butler Institute of American Art, and the James A. Michener Art Museum. “Let’s have lunch,” Stan said, and a date was made. As I hung the phone I silently congratulated myself for my persistence.

When we met the following week, I confessed that I had actually never read a Berenstain Bears book. Stan and Jan were amazed that I wasn’t familiar with their popular work and proceeded to give me a thumbnail sketch. They told me there are more than 280 million Bear books in print, making it the best-selling series in the history of publishing. The books, for children ages three to 12, are published in 20 different countries. The Bears have starred in five primetime television specials, have been a regular Saturday morning cartoon series in more than 50 countries, and a daily Berenstain Bears series would begin to air soon on PBS.

As lunch continued, they explained that 2002 would mark the 40th anniversary of the Berenstain Bears. To recognize the event, they were publishing a large-format, fully illustrated autobiography and their earliest books, still in print, would be republished with new covers. They offered to send me their autobiography (*Down A Sunny Dirt Road*, published by Random House) in galley form so I could learn more about their careers. I casually suggested that their work would make a great exhibition, since they began their careers during the heyday of magazine illustration, followed by the immense success of the Berenstain Bears books, which had led them into the field of animation and television. Stan smiled, like the



spider to the fly. “We would like to learn how exhibitions are created,” he said. I now realize that he had a plan.

I read *Down A Sunny Dirt Road* and found it an enchanting love story of two illustrators and their shared journey up the ladder of success. The Berenstains are akin to Rockwell in capturing the everyday world of family life and turning the seemingly mundane into something quite magical. After reading only a few Berenstain Bears books, I was soon convinced that it would make a really great exhibition. I know the Norman Rockwell Museum is the premier museum in this country, if not the world, for the appreciation of illustration, and I called Stephanie Plunkett, associate director of exhibitions and programs at the Museum, who instantly recognized that the Berenstain Bears would make a terrific exhibition.

Since the Berenstains have been perpetually busy since their early days as gag cartoonists for magazines such as *The Saturday Evening Post*, they still have almost every piece of art they ever created, most of which had never before been exhibited. They threw open the doors to their entire collection for me to sift through. It was a curator’s dream. As I made regular visits to their spacious home and studio, the concept of the exhibit came into focus. With exhibition

designer Josh Dudley, we decided to divide their careers into three sections: work done before the birth of the Bears; the first Bear books, edited by Dr. Seuss (Theodor Geissel); and the books that made the Bears a household name—the Berenstain Bears “First Time” books. I looked, measured, and took reference photographs of nearly 500 pieces in the process of making my selections.

All the while, Stan and Jan were busy working on new books and animation and story lines for the Berenstain Bears PBS series. For nearly 60 years they have worked side-by-side, finishing each other’s sentences, as well as pictures. When one makes an initial sketch for a page, if the other feels that something needs to be changed, nothing is erased, and another drawing is created to place over the original. It is difficult to see where the work of one artist ends and the other begins. Their joint collaboration has a style and personality all its own.

As famous as the Berenstain Bears are, they continue to be the well-tended family of a real mom-and-pop operation. Their two sons are in the family business and, with a cheerful assistant, they produce five to six books each year and eighty episodes of the daily television series. I am glad that, so many years after the illustrations of Rockwell and the Berenstains regularly appeared in the *Post*, I had the chance to bring the art of Stan and Jan Berenstain to the Norman Rockwell Museum.

DAVID LEOPOLD is a freelance curator who lives with his family on a farm in Bucks, County, Pennsylvania. He curated *The Berenstain Bears Celebrate: The Art of Stan and Jan Berenstain* with Stephanie Plunkett for the Norman Rockwell Museum. The exhibition has been held over at the Museum through October 26.

Left page: *Down a Sunny Dirt Road* cover, © Berenstains, Inc.
Stan and Jan Berenstain © 2002 Michael Bryant/*The Philadelphia Enquirer*

happy anniversary

Laurie Norton Moffatt: 25 Years of Dedicated Vision

By Lila W Berle

Fifteen years before the new Museum building opened, and five years before the Linwood property was acquired, Laurie Norton began her odyssey with the life and work of Norman Rockwell. She started her career with the Norman Rockwell Museum as a guide at the Old Corner House during the summer of 1977, following a junior year at Williams College. Upon graduation from Connecticut College with a B.A. in Art History, Laurie was hired full-time under the tutelage of David Wood and Margaret Batty. (David was the Museum's longtime director and close friend of Norman and Molly Rockwell, and Margaret and her husband, John, were the Museum's first co-directors, hired by Molly Rockwell.)

Laurie was offered the job of finishing a task that had only recently been undertaken—the complete cataloguing of Rockwell's work. Her small, shared office in a tiny upstairs room at the Old Corner House soon became a beehive of activity, with the Museum's correspondence, schedules, messages, bills, receipts, and mementos spilling into the rest of the room. There was an atmosphere filled with laughter, fun, joy, and love, and Laurie decided that this was a place she wanted to be, a place she wanted to work hard to help. She was passionately inspired by these observations: Norman Rockwell was clearly under-appreciated by the art world and sincerely loved by his public.

Six years later, with just a part-time assistant to type the manuscript (this was before computers and e-mail), Laurie had chased down and organized a massive amount of material and had completed the research that would become *Norman Rockwell: A Definitive Catalogue*. All of her methodic and sleuth-like work seems to have been committed to memory, and to this day Laurie remains an expert on Norman Rockwell's life and work.

As the book was going through galley proofs and additions, the Museum bought Linwood, got a permit to build, and decided to move Rockwell's studio to the new property. Laurie, having been asked in 1981 by David Wood to become the Museum's first official curator, was given the challenge of packing the contents of the studio building with the advice of Paul Ivory, the longtime director of Stockbridge-based Chesterwood, a National Trust property. What a learning curve this young woman shouldered! Again she learned in-depth details about Rockwell. On March 4, 1986, the studio was marched forth to its new location. That autumn, Laurie's book reached booksellers and was reviewed nationwide on television and radio and in newspapers and magazines.

Concurrently in 1986, Laurie was asked to become director of the new facility at Linwood. The Old Corner House was bursting at the seams with visitors, leaving not one-square-inch of private space for uninterrupted thinking. The development of program needs for a new facility would clearly require space, additional staff, and uninterrupted, focused planning. Laurie bade a tearful farewell to the "midtown" atmosphere she so loved, but quickly started to figure out how to replicate that spirit on the new property.

The Linwood house had been empty for many months. It was full of the previous owners' furniture and had no phones, poor electricity, and an old furnace. Laurie used Linwood as her base of operations for planning ways to develop national and international audiences. Jean Drees, who became the Museum's first office manager and who remains on staff to this day, was one of the first people to join Laurie. She recalls with amazement how Laurie got by: "Laurie was typing her own letters. There was one computer that we all shared for a long time. If she wanted to copy something, she traveled to the library in town." She used index cards to organize herself, and she wrote thank-you

notes to anyone who helped, in a personal, timely manner. One by one, the rooms were painted and outfitted with telephones, data lines, desks, and eventually, more staff. In November, Laurie was named Museum director. When the Museum was rejected by the NEA for a grant to help pay for planning the new Museum, Laurie did not hesitate to ask others for help. In the process, Tom Krens, then director of the Williams College Museum, became a good friend and was incredibly supportive, helping Laurie convince the Board—especially me—to create an architectural competition. Laurie had become our leader.

Robert A.M. Stern, founder and senior partner of Robert A.M. Stern Architects and dean of the Yale School of Architecture, became the Museum's architect—and another strong supporter of Laurie's abilities. "Every now and again someone comes along who is so much a part of an institution that she defines it," says Stern. "Laurie Norton Moffatt is such a person. Such has been her work that now Norman Rockwell, the Norman Rockwell Museum, and Laurie seem as one. Be not misled by her modest size and smiling personality; she is a *force majeure*."

We had great fun working with Bob, traveling to several new museums in the Northeast, visiting his New York City office, and welcoming him to our site. He truly understood that we wanted to replicate the spirit of the Old Corner House in a world-class, environmentally controlled, people-friendly building. And that's what we got! In 1993, Laurie and the Museum's hard-working staff moved from Linwood to the new building. Its occupants and those who visit it are thrilled by its beauty—and first-class leadership made it happen.

During the gestation period between planning the Museum and actually moving in, Laurie had a baby on January 1, 1993. All the while, as the construction crew built, this



Norman Rockwell Museum groundbreaking, 1991, by Doug Munson. Pictured: Thomas Rockwell, Lila Berle, Laurie Norton Moffatt and Larry Alvord

remarkable young woman watched every detail, checked drawings, and watched costs. Still, baby Leigh's arrival found her mother prepared, calm, delegating, and developing her staff and board. The mission statement of the Museum was carefully expanded to include other modern illustrators in its exhibitions.

In her role as director, Laurie went on to travel extensively, bringing with her the Museum's message about Rockwell and his importance to how the world views Americans. She has been in Paris, Rome, Moscow, Bilbao and Japan in recent years—spending six weeks in Japan on an international Rotary scholarship. At home in the U.S., she has made wonderful friends at dozens of museums. As a result, the Norman Rockwell Museum can now participate in exhibitions anywhere, as evidenced by the huge success of its recent national tour of *Norman Rockwell: Pictures for the American People*.

From her beginnings as one of three full-time staff people to overseeing a staff of 75 dedicated employees, Laurie has guided the Museum with total dedication, unswerving loyalty, constant learning, and an expert knowledge of all things Norman. She has been an aggressive purchaser of additions to our collection, she has earned her M.B.A. degree, and I swear she knows the financial peculiarities of the Museum better than anyone. She inspires her staff to present new ideas and new visions for our institution. I hope Laurie will spend 25 more years with us here at the Norman Rockwell Museum

LILA W. BERLE is a trustee emeriti of the Board of Directors of the Norman Rockwell Museum, was founding president of the new Museum and is a mentor and friend to Laurie.

“Program Summary” laid out the conceptual framework for the look and feel sought for the Museum. The architects’ designs were to blend harmoniously and sensitively with the existing buildings on the property, be out of view from surrounding roadways and “retain an echo of the New England character” of the Federal-style Old Corner House. They were to endeavor to design a building that reflected the subject matter and attitudes of Rockwell’s realist illustrator’s style, take into account “the homeyness felt when viewing his pictures,” and to consider the “influence of the New England vernacular.” In addition, the new Museum had to include the environmental and security infrastructure required for the highest professional stewardship of an internationally significant collection. Last, but clearly not least, the program stressed the criticality of staying within the budget.

On February 1, 1988, the three firms made their presentations to the building committee. For me, seeing how their designs translated the program and the substance of Rockwell’s art into brick and mortar was the most fascinating part of the project. Robert A.M. Stern drew from the classical architectural vocabulary of New England houses. Hardy Holtzman Pfeiffer employed a New England barn motif and Thomas Gordon Smith’s eclectic design embraced elements of Georgian and Classical architecture. After much very intense discussion about each design, the committee selected Stern’s proposal, attracted by its classically understated elegance and the facile way it fit the site. The first time the Museum’s full Board of Trustees met Bob Stern was at a lunch meeting on picnic tables



Paul W. Ivory

outside Linwood. His arrival with a team of assistants, architects, and lighting, mechanical, acoustical, electrical and structural engineers was not unlike a rock star arriving with his entourage. We were in the big leagues now!

I have always felt that each member of the building committee deserved graduate-school credit for the experience. It’s one I’ll never forget and both the import of what we set about doing and the joy of first-hand participation in the process made it a very exciting time. Needless to say, it was an emotional moment when the Museum finally opened 10 years ago. It was bittersweet in that we were overwhelmingly satisfied to have achieved our goal, yet sad to have the actual day-to-day tasks, the gradual unfolding of the design, and working with such great people come to an end.

I was proud of the wonderful team that made the museum a reality, particularly Chairman Lila Berle and Laurie Norton Moffatt. The mobilization of a nationwide effort isn’t easy and their leadership was indispensable to our success. On her 25th anniversary, we give Laurie a very grateful tip of the hat for her vital leadership in creating this magnificent new Museum and for developing the organization into the national force it is today.

PAUL W. IVORY is the former director of Chesterwood, and is a former trustee of the Board of Directors of Norman Rockwell Museum.

Liberty Bell. American Artist cover, July 1976, Licensed by Norman Rockwell Licensing, Niles, IL.

happy anniversary

Breathing Life into the New Museum, 1993 - 2003

By Laurie Norton Moffatt

Designing and building the new Norman Rockwell Museum was an exhilarating and unforgettable experience. The sense of pride and accomplishment felt by each person involved resonated throughout every nook and cranny of the beautiful new Museum. Opening the Museum's doors to the public was a grand moment. I'll never forget all the smiling, happy faces and the intense joy. Yet all those years of raising money and inspiring public support; designing a program and a building; overseeing construction; staffing, furnishing and equipping the buildings; and developing exhibitions and celebrations for the Museum's opening were, in an instant, history. We had new work to do.

Overnight, the 13-year-project to build the Museum ceased to be our central work. We quickly realized that a building, no matter how wonderful, is a vessel. It is to be cherished, surely, but needs to be brought to life in service of a larger national mission. The new work of the staff and board was to focus on the heart of Museum's purpose: mission, collections, exhibitions, program and audience. We set out to fill it with life with the same enthusiasm and energy we had applied to building our new home. Ten years later, we can look back with the pleasure and accomplishment that comes from knowing we have created a firm programmatic foundation for our future.

Chief among our activities has been the exhibition program. When the board and staff embarked on a strategic planning process, we affirmed the Museum's mission to embrace the illustration arts and developed an active changing exhibition program. During the past 10 years, we have juxtaposed our Rockwell collection with a series of exciting illustration exhibits. Howard Pyle, Maxfield Parrish, J. C. Leyendecker, Currier and Ives, Al Hirschfeld, Charles Schulz, Rockwell Kent, Drew Struzan, Winslow Homer, Robert Weaver, Fred Marcellino, Stan and Jan Berenstain, Barbara

Nessim, and Wendell Minor are among the many talented artists whose works have been showcased on the walls of our Museum. The many group shows our staff has curated, with illustration themes ranging from editorial art, postage stamp art, baseball, Massachusetts artists and classic picture-book art to artists' dog houses, have brought hundreds of living artists' work to the Museum's galleries.

Our commitment to education is fundamental to everything we do. Reaching new audiences through our programs for children, families and adults allows us to bring a diversity of artists and educators to the Museum each week. The Museum's teacher workshops and school programs reach thousands of children in classrooms. Our annual Berkshire County High School art show and young artist scholarships encourage students to develop their art skills. We have piloted a national education curriculum that is available to educators through our Web site. The Museum introduces hundreds of thousands of young people to Norman Rockwell's art. Since opening the new Museum ten years ago, our visitor services staff greets, on average, 200,000 visitors annually.

Expanding the Museum's reach by growing a national and international audience has taken our collection to Paris, Rome, and Japan, as well as to many museums nationwide. The critically acclaimed traveling exhibition *Norman Rockwell: Pictures for the American People*, co-curated by the High Museum of Art and the Norman Rockwell Museum, toured Atlanta, Chicago, Washington, D.C., Phoenix, San Diego and New York, introduced more than 1.3 million people to Norman Rockwell's original art. Dozens of museums annually request loans from our collection, broadening the audience for Norman Rockwell's work. We have observed the delight people take in Rockwell's work everywhere it is seen.



Our research and scholarship continue, built on the foundation created with the Norman Rockwell archive and the compendium *Norman Rockwell: A Definitive Catalogue*. This important work continues as we move toward the goal of computerizing and digitizing the collection. Scholars regularly visit our archive to research Rockwell, most recently for new biographies on the artist. Staff research has been published in several new volumes about Rockwell, as well as in catalogues for many of our special illustration exhibitions. Numerous film and television projects have profiled Norman Rockwell, using our staff and archive as a central information source.

Building a national constituency continues through audience and member outreach, and through two exciting new trustee endeavors. Recently the trustees formed a National Council to link the Museum's friends and patrons across the country, and our first 14 members are now serving as our ambassadors. An Illustrator's Advisory Board of 13 nationally respected illustrators was formed to guide the Museum in shaping and developing our visual communication mission and program.

The Museum has matured and been honored professionally in the last 10 years. We received accreditation by the American Association of Museums and were invited to join the Association of Art Museum Directors, a professional alliance of 200 of the nation's most prestigious art museums.

Staff members make accreditation visits to other museums and are frequent lecturers on museum issues.

None of this could be done without our visitors, members, patrons, donors, and supporters who all believe in Norman Rockwell's art and message and his respected illustration profession. The Museum's membership has grown and expanded nationwide and our donors and corporate supporters have affirmed their commitment to the importance of the Museum's work through their generous support. Our message now extends worldwide through the Museum's Web site and communications outreach.

Norman Rockwell's timeless and universal messages of kindness and tolerance, democracy and freedom, and family and community are as critically important today as they were when he painted his memorable images. Educating our visitors about what it means to be a citizen of the world, as seen through the compassionate eyes of Norman Rockwell, will be as important as ever in the coming years. The Norman Rockwell Museum has a vital role in our nation and the world. We are truly a living museum.

Laurie Norton Moffatt is Director and CEO of the Norman Rockwell Museum.

Above left: Norman Rockwell at an early Old Corner House exhibition, 1969. Photo by © Louie Lamone. Right: The Norman Rockwell Museum as it is today. Photo by Art Evans.

brush strokes

Norman Says...

“As long as my fundamental purpose is to interpret the typical American, Vermont is the ideal place, for here are the sincere, genuine and natural folk I like, as well as like to paint.”

—Norman Rockwell



Here Come the Bears!

More than 1,300 visitors, including many happy children, gathered on February 8 at the Norman Rockwell Museum for the opening of *The Berenstain Bears Celebrate: The Art of Stan and Jan Berenstain*. The family-focused exhibition, made up of more than 125 original artworks, a documentary film, interactive displays, and games designed for children, has been extended to October 26, due to popular demand.

This exhibition is made possible by BerkshireBank and the Museum's Board of Trustees. Educational programs have been supported by Nelvana.

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Rockwell on the Road

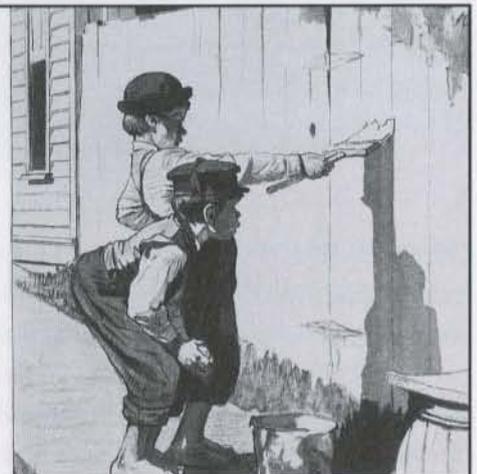
By Mary Dawson

If you can't get to Stockbridge, fear not. The work of America's favorite artist may be coming soon to a town near you! The Norman Rockwell Museum currently offers five different traveling exhibitions, featuring original magazine covers, prints, and photographs. Here's the inside scoop on the Museum's touring shows:

Norman Rockwell's 322 Saturday Evening Post covers displays all of Rockwell's magazine cover work for the venerable publication from 1916 through 1963. With humor, truth, and dignity, Rockwell chronicled six decades of American life. Recently exhibited at Massachusetts' 2002 Eastern States Exposition, the collection introduced more than 100,000 visitors to Rockwell's art. "Thanks for bringing the exhibition here," said one viewer. "He was something else!"

Another *Saturday Evening Post* cover exhibition, *Norman Rockwell's Home for the Holidays*, presents 40 of Rockwell's most popular holiday-themed images. When the exhibition was at the Museum of Art in Fort Lauderdale, Florida, visitors were thrilled with their reintroduction to old favorites.

One of the stars of *Norman Rockwell in the 1940s: A View of the American Homefront* is Willie Gillis, a young soldier who served his country during World War II. This beloved Rockwell character appeared on 11 of the 40 *Post* covers in this exhibition. Other iconic images include *Rosie the Riveter*, a soldier returning home to an overjoyed mom, and a young Marine recounting wartime stories to his buddies at the local garage. Also included are the *Four Freedoms*, a patriotic series inspired by Franklin D. Roosevelt's 1941 State of the Union address.



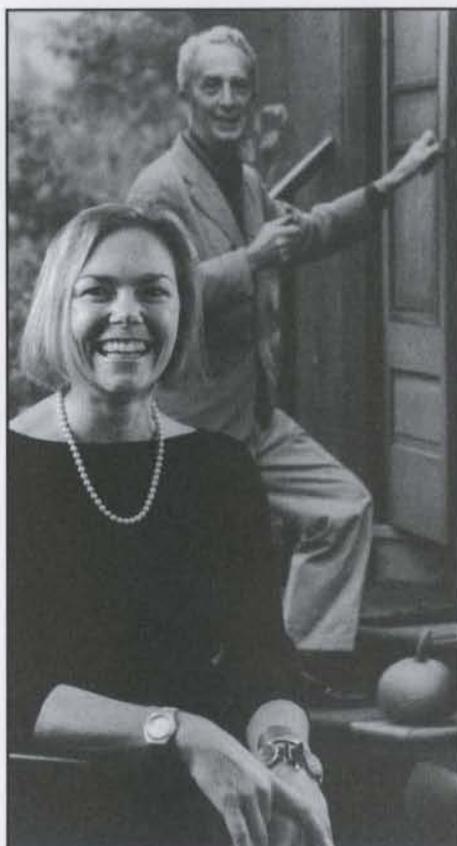
During the 1950s and 1960s, Rockwell created scenes of American domesticity for Massachusetts Mutual Life Insurance Company's national advertising campaign. This artwork makes up *Norman Rockwell's Family Life Series*, an exhibition of prints depicting the everyday world of the young and the young-at-heart. "Our visitors were absolutely delighted with this show," reports a spokesperson from the Museum of Northwest Colorado in Craig, Colorado. "They came from all over Colorado, Nebraska, Wyoming, and Utah specifically to see it. It was a tremendous boost to our local economy."

A combination of lithographs and collotypes comprise Norman Rockwell's *Tom Sawyer and Huckleberry Finn* touring exhibition. The 16 prints that capture the essence of Twain's characters are personally signed by Rockwell and were donated to the Museum by the illustrator.

For more information on the Museum's traveling exhibitions program, call Mary Dawson at 413-298-4100, ext. 245.

Tom Sawyer (Painting the Fence), lithograph, © MBI, INC/Heritage Press, 1936.

Top left: *Mama and Papa Bear with fans Gabriela and Maximilian Keator of Lenox, MA.*



Two Anniversaries — One Big Party!

Join us on June 13 at our spring gala honoring the 25th anniversary of Museum Director and CEO Laurie Norton Moffatt and the 10th anniversary of the new Museum building. Dinner, dancing, and a tribute program will make this a Museum night to remember! For tickets and information, please call Anita Cohen at 413.298.4100, ext. 230.

Freedom Festival

Celebrate Flag Day and the 60th anniversary of Norman Rockwell's *Four Freedoms* during a special family festival at the Norman Rockwell Museum on June 14 from 10:00 a.m. to 4:00 p.m. Tour the new exhibition, *Freedom: Norman Rockwell's Vermont Years*, write about what freedom means to you on a freedom wall, enjoy a flag and banner-making workshop, march in a parade, and much more! Free for Museum members and children.



Members' Opening

Don't miss the members' reception for *Freedom: Norman Rockwell's Vermont Years* on June 14, from 5:30 p.m. to 8:30 p.m., with a special program about the exhibition at 6:30 p.m. See page 3 for more about the exhibition.



Director Laurie Norton Moffatt and President of the Board of Trustees Lee Williams shared the Museum's special message with Museum friends (left to right) Nancy Shaw, Col. A. Park Shaw, Anabel and John Konwiser, and Eunice Feinberg at a dinner hosted by the Konwisers, National Council Members, in their beautiful Arizona home.

ABOVE LEFT: Laurie Norton Moffatt. Photo by Julie McCarthy. ABOVE CENTER: Detail from *Freedom of Speech* ©1943 SEPS: Licensed by Curtis Publishing, Indianapolis, IN. LOWER RIGHT: *America the Beautiful*. Jacket illustration © 2003 by Wendell Minor. Published by G.P. Putnam's Sons, a division of Penguin Putnam Books for Young Readers.

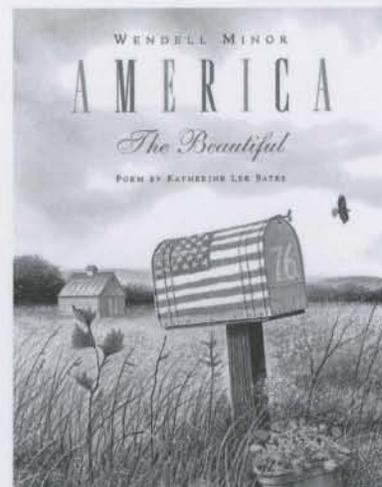
Straight from the Source

The Norman Rockwell Museum
Illustrators Advisory

This winter, the Norman Rockwell Museum invited 11 outstanding artists working in the field of illustration for lively discussion about a broad range of subjects relating to the art and business of illustration, the Museum, and its programs.

Working in a diversity of styles and techniques, the members of the Norman Rockwell Museum's Illustrators Advisory are among the most prominent illustrators in the nation. Their art is featured on the covers and pages of magazines, newspapers, books and children's publications, and we are honored to have their involvement and participation. This exciting new advisory panel includes artists Natalie Asencios, Steve Brodner, John Burgoyne, Kinuko Craft, Teresa Fasolino, Frances Jetter, Tim O'Brien, C.F. Payne, Marc Rosenthal, Ruth Sanderson, and Elwood Smith, as well as Barbara Nessim and Wendell Minor—two Norman Rockwell Museum trustees who also happen to be award-winning illustrators.

Unique in its mission to advance the study of illustration art through scholarship in exhibitions, educational programming and publishing, the Museum strives to raise public awareness and appreciation of this culturally significant art form.



You belong at the Norman Rockwell Museum!



Photo by Art Evans

Members are special friends at the Norman Rockwell Museum. Your membership helps preserve an American treasure as the Museum continues to create high-quality exhibitions and educational programs for which we have become known the world over.

You enjoy unlimited year-round free admission to the Museum. You attend exhibition openings, receptions, lectures and gala occasions. You receive the members' quarterlies *Portfolio* and *Programs & Events* to keep you

current on happenings at the Museum. You save 10% when shopping in the Museum Store, through our mail order department at 1-800-742-9450, and on our Web site at www.nrm.org.

Norman Rockwell's original paintings evoke feelings of joy, laughter, and pride in family, community and country. His memorable images depict humor, generosity, dignity and courage that speak of shared traditions. In illuminating the lives of Americans, he created works of universal and enduring appeal.

If you're not yet a member, give yourself a treat! If you are a member, tell your friends about it, or give the gift of membership to someone you care about. They will certainly thank you for it.

Join us! Call today at 413-298-4100, extension 230 or 234, to choose the membership category that's right for you, or simply enroll on our Web site.

www.nrm.org

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