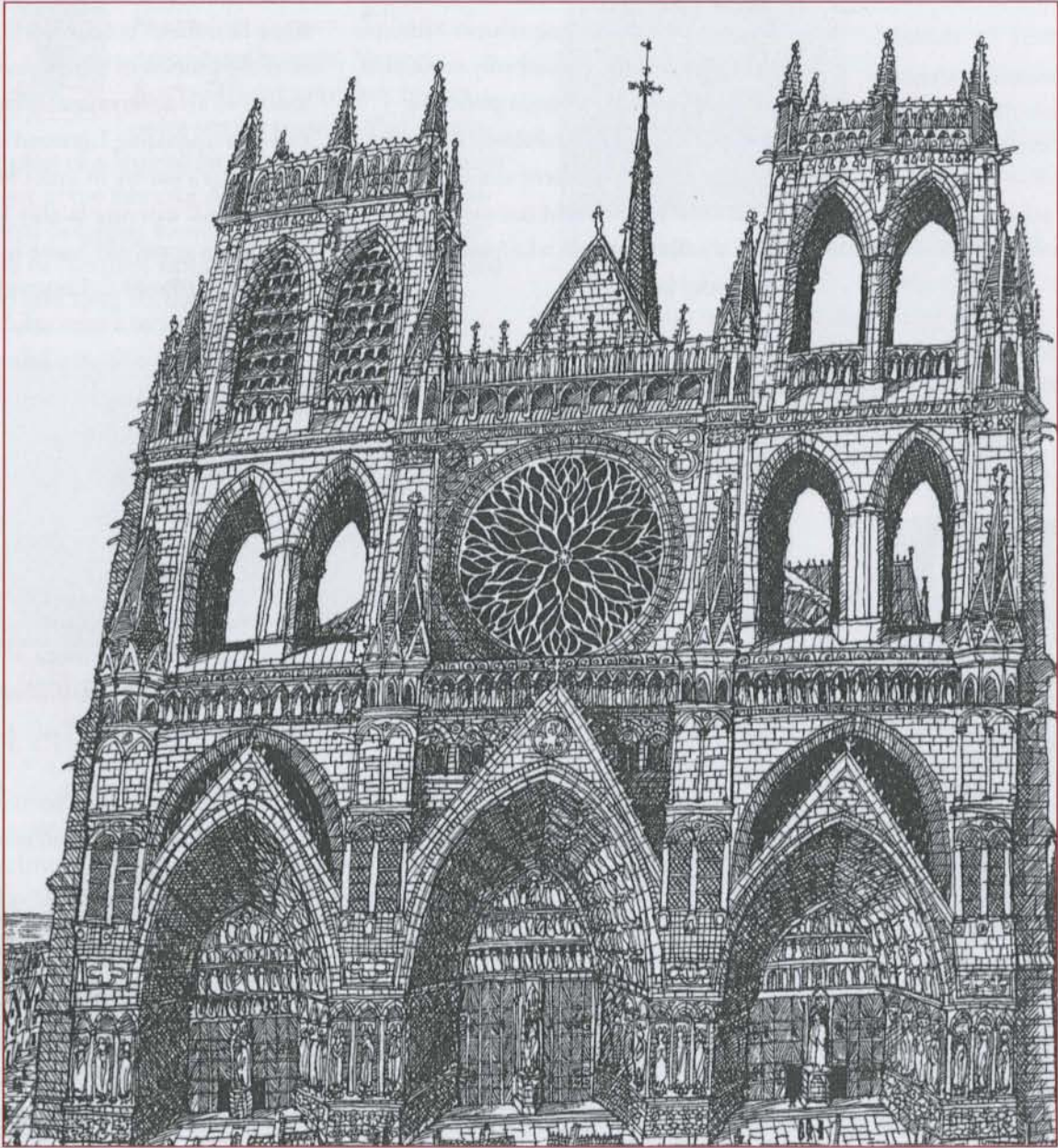


AUTUMN 2004

portfolio

NORMAN ROCKWELL MUSEUM



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Volume 21, Issue 3, Autumn 2004

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Cover: From *Cathedral*. ©1973 by David Macaulay.



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FROM THE DIRECTOR

I think a visit to the Norman Rockwell Museum is the finest in the autumn: crisp, clear days, brilliant blue skies, and a rich array of sights and discoveries on the beautiful grounds. It is a treat to stroll to Norman Rockwell's wonderful studio and to see it just the way he left it, with his easel, brushes, books, and favorite artwork — and, of course, to tour the inspiring galleries in the magnificent Museum itself. Rockwell's unabashedly emotional paintings and the thought-provoking series of changing exhibitions that bring new illustrators and perspectives into our lives each year, delight the more than half a million people who visit the Museum annually.

We are looking forward with great anticipation to an exhibition of the art of the talented David Macaulay, an illustrator, writer and architect who has introduced millions of children and adults to the inner workings of everything from gadgets to gargantuan buildings. The exhibition, *Building Books: The Art of David Macaulay*, will open on Saturday, November 13, with a Family Festival Celebration from 11 a.m. to 3 p.m. with activities, art classes and gallery tours that you won't want to miss. David will be here in person at 11 a.m. and will sign books purchased in the Museum Store following his remarks. A special Museum members' reception at 6 p.m. that night will feature a talk by David and another chance to meet the artist and have him sign your favorite David Macaulay books! On Friday evening, November 12, at 5:30 p.m., we are hosting an exclusive dinner with David Macaulay at Linwood to benefit the Exhibitions program. Children are welcome and David will be conducting a private tour of the

exhibition. For more information and reservations, call Dana Audia at 413.298.4100, ext. 237.

As we enter the season of giving, I'd like to express gratitude to some of the Museum's generous supporters for their contributions. Because of their vision and donations, Linwood, the elegant 1859 Berkshire "cottage" at the Museum, is in the process of transformation. With thanks to an anonymous donation dedicated to upgrading Linwood's kitchen and butler's pantry in order to create a professional catering facility for special events, the grand old house is becoming even more beautiful. Linwood was also the beneficiary of a successful challenge campaign led by Trustee John Frank and the Burton D. Morgan Foundation. Selection and donation of historic paint colors, painting and the reupholstering of some of the home's original pieces were underwritten by Trustee Ann Fitzpatrick Brown. We are also very grateful to the tremendous in-kind gifts of love and labor from Trustee Perri Petricca of Petricca Industries, Craig Moffatt Restorations and Comalli Electric.

We are blessed to have so many good friends. Thank you all and have a wonderful holiday season!



UPCOMING EXHIBITIONS

spotlight

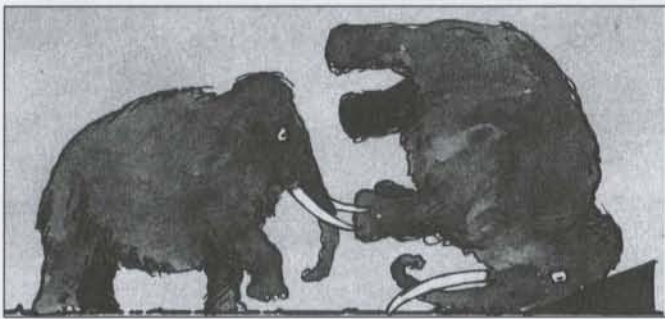


Norman Rockwell's 323 *Saturday Evening Post* Covers

THROUGH JANUARY 23, 2005

For nearly 50 years, millions of Americans brought Norman Rockwell's art into their homes—enjoying his popular *Post* covers

from the comfort of a favorite armchair—and helped make his images part of the fabric of American life. This exhibition of original *Saturday Evening Post* cover tear sheets features each of Norman Rockwell's illustrations, created between 1916 and 1963, for the venerable publication.



Building Books: The Art of David Macaulay

NOVEMBER 13, 2004 - MAY 30, 2005

Discover the workings and origins of everyday objects and architectural structures in this lively exhibition of original art by the Caldecott Medal-winner, artist and writer, David Macaulay. See story, page 4.

THIS EXHIBITION IS SUPPORTED BY PETER AND HELEN BING.

19th Annual Berkshire County High School Art Show

FEBRUARY 5, 2005 - FEBRUARY 26, 2005

A fresh and inspiring exhibition of original works by Berkshire County high-school art students.

THIS EXHIBITION IS SUPPORTED BY LEGACY BANKS.



Once Upon a Time: Children's Book Art from Creative Editions

MARCH 5 - JUNE 12, 2005

Roberto Innocenti's fully realized portraits of life in Charles Dickens' 19th century London, Gary Kelley's haunting paintings for three of

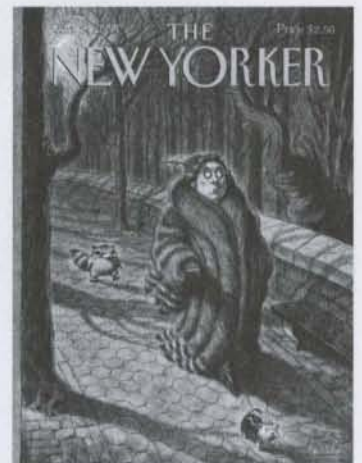
Edgar Allen Poe's best-known stories, the playful nibblings of Monique Felix's mice, and other tales of mystery and imagination will delight the young and the young-at-heart in this exhibition of contemporary original art from award-winning contemporary children's books. The exhibition features the work of 15 illustrators from the United States, Canada, France, Italy, and Switzerland.

The Art of *The New Yorker*: Eighty Years in the Vanguard

JUNE 11 - OCT. 31, 2005

Steeped in history, *The New Yorker* seems eternally new. First published in 1925, the magazine developed its distinctive look and role as the interpreter

of "all things New York" by showcasing the art of America's most gifted visual commentators, from Peter Arno, Saul Steinberg, and William Steig to Barry Blitt, Steve Brodner, and Roz Chast. *The Art of The New Yorker: Eighty Years in the Vanguard* honors the 80th anniversary of this outstanding publication.



TOP LEFT: *Couple with Milkman*, Norman Rockwell. © 1935 SEPS: Licensed by Curtis Publishing, Indianapolis, IN. LOWER LEFT: Detail from *New Way Things Work*, ©1988, 1998 by David Macaulay. TOP RIGHT: Detail from *The Fisherman and His Wife*, © 1984 by John Howe. LOWER RIGHT: *The New Yorker* cover © 1994 by Peter de Sève.

Building Books: The Art of David Macaulay

A Conversation with the Artist
by Stephanie Haboush Plunkett



CELEBRATE THE ART OF DAVID MACAULAY!

Dinner at Linwood with David Macaulay

FRIDAY, NOVEMBER 12, 5:30 p.m. TO 8 p.m.

Exclusive tour, cocktails, and dinner!

Members/Children \$125/\$75

Non-members/Children \$150/\$100

A David Macaulay Day for Families

SATURDAY, NOVEMBER 13, 11 a.m. TO 3 p.m.

David Macaulay will speak at 11 a.m., followed by a book signing. Stay for an afternoon of interactive tours, illustrated talks, and hands-on art making for all ages! Free with Museum admission.

Members' Opening Reception

Building Books: The Art of David Macaulay

SATURDAY, NOVEMBER 13, 6 p.m. TO 9 p.m.

David Macaulay will give remarks at 6:30 p.m., with a festive celebration and book signing to follow!

Members free, guests \$25.

BUILDING BOOKS: THE ART OF DAVID MACAULAY
HAS BEEN MADE POSSIBLE BY A GENEROUS GIFT FROM
PETER AND HELEN BING.

An author and artist who has helped us to understand the working and origins of everything from simple gadgets to elaborate architectural structures, David Macaulay has an extraordinary gift for conveying complex concepts for the printed page within a social and historical context. Beloved by readers of all ages throughout the world, this Caldecott Medal-winner artist is the subject of a one-person exhibition at the Norman Rockwell Museum honoring his outstanding contributions as a visual communicator, and exploring his artistic process and extensive body of work.

Translated into 12 languages, David Macaulay's classic books bring together the worlds of art, history and science, as in such celebrated volumes as *The Way Things Work*, *Cathedral*, *Castle*, *City*, *Mill*, *Ship*, and *Mosque*, among others. *Flights of Fantasy*, *Rome Antics*, *Angelo*, *Black and White*, and *Shortcut* reflect the artist's love of travel and explore the places that the imagination takes us when we least expect it.

When David Macaulay was a young boy living in Lancashire, England, he was fascinated by simple technology. He constructed elevators with cigar boxes, tape and string, and devised intricate systems of moving cable cars with wood and yarn. At the age of 11, he and his mother, father, brother and sister moved to the United States, where the family settled in Bloomfield, New Jersey, then a fast-paced industrial city. Recently I had the

“My days were mostly spent watching things being made and being out, running around in my own world, fueled by my own imagination. That was a priceless combination, as it has turned out.”

David Macaulay

opportunity to visit David Macaulay in his Rhode Island studio, where I asked him about his formative years and his earliest influences.

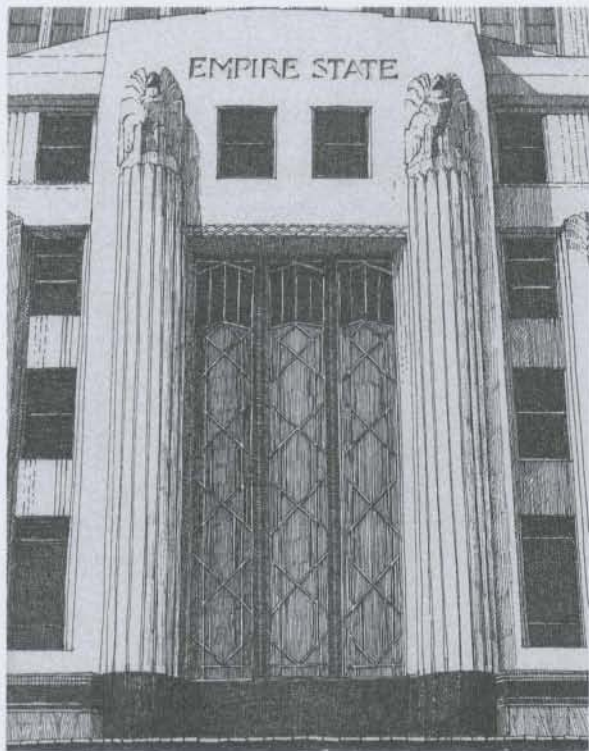
What was life like for you as a boy growing up in Lancashire, England?

As a child, my family and I lived in a brick house at the end of a block of identical brick houses, typical of those in industrial Northern England. The rooms were small and most daily activities took place in just one of them. It's hardly surprising then that, when the weather cooperated, I'd be playing and fantasizing in the nearby woods or exploring for treasures like mouse skeletons or tadpoles. Being forced indoors by bad weather had its own advantages. My parents were both makers of things and, there, in that one room, we were all witness to what they were making—whether my mother was baking, sewing, or drawing for us, or my father was working on one of his projects, usually involving wood. It was all done on or near the kitchen table. I was very aware of process and how things get made, and that they *do* get made. I learned early on that things didn't just appear.

We didn't own a television until I was ten-years-old. Though I enjoyed it while we had it, the BBC's programming for children was very limited at the time—maybe an hour or two a day—so television played a minimal role in my childhood. Combine that with the normal routine



From *Unbuilding* © 1980 by David Macaulay.

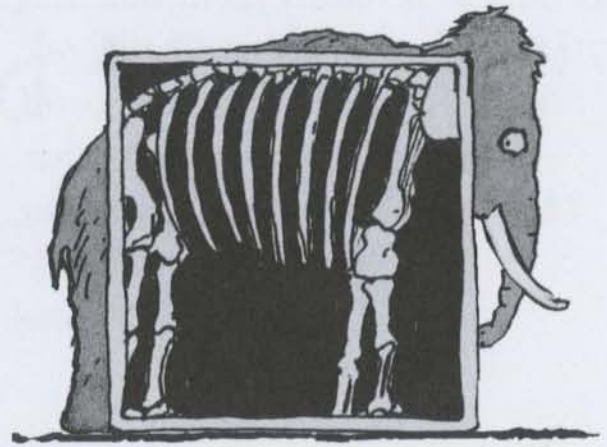


of play, either inside or outside the house, and you have an ideal childhood.

History was a very important part of my education at the state school that I attended through the fifth grade. I have always loved history, which is filled with wonderful stories, and we studied scripture—more great stories. At the end of each day, our teachers read to us, and I enjoyed that. One teacher, Mr. Billington, had a way of bringing out the best in his students. He, too, was a maker of things. I remember the ship models he made by gluing wooden match boxes together and cutting out the shape of a hull. He also collected stamps and created books filled with these exquisite little pictures that represented history, geography, and graphic design.

When did your family move to the United States, and why?

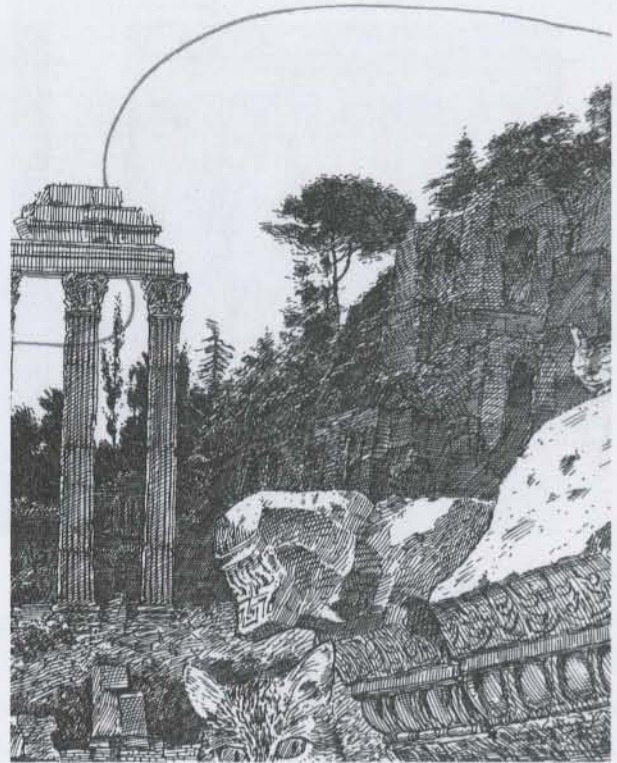
My father worked in the textile industry with huge knitting machines. His gift was not only that he was able to repair these complex, clamorous contraptions, but that he had the skill to make them work better. That was important because, in the end, that's what brought us to the United States, where he had accepted a position in New Jersey. I was almost 11-years-old at the time.



My early impressions of America came entirely from my *Encyclopedia of Science*, and from television programs like *The Cisco Kid*. One of the pictures in my book featured the Empire State Building. It was then the tallest building in the world and had its own double-page spread. In the picture, the Empire State Building towered over the New York skyline. I was oblivious to the fact that it was actually separated from the rest of the buildings by a thin layer of mist. I simply trusted the illustrator and was sure that the building was so enormous that I would be able to see it from as far away as Ireland. While traveling to America by boat, I got up every day for five days watching for it. When we pulled into the Hudson River, I finally saw the Empire State Building, but it was not what I had imagined. This disappointment aside, our arrival in the United States was the beginning of an amazing adventure.

Did you always want to write and illustrate books?

Not exactly. In 1963, as high school was drawing to a close, I realized I'd have to come up with an alternate plan. Everybody seemed to be going to college so I applied to a couple of places. My grandfather was an architect and a surveyor, and I had always enjoyed the drawings I had seen in my grandparents' home. I wanted some kind of a design



education, and architecture seemed like the most realistic prospect. So I applied to the architecture department at the Rhode Island School of Design and was accepted. From 1964 to 1968, I drove to Providence each day from suburban Cumberland, where we lived. I have no memory of the 1960s because I was either studying or on the road between school and home, but I hear they were interesting.

One day, during a heating, ventilation, and air conditioning course, I realized that I did not want to be an architect. I knew that I would design things, but wanted to find a career that was less compromise-riddled. My fifth year of study was in Rome, Italy, a city that I have returned to both in life and in art. Once I got out of school, I had to find other ways to use what I had learned. I got a wonderful education, though, and would happily recommend that aspiring illustrators and book makers study architecture. It is a great way of learning to work with complex ideas. A book is a complicated thing on all sorts of levels—not just in terms of content but because of its physical structure. With the turn of a page, we see the passage of time, the removal or addition of layers. They are a physical as well as visual representation of ideas. Architecture and illustration are not as separate as I once may have thought.

What experiences led you from architecture to illustration?

After graduation from college, I taught art at the junior and senior high-school-level, but was looking for something else. I also worked in an interior design office, where I had begun working part-time as a student, keeping my connection to design and architecture. My employer and other friends encouraged me to try freelance illustration and I began to look for work. That's how I became committed to the process of putting words and pictures together. Although at first they were someone else's words and my pictures, I learned a lot from trying to combine them. By the time I started writing my own words, I realized that the function of an illustration wasn't limited to simply restating or decorating the text and that's when it really got exciting.

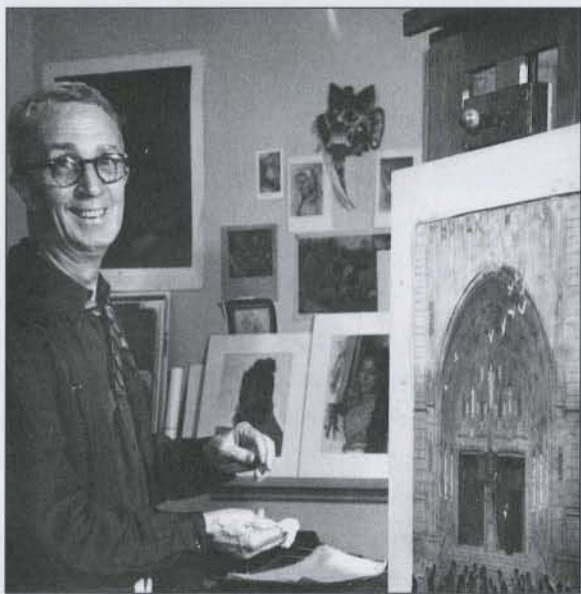
In part two of this interview, which will be published in the next issue of Portfolio, David Macaulay discusses his most satisfying book projects and the unpredictable nature of the evolution of ideas.

STEPHANIE HABOUSH PLUNKETT is associate director of exhibitions and programs and curator of illustration art.

LEFT: Detail from *Unbuilding*, ©1980 by David Macaulay. CENTER LEFT: Detail from *New Way Things Work*, ©1988, 1998 by David Macaulay. CENTER RIGHT: Detail from *Mosque*, ©2003 by David Macaulay. RIGHT: Detail from *Rome Antics*, ©1997 by David Macaulay.

Norman Rockwell, Year by Year - 1968

By Linda Szekely Pero



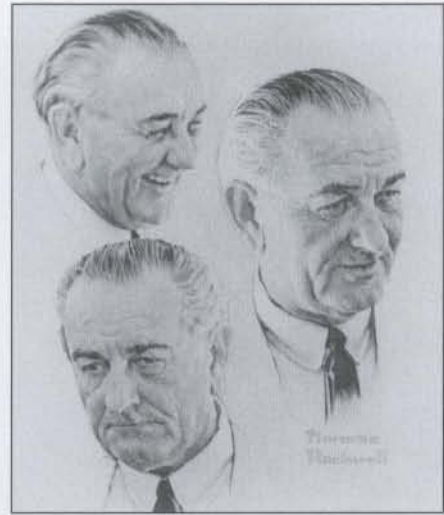
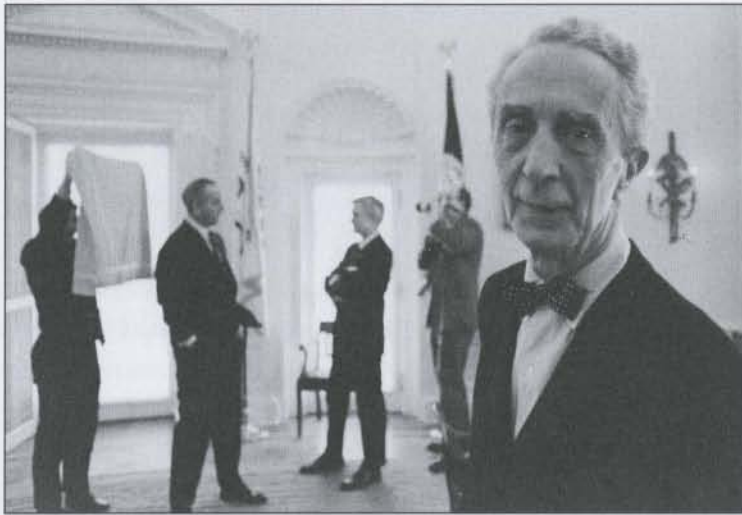
The first day of the New Year began as it usually did for Norman Rockwell. He spent it in his studio hard at work on his latest painting. He did not make a New Year's resolution as he had the prior January 1, when he wrote, "Resolution – take no job I do not want to paint." Nor did he renew this earlier vow, which might have saved him some angst before year's end.

1968 was an election year, but President Lyndon B. Johnson was not the presumptive nominee for the democratic presidential candidacy in an election year fraught with dissent over the escalation of war in Vietnam. In the editorial offices at *Look* magazine, preparations for covering the Republican and Democratic primaries were under way. A series of essays about the five candidates, illustrated by Rockwell, would run between March and

July in advance of the conventions. As the year ended, Rockwell finished his first painting for the series, a double portrait of Richard M. Nixon, who was hard to paint, Rockwell said, "because he's *almost* good-looking."

On this New Year's Day, Rockwell worked on *Home From Camp*, the third in a series of eight catalogue covers using modern family scenes to pitch gifts for Top Value Redemption Stamp Company. This one showed parents (and a beagle pup) joyfully welcoming their son who, thanks to Top Value, had been well equipped for camp. January 2 brought news that Rockwell was scheduled to meet with Sen. Robert Kennedy on January 8 at the Plaza Hotel in New York. Rockwell said he had a "kinda rough time" posing Kennedy. His photographer, Brad Herzog, agreed that of the five candidates, "Bobby Kennedy was the most difficult. He was very short with us and didn't want to be bothered. But he had just missed a plane—and that made him irritable."

Ten days later, with the Kennedy portrait almost completed, Rockwell and Herzog met with Gov. Ronald Reagan at the Hotel Madison in Washington D.C. Learning they could meet with President Johnson the following morning, they decided to stay in town. The day before, Johnson had delivered his State of the Union address in which he stated bombing in Vietnam would end if productive talks took place promptly. The next day allied troops were charged with having entered Cambodia and having killed Cambodians. Johnson accepted responsibility and expressed regret. Despite these weighty events,



Johnson met with Rockwell on the 19th but arrived quite late. Hours later, Clark Clifford was unveiled as the new Secretary of Defense, succeeding Robert McNamara.

Rockwell asked for a variety of poses from Johnson, who cooperated with expressions from “deepest gloom to high hilarity,” Rockwell said, inspiring him to do three heads instead of the two he had prepared to do of each candidate. When Rockwell told Johnson he’d probably be back to do another portrait of him when he was elected, Johnson responded, “To what?”

“Why, to president of the United States again!” Rockwell said.

Johnson demurred, “I want to be on the board of trustees at Texas University.” Rockwell thought he was kidding but later said, “He must have known then that he wanted to go back to Texas,” because, less than three months later, Johnson announced he was dropping out of the race. Rockwell’s portrait of him was never published.

In the last cold days of January, Rockwell worked on the portraits of Johnson, Reagan and Kennedy. He was still unsure about the background color on the Kennedy painting as well as how formal or sketchy to make the portraits. Finishing Kennedy on February 9, Rockwell turned to Johnson. Work continued on Reagan and Johnson with a break on the 12th for a television interview. Rockwell was scheduled to meet with Gov. Nelson Rockefeller at New York’s Plaza Hotel in mid-February to begin his portrait, but the session was cancelled. A *Look* editor

surmised Rockefeller was reluctant to appear in New York where Mayor John Lindsay was outraged over the Governor’s proposal to have the state take over the city’s sanitation department after its ten-day strike. Rockwell managed to reschedule for later in the month, and promised he would “not bring up the rubbish topic.”

On February 21, Rockwell took the Reagan and Johnson jobs to *Look*’s New York office and met with Gov. Rockefeller. For his portrait background, he used mars violet and viridian green, explaining that he needed the dark tones because the head was so pale. “His face has no color,” Rockwell explained, “He has small eyes, no eyebrows and thin lips. But he makes up for it by being a hard-hitting guy—and that’s the way I’ve painted him.” Much to Rockwell’s surprise, *Look*’s editors said the “Rocky” portraits were the best of the series.

Rockwell finished the Top Value job on March 7. “Thank God,” he said in relief as he switched gears to work on *Come and Get It*, his next calendar illustration for Boy Scouts of America. On the 10th, thinking he was finished with *Come and Get It*, he wrote, “Hurrah! . . . Now that candidates, Top Value & BS calendar [are] done I am out of the woods.” In the next two days Rockwell worked on a juice advertisement for Orange Nip, and then left for Williamsburg, Virginia, to do research for tourism

LEFT PAGE: Norman Rockwell at work on *Lift Up Thine Eyes*, 1968. Photo by Louie Lamone. Norman Rockwell Art Collection Trust Studio Collection
TOP LEFT: Posing President Lyndon B. Johnson in the Oval Office, 1968. Photographer unknown. Norman Rockwell Museum Collection. *Portrait of President Lyndon B. Johnson*. Oil on canvas, 1968. Unpublished. Norman Rockwell Art Collection Trust.



advertisements of Colonial Williamsburg. On March 18, he and wife Molly flew to St. Croix for a three-week rest. When they returned, they were shocked to learn of Martin Luther King Jr.'s assassination. Less than a week later, Rockwell received sad news of the death of his daughter-in-law's father, Arthur Sudler, who, as principal of the Sudler & Hennessey advertising agency, had worked closely with Rockwell on illustration projects. Rockwell made a quick trip to New York for the funeral.

On April 6, glad to be back in his studio, Rockwell began *The Right to Know*, a powerful statement about citizens' rights, motivated by policies implemented during the Vietnam conflict. He and assistant Louie Lamone experimented with how to light the models, realizing that the subtlety of inactive figures, standing face forward in quiet protest needed the boost of dramatic lighting for mood and impact. On April 12, Rockwell traveled to Boston to meet with Sen. Eugene McCarthy for his next *Look* portrait.

On the evening of April 18, *Look* phoned to tell Rockwell he was scheduled to meet with Sen. Hubert Humphrey the following afternoon in Washington, D.C. A 7:30 a.m. flight out of Bradley delivered Rockwell and Herzog to D.C., where they met Humphrey at the Hay-Adams Hotel. Rockwell was home by dinnertime. Back in his studio, he resumed work on the McCarthy portrait

as he mulled over how he would paint Humphrey and made corrections on *Come and Get It*. The editors at Boy Scouts of America noticed any mistaken detail in uniforms, equipment or subject.

In the following days Rockwell worked on his Williamsburg drawings and the Humphrey portrait, on which, he noted on his calendar, he had a "real crisis." As he had in the Rockefeller and McCarthy portraits, he had included Humphrey's hands, but they weren't right, and he finally decided to rub them out completely, leaving only the original background color. After completing the portrait of Humphrey, he resumed work on *The Right to Know*. With thirty-two "heads" to paint, and eight torsos, work continued through May. By June 1, Rockwell had finished all heads but his own, and on that spring morning, he rushed out to his studio in his pajamas to glaze all the figures in yellow ochre. He decided it looked good. He was almost finished, with only himself to paint. *The Right to Know* was published August 20 in *Look*. Later it was selected by the Society of Illustrators for its annual exhibition of the best in editorial art. On Monday, June 3, Rockwell left for New York and Washington. On June 5 the unthinkable happened—a second assassination. Sen. Robert Kennedy was shot. He died the following day. Rockwell had completed Kennedy's portrait in February and it was published in *Look* in April.

Just a week before the assassination, Rockwell had written to Sen. Edward Kennedy to invite him to the June 9 opening at Washington's Mickelson Gallery of his son Peter's first one-man show. Rockwell had met Sen. Kennedy a year before and the two had discussed art. Upon his return from Washington, Rockwell found a telegram expressing regrets from Kennedy sent just before the assassination. Rockwell sent a reply expressing his "warmest sympathy." Peter received media attention for his show via his famous father when *Newsweek* noted the event with the headline, "The Naked and the Dad." The

critique said that his nude sculptures were a far cry from his father's "homogenized portraits of Americana."

In the early 1960s, Rockwell had accepted an assignment to paint a portrait of the winner of a Skippy peanut butter contest. The commission seemed lucrative, and the vigorous advertising of the contest would intensify Rockwell's celebrity. But the fee did not compensate him for the immense amount of time and energy he had to put into the project. When approached in 1965 to participate in a similar portrait contest, he turned it down, citing his Skippy experience as an "agony." Now, after a three-year hiatus, and doubling his fee, Rockwell agreed to paint the portraits of two winners and their cats for a Ralston Purina Cat Chow contest. On June 11, Mrs. Stansbury and her nervous cat, Tinker Bell, arrived at Rockwell's studio. Once Tinker Bell had been calmed with a tranquilizer, thanks to a speedy house call by the local veterinarian, Rockwell was able to pose the winner with her longhaired white cat cuddled in her arms, for reference photos and color sketches.

Later that week, inspired by conversation at a party, Rockwell decided to do a painting he would call *Peace and Equality* (the title was later changed to *Blood Brothers*). A phone call to *Look* editor Allen Hurlburt got him preliminary approval to proceed with the picture of two dead men—one black and one white—bloodied after a race riot, lying parallel to each other in a ghetto street. He hoped to show the superficiality of racial differences—that the blood of all men was the same. The next day, charged by his new idea, he chose models, had them photographed, and made an initial color sketch. He worked through June on the Purina and *Blood Brothers* projects, with brief interruptions by visitors to the studio and a trip to New Brunswick for the Boy Scouts. New sketches were needed for *Blood Brothers* after Hurlburt suggested Rockwell change the ghetto scene to a Vietnam battlefield.



On July 1, the second Purina winner, Mrs. Myers, arrived to pose for her portrait with her cat, whom Rockwell later described as "the wildest cat I ever have done." This time the veterinarian's tranquilizer made posing difficult, as the cat kept drifting off to sleep. "Looks good, considering," Rockwell noted while working on the oil. Rockwell had strayed from his 1967 New Year's resolution, but the executives at Ralston Purina were delighted with both portraits, calling them "beautifully painted."

Back to work on *Blood Brothers*, Rockwell rented three U.S. Marine Corps fatigue uniforms for his soldier models. On July 9, Rockwell was interviewed by Charles Mitchelmore for *Women's Wear Daily*. Showing the reporter his sketch for *Blood Brothers* and tear sheets of his presidential candidate portraits, Rockwell said, "We're in a helluva mess now. If we don't get a good man in this time, we're in for real trouble, aren't we?" He finished his painting for Orange Nip and a portrait of Pat Mion, wife of science illustrator Pierre Mion with whom Rockwell had worked in 1967 on the first man-on-the-moon pictures for *Look*. On Sunday, July 28, Rockwell departed from Kennedy Airport for Hollywood to appear on the July 31 *Joey Bishop Show* to promote the Famous Artists School

LEFT: *Portrait of Robert F. Kennedy*, Norman Rockwell. Oil on canvas, 1968. Illustration for *Look*, April 16, 1968. Norman Rockwell Art Collection Trust. RIGHT: *Portrait of Jennie Myers and Cat*. Oil on canvas, 1968. Commissioned by Purina Company. Private Collection.



correspondence course. Rockwell took the portraits of the presidential candidates with him and shared anecdotes about the sitters with the audience. Bishop's other guest that evening was comedian George Carlin.

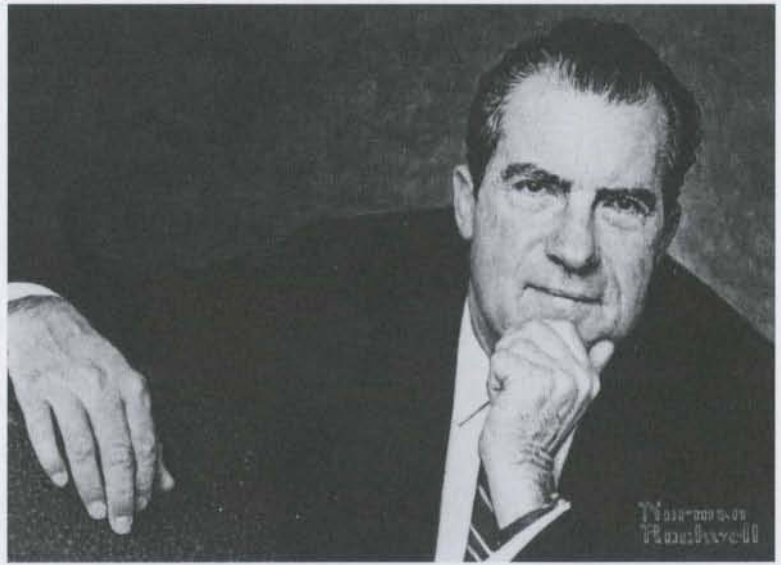
In August, Rockwell met with people from New York's Danenberg Galleries to begin plans for a one-man exhibition. In nearby Cooperstown, New York, Rockwell's 1967 painting *Ben Franklin at his Desk* took first prize at the annual summer exhibition of the Cooperstown Art Association. Closer to home, The Berkshire Museum held an exhibition of paintings by Maxfield Parrish. *The Berkshire Eagle* drafted Rockwell to review the exhibition, and he wrote a candid essay about Parrish's contribution to the Golden Age of illustration, and how advertising and its commercial rewards ended the Golden Age. Toward the end of the month, Rockwell began portraits of Johnny Carson and former *Saturday Evening Post* editor, Ben Hibbs. On September 1, Rockwell and Molly began a four-week vacation, visiting St. George's Castle in London before going on to Portugal where they photographed toreadors in Lisbon and toured the fishing village of Setubal, the castle of Sintra, and the wine cellars of Azeitao. Then they visited son Peter and his family in Rome where Rockwell bicycled with his grandchildren in the Piazza Navona.

When he returned home, Rockwell was rested and "full

of ambition and ideas." He also returned to an accumulation of fan mail including several reactions to *The Right to Know*. A young woman named Debra Sloan from Pennsylvania wrote that it was one of the greatest paintings she had ever seen. She said the people seemed not only to be looking at her but into her, and that, no matter how she held the picture, the eyes of the people were still fixed on her. Another woman wrote, "I am hoping that all the candidates for president will take a long deep look at it."

To commemorate Johnny Carson's seventh year as host of *The Tonight Show*, Rockwell presented Carson with his portrait on the October 1 show. The other guest appearing that night was New York Mayor John Lindsay. The next two weeks were devoted to work on ten illustrations for a children's book based on his 1967 picture story, *Willie, The Uncommon Thrush*, that ran in *McCalls* magazine. Inspired by the hippie counter-culture of the period, Rockwell and Molly had conceived the story of a wood thrush whose unusual (though beautiful) song makes him a misfit among thrushes.

On October 9, Rockwell traveled to New York for three meetings. One at Danenberg Galleries, one with *Look* editor Allen Hurlburt, and one with blues musicians Al Kooper and Mike Bloomfield for the album cover illustration of *The Live Adventures of Al Kooper and Mike Bloomfield*. As soon as the ten *Willie* drawings were com-



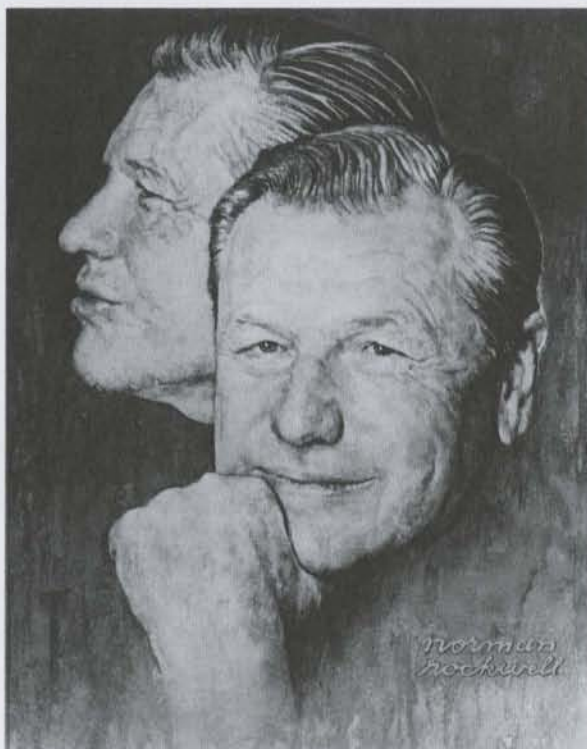
pleted, Rockwell began the Kooper and Bloomfield job. The Danenberg exhibition opened October 21. It was heralded in the *New York Times* by Brooklyn Museum Director Thomas S. Buechner, who said Rockwell knew “the craft of putting life in the round on a flat surface.” Buechner added that his work evoked “a response which in terms of people is probably greater than that of any artist who ever lived” and predicted that in the second half of the century, Rockwell’s paintings would “continue to communicate with the same immediacy and veracity that they have today.”

Rockwell continued work on the final oil of *Blood Brothers*, but on October 28 received word from Hurlburt that the painting had been rejected. He was puzzled but did not question the decision. His efforts turned to several portraits, a series of ads he had accepted for Amway, and an illustration for *McCall’s* called *Lift Up Thine Eyes*. Returning to his favorite style of narrative art, Rockwell painted a scene of busy New Yorkers, their eyes cast downward, oblivious to the scene unfolding before them of a minister installing the title of his next sermon in the church message board. Framed by saints in 17 niches and accented by the heavenly ascent of a flock of pigeons, the words “Lift Up Thine Eyes” sit squarely between the two massive carved wooden doors of the Gothic style church. For architectural and sculptural details, Rockwell referenced photos of Saint Thomas Church at Fifth Avenue

and 53rd Street in New York. A saved tear sheet of Monet’s Rouen Cathedral indicates he considered a more impressionistic treatment of the lighting or brushwork. Ordinarily, Rockwell hired skilled draftsmen to assist with complex and tiring architectural details but he was inspired to do *Lift Up Thine Eyes* alone.

In mid-November, Rockwell nervously awaited word on a new commission to paint his fourth portrait of President-elect Richard Nixon. He had already painted Nixon three times—in 1957 when he was vice-president to Eisenhower, when he ran against Kennedy in 1960 and as a candidate for the current election—and Rockwell had expected to be painting one of the other candidates. He left for New York on the fourteenth for his scheduled meeting but couldn’t get in to see Nixon. Rockwell resorted to posing a local man for Nixon’s shoulders and hands and painting the head from photos taken at the December 1967 meeting. Problems ensued. Rockwell typically varnished between paint layers so he could, if necessary, reverse any new work without disturbing the previous layer of oils. But the new varnish picked up bits of varnish from the previous day’s work. Guessing the cause was inadequate

LEFT: George Carlin, Norman Rockwell and Joey Bishop. *The Joey Bishop Show*, July 31, 1968. Photographer unknown. Norman Rockwell Museum Collection. CENTER: *Portrait of Mike Bloomfield and Al Kooper*, Norman Rockwell. Oil on canvas, 1968. Illustration for album cover, *The Live Adventures of Al Kooper and Mike Bloomfield*. Collection of Columbia Records. RIGHT: *Mr. President*, Norman Rockwell. Oil on canvas, 1968. Illustration for *Look*, February 4, 1969. Collection of the National Portrait Gallery.



drying, he pointed three fans at the painting to speed drying and then sprayed Ethereal varnish on it. On November 25, he delivered the work to *Look* in New York, met with Harry Abrams, met with Danenberg, and finally with Columbia Records art director Bob Cato. Not surprisingly, 74-year-old Rockwell called it a “rough day.” Work continued on Kooper and Bloomfield and the Amway ads, but on Thanksgiving Day, Rockwell took time off for his family’s annual climb to the top of Monument Mountain.

In early December, Rockwell and his assistant, Louie, constructed a background for *Spring Flowers*, the first in a series of paintings of seasonal flowers for *McCall’s*. He skipped his usual time-consuming procedure of making a detailed charcoal drawing before proceeding to oils, perhaps cooled by the subject—Rockwell didn’t really like flowers. After taking photos for the painting, Rockwell transferred images to his canvas with the help of his balopticon, which could project small images onto the canvas, enabling him to trace around them for his general composition. Once transferred, Rockwell used an atomizer fitted with a metal tube to blow a fine mist of Ethereal

varnish on the drawing so that paint would not dissolve the charcoal and the image would be saved in the event of changes. To achieve a sunny glow to the background scene, Rockwell applied a glaze of pale yellow. When Christmas morning arrived, Rockwell was still at work on *Spring Flowers*. Instead of joining the family for Christmas festivities, he worked with son Jarvis applying glazes on the flowers and re-stretching the canvas to shift the picture a half-inch to the left. Rockwell said it was “much improved.” Thinking ahead to the next in the series, a winter flower scene, Rockwell had a local photographer shoot snow scenes from his studio windows. These would be left unused, as Rockwell chose to honor his 1967 New Year’s resolution. He just didn’t like painting flowers.

On the last day of 1968, the Rockwells flew to Nassau where he could reflect on a year that brought sadness and joy. The country was still at war, and had lost King and Kennedy to assassins’ bullets. Rockwell had been honored with the first one-man show of his work in New York City since 1941, and had met and painted the most important political leaders of the country. With *The Right to Know* he had contributed to America’s history a visual image to accompany this message from *Look* editors: “We are the governed, but we govern too. Assume our love of country, for it is only the simplest of self-love. Worry little about our strength, for we have our history to show for it. And because we are strong, there are others who have hope. But watch closely from now on, for those of us who stand here mean to watch those we put in the seats of power. And listen to us, you who lead, for we are listening harder for the truth that you have not always offered us. Your voice must be ours, and ours speaks of cities that are not safe, and of wars we do not want, of poor in a land of plenty, and of a world that will not take the shape our arms would give it. We are not fierce, and the truth will not frighten us. Trust us, for we have given you our trust. We are the governed, remember, but we govern too.”

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

Portrait of Nelson A. Rockefeller, Norman Rockwell. Oil on canvas, 1968. Illustration for *Look*, May 14, 1969. Norman Rockwell Art Collection Trust.

brush *strokes*

Telling a story in a picture isn't as simple as it looks. It's a struggle. At least for me. The original idea has to be refined, perfected. All the parts must fit together, interlock. If one contradicts another the story crumbles.

Norman Rockwell, from *My Adventures as an Illustrator*

In Memoriam



JAN COHN

Jan Cohn was called a model teacher/scholar—informed, demanding, supportive and fun to work

with at Trinity College in Hartford, Connecticut, where she taught English and American Studies and served as dean of faculty from 1987-1994. Jan brought those same qualities to her work as a trustee of Norman Rockwell Museum. She was indeed a model board member. Her enthusiasm, scholarship, and creativity enriched Norman Rockwell Museum in many ways. During her six years as a member of the board of trustees, Jan broadened the Museum's horizons and fostered opportunities to bring Rockwell to audiences all over the world. Jan understood the strong connection between illustration art and history, and the impact of visual images on culture.

Jan researched and wrote about Norman Rockwell's life and work as part of her scholarship on American culture. And she wrote about him in a way he would have approved of. Her writing style, like her personality, was lively and intelligent and accessible. In two of her five books, *Creating America: George Horace Lorimer* and *The Saturday Evening Post*, and *Covers of The Saturday Evening Post: Seventy Years of Outstanding Illustration*, and in several articles, Jan conveyed the importance of Norman Rockwell's art and brought attention to Rockwell's images and the ways they have influenced America.

During her six years as a trustee, Jan served on the curatorial exhibitions and program committee, offering vision and expertise in the creation of several exhibitions, and



Director Laurie Norton Moffat and Mrs. Evelyn F. Hitchcock with *Artist's Costume Ball*.

as a co-curator of the exhibition, *Images of Childhood, 1850-1950*. She spoke at the Museum on a number of occasions, focusing on the era of *The Saturday Evening Post*. She gave a talk on the life and legacy of Katherine Lee Bates who wrote *America, the Beautiful*, at the 2004 Fourth of July Celebration and opening of the *America, the Beautiful* exhibition featuring Wendell Minor's illustrations. She chaired the Collections and Education Committee from 2001 to 2004. She led committee the way she taught—thoughtfully, empathetically and intelligently. She served on the National Leadership, Nominating, Personnel, Communications, and Executive Committees.

While her death on July 1, 2004 deprived us of her company and her service on the board, we are grateful for the legacy Jan left the Norman Rockwell Museum, from her enthusiasm about the Museum to

New Acquisitions: *Artist's Costume Ball*

Mrs. Evelyn F. Hitchcock has generously donated the 1921 oil painting *Artist's Costume Ball* by Norman Rockwell. The gift was made in memory of her late husband Ethan Wolcott Hitchcock, who received the Norman Rockwell original from his father, artist Lucius Wolcott Hitchcock, a friend of Rockwell's and fellow member of the New Rochelle (NY) Art Association.

This whimsical, decorative painting adds to our understanding of the social and community life of 1920s New York and documents Rockwell's link with the artists of New Rochelle. *Artist's Costume Ball* marks a step in the career of a bright, ambitious illustrator, who found his milieu and established his place in a great artistic legacy.

We are grateful to Mrs. Hitchcock for her gift of this delightful painting.

her serious scholarship on Rockwell's work and American culture that has opened doors to understanding the importance of illustration art.

MICHELLE GILLETT, TRUSTEE

PRISCILLA ETHREDGE

Our dear friend and colleague, Priscilla Ethredge, passed away on August 17, 2004. Priscilla had worked at the Museum since 1995 as Development Systems Administrator and was known for her dedication, efficiency, organization, pride in her team of volunteers, and sense of humor. She will be greatly missed in our world and in our lives.

TOP LEFT: Jan Cohn, painted by Sabina Fascione Alcorn.

Ready for a Party?



Happy New Year, Norman Rockwell. © 1945 SEPS: Licensed by Curtis Publishing, Indianapolis, IN.

As a member of the Norman Rockwell Museum, you have the privilege of renting the Museum or our historic Berkshire cottage, Linwood, for an exclusive holiday gathering for your organization. Delight your guests with original Rockwell paintings in the galleries, breathtaking views of the grounds and sumptuous cocktails and hors d'oeuvres. The Museum's professional events staff will assist you in making this year's party unforgettable. Set the stage for an extraordinary evening! Call 413.298.4100, ext 237 to speak with Dana Audia, Associate Director of Earned Revenue.



The formal dining room at Linwood.

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