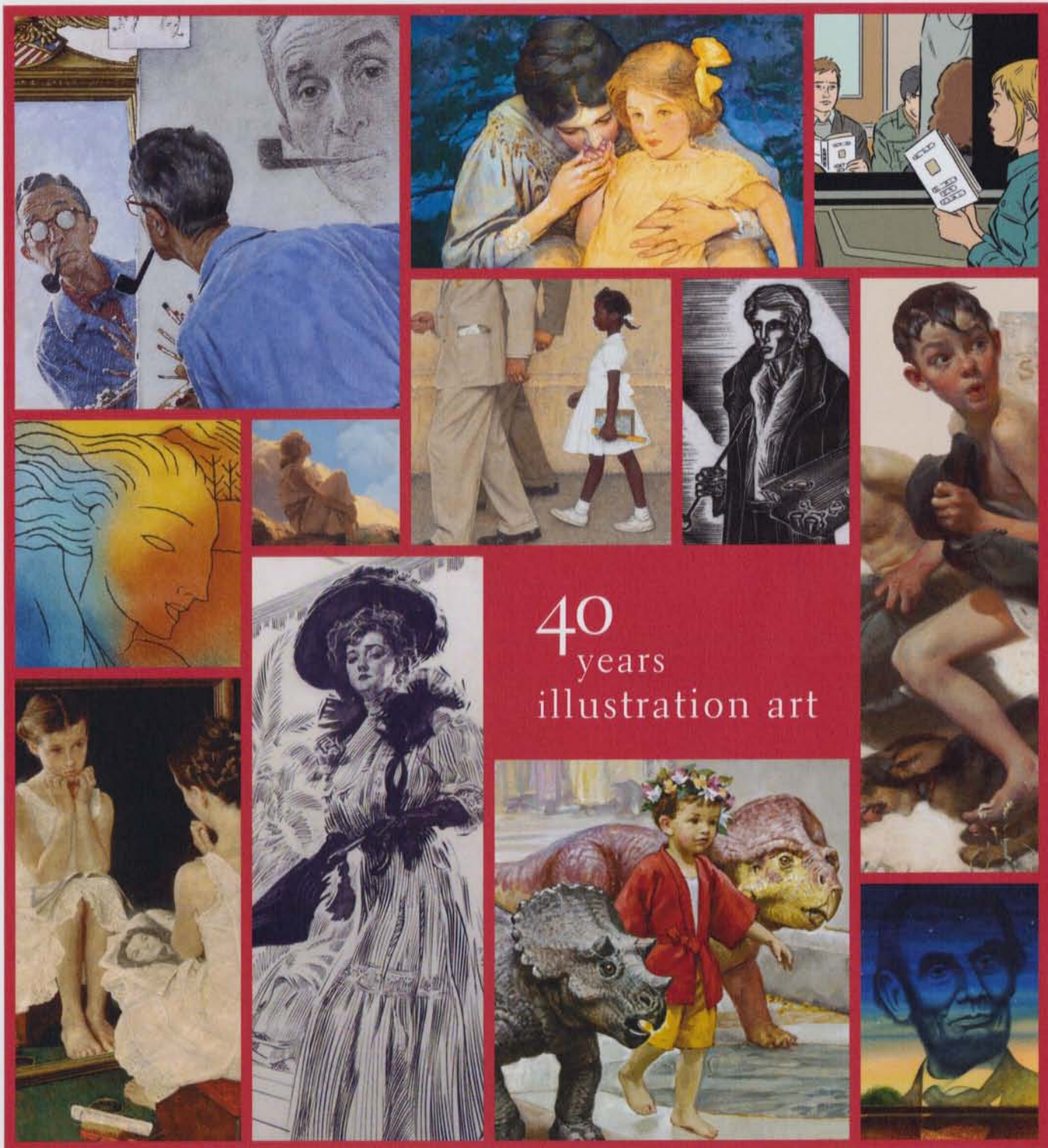


portfolio

NORMAN ROCKWELL MUSEUM



40
years
illustration art

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Contact us by e-mail at:
communications@nrm.org

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“Norman Rockwell Museum is being recognized for studying and honoring the life, work, and ideals of an icon of American art. The Museum has been the careful curator of the archives, illustrations, and benevolent spirit Norman Rockwell bequeathed to the nation.”

National Humanities Medal citation, November 2008

An American institution

Reflections on turning 40

by Laurie Norton Moffatt

From the very first day I set foot in the Old Corner House in 1977, I knew there was something special about the organization that was to become Norman Rockwell Museum. We did not call ourselves Norman Rockwell Museum then, but it was already apparent that that was how our visitors thought of us and spoke of us, and why they flocked to us.

For two summers during college, I presented tours of the galleries—intimate, crowded quarters hung with Norman Rockwell’s nearly life-sized paintings. Twenty-five people to a room, six rooms, often all filled at the same time. Rotating like clockwork, lines of people filed to the right in passing as staff choreographed tours moving in and out of rooms and up and down stairways, with more people waiting outside in lines that sometimes stretched around the block. I had never seen anything like this in a museum, never mind a museum that did not even call itself such—and featured an artist my art history professors did not deem worthy of teaching and my art history texts omitted entirely. I was galvanized, and became committed to championing and redressing the reputation of an artist who spoke eloquently to millions of people.

A museum built by popular demand

Norman Rockwell did not create his own museum, nor was the Old Corner House founded to be a museum dedicated to Norman Rockwell. Rather, founding mothers Norma Ogden, Patricia Deely, and Rosamond Sherwood, working in the time-honored tradition of civic responsibility and community philanthropy, led an effort to save the historic home. Norman and Molly Rockwell were among the town’s citizens who joined the undertaking. When the Board was looking for programs and exhibitions for the house museum, which would include displays from the Stockbridge Historical Society, Rockwell generously asked, “Would you like to hang some of my pictures?”

His artwork had recently been returned to him from Curtis Publishing Company, publisher of the *Saturday Evening Post*



in Philadelphia, and most of it was in storage at the Berkshire Museum. Several rooms in the Old Corner House were installed with his paintings, hung cheek to jowl, salon style, and in May 1969, the doors were opened for business.

Like the subscribers to the *Saturday Evening Post* and other journals who eagerly awaited Rockwell’s next cover to arrive in their living rooms, public demand drove the growth of the Old Corner House. The 200-year-old home that opened its doors in 1969 with fewer than 5,000 visitors was, 10 years later, welcoming 90,000 visitors annually, with no end to audience appetite for Rockwell in sight.

This phenomenon of growth by popular demand is uncommon among museums. Most museums have a founding benefactor—a collector creating a legacy of a lifelong collecting passion, or a wealthy philanthropist or municipality who determines that an art museum will benefit the civic well-being of a community.

Only four years after the opening of the Old Corner House, Norman Rockwell established his Art Collection Trust, placing his art in the care of the fledgling museum. Two years later, he added his studio and its contents to the Trust. As crowds continued to grow, the Board of Trustees faced the daunting challenge of providing for the collection’s permanent care and accommodating Rockwell’s devoted public. In 1980, the Board voted to either expand or build a new home for Norman Rockwell’s collection.

And thus the nation’s most popular artist, who rose from the ranks of the nation’s most democratic visual art form, the art of illustration, came to have his own museum through the force of fervent public demand.

Norman Rockwell, the people’s artist

The people’s artist, Norman Rockwell transcended and transformed his field, and struck a profound chord with his audience.

Norman Rockwell became a household name by the 1940s. He held his first job as an illustrator and art editor at age 18, painted his first *Post* cover at 22, and was a nationally known

An American institution



Four Freedoms, 1942

figure by the age of 30. During his 65 years of painting, he became more popularly known than Georgia O’Keeffe, Andy Warhol, and Jackson Pollock combined. He reached a public who revered him through four generations, chronicling two world wars and the advent of radio, telephone, television, automobiles, electricity, airplanes, and space flight. His career spanned one of the most eventful periods in American history to date.

Rockwell’s images were ubiquitous. They convey our humanity, as well as our national ideals of freedom, democracy, equality, tolerance, and common decency. In the 21st century no less than the 20th, he is an American institution.

Norman Rockwell Museum has welcomed 5,000,000 visitors across its threshold in Stockbridge, and reaches as many visitors through its traveling exhibition program of Rockwell’s work and that of other distinguished American illustrators. Wherever we present Rockwell’s art, in Stockbridge or at museums around the country and world, people gather, conversation springs up, and communities form. Visiting Norman Rockwell Museum is not a quiet experience. People talk in the galleries, sharing reminiscences and personal stories, pointing out details, and chuckling over Rockwell’s humor. The only hush comes when people fall silent in reverence for a particular ideal depicted in an image.

Creating community in the digital age

The world of the print periodical, which brought Rockwell’s work into the homes and hearts of millions, is mostly gone. We are living instead in a digital world that disseminates information faster and more widely than was ever before possible. If Rockwell were working today, he would be doing so online, under incredibly compressed deadlines, perhaps overnight or within a few hours of a breaking event, and his art would be instantly seen by many millions around the world.

With the rise of new media comes new generations of audiences who communicate and receive information in ways

entirely different from their elders. These “digital natives” socialize, organize, work, and play online. The Internet today is the *Saturday Evening Post* of yesterday, only more so: it’s the ultimate mass delivery tool of information for a mass audience. The possibilities for experiencing illustration art—a form intended for mass distribution and popular audiences—are exciting and limitless in our digital world.

As Norman Rockwell Museum looks ahead to the next 40 years, we envision an inspired, updated return to the mass dissemination of illustration art. It’s already begun. The Internet is a portal for the Museum’s many audiences: often our first point of contact with visitors who come on-site; the medium through which illustrators whose work we have exhibited share their thoughts and images; the place where educators download curricula and students come to research term papers; the tool used by researchers who will soon be able to access the Museum’s full collections and archive through ProjectNORMAN or study the rich legacy of illustration art through the Rockwell Center for American Visual Studies; a source of community for Rockwell models and fans who enjoyed a brush with the artist’s life.

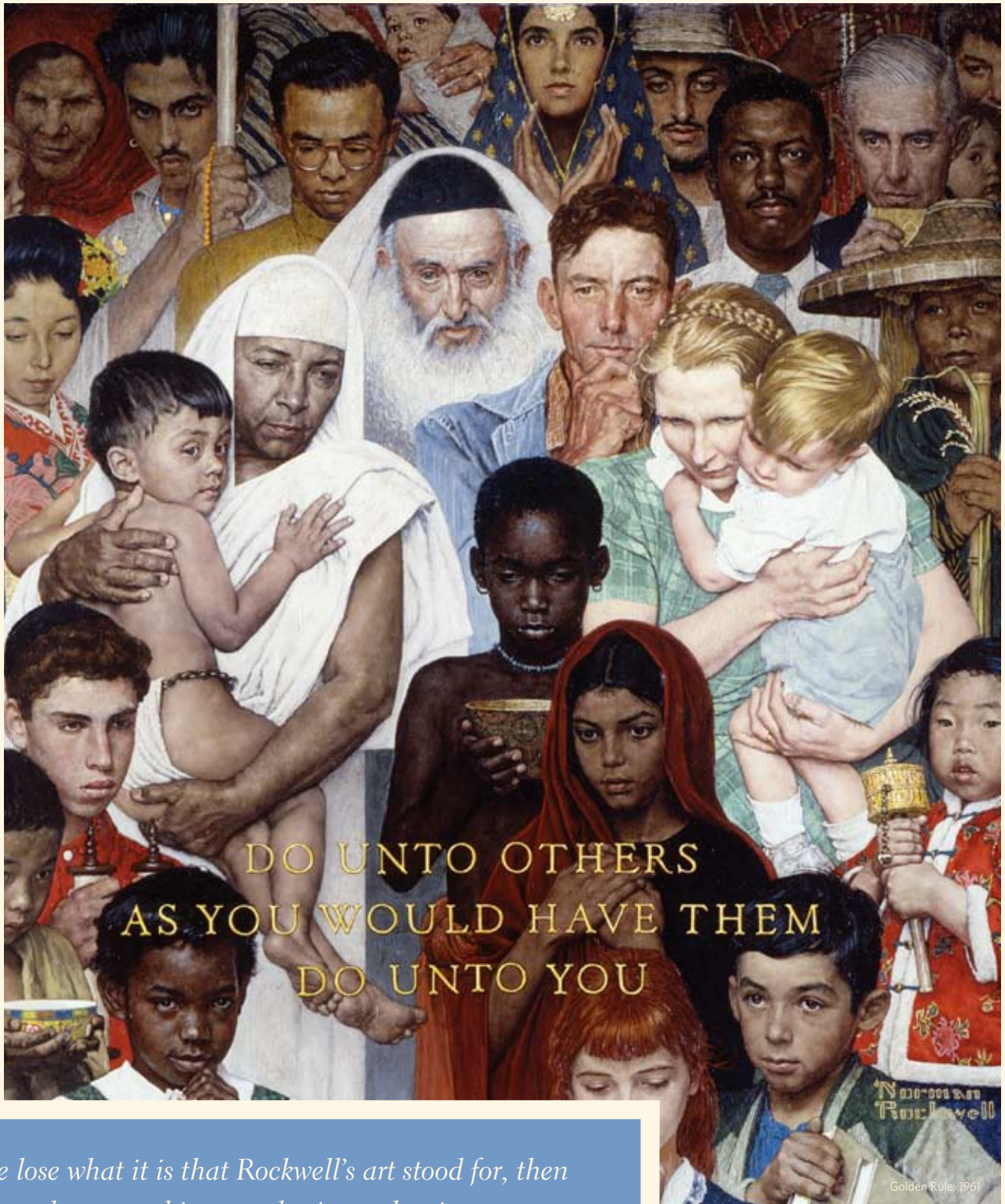
Norman Rockwell Museum is well poised to create and deliver all of these experiences to its many, many communities of friends and patrons. In whatever medium people encounter us, we will remain a gathering place for inspiration, reflection, and enjoyment—seeking always to match the satisfaction and joy that a good Rockwell painting delivers.

See you at the Museum!

A handwritten signature in black ink, reading 'Laurie Norton Moffatt'.

Laurie Norton Moffatt, Director/CEO

Rockwell's Legacy



“If we lose what it is that Rockwell’s art stood for, then we have lost something very basic to what it means to be an American.”

Robert A.M. Stern, architect of the Museum



Rockwell in his Stockbridge studio
working on Golden Rule, 1960

“There’s always, in his work, a showcasing of his great care for humanity...We love him because his pictures show us, at least in part, what we know to be true about ourselves.”

Steve Brodner, art journalist

Stories in pictures

Norman Rockwell and the art of illustration

by Stephanie Haboush Plunkett

“Some people have been kind enough to call me a fine artist. I’ve always called myself an illustrator. I’m not sure what the difference is. All I know is that whatever type of work I do, I try to give it my very best. Art has been my life.”

Norman Rockwell

Like most creators of art for commerce, Norman Rockwell worked within the realm of both aesthetics and technology. An astute visual storyteller and a masterful painter with a distinct, personal message to convey, Rockwell constructed fictional realities that offered a compelling picture of the life to which many 20th-century Americans aspired. Anxiously awaited and immediately understood, his seamless narratives assured audience engagement with the publications that commissioned his work and, ultimately, with product endorsements that supported the bottom line. The complexities of artistic production remained hidden to his enthusiasts, who believed in his vision and were content to enjoy his art in the primary form for which it was intended—on the covers and pages of their favorite magazines.

“I love to tell stories in pictures,” Rockwell said. “For me, the story is the first thing and the last thing.” Conceptualization was central for the artist, who called the history of European art into play and employed classical painting methodology to weave contemporary tales inspired by everyday people and places. His large, richly detailed canvases offered far more than was necessary even by the standards of his profession, and each began with a single idea. By his own admission “hard to come by,” strong picture concepts were the essential underpinnings of Rockwell’s art, from the antics of children, a favored theme of his youth, to the nuanced reflections on human nature that he preferred as a mature artist. What followed was a carefully orchestrated process of image development that demanded the integration of aesthetic concern, graphic clarity, and the effective use of technology.

The art of illustration has been, from the start, inherently aligned with both culture and technology. In America, illustration emerged as a viable profession during the Civil War, spurred

on by the strong public desire to witness the events of the day as they unfolded. The advent of large-scale, high-speed printing presses in the mid-19th century satisfied the call for affordable, mass-produced images, and artists were hired to meet pictorial demand. Before the 1880s, noted periodical illustrators like Winslow Homer, Edwin Austin Abbey, and Howard Pyle reluctantly accepted that their drawings and paintings would be transformed—for better or worse—by skilled artisan engravers.

Wood engraving made wide circulation reproduction possible, but by the 1890s, this waning technology, which translated lines

*“I love to tell stories in pictures,”
Rockwell said. “For me, the story is
the first thing and the last thing.”*

and tones into cuts and grooves filled with printers’ ink, gave way to new methods of visual translation. When photo mechanical halftone and color reproduction techniques infiltrated the printing process, the camera replaced the wood engraver and hand-crafted plates became artifacts of the past. For the first time, mass-produced images in which the artist’s hand alone could be seen were made possible.

During America’s early 20th century, an abundance of family, youth, and humor magazines and books for children and adults inspired many to enter the field, and during illustration’s Golden

Stories in pictures



CLOCKWISE FROM TOP LEFT: Girl Reading the Post, 1941; New Kids in the Neighborhood, 1967; Mine America's Coal, 1944; Lincoln for the Defense, 1961; Artist Facing Blank Canvas (The Deadline), 1938;

Age, artists were in high demand. In book and magazine cover art, as in story illustrations meant to illuminate an author's text, narrative imagery reigned supreme even as the world of fine art began to reject it. While illustrators and painters explored similar motifs such as the portrayal of scenes from everyday life, illustration emphasized accuracy, technical virtuosity, and anecdote rather than the notion of personal expression. Richly visual, America's leading publications relied upon the abilities of gifted illustrators to engage the attention and emotions of their readers. Their ingenious, often idealized images portrayed the best in us, persuading us to believe in ourselves, and especially, in whom we might become.

In today's digital information age, it is difficult to imagine the role that magazines played in a society quite different from our own, in which radio and telephone offered the only technological connection between home and the larger world. Ephemeral by design and available at low cost, leading weeklies and monthlies like *The Saturday Evening Post*, *Ladies' Home Journal*, *Good Housekeeping*, *McCall's*, and *Woman's Home Companion* provided a steady stream of information, entertainment, and advice to vast, loyal audiences. While top publications boasted subscriptions of two to eight million

during the 1940s and 1950s, anxiously awaited journals were shared among family and friends, bringing readership even higher. Fiction and serialized novels; poetry; articles on politics, fashion, and beauty; and guidance on marriage, child rearing, and household management were staples, second only to the array of advertisements and product enticements that supported the bottom line and occupied the most space in each issue.

By the American mid-century, photography captured the moment for many publications that were striving to remain current, and dramatic shifts in magazine content prompted the movement away from narrative illustration to conceptual or decorative forms. Fiction, which had previously played a central role in magazines, was sidelined by a plethora of non-fiction articles that inspired a more abstract, symbolic approach to image-making. Colorful, personal, and extremely varied in style, these artworks balanced the specificity of the photographic image in publishing, and attempted to blur the lines between fine and applied art.

Despite a consensus that narrative illustration faltered because the advent of photography and shifts in content reduced the need for naturalistic pictures, this important American art form

Forty years of scholarship

Norman Rockwell Museum began its commitment to scholarship early in its history, with the development of Rockwell's *catalogue raisonné*. This massive undertaking resulted in a two-volume compendium of the artist's nearly 4,000 known paintings and drawings, which has served as the foundation for all subsequent Rockwell research. Since then, the Museum has explored Norman Rockwell and the art of illustration in 100 exhibitions showcasing over 420 artists, as well as through significant original scholarship. In numerous exhibition catalogues, the Museum has presented its own scholarship and invited critical examination of Rockwell and other illustrators by art historians and visual studies scholars nationwide. The Museum's publications include:

The Illustrator's Moment, 1978

American Family Life: The Massachusetts Mutual Life Insurance Drawings, 1980

Norman Rockwell: A Definitive Catalogue, 1986

Norman Rockwell: A Centennial Celebration, 1994

Norman Rockwell: Pictures for the American People, 1999

Distant Shores: The Odyssey of Rockwell Kent, 2001

The Art of the Postage Stamp, 2003

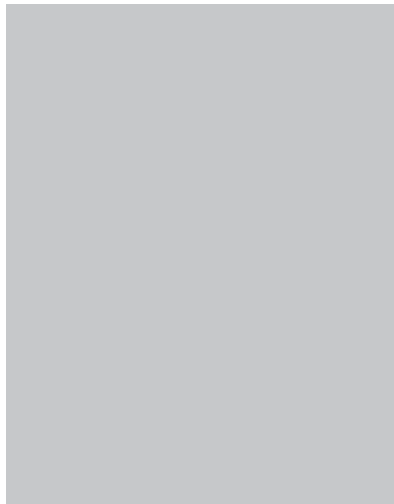
Fred Marcellino: Dancing by the Light of the Moon, 2005

Frederic Remington: The American Civil War, A Ghost Story, 2006

Ephemeral Beauty: Al Parker and the American Women's Magazine, 1940-1960, 2007

American Chronicles: The Art of Norman Rockwell, 2007

The Fantastical Faces of Peter Rockwell, 2009



Aunt Ella Takes a Trip, 1942; Strictly a Sharpshooter, 1941

has always been about more than just the appearance of things. Through the decades, this art of mass culture has looked deeply into society, reflecting and shaping a rapidly changing world. Though periodicals have made way for new media, the impact of narrative imagery continues to be felt. In the digital age, contemporary audiences are as happy as their predecessors to suspend disbelief in the face of visual technology, which now has the power to bring the impossible to life.

Today, on the 40th anniversary of the Museum that was truly built by popular demand, Norman Rockwell's belief in the ability of images to speak about and to humanity remains at the core of the Museum's mission. Through the years, Norman Rockwell Museum has inspired millions to view the art of mass culture with fresh eyes. We look forward to our continued work in the vanguard of preservation, interpretation, and scholarship relating to the art of Norman Rockwell and the art of illustration for many years to come.

STEPHANIE HABOUSH PLUNKETT is Chief Curator and Deputy Director of Norman Rockwell Museum. She is a national authority on illustration art.



“The best of America” *At home in Stockbridge*

by Linda Szekely Pero



“I just love Stockbridge. I mean, Stockbridge is the best of America, the best of New England.”

Norman Rockwell

In 1953, Norman Rockwell and his wife Mary relocated from Arlington, Vermont, to Stockbridge, Massachusetts. The small town of 2,100 people provided new faces and new inspirations for such pictures as *Family Tree*, which traced the lineage of the “all-American boy” from a sixteenth century-pirate and his Spanish princess captured on the Caribbean Sea. In progress were some of his most memorable paintings—*Girl at Mirror*, *Breaking Home Ties*, and *Choir Boy*—and, as always, deadlines loomed.

By all accounts, Rockwell had loved his life in Arlington, but he never looked back. He welcomed the fresh assortment of faces for his pictures and the new social opportunities. He joined in community activities that were different from his former Grange experience in Vermont. Now he gathered weekly at the Red Lion Inn with friends in the Marching and Chowder Society to discuss current events over lunch. More formal were his monthly meetings of the Monday Evening Club, a group of prominent Berkshire County citizens.

Though the gregarious Rockwell on one hand enjoyed having a studio in the center of town where he could view prospective models from his large second floor picture window, he was accustomed to having a much larger space laid out in the familiar

manner of his former custom-built studios in New Rochelle and Arlington. Meanwhile, for Mary, the view of the cemetery from their kitchen window was an ominous landscape. In 1957, they bought an eighteenth-century home near the center of town, and that summer they converted its carriage barn into a studio. Rockwell welcomed new friends and neighbors into the studio. He invited schoolchildren from nearby Plain School to hear him talk about art, and later, when the Old Corner House museum was established, docents came to gain insight about his process.

Just as he had in New Rochelle and Arlington, Rockwell contributed often to local projects. For the anniversary of the town’s library, he created a fund drive poster. When the women of St. Paul’s Episcopal Church published a fundraising cookbook, he sketched a jaunty looking chef for their cover. And for the dedication ceremony of the new post office, Rockwell sketched mailman Tom Cary for the program cover. The most amazing tribute to his town, because Rockwell was least of all a painter of landscapes, was an eight-foot-long painting of the town’s Main Street, published by *McCall’s* to celebrate Christmas in small-town America.

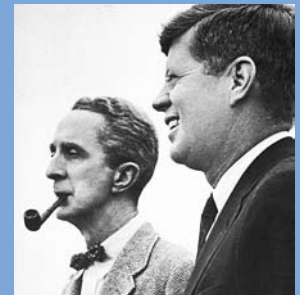
During his later Stockbridge years,

Rockwell produced paintings that will always resonate. *The Problem We All Live With* gently presents an aggressive assertion of moral decency. Art critics, connoisseurs, and historians continue to examine and reflect on *The Connoisseur* as they discuss “high” and “low” art and the meanings of abstract art. *Art Critic* will always intrigue for its masterly technique and the delight we feel as we are drawn into its secret life. For five decades, Rockwell opened our hearts by lovingly portraying our foibles. When he shifted his attention to the broader picture of social ills, he faced an audience ready to receive his messages, helping us evolve into a more compassionate culture.

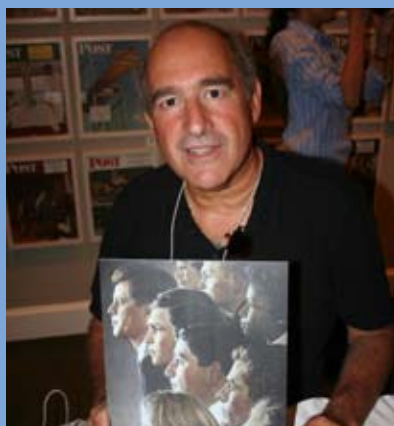
Despite declining health, Rockwell accepted a commission to paint the July 1976 cover of *American Art* magazine, celebrating the country’s bicentennial. That summer, in a parade and celebration, the people of Stockbridge claimed Rockwell as their hometown hero. In 1978, at age 84, Rockwell died at home.

LINDA SZEKELY PERO is Curator Emerita at Norman Rockwell Museum. She retired in 2008 after 25 years of service. This piece is excerpted from *American Chronicles: The Art of Norman Rockwell* by Linda Szekely Pero. © 2007 by Norman Rockwell Museum, Stockbridge, Mass.

Rockwell's models



Rockwell recruited his Stockbridge neighbors as models, posing them for the carefully composed photographs that informed his paintings. Many of Rockwell's models remain connected to the Museum, delighting visitors with their memories and stories.



A time for transition

Norman Rockwell and the 1960s

by Corry Kanzenberg

In celebration of its 40th anniversary, Norman Rockwell Museum unveiled its first reinstatement of Rockwell's Stockbridge studio this spring, giving visitors a glimpse into the artist's workspace as it appeared in the fall of 1960. At the time, Rockwell was busy completing his painting Golden Rule.

For Norman Rockwell, 1960 marked the beginning of a decade of change. In August of the previous year, Mary Barstow Rockwell, his wife of 28 years and the mother of his children, unexpectedly passed away after a long struggle with depression. Over the next few years, tensions would arise between Rockwell and the *Saturday Evening Post*, ultimately ending his production of original work for the magazine. And in a seemingly improbable shift, complex subjects of topical significance became the focus of many Rockwell artworks.

After the devastating loss of Mary, Rockwell retained his compulsive need to work. Meeting his obligations to the *Post*, Doubleday, and others diverted some of his grief, as did the debut of his autobiography, *Norman Rockwell: My Adventures as an Illustrator*, in bookstores on February 13, 1960. Rockwell was enthusiastic about

the book's release, saying, "You can imagine—here I am an old so and so, next year is my 45th year doing *Post* covers, and this is like, I don't know, just wonderful."

That July, reconsidering an abandoned 1952 concept, Rockwell pulled out his six-foot-long drawing, *United Nations*, from the studio basement. *United Nations* depicted the Security Council in session, with, as Rockwell put it, "behind them the peoples of the world, for whom the deliberations of the Council mean peace or war, the chance to live their lives in happiness or in misery." He used that grouping of people as the basis for *Golden Rule*, his painting for the April 1, 1961 *Saturday Evening Post* cover.

Rockwell's inspiration for the painting stemmed from the universally held principle of the Golden Rule, "Do Unto Others As You Would Have Them Do Unto You." He hired a local artist to letter the adage onto the completed canvas. The painting, on which Rockwell spent nearly five months, predated his bolder socially conscious pictures, but it suggested Rockwell's growing desire to promote issues of equality through his artwork. Writing about *Golden Rule*, he noted, "Most of the time I try to entertain with my *Post* covers. But once in a while I get an uncontrollable



United Nations, 1953

urge to say something serious.” That same urge would soon abet his decision to end his work for the *Saturday Evening Post*.

In 1961, two years after Mary’s death, Rockwell married Molly Punderson, a retired schoolteacher. Outspoken in her liberal political beliefs, she spurred Rockwell’s interest in broadening his subject matter. That same year, there was a staff shakeup at the *Post*. Ben Hibbs, the magazine’s editor-in-chief of 20 years, resigned, soon followed by Rockwell’s longtime art editor, Ken Stuart. After Hibbs, the publication went through several editors, and its eventual new regime implemented change and staff cuts across the board. As its advertising revenues were lost to television, the *Post* broke with all its major cover illustrators by the end of 1962, replacing them with less costly photographers. Rockwell himself was commissioned to complete portraiture for the covers rather than the narratives he so loved.

In the end, a combination of proceedings prompted his tough decision to break ties with the *Post*. Compensation was one factor. For many of the new cover portraits—called “quickies” by the staff—Rockwell was paid \$2,000 rather than his usual \$5,000. The *Post* had also proposed that he illustrate the Bible, which

he was opposed to doing. Rockwell’s September 9, 1963 letter of resignation read, “I have come to the conviction that the work I now want to do no longer fits into the *Post* scheme. I am beyond the age of retirement, and only have a few years left to do illustrations. I don’t want to retire, but I want to have freedom to do the work I wish. A project as large as the Bible would allow me no time for several years to do the other things when, where, and as I wish.” At the time of his letter, Rockwell was already working out a deal with *Look* magazine.

Rockwell met with *Look*’s directors in August of 1963 to discuss the possibility of working for the publication. They offered him the liberty to depict subjects most meaningful to him, and once his tenure with the *Post* officially ended, he set to work on his first *Look* commission. It was a large oil painting that dealt with the issue of school desegregation, titled *The Problem We All Live With*, and was published as a two-page spread inside the January 14, 1964 issue. He lightly explained to a fan of the piece, “I just had my seventieth birthday and am trying to be a bit more adult in my work.” Rockwell had long been a supporter of the civil rights movement, and the painting marked the beginning of a new era in his art.



Rockwell in his Stockbridge studio painting *Golden Rule*, 1960



The Problem We All Live With, 1963

A time for transition

Until the publication stopped printing in 1971, Rockwell produced art for *Look* that dealt with contemporary subjects, not only civil rights, but also the Peace Corps, the need for government transparency, and the space race. He completed six illustrations on the topic of space exploration, which put him at the forefront of the national excitement surrounding the program. He later recalled of the space program, “It pulled America together. There was a terrific pro-America feeling among Americans when the moon-landing project was on.”

Outside of *Look*, he accepted other commissions that reflected the culture of the times and his willingness to embrace it. In 1968, the musician Al Kooper approached a CBS art director with the idea of having Rockwell paint him and Michael Bloomfield for the cover of their forthcoming album, *The Live Adventures of Mike Bloomfield and Al Kooper*. Accepting the job, Rockwell went to New York to meet the musicians and have them photographed for the portrait. Years later, Kooper remembered Rockwell’s kindness, including the fact that Rockwell invited both musicians to his exhibition opening at Bernard Danenberg Galleries in New York City in 1972. Kooper recalled

standing out at the show, “dressed in satin pants, Nehru shirt, two-thousand-bead necklaces,” but noted that when Rockwell arrived, he came straight over, hugging Kooper before greeting anyone else.

Rockwell’s timely work of the 1960s (the penultimate decade of his career) remained highly important to his self-perception until the end of his life, yet he accepted the nostalgic sentiment the public felt for his earlier pictures. In 1972, hinting at his frustration with the government and the Vietnam War, he remarked, “Now that America is in trouble so much, people go back to those things I painted when we had a stronger belief in ourselves.” Indeed, the ability of Rockwell’s art to evoke bygone times is one of the many reasons it is still so widely enjoyed. Yet the work he produced during the 1960s stands out, as testament to a major change in what Rockwell sought to accomplish with his art and as witness to our nation’s history through one of its most remarkable decades.

CORRY KANZENBERG is Curator of Archival Collections at Norman Rockwell Museum. She led this spring’s reinstallation of Rockwell’s Stockbridge studio.

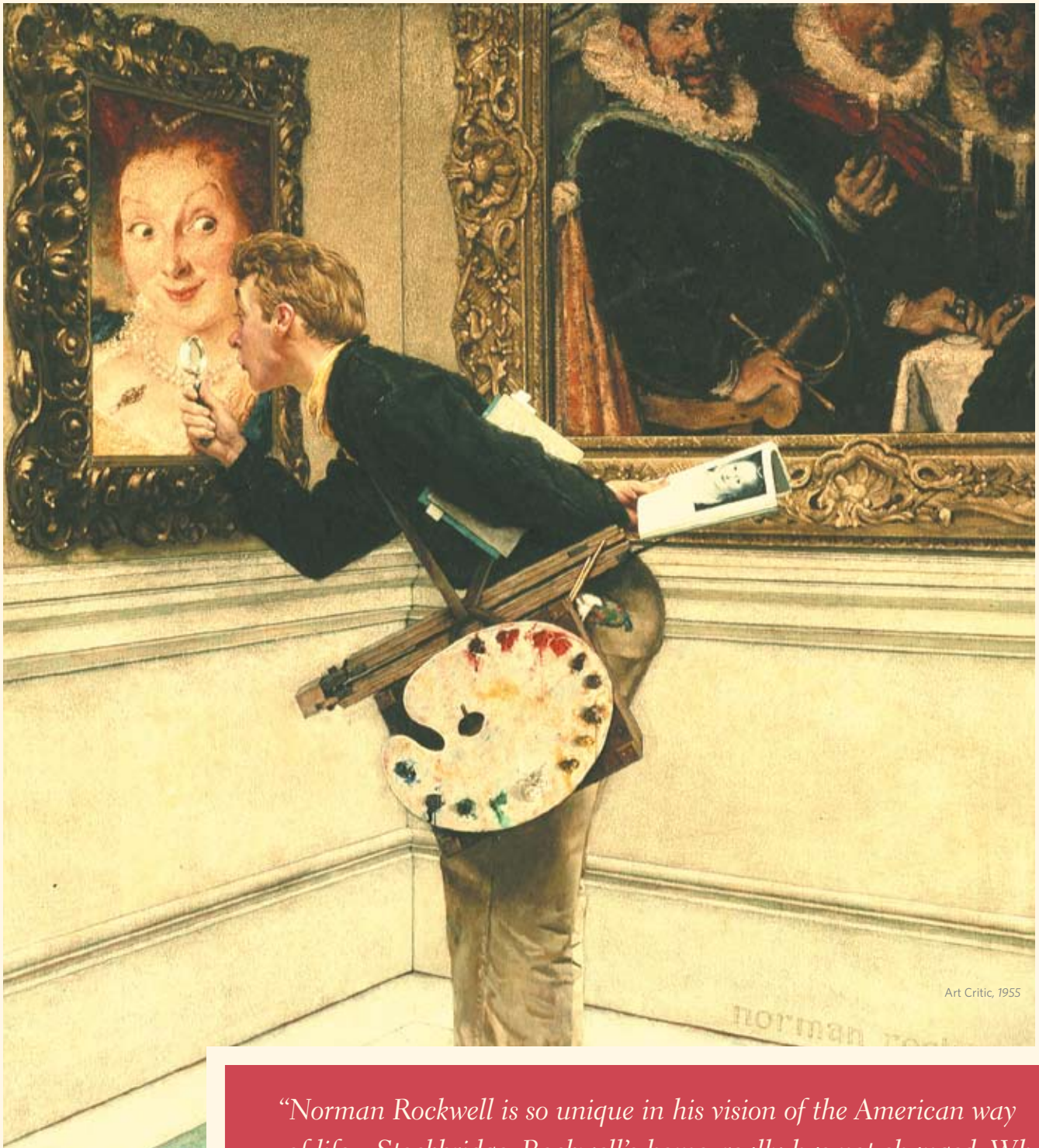


Rockwell on assignment in Ethiopia, 1964



TOP: Rockwell with NASA astronauts at Cape Kennedy 1964, BOTTOM: Rockwell with Al Kooper and Michael Bloomfield, 1968

The Rise of a Museum



Art Critic, 1955

“Norman Rockwell is so unique in his vision of the American way of life...Stockbridge, Rockwell’s home, really has not changed. What better setting for a Rockwell museum than his own hometown.”

Steven Spielberg, as told to Life

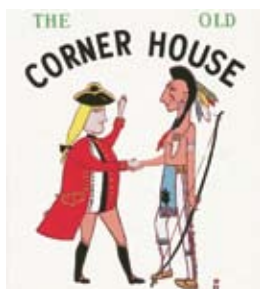


The Old Corner House on Main Street, Stockbridge, Mass., the Museum's first home

"[If my father could see the Museum today], I think he would be sort of flabbergasted, and very pleased, and say 'thank you' to everybody, and then go back into the studio and start painting."

Thomas Rockwell

1967-2009: the story of a museum



1969 In August, Norman Rockwell travels to the NASA Manned Spacecraft Center in Houston, Texas, to do research for his painting of the historic July 20, 1969, Apollo 11 moon landing. The painting is published in *Look* magazine.



1974 David H. Wood, retired headmaster of Lenox School, is engaged as Director. Margaret Batty is appointed Assistant Director. Wood develops a close friendship with Molly and Norman Rockwell.



1976 Rockwell bequeaths his Stockbridge studio and its contents to the Museum.

1976 Rockwell paints *Liberty Bell*, his last published work. It graces the cover of *American Artist* in celebration of the Bicentennial.

1977 Gerald R. Ford honors Rockwell with the Presidential Medal of Freedom, America's highest civilian honor.



1967 The Old Corner House is saved from demolition by a determined band of Stockbridge citizens, led by Norma Ogden, Pat Deely, and Rosamond Sherwood. Norman and Molly Rockwell take part in the effort.

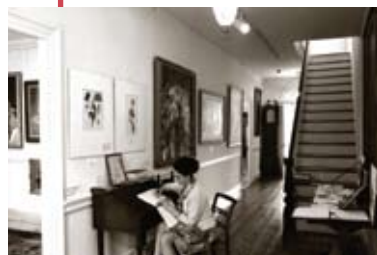


1967- 1979: the founding years

1969 In May, the Old Corner House Stockbridge Historical Society opens, featuring exhibits on Stockbridge history, a consignment exchange group, the Madrigal Singers, and a small display of Rockwell's art. Visitors flock to the Museum. It soon becomes identified primarily as a center for the exhibition of Rockwell's art.



1975 The Museum makes its first art purchase, *The Problem We All Live With* (1963), depicting courageous young Ruby Bridges integrating a New Orleans school. Bridges will later become a member of the Board of Trustees.



1973 Rockwell establishes the Norman Rockwell Art Collection Trust, a collection of approximately 120 works placed in the perpetual care and custody of the fledgling Museum.

1973 John and Margaret Batty are hired as co-Directors of the Old Corner House. John Batty dies unexpectedly later that year.



1978 On November 8, Rockwell dies at home in Stockbridge at age 84.

THEN AND NOW

THEN The Old Corner House attracts 5,417 visitors in 1970, its first full year of operation. Visitor admission is collected in a cigar box. Founders Patricia Deely, Norma Ogden, and Rosamond Sherwood serve on the Board of Trustees, and Barbara Goulet is the Museum's first Director.

NOW Currently, some 500,000 people annually see the Museum's exhibitions in Stockbridge and at venues around the country. The Museum collects and tracks admissions electronically. Current staff, under the leadership of Director/CEO Laurie Norton Moffatt, totals 77.

THEN In May 1969, the historic Red Lion Inn reopens under the management of Jack and Jane Fitzpatrick, founders of Country Curtains. The Fitzpatricks are Rockwell models and friends of the artist, who lives and works nearby, and become steadfast supporters of the Museum.

NOW In 2009, the Red Lion Inn celebrates its 40th anniversary under Fitzpatrick family ownership. The family continues its commitment to hospitality in the Berkshires, as creators and operators of Blantyre and Porches Inn.

1967-2009: the story of a museum



1981 Director David H. Wood names Laurie Norton Moffatt the Museum's first curator.

1983 The Museum acquires Linwood, a 40-acre estate overlooking the Housatonic River, as the site of its future campus.

1986 On a sunny, cold day in March, the Museum moves Rockwell's Stockbridge studio to its current location on the grounds of the former Linwood estate.



1987 The Museum presents its first annual Berkshire County High School Art Show, designed to honor the work of students from local high schools.

1980-1992: a new home for a museum growing by popular demand

1980 The Old Corner House now welcomes 90,000 visitors annually. The Board of Trustees votes to expand or relocate to meet still-growing public demand.



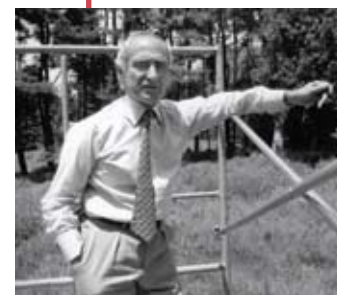
1985 Molly Rockwell dies. Rockwell's studio and its contents enter the Museum's collections, the latter forming the core of the Rockwell Archives. Steven Lomazow, Larry Alvord, Bob Rapp, and Bill Scovill gift four major collections of archival materials to the Museum.

1985 The one millionth visitor crosses the threshold!

1986 The Museum publishes *Norman Rockwell: A Definitive Catalogue* by Laurie Norton Moffatt, a two-volume compendium of the artist's nearly 4,000 known artworks. Jane Fitzpatrick, Chair of the Catalogue Raisonné Committee, oversees the publication of this landmark scholarly work.



1986 In November, Laurie Norton Moffatt is named Director.



1987-1988 The Museum organizes a national architectural competition for the design of its new building, and selects Robert A.M. Stern Associates Architects for the project.

THEN AND NOW

THEN In 1975, Norman Rockwell Museum makes its first art purchase, *The Problem We All Live With* (1963), for approximately \$30,000. The Museum goes on to add a number of important paintings to its collections, deepening its holdings beyond the original Art Collection Trust.

NOW In 2006, Rockwell's painting *Breaking Home Ties* (1955) sells for \$15.4 million at Sotheby's, a record for the artist at auction. Rockwell prices climb skyward over the years.

THEN In 1978, the Museum opens its first illustration exhibition, *The Illustrator's Moment*, accompanied by a catalogue. The exhibition features the work of Howard Pyle, J.C. Leyendecker, Arthur Rackham, N.C. Wyeth, and Edwin Austin Abbey, all of whom influenced Rockwell.

NOW In 2009, the Museum celebrates its 100th exhibition, and is proud to have showcased over 420 illustrators in its active and growing illustration exhibition program. It has published numerous catalogues, adding to the body of illustration art scholarship.

1993 Amid great fanfare on a beautiful day in June, Norman Rockwell Museum opens its new museum building, a New England town hall-style structure infused with classical elements.



1994 Stephanie Haboush Plunkett joins the Museum as it deepens its commitment to illustration art. Plunkett will go on to become Chief Curator and Deputy Director.



1994 -1995 The Museum establishes its illustration art program. Notable exhibitions include *Howard Pyle and Norman Rockwell: Lasting Legacies*; an exploration of children's book illustration called *Art of Enchantment*; and the hugely popular *Maxfield Parrish: A Retrospective*.



1997 The Museum receives accreditation from the American Association of Museums, the highest professional credential for a museum. (In 2007, the Museum is awarded reaccreditation.)



1997-1998 The Museum's first international exhibition, *Norman Rockwell: Highlights from the Collection of the Norman Rockwell Museum at Stockbridge*, tours six museums in Japan.



2000 The Museum organizes *Distant Shores: The Odyssey of Rockwell Kent*, a landmark exhibition of the artist's work, and publishes an accompanying catalogue.

2001 Cain Brothers establishes and underwrites KIDS FREE! The program is later sustained by the Red Lion Inn, Country Curtains, and Blantyre.

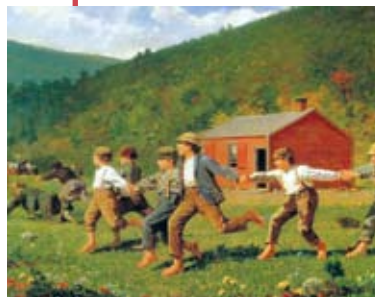
1993-2009: the rise of a national museum

1993 During opening festivities, Rockwell's three sons, Jarvis, Thomas, and Peter, plant a flowering apple tree in their father's memory.



1995 Lila Berle retires as President Emeritus after nearly 20 years of Board service. She was a driving force in the construction of the new Museum building.

1997-1998 Illustration art exhibitions include *Currier and Ives, Printmakers to the American People* and *Winslow Homer: Artist and Illustrator*.



1999-2002 The Museum's first major traveling exhibition, *Norman Rockwell: Pictures for the American People*, tours seven institutions nationwide. It makes its final stop at the Guggenheim in New York City, drawing record crowds. An accompanying catalogue presents cutting-edge scholarship.

THEN The first edition of Rockwell's autobiography, *My Adventures as an Illustrator*, is published by Doubleday in 1960. The book is dictated to and shaped by Tom Rockwell, who goes on to write an afterword for later editions.

NOW Journalist and cultural critic Deborah Solomon is currently working on a biography of Norman Rockwell, using the Museum's archives for her research. In 2001, Laura Claridge's landmark biography, *Norman Rockwell*, is published by Random House and reviewed in the *New York Times*.

THEN In 1972, the Bernard Danenberg Galleries in New York City hosts a 60-year retrospective of Rockwell's work that travels to museums around the country. It is accompanied by a catalogue with text by artist Thomas S. Buechner.

NOW Norman Rockwell Museum's major traveling retrospective, *American Chronicles: The Art of Norman Rockwell*, spanning the artist's works from 1916 to 1972, tours 10 venues nationwide between 2007 and 2013. An accompanying catalogue presents new scholarship by Linda Szekely Pero, longtime Curator of Norman Rockwell Collections, now Curator Emerita.

1967-2009: the story of a museum

2002-2003 Planning for ProjectNORMAN begins. The 10-year undertaking will digitally preserve the Museum's art and archives. The project attracts funding from the major federal agencies.



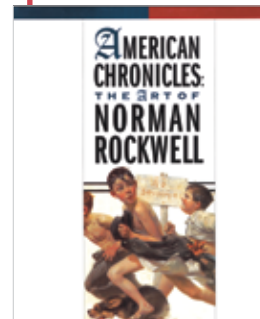
2002-2003 The Museum joins the Association of Art Museum Directors, a distinguished group of art museums nationwide.

2004-2005 Rockwell's 1960 painting, *Triple Self-Portrait*, is selected as the signature image for *Moi!*, an exhibition of self-portraits organized by Musée du Luxembourg in Paris, France, and also presented at the Uffizi Gallery in Florence, Italy.



2006 The Board of Trustees votes to broaden the collecting mission to include illustration art by Rockwell's peers and influences, as well as contemporary illustrators. Works from Rockwell's personal illustration collection come to the Museum through the Rockwell family, forming the nucleus of the new collection.

2007 To meet growing demand for Rockwell's work, the Museum organizes *American Chronicles: The Art of Norman Rockwell*, a national traveling exhibition that will tour 10 museums nationwide through 2013. The accompanying catalogue presents Linda Szekely Pero's scholarship.



1994-2009: the rise of a national museum, continued



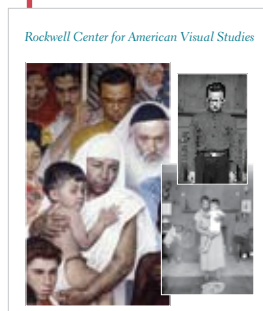
2002-2003 The Museum presents *The Red Rose Girls, The Berenstain Bears, and Speak Softly and Carry a Beagle: The Art of Charles Schulz*.

2002-2003 An Illustrators' Advisory Board is formed to advise the Museum on contemporary issues in illustration art.



2004-2005 The Museum explores themes in American visual culture with the exhibitions *The Art of the New Yorker: Eighty Years in the Vanguard* and *Frederic Remington and the American Civil War: A Ghost Story* (the latter with an accompanying catalogue).

2006 Planning begins for the Rockwell Center for American Visual Studies, the nation's first research institute devoted to the art of illustration. To secure its future, the Museum launches the quiet phase of its comprehensive fundraising campaign, *Sharing Rockwell's Legacy*, with an initial goal of \$20 million.



2007 The Museum organizes *Ephemeral Beauty: Al Parker and the American Women's Magazine, 1940-1960*, and publishes an accompanying catalogue.



2007 *LitGraphic: The World of the Graphic Novel* explores new media and new trends in American illustration art.



THEN AND NOW

THEN In 1967, cousins Wray and Tracey Gunn model for a painting that becomes *New Kids in the Neighborhood*. Published in *Look* magazine, the iconic artwork depicts the integration of a Chicago suburb.

NOW Since 2006, Wray Gunn has worked as a guide at Norman Rockwell Museum. He thrills visitors with his memories of posing for Rockwell, and has told his story in national and international media.

THEN For decades, Dr. Donald E. Campbell serves the Stockbridge community from his practice on Main Street. Rockwell is a friend and patient of the beloved doctor, who appears in a number of paintings, perhaps most memorably in *Before the Shot* (1958).

NOW Betsy Campbell Manning, Dr. Campbell's daughter, also posed for Rockwell as a child, and now works at Norman Rockwell Museum. In 2008, she donates a cherished Rockwell portrait of her father to the Museum.



2007 Rockwell's *Breaking Home Ties* (1955) sells for \$15.4 million at Sotheby's, setting the artist's highest auction record.



2008 Norman Rockwell is named official artist of the Commonwealth of Massachusetts, thanks to a bill introduced by a third-grade class from North Adams, Mass.

2008 The Museum receives the National Humanities Medal, America's highest honor in the field. It is the first museum so recognized. The award is presented in a White House ceremony.



2009 Rockwell's freshly reinterpreted Stockbridge studio opens on May 2. Museum curators have reinstalled the interior to the fall of 1960, when Rockwell was painting *Golden Rule*.



2008 Rockwell's *Freedom of Speech* (1943) is chosen as part of the National Endowment for the Humanities' "Picturing America" national curriculum.

2008 Linda Szekely Pero, Curator of Norman Rockwell Collections, retires after 25 years of distinguished service. She is awarded the title of Curator Emerita.



2009 40th anniversary festivities begin! The Museum launches the Rockwell Center for American Visual Studies and goes live with ProjectNORMAN on the Web. *Sharing Rockwell's Legacy* enters its public phase with an increased goal of \$25 million.



2009 On July 9, 40 years of Museum founders, friends, and supporters, including the Rockwell family, gather in Stockbridge for a warm and festive anniversary celebration.

2009 The Museum celebrates its 100th exhibition and five millionth visitor—and looks forward to many more milestones!



THEN The Board of Trustees was guided by seven Presidents during the Museum's years in the Old Corner House. The Museum is grateful for the service of:

Norma G. Ogden	1967-1970
Molly Rockwell	1970-1976
Winthrop Emmett	1976-1979
Brian Quinn	1979
William A. Selke	1979-1981
John Deely	1981-1985
Lila W. Berle	1985-1995

NOW President Lila Berle provided inspiring leadership to the Board during the Museum's pivotal years of expansion and relocation to its current home. The Museum has flourished under the service of four Presidents since Berle:

David L. Klausmeyer	1995-1998
Bobbie Crosby	1998-2002
Lee Williams	2002-2006
Daniel M. Cain	2006-present

Living legacy

A personal tribute to the Rockwell family

by Laurie Norton Moffatt

Norman Rockwell's generosity of spirit was legendary. It was evident in his devotion to his public, his everyday kindnesses, and his quiet philanthropy. He had a penchant for giving away his artwork to the many admirers who visited his studio, as the personal inscriptions on hundreds of studies, drawings, and final canvases attest.

Norman and Molly Rockwell did not found the museum that now bears his name. In a very real sense, his public did, by demonstrating their hunger for a place to see and experience his works. Yet without the creation of the Norman Rockwell Art Collection Trust in 1973, and the subsequent addition of his studio and archive—both gifted to the public, through the stewardship of the Old Corner House, for “the advancement of art appreciation and art education”—Norman Rockwell Museum would not exist today.

Rockwell's three sons, Jarvis, Tom, and Peter, and their families continue in this tradition of generosity and public-mindedness. They have been extraordinary friends to the Museum and the public we serve, offering their support in so many essential ways over our 40 years. One of the great pleasures of my years with the Museum has been getting to know this delightful, kind, and creative family. As it happens, I met Jarvis Rockwell, an artist, well before I became director. I was invited by my husband-to-be on our first date to Jarvis's birthday dinner, held at his and his wife Nova's home. I instantly felt welcomed by Nova, and was enchanted by Jarvis's creative, quixotic spirit and vast collection of toys. As a sensitive connoisseur of his father's art, Jarvis has been invaluable in the work of authentication over the years.

In 1999, the Museum had the honor of exhibiting Jarvis's fascinating contemporary artwork.

For many years, I was privileged to work closely with Tom on a wide range of Museum business matters, as he had taken on the gargantuan task of managing his father's estate and intellectual property assets. Under his oversight, loans from the Art Trust have enabled the Museum to bring Rockwell's art to audiences in Japan and across the United States. Tom collaborated

One of the great pleasures of my years with the Museum has been getting to know this delightful, kind, and creative family.

with his father on the elder Rockwell's autobiography, and has worked closely over the years with our curators on biographical matters and reproduction rights. He is a writer of children's books whose contemporary classic, *How to Eat Fried Worms*, was made into a major motion picture.

I have also had the pleasure, over the years, to get to know Peter and Cynthia (Cinny) Rockwell, who live in Rome. I cherish my memories of visits with them, which included Peter's walking tours of the city and *al fresco* dining on their rooftop terrace. Peter and Cinny have frequently made trips to the States to lecture at venues presenting the Museum's traveling exhibitions. Their support has meant the world to me, and has helped advance the Museum's exhibition

program, collections expansion and management, and, now, the emerging Rockwell Center for American Visual Studies. Peter is an internationally known sculptor whose works dot our campus and can be seen this summer in the Museum's 40th anniversary retrospective of his career.

We have likewise delighted in coming to know many of Norman Rockwell's grandchildren and great-grandchildren, including Jarvis's daughter Daisy Rockwell and Peter and Cinny's children: Geoffrey; Tom, who has served on our board; and twins John and Mary. In recent years, we have enjoyed watching great-grandchildren Althea and Peter grow to be lovely young adults. We're so pleased to have Thea (who was a toddler in the photo published in the *New York Times* when the Museum opened its new home in 1993) join us for an internship this summer, just as grandson Tom Rockwell did 25 years ago.

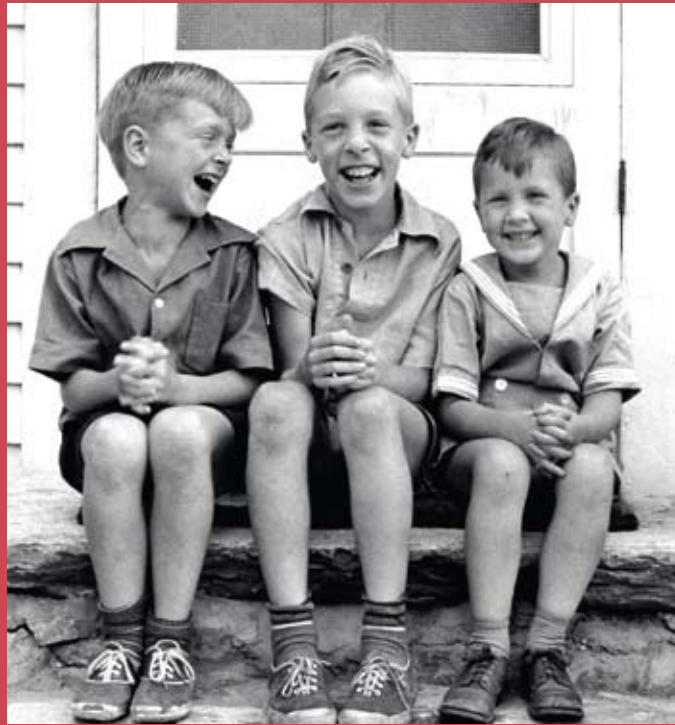
A couple of years ago, the youngest great-grandchildren, Lucia and Matteo Rockwell, Tom's children, planted their apple trees along the Rockwell Family apple tree alleé that lines the walk from Museum to studio. Each autumn, this orchard is ripe with fruit that our visitors are invited to pick.

We hope that Norman Rockwell Museum will always be a home to the extended Rockwell family, as it is home to the legacy of Norman Rockwell—the generous spirit that defined his life, and will forever animate his art.

LAURIE NORTON MOFFATT is Director/CEO of Norman Rockwell Museum, a position she has held since 1986. She is the author of *Norman Rockwell: A Definitive Catalogue*.

the Rockwell family

Rockwell and his wife Mary had three sons, each of whom grew up to work in a creative field. The Rockwell family—now enriched by grandchildren and great-grandchildren—has offered the Museum friendship and support for 40 years.



A Museum's muses

Honoring Norma Ogden, Jane Fitzpatrick, and Lila Berle

by Michelle Gillett

If a museum is “a shrine of the muses,” then Norman Rockwell Museum fits the definition beautifully. There have been many “muses” during its 40 years of existence, but three patron goddesses stand out: Norma Ogden, Jane Fitzpatrick, and Lila Berle. Each woman led an important chapter in the Museum’s development, and each contributed qualities that continue to define the Museum’s essential spirit.

Norma Ogden is the muse of diligence and devotion and the “amiable relationships” that are a mark of the Museum’s outstanding reputation. Together with Patricia Deely and Rosamond Sherwood, she helped rescue the Old Corner House from demolition in 1967. Norma saw the potential in the historic building and worked to turn it into a home for the Stockbridge Historical Society. Norma remembers sitting in front of the house with Molly Rockwell and Pat Deely trying to decide what to name it. Molly recalled that when Mrs. Dwight lived there, the building was called the Old Corner House, and “that’s how it all began.” Norma’s commitment to her community has had a lasting impact. Her dedication and gift for relationships built the foundation of Norman Rockwell Museum as it exists today.

Jane Fitzpatrick is the muse of philanthropy and friendship. Her ongoing generosity and support of Rockwell’s art have helped the Museum through both good and challenging times. Jane was a friend of Norman Rockwell, a model, and a collector of his work. Her friendship with Rockwell and her keen eye for detail made her the perfect overseer for the publication of *Norman Rockwell: The Definitive Catalogue*. Jane and her husband Jack opened the doors of their own Stockbridge institution, the Red Lion Inn, in 1969, and thus the Museum and the Inn share this 40th anniversary. It is impossible to celebrate one without the other. The Red Lion Inn has been an unflinching resource and friend to the Museum. For 40 years, Jane has fed the roots Norman Rockwell put down in Stockbridge. Now those roots radiate far and wide, bringing national and international recognition for the work of the Museum and for Rockwell’s timeless art.

Lila Berle is the muse of the Museum’s building, and therefore the muse of vision, persuasion, and grit. She spearheaded the move from the Old Corner House, and convinced the town the Museum’s new location would benefit the community. She persuaded the staff and board that millions of dollars to design and build the new museum could and would be raised, and impressed donors to share her vision. Thanks to Lila, the Museum has a magnificent building on a beautiful site. As a farmer, Lila knows about land and cares deeply about place; she oversaw some of Linwood’s restoration and charted the path for the loop road. During her years as President of the Board, it was not unusual for someone to show up at her farm with important papers needing her signature. Lila would turn off her tractor and climb down to take care of business, then return to clearing her fields. Lila continues to inspire all who love the Museum to set their vision on the horizon and dwell in possibilities!

MICHELLE GILLETT is Second Vice President of Norman Rockwell Museum’s Board of Trustees. She lives in Stockbridge, Mass., where she is a poet, editor, and columnist.

Trustees Emeriti



Norma G. Ogden
Old Corner House Founder
Board of Trustees, 1966-1982
President, 1967-1970



Jane P. Fitzpatrick
Board of Trustees, 1980-1996
Chair, Catalogue Raisonné Committee,
1978-1986



Lila W. Berle
Board of Trustees, 1978-1996
President, 1985-1995

A National Center for Illustration Art



Triple Self
Portrait, 1960

“Rockwell is, for many, the on-ramp to art. I’m used to talking to illustration students and Rockwell is just something we all understand . . . He’s the blood that we all have shooting through our veins.”

Tim O’Brien, American illustrator



A new acquisition to the Museum's growing illustration art collection.

James Montgomery Flagg,
She Sailed Majestically, 1909.

“To us, illustration was an ennobling profession. That’s part of the reason I went into illustration. It was a profession with a great tradition, a profession I could be proud of.”

Norman Rockwell

Forty (more) years in the vanguard

Launching the Rockwell Center for American Visual Studies

by Audrey Manring

One of the 20th century's greatest American artists, Norman Rockwell pledged his primary allegiance to that "great band of illustrators who showed us to ourselves." Never terribly bothered over the distinction between illustration and fine art that, for a time, endlessly preoccupied critics, Rockwell used his virtuoso technical skills and masterful storytelling to create art that revealed to Americans their common identity. Contemporary artist David Hickey, among others, has argued that Rockwell was the last great history painter—but with a democratic difference. The story of America, as Rockwell intuitively understood, was not the story of the wealthy or powerful. It was the story of the commonplace, of town meetings and children's mischief, of family vacations and soldiers returning home. "I showed the America I knew and observed to others who might not have noticed," he said.

This democratic impulse is an essential feature of illustration art. "Illustration is the art of the people," explains Laurie Norton Moffatt, Director/CEO of Norman

Rockwell Museum. "It has had more impact on the populace than any other art form." Illustrated images arose because people wanted to see things, and mass audiences have rewarded the art form with their attention and enthusiasm for decades. Yet, despite—or because of—its extraordinary popularity and influence, illustration art has been long dismissed or overlooked by art historians and critics.

"Illustration has been all but neglected in the annals of art history," says Norton Moffatt. This neglect has meant, too, that the art of illustration has been granted little space on the walls of the nation's art museums—Norman Rockwell Museum being among a handful of notable exceptions. Over the past 40 years, the Museum has exhibited the work of more than 420 illustrators, contemporary and past (see pages 30-31). It has curated dozens of exhibitions examining Rockwell's art and legacy, and dozens more exploring the works of other illustrators. Catalogues published by the Museum, from its very first catalogue in

1978, *The Illustrator's Moment*, to its most recent, *American Chronicles: The Art of Norman Rockwell*, have generated much-needed original scholarship and provided a forum for scholarly debate.

Now, Norman Rockwell Museum is taking its leadership role in the field even further. In February, the Museum announced the launch of the Rockwell Center for American Visual Studies (RCAVS), the nation's first research institute devoted to illustration, and the hiring of its inaugural curator, Joyce K. Schiller, an illustration art expert and former Curator of American Art at Delaware Art Museum. "Our exhibition work over the years has allowed us to influence the museum community," says Norton Moffatt. "With the formation of the Rockwell Center, we are now poised to influence art history departments—and groom a new generation of curators and scholars."

RCAVS is a multi-pronged programmatic initiative of Norman Rockwell Museum, housed within the Museum's



Rockwell in his West Arlington, Vermont, studio, 1950



Illustrator James Gurney in his studio

Forty (more) years in the vanguard

existing facility. (See a description of its components below.) But its spirit and approach is collaborative. “We have embraced the need and responsibility for weaving many institutions into a productive community,” explained Schiller, speaking at the Museum’s February press briefing. In June, the Museum convened the first gathering of the RCAVS partnership network, a group of institutions and

individuals with deep commitments to illustration art as a scholarly enterprise. Participants included the Library of Congress (whose Cabinet of American Illustration houses more than 4,000 works), the Society of Illustrators, the Delaware Art Museum, the Brandywine River Museum, and Illustration House Archives. The inaugural members of the partnership network number about

a dozen, but the network will widen far beyond the early nucleus of institutions.

Much of the collaboration will take place online. In November, Norman Rockwell Museum will launch the first iteration of its RCAVS Web site and illustration art portal. “Currently, the field is very fragmented,” explains Stephanie Plunkett, the Museum’s Chief Curator and Deputy Director. There is no central place to view

A CLOSER LOOK AT RCAVS



Daybreak, Maxfield Parrish, 1922



Uneasy Christmas, Norman Rockwell, 1970



From The System, Peter Kuper, 1996

ProjectNORMAN

Long-term digital archiving project that provides scholars and the public with online access to the complete collections of Norman Rockwell Museum, including all art holdings and over 200,000 archival objects. Begun in 2003, ProjectNORMAN has received \$1.5 million in funding to-date, including grants from the federal agencies.

Partnership network

Nationwide network of the key players in the field of illustration art, organized under RCAVS for the purpose of collaboration and exchange. First outcome of this new collaboration will be an illustration art portal, linking currently available information, scholarship, and collections, and bringing online significant new resources.

Rockwell Scholars program

Designed to attract emerging scholars to research in illustration art and increase the body of scholarship in the field. Researchers nationwide will be invited to apply for the program, which offers a stipend to support scholarly work, as well as online forums and symposia for sharing and disseminating it.

Illustration art collection

New collection reflecting the Museum’s broadened illustration art collecting mission. A donation by Peter and Cynthia Rockwell from Norman Rockwell’s personal collection of illustration art forms the nucleus of these holdings, which include works by Rockwell’s peers and influences, as well as contemporary illustrators.

and research important collections of illustration art, access scholarship, or connect with the curators, art historians, illustrators, collectors, researchers, and fans that make up the illustration art community. The illustration art portal will link together existing

online material and spur the digitization of resources not currently available on the Web. Crucially, the RCAVS site will use Web 2.0 tools to empower users to aggregate, share, and tag information, as well as communicate and collaborate across the disparate illustration art community. “The key will be to keep the site democratic and accessible—in the spirit of Rockwell and of the art form,” says Norton Moffatt.

At the same time that the Museum goes online with RCAVS, it will launch the public phase of ProjectNORMAN, the Museum’s 10-year digital preservation project. The ProjectNORMAN database will eventually contain all of the items in the 200,000-object Norman Rockwell Archives. When ProjectNORMAN goes live in November—as a major new illustration art resource within the RCAVS portal—researchers and the general public will be able to keyword search 40,000 objects and associated information, including the Museum’s complete Rockwell holdings and digital images of 18,000 photographs Rockwell used as references for his paintings.

The Museum already has a track record of successfully inviting critical reconsideration of Rockwell’s art and inspiring serious and thoughtful scholarship. The goal of the various initiatives that fall under the RCAVS umbrella is to spark the same sort of reassessment and

“Visual studies,” explains Stephanie Plunkett, “allows us to make linkages between illustration art and other visual forms to explore the impact and meaning of images in our world.”

renaissance within illustration art. “Really what we’re doing is pulling together a whole field,” notes Plunkett.

Beginning next fall, the Museum hopes to activate another component of RCAVS, the Rockwell Scholars program, designed to provide stipends for scholars examining some aspect of illustration art with reference to the themes and techniques of visual studies. The field of visual studies provides fertile ground for adding rigor and richness to scholarship in illustration art. Visual studies is an emerging academic discipline that consciously broadens the traditional art history canon and employs fresh approaches to examining images and their effects. “Visual studies,” explains Plunkett, “allows us to make linkages between illustration art and other visual forms to explore the impact and meaning of images in our world.”

Rockwell remains unsurpassed in the field of American illustration, revered by audiences and illustrators today no less than by his public and peers of earlier decades. (Indeed, it is Rockwell’s pre-eminence as an illustrator that uniquely positions the Museum to take the lead in energizing and organizing the field of illustration art.) But to fully understand his art and its impact on our society, “I believe you need to understand the tradition he worked within,” says Norton Moffatt. The Museum has long fostered this understanding through illustration art

scholarship, exhibitions, education, and public programs. More recently, it has deepened its commitment to the field by adopting an illustration art collecting mission. New illustration art holdings, which now top 80

pieces acquired mostly by gift, augment the Museum’s core Rockwell collections. In the coming years, the Museum will further build these holdings and, eventually, curate exhibitions from the collection.

The Rockwell Center for American Visual Studies puts—or rather, keeps—Norman Rockwell Museum in the vanguard of illustration art interpretation and preservation. Far from signaling a departure from the Museum’s core mission, the creation of RCAVS is a natural extension of it. “As a single-artist museum, we have always sought to put Rockwell’s legacy into context,” says Norton Moffatt. Still, the decision to deepen the Museum’s mission through the creation of RCAVS was a bold one. “The Museum’s Board of Trustees really wrestled with it,” says Norton Moffatt. In the end, the Board, Museum staff, and other constituents have come to see the work of RCAVS as purely additive—taking nothing away from Rockwell’s primacy, while connecting his accomplishments to those of illustrators past, present, and future, and to the whole sweep of America’s rich visual culture. For a Museum devoted to preserving the legacy of a great American artist and illustrator, this opportunity to keep Rockwell relevant for generations is, as Rockwell said of his love for visual storytelling, “the first thing and the last thing.”

AUDREY MANRING is the editor of *Portfolio*.

On our walls

Forty years, 420 illustrators . . . and counting!

CONTEMPORARY Jessica **Abel**, Leon **Alaric Shafer**, Fahimeh **Amiri**, Robert Alexander **Anderson**, Roy **Anderson**, Margot **Apple**, Marshall **Arisman**, Natalie **Asencios**, Istvan **Banyai**, James **Baseman**, Leonard **Baskin**, Melinda **Beck**, Harry **Beckhoff**, **Berenstain** (deceased), Michael **Berenstain**, John **Berkey**, Diane **Bigda**, Guy **Billout**, Cathie **Bleck**, R.O. **Blechman**, **Birdsong**, Thomas **Blackshear**, Higgins **Bond**, William H. **Robin Brickman**, Steve **Brodner**, Steve



Barkley, Mary Brigid **Barrett**, Gary Nneka **Bennett**, Jan and Stan (deceased), Jean-Louis **Besson**, Harry **Bliss**, Barry **Blitt**, Keith **Bond**, Juliette **Borda**, Braldt **Bralds**, **Buchanan**, Yvonne **Buchanan**, John



Burgoyne, Elizabeth **Buttler**, Chris **Calle**, Paul **Calle**, Eric **Carle**, Alice **Carter**, Roz **Chast**, Jean **Claverie**, Sue **Coe**, Raúl **Colon**, Ken **Condon**, Laurie **Cormier**, Christin **Couture**, Kinuko Y. **Craft**, R. **Crumb**, Howard **Cruse**, Robert M. **Cunningham**, Jerry **Dadds**, Ken **Dallison**, Paul **Davis**, John **Dawson**, Michael **Deas**, Etienne **Delessert**, Jacques **de Loustal**, Vincent **DiFate**, Cora Lynn **Deibler**, Diane and Leo **Dillon**, Steve **Ditko**, Libby **Dorsett Thiel**, Eric **Drooker**, Walter **DuBois**, Michael **Dudash**, Elaine **Duillo**, Jane **Dyer**, Will **Eisner**, Dean **Ellis**, Mark **English**, Teresa **Fasolino**, Monique

Felix, Ian **Falconer**, Brian **Fies**, Theodore **Fijal**, **Floc'h**, Bart **Forbes**, Bernie **Fuchs**, Nicholas **Gaetano**, John **Gilmore**, Julio **Granda**, Robert **Guisti**, Carter **Goodrich**, Mary **GrandPré**, Jim **Griffiths**, Milt **Gross**, James **Gurney**, Charles **Harper**, Marc **Hempel**, Niko **Henrichon**, Mark **Hess**, Al **Hirschfeld** (deceased), John **Howe**, Roberto **Innocenti**, Susan **Jeffers**, Frances **Jetter**, Stephen T. **Johnson**, William **Joyce**, Ana **Juan**, Mark **Kalesniko**, Maira **Kalman**, Bruce Eric **Kaplan**, Gary

Kelley, R. **Kenton Nelson**, Howard **Koslow**, David **LaFleur**, James **Lamb**, Oiles **Laroche**, Gary **George Lemoine**, Gary **Lippincott**, Dennis **Lyall**, **Arnold**, **Mariscal**, Bob **Marstall**, Marvin **Mattelson**, **McCall**, Wilson **McClean**, Richard **McGuire**, Robert



Edward **Koren**, Anita **Kunz**, Peter **Kuper**, Harvey **Kurtzman**, **Larson**, Charles **Lapointe**, Clarence **Lee**, Richard **Leech**, Fred **Lynch**, David **Macaulay**, Matt **Madden**, Gloria **Malcolm**, Lorenzo **Mattotti**, Sally **Mavor**, Bruce **McCall**, Robert T. **McGinnis**, James **McMullan**, Kim **Mellema**, David **Meltzer**, **Moore**, Françoise **Mouly**, Gregory **Manchess**, Fred **Marcellino**

(deceased), Michael **McCurdy**, Frank **Miller**, Wendell **Minor**, Sarah **Mintz Zwicker**, Barry **Moser**, Yan **Nascimbene**, Bill **Nelson**, Barbara **Nessim**, Christoph **Niemann**, Danny **O**, Tim **O'Brien**, Rafel **Olbinski**, Ed **Parker**, Robert Andrew **Parker**, Lynn **Pauley**, C. F. **Payne**, Philippe **Petit-Roulet**, William S. **Phillips**, Suzy **Pilgrim Waters**, Jerry **Pinkney**, Leonardo **Quiles**, Rick **Rawlins**, Chuck

Ripper, Michael **Roberts**, Robert **Rodriguez**, Irena **Roman**, Ted **Rose**, Marc **Rosenthal**, Greg **Rudd**, Joseph **Saffold**, Richard **Salvucci**, Ruth **Sanderson**, Kazuhiko **Sano**, Kim **Saul**, Richard **Schlecht**, Charles **Schulz** (deceased), Ned



Seidler (deceased), Wendy **Seller**, J.J. **Sempé**, Peter de **Sève**, Marcia **Sewell**, Chris **Sheeban**, Miriam **Shenitzer**, Oren **Sherman**, Whitney **Sherman**, Bill **Sienkiewicz**, R. **Sikoryak**, Burton **Silverman**, Dave **Sim**, Gretchen Dow **Simpson**,

Alan D. **Singer**, Douglas **Smith**, Elwood **Smith**, Owen **Smith**, Edward **Sorel**, Art **Spiegelman**, Gennady **Spirin**, William **Steig**, Dale **Stephanos**, Barron **Storey**, **Thiebaut**, Adrian **Tomine**, Kathleen **Toelke**, Tasha **Tudor** (deceased), John **Benoît van Innis**, Alain **Vaes**, Chris **Van Allsburg**, Carol **Vidinghoff**, Anna **Waldrep**, Kate E. **Watkins**, Chris **Ware**, James **Warren**, Robert **Weaver**, **Wenzel**, Mark **Wheatley**, Ren **Wicks**, Gahan **Wilson**, Allen **Witschonke**, Andrew **Wyeth** (deceased), Paul O. **Zelinsky**, Lisbeth **Zwenger**



Alan D. **Singer**, Douglas **Smith**, Elwood **Smith**, Owen **Smith**, Edward **Sorel**, Art **Spiegelman**, Gennady **Spirin**, William **Steig**, Dale **Stephanos**, Barron **Storey**, **Thiebaut**, Adrian **Tomine**, Kathleen **Toelke**, Tasha **Tudor** (deceased), John **Benoît van Innis**, Alain **Vaes**, Chris **Van Allsburg**, Carol **Vidinghoff**, Anna **Waldrep**, Kate E. **Watkins**, Chris **Ware**, James **Warren**, Robert **Weaver**, **Wenzel**, Mark **Wheatley**, Ren **Wicks**, Gahan **Wilson**, Allen **Witschonke**, Andrew **Wyeth** (deceased), Paul O. **Zelinsky**, Lisbeth **Zwenger**

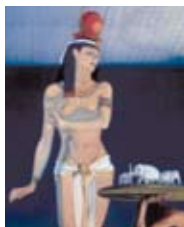
EARLY AND MID-CENTURY Charles **Addams**, Constantin **Alajálov**, Harold **Anderson**, Peter **Arno**, John **Atherton**, James **Avati**, Perry **Barlow**, McClelland **Barklay**, Walter **Beach Humphrey**, Wladislaw Theodore **Benda**, Gerrit Albertus **Beneker**, Walter **Biggs**, Abe **Birnbaum**, Franklin **Booth**, Chesley **Bonestell**, Joe **Bowler**, George **Brehm**, Worth **Brehm**, Austin **Briggs**, Claire **Briggs**, Nell **Brinkley**, Arthur William **Brown**, Rene **Bouche**, Pruett **Carter**, Joseph **Clement Coll**, John **Clymer**, Daniel **Content**, Dean **Cornwell**, Will **Cotton**, Floyd **Davis**, Joe **DeMers**, Horace **Devitt Welsh**, Maynard **Dixon**, Stevan **Dohanos**, Julian **de Miskey**, Al **Dorne**, Naiad **Einsel**,



Walter **Einsel**, Casper **Emerson Jr.**, Eric (Carl **Erickson**), **Erté**, John **Falter**, Robert **Fawcett**, Harrison **Fisher**, Anton Otto **Fisher**, Windsor **McCay**, Victor Clyde **Forsythe**, Lorraine **Fox**, Stan **Galli**, John **Gannam**, Edwin **Georgi**, Tibor **Gergely**, Arthur **Getz**, George **Gibbs**, George **Giusti**, Rube **Goldberg**, Milt **Gross**, Frederic **Gruger**, William **Haskell Coffin**, Al **Held, Jr.**, Peter **Helk**,



Helen **Hockinson**, Dorothy **Hood**, Edwin **Howland Blashfield**, George **Hughes**, Rea **Irvin**, Ilonka **Karasz**, Rockwell **Kent**, John **LaGatta**, Eugenie de **Land Saugstad**, Robert **Levering**, Arthur **Lidov**, Charles **Livingston Bull**, Orson Byron **Lowell**, Tom **Lovell**, Charles Raymond **Macauley**, Charles E. **Martin**, Frank **McCarthy**, Neysa Moran **McMein**, Wallace **Morgan**, Thornton **Oakley**, Alfred Charles **Parker**, Herbert **Paus**, Robert **Peak**, Edward **Penfield**, Mary **Petty**, C. Coles **Phillips**, R. H. **Porteous**, Norman **Price**, Ray **Prohashka**, Robert **Riggs**, Morton **Roberts**, Norman **Rockwell**, Charles E. **Saxon**, Mead **Schaeffer**, Remington **Schyler**, Maurice **Sendak**, Arthur **Singer**, Ben **Shahn**, Noel **Sickles**, William **Sunbloom**, James **Stevenson**, Herb **Tauss**, George T. **Tobin**, Don **Trachte**, Edmund F. **E. Watkins**, John Scott **Williams**, James Revere **Wistehuff**, Jon **Whitcomb**, Walter **Whitehead**, M. Coburn **Whitmore**, Ellsworth **Young**,



HISTORICAL/GOLDEN AGE Edwin Austin **Abbey**, Arthur **Burdett Frost**, Howard Chandler **Christy**, **Currier & Ives**, Charles **Dana Gibson**, Edmund **Dulac**, Harvey **Dunn**, Thomas **Fogarty**, Laurence W. **Harris**, Winslow **Homer**, Arthur Ignatius **Keller**, J.C. **Leyendecker**, Francis Xavier **Leyendecker**, James **Montgomery Flagg**, Thomas **Nast**, Violet **Oakley**, Maxfield **Parrish**, Joseph **Pennell**, Howard **Pyle**, Arthur **Rackham**, Henry Patrick **Raleigh**, Frederic **Remington**, Charles Marion **Russell**, Sidney H. **Riesenberg**, Daniel **Sayre Groesbeck**, Frank E. **Schoonover**, Elizabeth **Shippen Green**, J. Allen **St. John**, Thure de **Thulstrup**, Harold **Von Schmidt**, Lynd **Ward**, Jessie **Willcox Smith**, N.C. **Wyeth**



Honoring an artist Barbara Nessim, Artist Laureate

From its earliest years, Norman Rockwell Museum has exhibited and championed the work of extraordinary illustrators. This year, during its 40th anniversary, the Museum is building on that tradition by naming its first Artist Laureate: Barbara Nessim, an internationally known artist, illustrator, and educator who served on the Museum's Board of Trustees from 1999 until 2008. Nessim, a digital art pioneer, helped shape the MFA Computer Arts Program at the School of Visual Arts, and was Chairperson of Illustration at Parsons School of Design for 12 years. Her work has graced the covers of *Time*, the *New York Times Magazine*, *Rolling Stone*, and other publications. In her service to the Museum, Nessim has worked closely with curatorial staff, and has been a passionate advocate for the Museum's expanded collecting mission. She continues to lend her vision and support—connecting the Museum to new illustration communities and younger artists.

Toward the 50th

A vision of Norman Rockwell Museum in 2019

Laurie Norton Moffatt, interviewed by Audrey Manring



This spring, at the start of the Museum's 40th anniversary year, the Board of Trustees gathered for a strategic planning retreat. The charge: Imagine Norman Rockwell Museum 10 years hence. Dream out of bounds. Ask and begin to answer some core questions: What kind of museum do we want to be on the occasion of our 50th? What do we stand for and to whom are we important? How do we engage our changing audiences? Here, Director/CEO Laurie Norton Moffatt provides some glimpses and glimmers of what may lie ahead.

Do you think Rockwell will remain relevant to generations who didn't grow up with his artwork?

Past generations grew up in a “monoculture,” a shared set of values and visual representations shaped, in part, by Rockwell’s art. Today’s generations inhabit a kaleidoscope culture teeming with images and ideas. They may have had no direct experience with Rockwell’s work. Yet Rockwell’s warmth and humanity are immediately appreciable, and his messages of democracy, community, kindness, and tolerance are both timeless and universal. The Museum will continue to connect the art of Rockwell and other illustrators to the ever changing realities and concerns of the present. As our new collection of illustration art

grows—we have over 80 pieces now, acquired through generous gift—it will complement our magnificent collection of Rockwell’s work and tell an even richer story of our humanity through America’s visual culture.

How will illustration art fare in the digital world?

Illustration is our most democratic visual art form. Because it is art created for mass audiences, it’s ideally suited to a digital world in which images are more prevalent, and more readily accessible, than ever. The world is shifting to the ersatz image, yet illustration in digital reproduction—no less than print—retains a kind of authenticity and immediacy precisely because it is art created for mass dissemination through mass media. At the same time, the original canvases in our care will never lose their profound power to astound and delight.

How do you see the role the Museum plays in the lives of artists, educators, scholars, fans, and others changing over time?

We will remain an important gathering place for people and ideas. The First Amendment rights of freedom of expression and an independent press that are at the root of the illustrator’s craft



define the character of the Museum. I see us exploring an even greater role as a place for expression and reflection centered on the democratic principles and civic values rendered in Rockwell's art. Of course, we will increasingly be both a physical place and a virtual one. Communities will coalesce around Rockwell's art and ideals, illustrators will discuss new images and co-curate exhibitions, scholars will locate and share resources and ideas—and all of this will take place both here in Stockbridge and online across the world.

What strategies do you see the Museum adopting to engage new generations of audiences?

All museums are grappling with how to engage and excite these “digital native” generations, who are turning inside out and upside down established notions of authenticity and authority. One of the mindshifts we think will be required is to become more catalyst than didact—to partner with our audiences (whoever and wherever they are) to help create experiences that are as individual as they are indelible. In part, this requires relinquishing some of our authority as the arbiter of meaning and value, and opening ourselves wide to all the ways artists, scholars, students, educators, fans, and others claim Rockwell's legacy as their own.

What are some of the questions you and the Board are asking yourselves as you prepare to enter the era of “Museum 2.0” . . . and beyond?

All across the country, museums are discussing and debating their digital future. New generations are creating their communities and conducting their lives through digital media—unmediated and unfettered by geography and traditional notions of authority, privacy, place, and time. Some of the questions we at Norman Rockwell Museum are asking ourselves include: How can the Museum be a gathering place in the future for the exchange of ideas and creation of experiences that appeal to the virtual and traditional visitor in compelling and meaningful ways? What is an authentic experience? Can “authentic” experiences of museums be had online? What's the value of the “real,” place-bound experience, and how can that best be communicated? Are curators the only experts? How can museums empower audiences to “author” their own experience? What kinds of information and interpretation can audiences contribute to enrich the museum experience for all? By our 50th anniversary, we should know some of these answers!

Laurie Norton Moffatt is Director/CEO of Norman Rockwell Museum, a position she has held since 1986. She is the author of *Norman Rockwell: A Definitive Catalogue*.