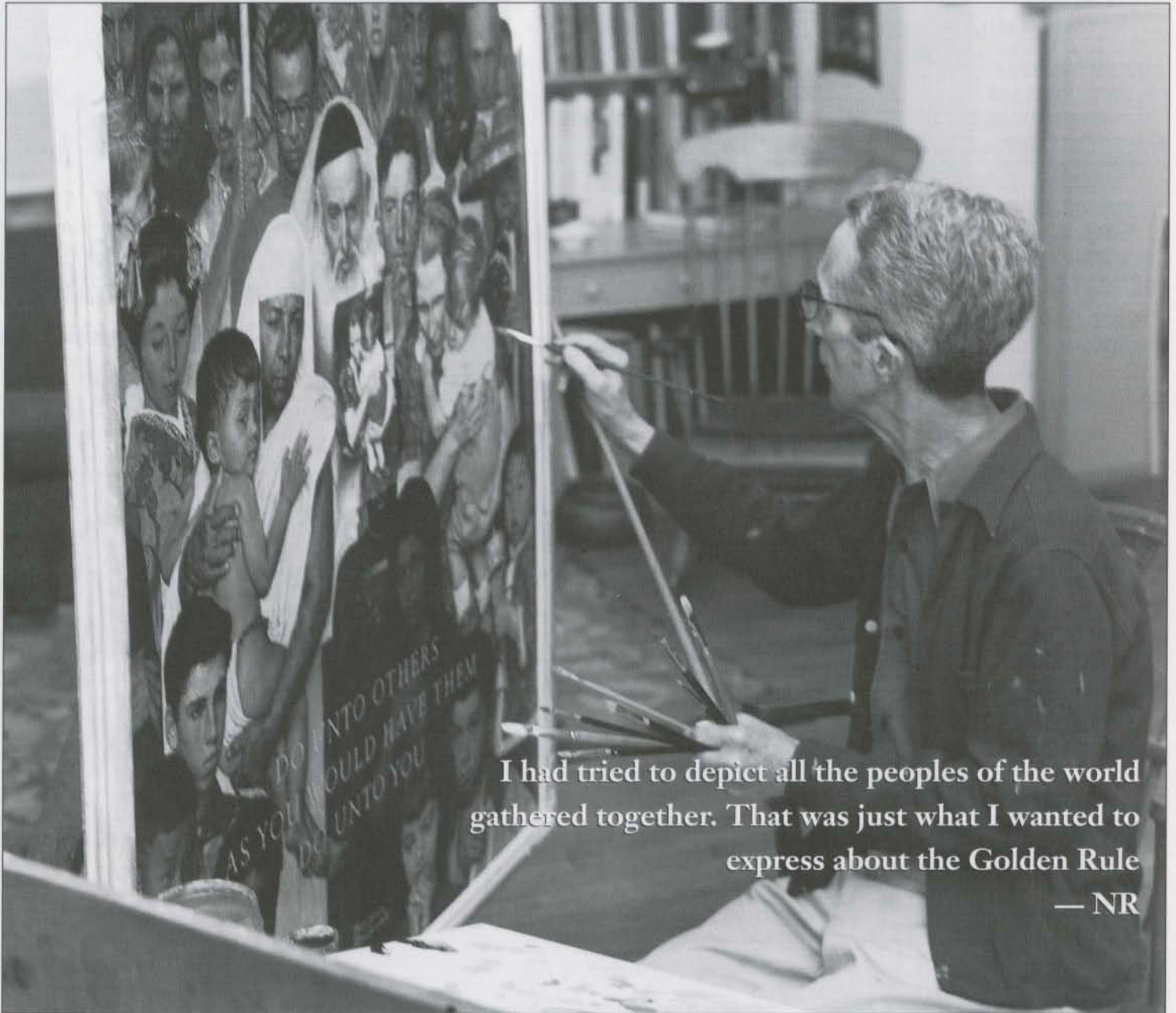


The Portfolio

The Norman Rockwell Museum at Stockbridge Fall 1996



I had tried to depict all the peoples of the world gathered together. That was just what I wanted to express about the Golden Rule

— NR

The International Reach of Norman Rockwell
Growing Up with Dick and Jane
The Picturebook Art of Chihiro Iwasaki

Two Exhibit Openings

ON SATURDAY, JUNE 8, 1996, BOY SCOUTS JOINED VISITORS, YOUNG AND old, to celebrate the opening of two new exhibits—*Norman Rockwell's World of Scouting* and *Norman Rockwell Paints Another Saturday Evening Post Cover*.

A young visitor plays with balloons on the museum lawn in front of Linwood House, the administration building. Far right, three budding artists participate in an art program inspired by the *Saturday Evening Post* cover exhibit that lines the walls of the Stockbridge room.



Museum director Laurie Norton Moffatt looks on while daughter Leigh talks with a future Boy Scout. Far right, a Boy Scout parade on the museum grounds honored the new scouting exhibit and the start of Discover Your Berkshires Week.



A call for hand prints of Scouts was sent via America OnLine for the *Many Hands* mural. Here a Boy Scout is shown affixing almost 1,000 hand prints from Scouts all over North America.



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The Portfolio

Volume 13, Number 3, Fall 1996
Cris Raymond, Editor
Bea Snyder, Project Manager

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Cover: Norman Rockwell is seen here in his Stockbridge studio painting the April 1, 1961 *Saturday Evening Post* cover *Golden Rule*. Bill Scovill, photographer.

The International Reach of Norman Rockwell

Laurie Norton Moffatt, *Director*

NORMAN ROCKWELL may be America's most beloved illustrator, but his reputation is spreading around the globe. The widespread interest in and the appreciation of the universal human emotions and family moments depicted in Rockwell's work make his paintings an American ambassador to the world. Americans have continued to enjoy Rockwell images both through their visits to the

and winter of 1998. This first major international show will include more than fifty of the museum's important works.

While we are planning to bring the works of Norman Rockwell to Japan, the Norman Rockwell Museum is honored and pleased to present the first international showing of Chihiro Iwasaki to the American public from November 9, 1996 through January 26, 1997. A preview of this fall's exhibitions reveals a line-up that includes the quintessential all-American childhood primer, *Dick and Jane*, and the exhibit *The Picturebook Art of Chihiro Iwasaki*.

Who is Chihiro Iwasaki, you very well might ask? Iwasaki may be Japan's most beloved illustrator of children's books. Her images are as ingrained in Japan's national consciousness as Rockwell's are in the United States. There is hardly an adult in Japan today who was not raised on Chihiro's illustrations.

Although her work, delightful and airy, features the picturebook images of children and flowers, it also contains the expressed hope that these soon-to-be-adults will be able to live in a world filled with peace and hope. Deeply affected by two wars—World War II and Vietnam—Chihiro Iwasaki dedicated her life and her work to the pursuit of world peace.

There are interesting parallels

between Iwasaki and Norman Rockwell. Like Rockwell, she was an incredibly prolific illustrator, creating almost eight-thousand works during her lifetime. Her home and studio, located in a residential neighborhood near Tokyo, are preserved and enjoyed by the visiting public, and a museum dedicated to exhibiting her work was established in her honor.

Bringing the works of Chihiro here, and sending Rockwell's art to Japan is a natural exchange of like illustrators, but Japan is not the only country that has expressed interest in future Rockwell exhibits. Inquiries

seeking exhibitions of

Rockwell's work have come to us from Europe, Asia, and South America. The sound of foreign languages is heard in our galleries and library.

In this past year alone, the Norman Rockwell Museum has received over 12,000 international visitors from six continents. Letters pour in from all corners of the globe, including a request from an international art student who asked permission to access our archives to research the art of Norman Rockwell for a graduate thesis.

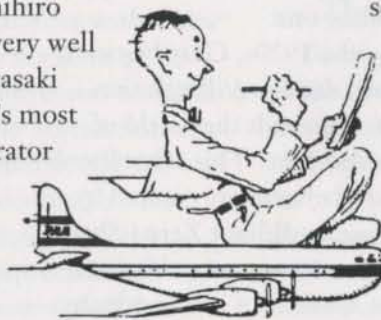
Norman Rockwell is a native son of America whose work spans the gap between generations, cultural diversities, and geographical boundaries. The world was truly his neighborhood, and its people his neighbors.



In this 1955 photograph by Bill Scovill, Norman Rockwell posed himself for a Pan American Airway advertisement. The ad read, "Pan American was my magic carpet around the world."

museum and in the prints they enjoy at home. Now there is an increasing international interest in Norman Rockwell, and it is expected to grow.

For over ten years, the museum has been asked to have an international exhibit of its paintings in Japan. The Norman Rockwell Museum is now organizing an exhibition of Rockwell's work that will travel to Japan in the autumn of 1997

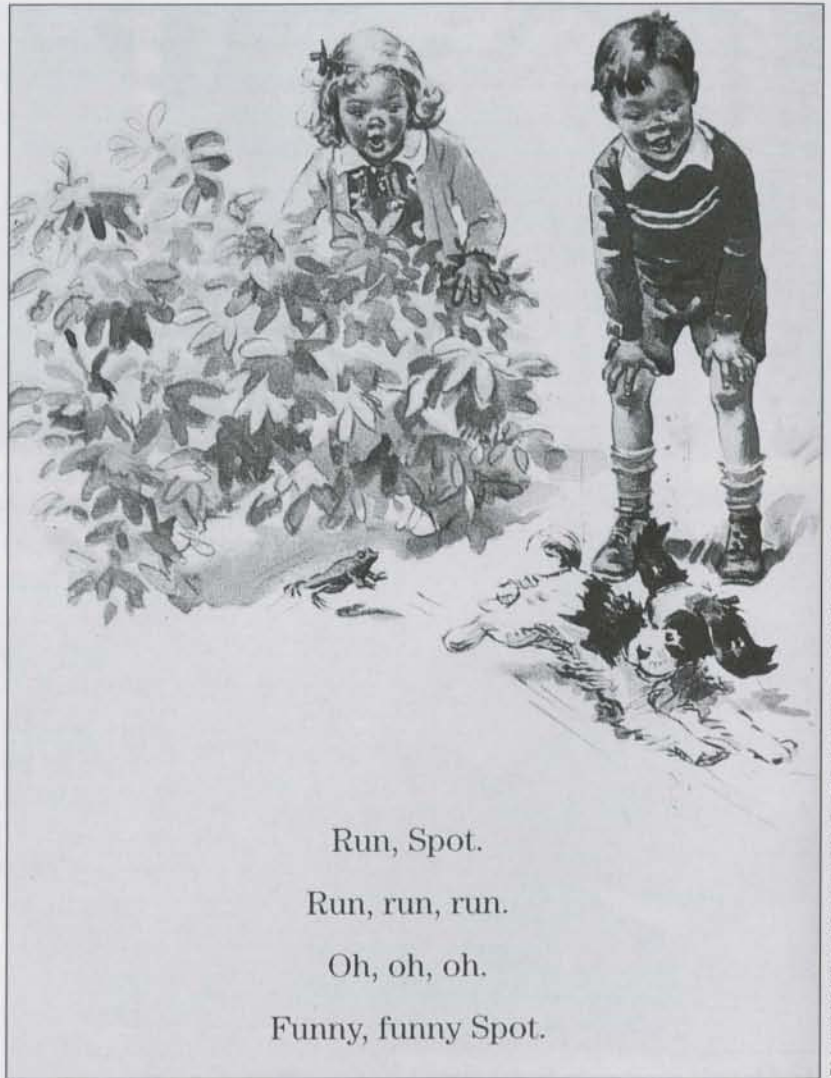


Growing Up with Dick and Jane: Learning and Living the American Dream

Carole Kismaric and Marvin Heiferman

AT THE TURN OF THE century, American textbooks were heavy with words. Excerpts from literature or Bible stories preached moralistic values, mainly without the help of illustrations. William Gray, one of the nation's leading reading experts, was looking for a better way to teach children to read. Gray believed children would read more easily if schoolbooks included illustrations that *showed* a child's world—a colorful world full of fun, suspense, and surprise—rather than just *describing* one.

By the 1920s, Gray began to reverse the word/illustration ratio as he built the world of Dick and Jane. This schoolbook featured characters created by reading consultant Zerna Sharp for the educational publisher Scott, Foresman and Company. Big colorful illustrations depicted stories, and words were fewer and simpler. In 1927, Gray, Sharp and a team of editors, consultants, writers, psychologists, and illustrators sketched out the main characters and story lines. The characters were given easy-to-remember names—Dick and Jane. No last name was necessary, for Dick and Jane were meant to represent Everyboy and Everygirl. What Gray and Sharp and their team produced was the prototype for an illustrated series that, from the 1930s through the 1960s, taught eighty-five million children to read.



In the early twentieth century, a progressive vision of childhood was taking hold. Most states had passed laws making elementary school attendance compulsory. New textbooks, filled with colorful pictures and lively verses, reflected an idealized world of children. Cheaper paper and high-volume printing techniques made it possible for each child to have his or her own reader. This idealized world so charmed the culture that childhood became a special

time to be cherished and protected. Hard work and good deeds were not forgotten, and children were still expected to behave properly. This dream for children, and the larger American dream—the firm belief that hard work leads to prosperity—turned into a nightmare when the stock market crashed in 1929. Maintaining the sanctity of childhood became nearly impossible. Parents couldn't indulge children; they were needed to help make ends meet.

During the depression, children became symbols of hope, of better things to come.

If the depression didn't defeat America in the 1930s, neither would the Axis powers in the 1940s. Radio broadcasts, weekly newsreels, and posters filled community centers and filtered into schoolrooms. As World War II raged in Europe, kids played games in which they fought foreign enemies, collected tin foil for recycling, gathered milkweed pods for stuffing life preservers, and even

turned in toys for scrap metal. Americans' personal lives were in flux as over thirty million people moved from one part of the country to another.

Promise of a bright future overtook the grim past as government and big business turned the booming wartime economy into a prosperous peacetime one. Americans were ready for this move to Easy Street, but first they needed places to live. With government credit and guaranteed loans, home ownership grew 50 percent from 1940 to 1950. It was in this new suburbia that childhood finally became the paradise parents hoped for and the government and advertisers had promised.

No last name was necessary, for Dick and Jane were meant to represent Everyboy and Everygirl.



Oh, oh.

Oh, look.

they may have seemed simple, they were complex, full of details and information that a child could discover. The illustrators worked from photographs to create scenes that looked spontaneous and true-to-life. Children were taught to look carefully at individual pictures, and then do exercises in their workbooks identifying the details they saw. Children loved what they saw in the accurately researched, colorful illustrations. They learned words by using the "whole word" method that taught children to recognize complete words by sight, instead of phonetically sounding words out. Teachers encouraged their pupils to relate to the characters' actions and thoughts.

Their first "real" book

The postwar baby boom supplied America with a new generation of consumers to fulfill the expectation of parents and the economists who recognized the unprecedented potential of this market. Postwar affluence and a belief in the continuance of upward mobility assured children the best of everything. Just like Dick and Jane in their first-grade schoolbook, these kids knew they were going to be something special.

The characters Dick and Jane first appeared in the 1930 Elson Basic Reader and pre-primer. The books were a huge success. Though

Forty years of first graders bonded with Dick and Jane, lived in their world, and, through their adventures, learned to read. Teachers loved Dick and Jane because slow as well as quick learners acquired skills that turned them into successful readers. School boards chose Dick and Jane books because they were innovative products that moved students smoothly through the educational process. With Dick and Jane, children learned visual interpretation, recognition of simple sentence patterns, and eye-hand coordination. They also learned concentration, social skills, and a love of books. When teachers passed the primer *Fun with Dick and Jane* down classroom aisles, kids felt that they were finally holding their first "real" book.

By the 1950s, 80% of the first graders in the United States

were learning to read with Dick and Jane. The series became the most widely used reading program in the history of American education. It was so successful and baby boomers were such a big educational market that competing textbook publishers produced copycat versions of the winning Dick and Jane formula. They introduced other brother and sister teams—Alice and Jerry, Susan and Tom, and Ned and Nancy appeared on the schoolbook scene.



Dick and Jane Illustrations Copyright, ©, 1966, Scott Foresman and Company, Inc.

Foolproof mixes

The American Dream that promised the postwar generation a storybook world was becoming a reality. Instant homogenized communities of tract homes sprang up, and people lived next door to people pretty much like themselves, bound not by established friendships or family ties but by ambition, shared beliefs, and common fears. Technology continued to improve on nature, and families enjoyed fresh vegetables and frozen orange juice all year long. TV dinners provided effortless turkey with all the trimmings any day of the week. Cakes rose from foolproof mixes, gelatin desserts became a staple, and dehydrated onion soup mixes transformed plain sour cream into a party dip. Endless choices of breakfast cereals made post-war children vocal connoisseurs to be reckoned with at the checkout counter.

Suburban life in the 1950s became as alluring as a Hollywood movie. Newspapers and magazines directed readers to the delights of consumerism, until television took over and began broadcasting advertisements morning till night. Half-hour situation comedies reinforced American values and let viewers laugh as they measured their private lives against the small-screen fictional lives. The changes in American culture could be measured visually. Styles and trends appeared virtually overnight, and America redefined itself as a modern and prosperous country. By the mid-1950s, children starting school had already watched 5,000 hours of TV. By the time they reached sixth grade, they averaged four and a half-hours of TV viewing daily. Watching television began to take up one-quarter of a child's life.

Eventually people realized

that their world was developing cracks. The increasingly persuasive media barraged them about circumstances beyond their control. America was changing, and no picket fence was tall enough, no driveway long enough, no big city far enough away to insulate those people lucky enough to be living the American dream.

In the 1960s, while another generation of first-graders was being taught by Dick and Jane to help, and work, and have fun, a large group of former first-graders, now in their teens and early twenties were screaming, "Down with the establishment." The rules and values of the parents who had lived through the depression and a world war did not make any sense to a generation where "do your own thing" was replacing family togetherness.

By the mid-1960s, former Dick and Jane students, the

well-behaved children who had stayed within the lines of their coloring books, began acting out. Men grew long sideburns, women wore flowers in their hair, and everyone wore love beads. Dogs like Spot wore bandannas. First graders started school more world wise than the students before them. They may have cut their teeth watching *Ding Dong School*, but they came of age stunned by the TV newscasts showing war and violence. Children's school experiences were also changing as kids were being bused out of their secure neighborhoods to unfamiliar schools. In urban and suburban schools, parents and teachers called for books that showed more than a white middle-class suburban world.

As American institutions were

*Mother learned to drive,
Father learned to cook, and
Dick and Jane and Sally had
become less than perfect.*

shaken to their core, so was the world of Dick and Jane. Although the texts and illustrations had been modified over the years taking into account the changing world of the readers, it still wasn't enough. It was easy to update the clothes, the house, and the family car. Mother learned to drive, Father learned to cook, and Dick and Jane and Sally had become less than perfect. Changing their entire

world was harder to do. New people who didn't look anything like Dick and Jane moved into the neighborhood. In 1965, Mike, Pam, and Penny and their parents were the first black family to appear on the street and in a first-grade reading program. Educational publishing was growing up, and so were Dick and Jane.

Pressure groups wanted textbook publishers to show a mother going to work, and a father sharing the housework and child care. Editors were told by teachers and school administrators that the characters had become stereotypes, not representative of America's changing ethnic and racial mix. Special interest groups protested that society was too complicated for there to be one all-American boy like Dick and one all-American girl like Jane. The books had come to a point where even adaptation was not the answer. Not only Dick and Jane, but the pedagogy that inspired them needed to be rethought. Elementary school educators were determined to find a new way of presenting a more complex world to media savvy, street-smart kids. How to represent multiculturalism in schoolbooks had become a core issue.

When people remember Dick and Jane, what comes to mind are the simple words they learned to read. "Look," "See," "Jump," "Oh," "Run." What is less obvious is how great a role the illustrations had in developing important picture-reading

skills necessary to link action to meaning. Children were growing up in a visual culture where comics, movies, and, most of all, television showed them, rather than told them, about the changing world around them. William Gray and Scott Foresman were ahead of their time in understanding how important pictures had become to a world that was relying more and more on visual information.

Elevated to American icons

Dick and Jane had been successful because the reading program worked. They represented the American dream as it was understood by the white, middle class mainstream. By the 1960s, Dick and Jane were no longer like the majority of kids who were reading about them. When Dick and Jane were no longer believable characters, it was time for them to retire. Scott Foresman continued to sell the 1965 editions of the Dick and Jane books through 1970.

Dick and Jane are gone, but not forgotten. Say their names and watch a former first-grader's face light up. Dick and Jane were introduced as new friends, grew to be trusted role models, and were then elevated to American icons. Writers, artists and film makers celebrate the brother and sister team; hip advertisements echo their words; scholars analyze their pivotal role in American education; museum exhibitions and television shows keep their history alive.

Growing Up with Dick and Jane, Learning and Living the American Dream by Carole Kismaric and Marvin Heiferman. To be published by Collins, San Francisco, September, 1996.

The exhibit *Dick and Jane: Illustrations of an American Education*, organized by the Lakeview Museum of Arts and Science, Peoria, IL, is on view from November 9, 1996 through January 26, 1997. This exhibit is made possible, in part, by Kay-Bee Toys, Pittsfield, MA.

The Picturebook Art of Chihiro Iwasaki

Ann Keay Beneduce

CHIHIRO IWASAKI'S sensitive interpretations of childhood are as admired and beloved in her native Japan as Norman Rockwell's depictions of American life are in the United States. Though they may seem diametrically opposed, the works of these two artists are similar in many respects. Both artists chose to work in the field of illustration and displayed exceptional ability and dazzling technique within their chosen mediums and range.

Popular art in general and children's book illustrations in particular reflect the society in which they are produced. Norman Rockwell's paintings and illustrations represented the ideals as well as the everyday realities of his America with remarkable accuracy, empathy, and benevolent humor. Chihiro Iwasaki represented the deepest concerns of the society in which

she lived—Japan in the period following World War II. It was a time for soul-searching, for recovering from the wounds and cruelties of war, for re-affirming faith in human goodness, and for new appreciation of the beauties of nature. In children rested the country's hope for a better future. Thus, it was natural for this gifted young artist to choose children as her primary subject and her preferred audience.

Born in 1918, Chihiro Iwasaki was barely out of her teens at the

outbreak of war in Asia. The fact that her formative years as an artist were spent under the shadow of war—first World War II and then the war in Vietnam—is central to understanding her work. She is especially known for her paintings of flowers and children. Her children are depicted as delicate and sensitive, but often also wistful and pensive. They gaze solemnly at the viewer as if pre-occupied with their own inner thoughts; questioning,

perhaps, the contrast between their world of flowers and colors, kindness and beauty, and the adult world of fear and hatred, sorrow and ugliness that they see around them.

Her subject matter, beautiful in its own right, may also be seen as an expression of her abhorrence of war and her compassion for all who are powerless and vulnerable, as well as her hope for a better life and a more humane society for future generations.

Deeply affected after the war by what she had learned of the cruelty of the Japanese military, Iwasaki was determined to work toward the elimina-

Tulip and Baby, 1971.



Courtesy of the Chihiro Iwasaki Art Museum of Picture Books

The Picturebook Art of Chihiro Iwasaki may be viewed at the Norman Rockwell Museum at Stockbridge from November 9, 1996 through January 26, 1997. This exhibit and related special programs are made possible in part by Brain Trust, Inc., Tokyo, Japan; the Japan Foundation, New York, NY; and the Five College Center for East Asian Studies, Northampton, MA.



Girl with Dandelions, 1973.

tion of war. She took a job as a writer-illustrator for the *People's Paper* and studied art in the evenings. Sketching wherever she went—factories, parks, and playgrounds—she found herself especially attracted to drawing children, and began to have some success in this area.

In 1947, she left the paper and decided to pursue her dream of being an independent artist. One of her first projects was drawing the pictures for a paper theater version of Hans Christian Andersen's *The Story of a Mother*. This work won the Prize of the Minister of Education, Science and Culture, and major publishers began to commission her for book covers and texts. Her career as we know it had begun.

An early arranged marriage ended with the death of her husband, and, in January, 1950, she married Zenmei Matsumoto. In 1951, their son Takeshi was born. At first, life was hard as Chihiro was the breadwinner for

the family while her husband finished his law studies. Chihiro loved her son dearly and delighted in watching him grow. She enjoyed working on illustrations for a children's picture magazine called *Bright Land*. In 1956, the very creative editor of Fukuinkan Shoten Publishers saw these and suggested that she illustrate a story for their monthly picture book *Children's Friend*. Using Takeshi as a model, she drew vivid and lifelike pictures that attracted widespread attention.

Soon her work caught the attention of Yaso Takeichi, a prominent editor of Shikosha Publishers. He was to become her most important partner in the making of picture books. She began doing the covers of the monthly magazine

in this conflict. Once again, children and the powerless were suffering from the inhumanities of war. While working on other assignments, Chihiro began to create the poignant picture book that expressed her wish for peace *Children in the Flames of War*. Sadly, in autumn of 1973, when this book was published, she was found to have a serious illness. Less than a year later, on August 8, 1974, she died. Eight months later, the war in Vietnam ended. She had been deeply concerned with it until her last moments.

Chihiro once said, "I think my experience of war, which destroyed all my youthful hopes, decided the main course of my life. I love everything peaceful, rich, beautiful, and pretty, and I get extremely angry at the forces that try to destroy these things." Yet this supremely gifted woman, like a sorcerer in one of the magical tales she illustrated, turned these dark strands of her life to gold. In her lifetime, she created about eight thousand

Like a sorcerer in one of the magical tales she illustrated, she turned these dark strands of her life to gold.

Children's Happiness, the name of which reflected her own wish for children, and also illustrated volumes of old Japanese poetry, short stories, and other subjects, often working in pencil and black wash, a technique she had mastered during her early studies in traditional Japanese calligraphy.

The Vietnam War was escalating, and both she and her husband were outspoken critics of their country's participation

works, expressing her love of life, of nature, and especially of children.

Her technical mastery, especially in her watercolors, is breathtaking, but the quality that gives her pictures such immediate and universal appeal is their emotional expressiveness. Her years of calligraphic training gave her a marvelous fluidity and control. In a few simple lines, she could convey a wealth of feeling, as in the

drawing of a child with her chin resting on her hand.

She combined traditional Chinese and Japanese methods with modern Western techniques. In the classical manner of calligraphers, she would make a wet ink wash and then, with a fat brush full of paint, add color drop by drop to flow and spread over the area, creating an exquisite effect. Yet her choice of subjects was fresh and contemporary.

Chihiro Iwasaki was thor-

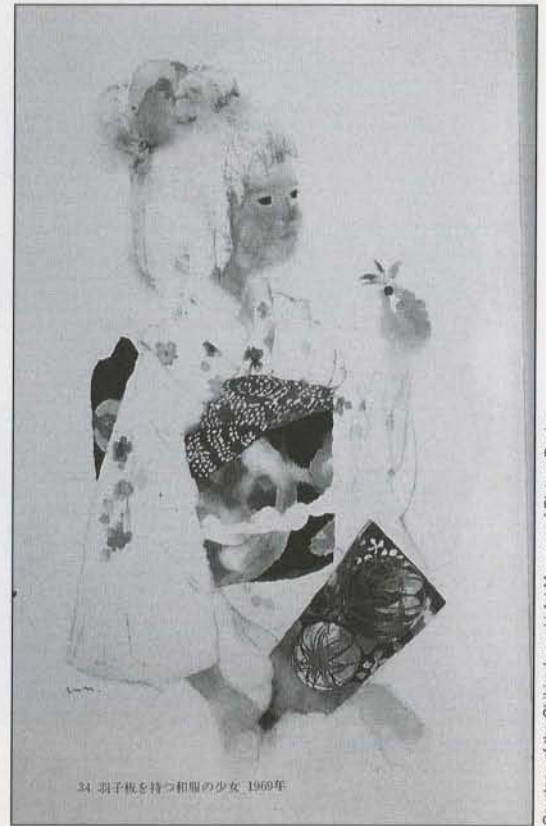
oughly familiar with the works of the great Japanese masters, as well as with Western art. She admired the renowned Swiss watercolorist, Paul Klee, and the works of Marie Laurencin, a French artist who painted charming young women whose delicate facial features were accented with dark pupil-less eyes, somewhat like those of the children in Iwasaki's paintings. However, in Iwasaki's children, the large eyes without pupils are not just decorative devices. Rather, they are consciously used means of communica-

tion. They seem to invite us to enter deep into the child's inner world or soul.

Umbrellas is a work in which Iwasaki uses a classic Japanese subject, often found in the paintings of such masters as Hiroshige—colorful umbrellas on a rainy day. In her version, the umbrellas are carried by contemporary schoolchildren; the colors are clear and bright and the whole scene is filled with gaiety.

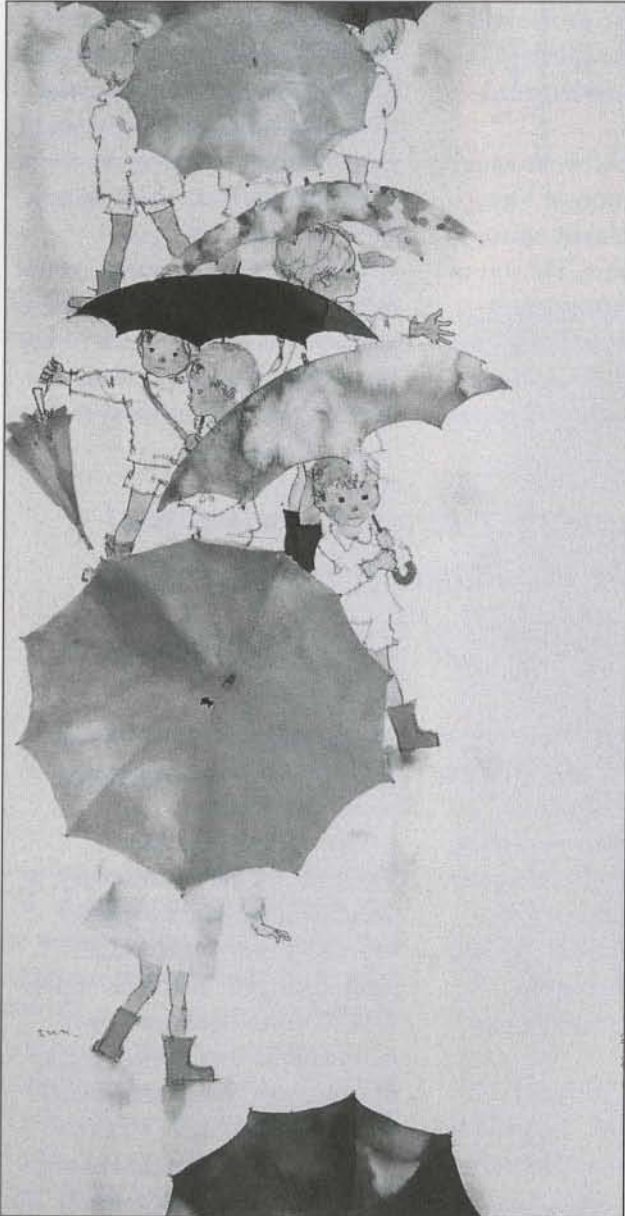
In nearly all of her paintings, she makes brilliant use of the white paper, which may represent a person or object or may shine through the pale color of a flower-petal emphasizing its fragility. Sometimes the white appears as negative space in an elegantly composed painting.

The appeal of Chihiro Iwasaki portrayals of children is powerful but it is not merely sentimental. The emotions and



Girl in Kimono Holding a Battledore, 1969.

Children and Umbrellas, 1969.



feelings of these children are immediately recognizable because they are so accurately observed and so sensitively depicted. Though delicate and seemingly fragile, the appeal of Iwasaki's art is universal and enduring, as witnessed by the ever-growing numbers of her admirers in her native Japan and around the globe

Ann Keay Beneduce is the author of *A Weekend with Winslow Homer* and has adapted and retold Jonathan Swift's 1726 *Gulliver's Adventures in Lilliput*, as well as many other adaptations and translations. She has served on the International Relations Committee of the American Library Association, and has been an active proponent of international publishing as a step towards mutual understanding of world peace.

*This exhibit
is brought to you by . . .
(your name here!)*

ONCE UPON A TIME, WHEN THE MUSEUM WAS AT THE OLD CORNER HOUSE, it was fairly simple and quite inexpensive to plan an exhibit—a few nails and a little paint was all it took!

Now special exhibits and programs are an exciting part of the museum life. In addition to our wonderful core collection of original art by Norman Rockwell, we enjoy showing the works of other illustrators. For example, the exhibition *Maxfield Parrish: A Retrospective*, brought approximately a 50% increase in visitors during January—a period usually described as our slow month.

These special exhibits are exciting and informative, but they are expensive!

Can you or your company help? Here's what a few of our new exhibits cost:



Courtesy of the Chihiro Iwasaki Art Museum of Picture Books.

The Maiden Arrives on a Snowy Day, from *The Crane's Reward*, 1966.

\$70,000

*The Picturebook Art of
Chihiro Iwasaki*

November 9, 1996 -
January 26, 1997



Copyright © 1966, Scott Foresman and Company, Inc.

Dick and Jane illustrations

\$50,000

*Dick and Jane
Illustrations of an American
Education*

November 9, 1996 -
January 26, 1997



MCNY, Harry T. Peters Collection, 56.300.1154.

The Ladder of Fortune, 1875,
by Currier & Ives

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*Currier & Ives:
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Bill Scovill 1915-1996: Rockwell Photographer, Dear Friend

Linda Szekely, Assistant Curator

ON THE north wall of Norman

Rockwell's studio, there is a photo of Bill Scovill among the family snapshots. The only other photo of a non-family member is of Louie Lamone, Rockwell's assistant of 23 years. Unframed and cropped from its original context, the significance of Bill's picture is not immediately apparent. However, behind this small snapshot lies ten years of experiences between an artist and his photographer.

Bill Scovill met Norman Rockwell in 1953 when Rockwell

moved to Stockbridge. Rockwell's wife Mary was in treatment at the Austen Riggs Center, and had been living at the Homestead, a boarding house on Sergeant Street, where Bill Scovill was a fellow resident. At the time, Bill was teaching photography, and Rockwell hired him to do the photographic work that was an integral part of Rockwell's working method. Over the next ten

years, Bill made photos for at least 160 different published images. His photo of Rockwell at work on the *Post* cover depicting an art student in a museum shows the artist surrounded by a room full of preliminaries. This photo has achieved almost iconographic status as a study of an artist's sometimes tortuous labor, during his creative process.



Norman Rockwell and Bill Scovill.

In 1954, Scovill's dual shots of Rockwell looking out of his studio window taken from inside the studio and from the street below were used in the *Saturday Evening Post* to announce to *Post* readers Rockwell's move from Vermont to Massachusetts.

Another early shot of Rockwell "directing" models for the *Post* cover *The Optician* shows how Rockwell coaxed his models into the right expressions and how a staged set of an optician's office was installed in the studio.

Over the years, Bill's camera captured various stages of making a painting, occasional rest breaks, construction of a new studio, and the atmosphere of Rockwell's South Street home. In talking of his years with Rockwell, Bill remembered it as a very rewarding association. Rockwell, he recalled, always had a good attitude and overlooked his occasional errors. During one model session, Bill forgot to load film in the camera. Rockwell reacted with humor. At times Rockwell shared his thoughts with Bill. He talked

This 1955 photo of Rockwell and the *Art Critic* has become almost an icon in depicting the creative process of an artist.



about the importance of the *Post* covers to his work, how they kept him in the public eye, and he explained some of his idiosyncrasies, “a painting without a frame is like a man without a shirt collar, it looks unfinished.” This was his reason for presenting framed pictures to his clients.

Although easy to work for, Rockwell’s patience was not without its limits. He had the dark-room in the studio dismantled so that family members could no longer traipse through on their way to develop film.

Bill recalled that Norman Rockwell wouldn’t let anything interfere with his work. When he needed something for his work, that was it, and although he was very nice about it, there was no give. For example, Norman would say, “Bill, would ten o’clock next Thursday be all right to do some model photographs?” To Bill’s answer of, “Well, gee Norman, that’s impossible. I’m teaching a class next Thursday. Could we make it another time?” Rockwell’s dogged reply was, “Well, perhaps you could change your class.” They would go round on the subject until the session was set for ten o’clock

Thursday, just as Rockwell “suggested.”

Bill remarked, “One of Norman’s most endearing traits was that anyone who came into the studio was asked an opinion of his work. He’d make you feel like you were the world’s greatest art critic and he would thank you. He’d start making the changes right away, and then the next morning he’d be back to where he was the previous day.” Bill felt it was a process that helped Norman confirm his own judgment about his work.

Bill recalled that there were times when he couldn’t do everything Rockwell wanted done,

The Optician, Post Cover from 1956, shows the lengths Rockwell went to in directing his models and creating a realistic set. Below, *The Saturday Evening Post* printed these two 1954 photographs of Rockwell standing at the window of his Main Street studio to inform readers of Norman Rockwell’s move to Stockbridge.

that he had to let him down at times. He was very fond of Rockwell; his ten-year association with him had its ups and downs, but he thought Rockwell liked him. He was always pleased to look back on the experience.

Whether we were recording an oral history in 1988, a video interview in 1987, asking his help with a photographic print for an exhibition, or requesting some information for a photo caption, the staff at the museum have had a very rewarding relationship with Bill Scovill, and we will always be pleased to look back on the experience.



Bill Scovill, photographer. Used by permission of the Norman Rockwell Family Trust.



Bill Scovill, photographer. Used by permission of the Norman Rockwell Family Trust.



Bill Scovill, photographer. Used by permission of the Norman Rockwell Family Trust.



Many Voices

Melinda Georgeson, *Manager of Youth Services*
& Stephanie Plunkett, *Manager of Adult Services*

The buildings in *Stockbridge Main Street at Christmas* are the topic of conversation with museum guide Stephen Gershoff and gallery visitors.

THE STAFF AND GUIDES at the Norman Rockwell museum are every-day witnesses to the fact that the heartfelt images painted by Norman Rockwell continue to be enjoyed and appreciated by visitors of all ages, all walks of life, and from many parts of the world.

Through both formal gallery tours and impromptu discussions, guides strive to deepen public awareness about the life and art of Norman Rockwell and his impact upon illustration. Personal connections that viewers have made to specific works of art, and to the artist himself have been amusing, poignant, and educational. We thought that you might enjoy hearing, in our guides' own words, some of these experiences from our galleries.

Most first time visitors to the Norman Rockwell Museum at Stockbridge have never seen an original Rockwell work of art. They often express surprise that the originals are such large, complex oil paintings.

A visitor told me after a tour that she could now see things in his

images that she was not aware of when she first arrived—the interaction, sometimes direct, sometimes implied, of youth and maturity, and his dramatic use of light that filters into a painting through windows and partially open doorways.

A number of visitors have indicated that they did not realize that Norman Rockwell was interested in social and world issues, as depicted in his paintings done for Look magazine. People have left feeling that he was more aware, sophisticated, and had greater depth of feeling than they had originally thought.

Older visitors look for and enjoy having the opportunity to see the images that they remember as covers of the Saturday Evening Post. They make associations with experiences from their past.

I like to finish a tour with a glance at Rockwell's studies from Peggy Best's drawing class. They are proof that the artist never stopped learning and striving to improve his craft.

The school tour began with one child distancing himself from the class. He seemed totally disinter-

ested. After discussing one of Rockwell's Boy Scout images, From Concord to Tranquility, the boy spoke up, "I see a time line. There's a line going across the painting showing the present and the past." I looked carefully and then indeed saw the horizontal line made by the U.S. flag that separates the past and present. After our exchange, he slowly moved forward into the group. An experience such as this makes working with students very rewarding.

One day a young girl about 6 or 7 years old came into the studio with her class. I gave a bit of a talk on the history of the studio and its contents. This girl stared at me intently throughout the lecture. When I stopped, she raised her hand but said nothing. I bent down thinking she wished to tell me something. Instead, she bugged me and said softly, "Thank you, Mr. Rockwell."

We hope that you will have the opportunity to enjoy Norman Rockwell's artwork, as well as the work of other illustrators. Our staff is here to ensure that your artistic encounters are meaningful and enjoyable. The spirit of Norman Rockwell lives on through the rich legacy of images that we are proud to present.

Museum guides Stephen Gershoff, Joyce Hovey, Claire Williams, and Roberta Wolff also contributed to this article.

Museum Acquisitions

Listed here, in the order in which they were received, are new additions to the Museum Reference Center as of May 31, 1996.

DONATIONS

Figgie International of Willoughby, OH: Four sets of copper printing plates and several sets of printing proofs used to print ATO ads illustrated by Norman Rockwell. Two photos of Norman Rockwell painting *Gee, Thanks Brooks* were part of the gift.

Mr. and Mrs. Sidney Wendroff of Copake Falls, NY: A copy of *Norman Rockwell, Illustrator* by Arthur Guptill.

Mrs. Pauline D. Pierce of Stockbridge, MA: A photo of Norman Rockwell posing Mrs. Pierce as Abigail Sergeant for his painting *John Sergeant and Chief Konkapot*.

Mrs. E. W. Bennett of Westborough, MA: Nine complete *Saturday Evening Post* magazines with Rockwell covers from the 50s and the 60s.

Mr. and Mrs. Eric Carle of Northampton, MA: A photograph, ca 1963, of Norman Rockwell painting the portrait of Jack Benny for the *Post* cover of March 2, 1963.

Mr. Martin Diamond of New York, NY: Brochures and informational documents pertaining to limited edition graphics of Rockwell artwork.

Mr. David Robinson of Lanesboro,

MA: An original World War II poster, *Let's Give Him Enough and On Time*, in memory of his mother Sarah G. Robinson who had saved it from the war plant where she worked.

The National Geographic Society Library of Washington, DC: A donation of 58 binders of 449 complete *Saturday Evening Post* magazines that date from January 1958 to February 1969.

Mrs. Harriet Loeb of Scarsdale, NY: A December 8, 1923 issue of the *Saturday Evening Post*.

Mr. William Gladstone of Larchmont, NY: *The Art of Baseball* by Shelly Dinhofer and *Baseball: A Treasury of Art and Literature* edited by Michael Ruscoe.

Mr. James McCabe of Dearborn, MI: An envelope with six original 1945 U.S. postage stamps commemorating President Franklin Delano Roosevelt's Four Freedoms speech.

Ms. Maud Ayson of Lee, MA: *N.C. Wyetb* by Kate Jennings.

Mr. John A. Fekete of Cortland Manor, NY: A 1949-1950 Famous Artist Schools lesson book, *How I Make a Picture*, by Norman Rockwell.

of Wappinger Falls, NY: Four 1972 snapshots of Norman Rockwell at Norman Rockwell Day in New Rochelle, New York. New Rochelle's Memorial Highway was re-named Norman Rockwell Boulevard as part of the event.

Mr. Eric Corbett Williams of Pelham, NY: Two color snapshots of the New Rochelle city entrance sign, painted by Norman Rockwell in 1923, as it looks today.

Mr. Henry H. Williams, Jr. of Stockbridge, MA: A 1940 Boy Scouts of America member's card and a Sydney Kanter photograph of the interior of Rockwell's studio. A tear sheet of an illustration by Mead Schaeffer from the book *Tom Cringle's Log*.

Mr. Joel Schick of Monterey, MA: Two copies of *How to Eat Fried Worms and Other Plays* by Thomas Rockwell with illustrations by Mr. Schick.

Mr. and Mrs. Arthur Holman of Island Falls, ME: An original, ca. 1938, AMOCO poster illustrated by Norman Rockwell. Mrs. Holman's father, Emile Wagner, Jr., posed as the service attendant.

Mr. Eric Wilska of The Bookloft in Great Barrington, MA: *Great English Short Stories*, Viking Press, 1930, a volume that was originally part of Norman Rockwell's personal library.

Mrs. Christine M. Kister of Palisades, NY: A Leon Kuzmanoff dye transfer print of Norman Rockwell.

Mr. Charles DeBevoise of Lenox, MA: *The Encyclopedia of Drawing Techniques* by Ian Simpson.

Mr. J. Carroll Lambert of Fairview, NJ: Two letters. One, to Norman Rockwell from Jimmy Lambert requesting information about Rockwell's technical methods and the second, a reply from Norman Rockwell to Mr. Lambert, dated October 2, 1973.

Mr. Thomas Rockwell of Poughkeepsie, NY: An exhibition catalogue from "The Saturday Evening Post Art Exhibition" and two letters from the *Saturday Evening Post*.

Mr. Vincent Di Fate

Norman Rockwell paints Jack Benny for the March 2, 1963 *Saturday Evening Post* cover.



THE NORMAN ROCKWELL MUSEUM IS VERY GRATEFUL TO ALL OF THE DONORS FOR THEIR GENEROUS GIFTS.



Copyright © 1958 The Curtis Publishing Company.

Elect Casey
Saturday Evening Post cover,
 November, 1958
 Signed Print, 25"x19"

Elect to Collect!

Jo Ann Losinger, *Director of Marketing*

THE votes are in, and Casey isn't. Norman Rockwell's November, 1958, *Saturday Evening Post* cover shows that

the people have not chosen Casey. The real Bernard T. Casey, a Boston Democrat, served eight terms in the State Legislature. This image is available as a signed print through the Norman Rockwell Museum store.

There is a Stockbridge connection to the *Elect Casey* painting. The cigar smoking gentleman exiting campaign headquarters is Tom Carey. For more than 50 years, Carey drove a horse and buggy from the railroad station to the Stockbridge post office to deliver the mail. He also transported tourists around the countryside from landmark to landmark. Mr. Rockwell once remarked that Tom Carey never owned a TV since it would have interfered with his reading. Rockwell referred

to him as a scholar and a gentleman.

For information about *Elect Casey* and other signed prints, call the Catalogue Sales Office at 413-298-4114 or 1-800-742-9450.

Golden Rule

Any person who takes out a new membership, or any member renewing a membership before January 1, 1997 will receive the special gift of a 9 x 11 color print of Norman Rockwell's *Golden Rule* (see *Portfolio* cover picture).

The
**Norman
 Rockwell
 Museum**
at Stockbridge

Stockbridge
 Massachusetts 01262
 Tel. 413-298-4100

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The Norman Rockwell Museum *at Stockbridge*

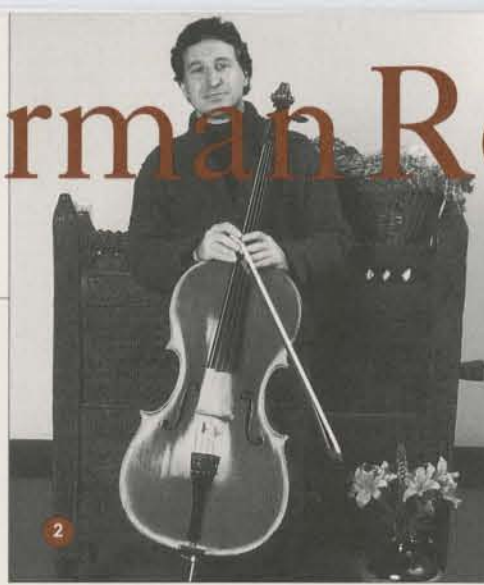
Programs *and* Events



Fall 1996

The Norman Rockwell Museum *at Stockbridge*

For Adults



Sunday, October 6 at 3 pm
GALLERY TALK

The Artist's Process

Take an in depth look at Norman Rockwell's approach to picturemaking through this exploration of the artist's sketches, studies, drawings and paintings. Free with museum admission.

Saturdays, October 19, 26 & November 2
9:30 am to 1 pm

ADULT ART WORKSHOP

Drawing from Life

Artist/educator Abbott Gomberg will inspire students to gain understanding of drawing from life. Learning to observe accurately to capture the figure on the two-dimensional surface will be the focus of this three part program. Students will be encouraged to develop individual styles, while working with live models. Individual and group critiques offer positive perspectives for growth. Appropriate for beginning and intermediate students.

Abbott Gomberg studied at the Art Students League, The Museum of Modern Art and the Massachusetts College of Art. He has taught at Parsons School of Design in New York and at the Interlaken School of Art, and his work has been exhibited widely. \$100, \$90 members. Bring your own drawing materials.

Sunday, October 20 at 3 pm
GALLERY TALK

A Scout Salute

Norman Rockwell painted a half century of calendars for the Boy Scouts of America, which heightened public awareness of the Scouting movement and its ideals. Enjoy this discussion of the original illustrations in the exhibition, *Norman Rockwell's World of Scouting*. Free with museum admission.

Tuesday, October 22 at 1:30 pm
SPECIAL TOUR

Two Artists' Studios: Norman Rockwell & Daniel Chester French

Explore the studios, materials and working methods of two renowned Stockbridge residents-- Norman Rockwell and Daniel Chester French. Tours at the Norman Rockwell Museum, and Chesterwood, will offer insights into each artist's creative process and body of work.

\$15, \$10 members of either organization.

Sunday, November 3 at 3 pm

GALLERY TALK

On the Twentieth Century

From the images that became a symbol of a nation at war to the civil rights struggle of the 1960s, Norman Rockwell's illustrations addressed social concerns and moral dilemmas. Explore images that became defining American influences.

Free with museum admission.

Saturday, November 9 from 5:30 pm to 8 pm
MEMBERS PREVIEW OPENING

Dick & Jane: Illustrations of an American Education and The Picturebook Art of Chihiro Iwasaki

Enjoy this special reception, with introductory remarks by David Thompson, producer of the PBS documentary *Whatever Happened to Dick and Jane?*; Takeshi Matsumoto, acting director of the Chihiro Iwasaki Art Museum of Picturebooks; and Eric Carle, illustrator. Tours of the exhibitions are also scheduled.

Sunday, November 10 at 11 am
INSIGHTS: TALK & BRUNCH

Dick & Jane: Longing for that White Picket Fence Simplicity

From the 1930s through the 1960s, siblings Dick and Jane along with Father, Mother, baby Sally, Spot the dog and Puff the kitten revolutionized traditional teaching methods, and helped more than 85 million children learn to read. For many, the books offer memories of simpler times when problems seemed more easily solved. Join David Thompson in this lively discussion about the evolution and eventual demise of this remarkable series.

David Thompson's production of the acclaimed PBS documentary *Whatever Happened to Dick and Jane?* prompted the exhibition of original reader illustrations. \$12, \$10 members.

Sunday, November 10 at 3 pm

GALLERY TALK

Illustrating for Dick and Jane!

Children's book author Nancy Corriveau will discuss the work of her late father Robert Childress, who created original art for the series from 1958 through 1968. Ms. Corriveau was the model for "Sally". Free with museum admission.

Saturday, November 16 from 9 am to 4 pm
SEMINAR FOR EDUCATORS

Crossing the Pacific

The Five College Center for Eastern Asian Studies and the Norman Rockwell Museum co-sponsor this seminar exploring contemporary Japanese culture through stories, folk tales, art and traditions. Jonathan Lipman, chair of Asian Studies at Mt. Holyoke, and master teachers will show ways that literature conveys the spirit of Japanese society. This program offers approaches and resources to bring Japan into classrooms, and concludes with a discussion by Japanese-American artist Yoshi, whose illustrations appear in the picturebook *A to Zen*.

This seminar is funded in part by a grant from the Japan Foundation Center for Global Partnership. Pre-registration is required. The \$20 fee includes materials and a bento box lunch.

Sunday, November 17 at 3 pm

GALLERY TALK

The Picturebook Art of Chihiro Iwasaki

Experience the lyrical images of children's book illustrator Chihiro Iwasaki, whose paintings express her love of children, wonder of life, and desire for peace in our world. Free with museum admission.



Saturday, November 23 from 10 am to 12 pm

ADULT ART WORKSHOP

Oriental Brush Painting

Join artist Q Li Holmes in this enjoyable exploration of the significance of brush painting in the Oriental culture. The history of the art form will be discussed, followed by demonstrations and instruction with Japanese painting tools, basic images and calligraphy.

Q Li Holmes has studied brush paintings with Chinese and Japanese masters. She has taught at Smith College Art Museum and the Guild Art Center in Northampton. \$25, \$20 members. Materials will be provided.

Friday, November 29 at 6 pm & 8:30 pm
CLOSE ENCOUNTERS WITH MUSIC

From C to Shining C: A Thanksgiving Weekend Celebration

Join a salute to the multiplicity of American musical voices-- from Broadway to Tin Pan Alley, and from jazz to art music and mainstream classical. The works of Ives, Gershwin, Bernstein, Berlin, Kern, Porter and Barber offer a range of musical styles and statements. With Brian Suits, piano; Kyung Sun Lee, violin; Jennifer Aylmer, soprano; Yehuda Hanani, cello and artistic director. Meet the artists at a special reception. \$20, \$18 members.

Saturday, November 30 at 4 pm
JAPANESE TEA CEREMONY

Chanoyu

Discover the history and practice of chanoyu, the ancient art of serving tea, with Nobue Yamashita. Steeped in tradition, the chanoyu ceremony affords guests the chance to escape the problems of daily life for a while.

Nobue Yamashita is the tea mistress at Mt. Holyoke College, where she also teaches Japanese language courses. Enjoy this participatory experience! Free with museum admission. Reservations are required.

Sunday, December 1 at 3 pm
GALLERY TALK

Run, Spot, Run!

Reenter the world of childhood with this insightful look at the original illustrations in our current exhibition, *Dick and Jane: Illustrations of an American Education*. Free with museum admission.



Saturday, December 7 from 4 pm to 7 pm
OPEN HOUSE

Main Street Stockbridge at Christmas

Enjoy this cross-cultural holiday celebration of American and Japanese cultures. Musicians Mary Ellen Miller and Tomoko Graham will perform Japanese songs on shakuhachi and koto, and the Sweet Adelines will serenade us with American favorites. Traditional crafts and art activities will echo the spirit of the season. Adults \$4, children and members free.

Sunday December 15 at 3 pm
GALLERY TALK

Holiday Remembrances

Take an enjoyable look back at some of the many holiday images that Norman Rockwell was commissioned to paint for the magazines of his day. Free with museum admission.

Saturday December 28 at 2 pm
SPECIAL DANCE PERFORMANCE

East Meets West: Saeko Ichinohe & Company

Experience a dynamic melding of cultural influences! Dancer Saeko Ichinohe and her company will incorporate rich historical Japanese traditions into contemporary Western dance through movement, music and costume. Through discussion and demonstration, fascinating comparisons will be drawn between Eastern and Western movement.

An award-winning dancer and choreographer, Saeko Ichinohe has created works for many dance companies and has taught ballet at City Center in New York, the Boston Ballet School, the London Contemporary Dance School,

and in Tokyo. \$15 adults, \$5 children, \$35 families. Members prices: \$12 adults, \$4 children and \$30 families.

EXHIBITIONS

Through October 20, 1996
Norman Rockwell's 322 Post Covers

An exhibit of tearsheets spanning five decades, featuring each of Norman Rockwell's *Saturday Evening Post* covers.

Through October 27, 1996
Norman Rockwell's World of Scouting

A selection of original illustrations that Norman Rockwell created for the Boy Scouts of America, on loan from The National Scouting Museum in Murray, Kentucky.

Through October 27, 1996
I Paint Another Post Cover

A look at Norman Rockwell's process in creating a work of art, from thumbnail sketch to finished painting.

November 9 through January 26, 1997
Dick and Jane: Illustrations of an American Education

An exhibition of original illustrations from the series that helped more than 85 million American children learn to read from the 1930s through the 1960s.

November 9 through January 26, 1997
The Picturebook Art of Chihiro Iwasaki

Paintings and drawings by the renowned Japanese children's book illustrator Chihiro Iwasaki, whose images express her love of children and desire for peace in our world.

Permanent Exhibitions

My Adventures as an Illustrator

Mirror On America

My Best Studio Yet

Photo captions and credits:

1. Cover: Detail, working photo for *The Golden Rule*, 1953 photo by Gene Pelham.
 2. Cellist Yehuda Hanani, *Close Encounters with Music*, November 29.
 3. Brush painting by Q Li Holmes, *Oriental Brush Painting*, November 23.
 4. Saeko Ichinohe & Company, *East Meets West*, December 28.
 5. Drawing outside on Linwood steps.
- © 1996 The Norman Rockwell Museum at Stockbridge



For Children & Families

Saturday, October 19, 10 am to 2 pm
FAMILY TIME

Leaf rubbings! Make a colorful fall foliage picture.*

Saturday, November 16, 10 am to 2 pm
FAMILY TIME

Families are welcome to tour the museum with a self-guide brochure and a special admission price.*

Saturday, November 23, 2:30 pm to 4 pm
TECHNIQUES

The Art of Chihiro Iwasaki

This class will explore the painting and drawing techniques of illustrator Chihiro Iwasaki. After touring the exhibition of her work, participants will have the opportunity to work with sumi-e ink, watercolors, rice paper and pastels. For ages 7 and up. Fees per person: \$10, \$8 members. Includes museum admission.

Saturday, December 21, 10 am to 12 pm
FAMILY TIME

Families are invited to make simple stick puppets together of characters from the Rockwell paintings or from your family!*

Christmas Week

Thursday, December 26, 10 am to 12 pm
FAMILY TIME

Families are welcome to tour the museum with a self-guide brochure and a special admission price.*

Friday, December 27, 10 am to 12 pm
FAMILY TIME: *Cars & Trucks*

A special family guide encourages discovery of the many modes of transportation seen in the Rockwell images. During the family time drop-in art activity, the whole family can make fun and fanciful cars and trucks from construction paper.*

Saturday, December 28, 10 am to 12 pm
FAMILY TIME

White Crane Spreads Wings

After viewing the exhibit in the lower galleries, *The Picturebook Art of Chihiro Iwasaki*, try a picture of your own in the Japanese style.*

Saturday December 28 at 2 pm
SPECIAL DANCE PERFORMANCE

East Meets West: Saeko Ichinohe & Company

See side one of this brochure for details of this family event.

Sunday, December 29, 10 am to 12 pm
FAMILY TIME

Families are welcome to tour the museum with a self-guide brochure and a special admission price.*

Monday, December 30, 10 am to 12 pm
FAMILY TIME: *Your Family Tree*

Draw in the details of your family tree!*

Tuesday, December 31, 10 am to 12 pm
FAMILY TIME: *Main Street America*

Using a variety of media, families are invited to construct a picture of main street America. You may want to include buildings from your home town or as Rockwell did, people shopping and playing.*

*Adults with children half price, children \$2, ages five and under free.

Please call (413) 298-4100 ext. 220 for reservations or information about programs and exhibitions. Pre-registration for all programs is required, and includes museum admission. All programs take place at the Norman Rockwell Museum at Stockbridge, Route 183, Stockbridge, MA 01262. Museum members receive special program discounts and more! For membership information, please call (413) 298-4100 ext. 234.

Please make checks payable to:
 The Norman Rockwell Museum
 at Stockbridge

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

Program Registration Form

Name	_____	Program Title	_____
Address	_____	Program Date	_____
Phone	_____	Program Title	_____
Program Title	_____	Program Date	_____
Program Date	_____	Number of reservations	_____
Are you a Member?	_____	Number of reservations	_____
Amount Enclosed	_____	Child/teen registrant's age(s)	_____
Child/teen registrant's age(s)	_____	Check	_____
Check	_____	Credit Card#	_____
Credit Card#	_____	exp. date	_____
Signature	_____		

The Norman Rockwell Museum
 at Stockbridge
 Stockbridge, MA 01262

Programs and Events

Fall 1996

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