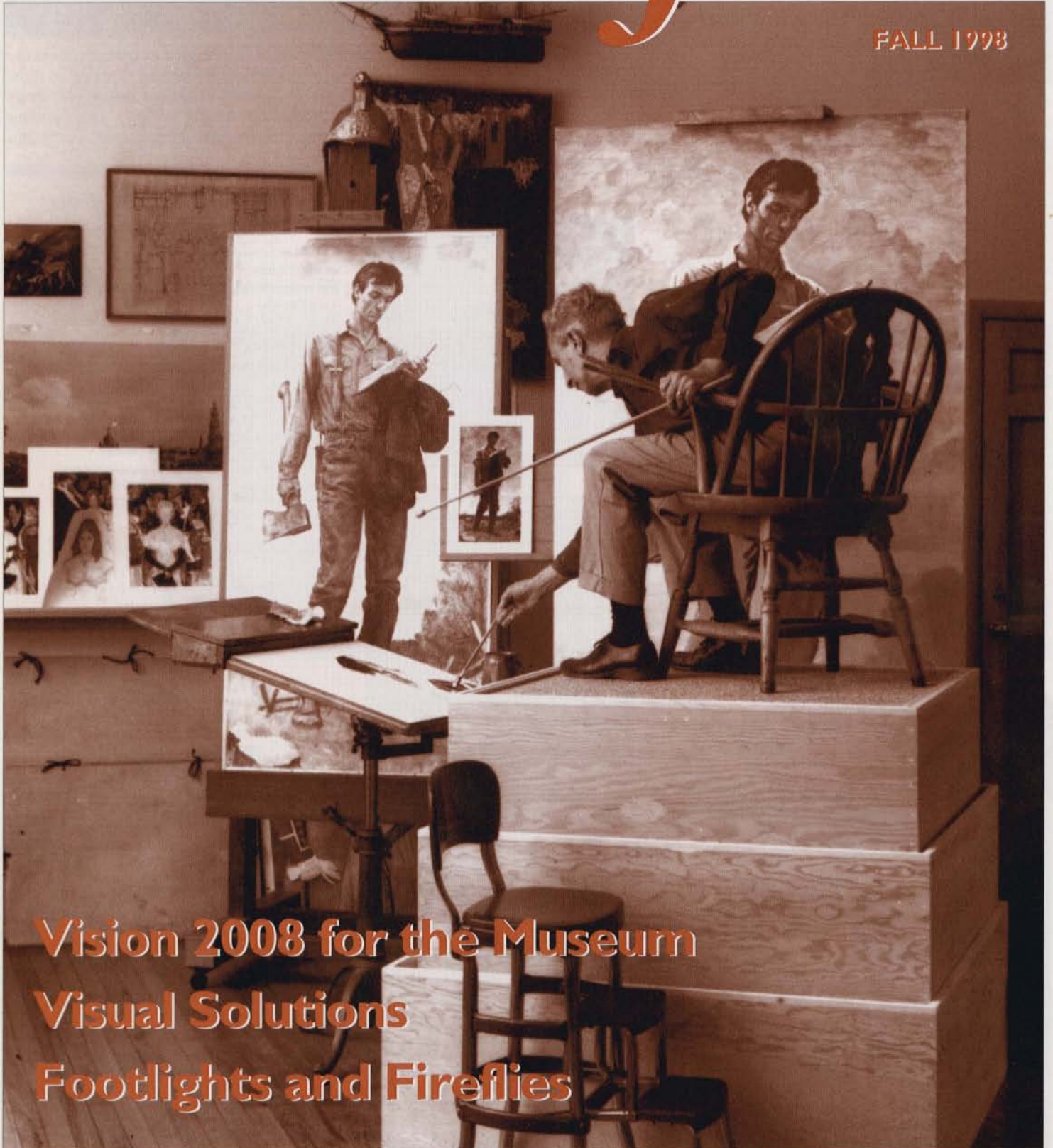


The
Norman
Rockwell
Museum
at Stockbridge

The Portfolio

FALL 1998



Vision 2008 for the Museum
Visual Solutions
Footlights and Fireflies

Summer Celebrations at the Norman Rockwell Museum

THE NORMAN ROCKWELL MUSEUM embraced the summer season with many celebrations—the opening of three exciting exhibitions, the sentimental retiring of colleagues, and the summer party for our treasured members and friends. Below are scenes from some of these memorable moments.



Four NRM Board Presidents exchange greetings at a museum retirement party. Seated from left to right: Board President David Klausmeyer, past Board Presidents Lila Berle and John Deely, Jr. and, standing, former interim Board President Brian Quinn.

The Berkshire Eagle sponsored the exhibition *Winslow Homer: Artist & Illustrator*. Jim Wall, President and CEO of the *Eagle* attended the opening with his wife Connie.



Board Member Roselle Chartock and her daughter Sarah obviously are enjoying the opening festivities of the Homer exhibition.



Al and Louise Hirschfeld visited Norman Rockwell's studio when they came to see the *Footlights and Fireflies* exhibition.



Associate Director for Administration and Finance Martin Terrien and his wife Marcey also were here to celebrate the Homer opening.



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The Portfolio

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Bea Snyder, Project Manager

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Cover: In his studio, Norman Rockwell sits atop homemade platforms while painting *Lincoln the Railsplitter*, a 1969 advertisement for Lincoln Savings Bank. Some of Rockwell's studio objects can be seen on the walls. Photo by Louie Lamone.

On Saturday June 6th, the Norman Rockwell Museum hosted a summer gala, the Blue Skies Club. Members and friends danced to the big band sound of the 1930s under a tent on the museum terrace. The success of the evening can be seen from these photos.



Margaret Quinn, Polly Cunningham and Rose Rodgers arrived at the party dressed in the style of the 1930s.

Board President David Klausmeyer chats with Associate Director for Education and Program Maud Ayson and Mary Sarin, the gala's committee member.



Director of Marketing and Public Affairs Bea Snyder welcomes Ralph and Dena Baer, donors of the Norman Rockwell story illustration *Scouting with Daniel Boone*.



Art and opera become dance when Director Laurie Norton Moffatt and the Berkshire Opera Company General Director Sandy Fisher dance their way to the Blue Skies Club.



Far right, museum volunteers Marilyn and Paul Flaum won the raffle for a signed limited edition print of Norman Rockwell's painting *Family Home from Vacation*.



Vision 2008 for the Norman Rockwell Museum

Laurie Norton Moffatt, *Director*

"I want to thank you for the privilege to learn about the American Culture through your work. Your Four Freedoms will stay in my heart forever. I come from Slovakia, a small state in the heart of Europe. People are trying to implement the basic freedoms there. Hopefully one day their effort will be paid by happiness they find in their everyday life. Thank you Norman again!"

—Alicia Kizekova, visitor, age 20

An International Message

The above comment points out what a beacon of hope American democracy remains around the world. Norman Rockwell's paintings define America and its basic freedoms to visitors to the United States, and serve as a reminder to each of us that the hard-won and defended freedom by those who have gone before us should not be taken for granted.

This year was the international debut of the Norman Rockwell Museum collection in Japan. Sponsored by the BrainTrust and the Isetan Department Store, the tour fulfilled a long standing request to share the works of Norman Rockwell with the Japanese people. In six months, eighty works toured six cities where they were enjoyed by more than 150,000 viewers from Tokyo to Hiroshima.

A Vision for the Next Century

Examination of the shifting generations on the eve of the millennium was the subject of a year-long strategic planning process undertaken by the Board of Trustees. *Vision 2008* explores

the theme of a turnover of generations with its effect on the Norman Rockwell Museum, and invites strategies to reach new and younger audiences who did not grow up with Norman Rockwell as their cultural mainstay.

Vision 2008 seeks to address the critical issues that face the museum during the next decade. Mission, audience and resources were examined in the context of the turn of the generation that knew Norman Rockwell. A resounding affirmation remains that the art of

Norman Rockwell continues to be a compelling and important aesthetic communication, social and historic document that will live long into the next century.

The highlights of the plan are building an endowment; adding

to the art collection; investing in new audiences through off site activities, including a national touring exhibition and expanded world wide web activity; and renewing the master plan of our beautiful New England museum campus in Stockbridge.



Board Trustees Michelle Gillett and Elaine Gunn attended the retreat.

A Center for Illustration

The Board of Trustees is fully committed to the mission of presenting Norman Rockwell in the context of the field of illustration, and strongly endorses the museum's exhibition

*What better way to welcome in the
new century than by sharing with the nation. . .*

program of featuring the works of other illustrators. A major retrospective of the wilderness paintings of Rockwell Kent will premier here at the museum in the summer of 2000. *Rockwell Kent: Odyssey of Distant Shores* is being curated by the Norman Rockwell Museum. Other fascinating exhibitions are planned including our featuring some exciting loaned pieces of Rockwell's works.

A Talented and Committed Staff

This was a vigorous year in our human resource department that resulted in changes reflecting the museum's key future strategic directions. These changes occurred in the facili-

We are fortunate to have a core of dedicated staff and volunteers who are our Norman Rockwell ambassadors to our public. We are an unusual institution in the length of service our staff have given to the museum, yet we are privileged to attract bright new talent as we grow. This combination of history, heritage, legacy and vibrant innovation continues to make the Norman Rockwell Museum strong.

A Dedicated Leader

None of this would be possible without the dedicated support and commitment of the Board of Trustees. The museum board is a committed group of individuals who believe in the importance of Norman Rockwell and the museum as an institution of the Berkshires and the nation. No one has rallied more strongly to deliver that message than our board president David Klausmeyer, who concludes his three-year term this year.

David has served the museum in numerous capacities for 17 years, including chairing the capital campaign to build the museum, overseeing the disposition of the Old Corner House, and serving on all of the museum's committees. His presidency concludes with the museum on a strong financial footing, with a solid program and resource base and a dedicated visitor and patron group. He leaves his successor Bobbie Crosby with a challenging and inspiring leadership plan in place to launch the museum into the

new millennium. We salute you, David, and thank you for your years of dedicated service and leadership, and look forward to your continued service to the board and the museum.

A Treasure for the Nation

The Norman Rockwell Museum is poised to engage in its most exciting project to date—the national tour of our collection at the turn of the millennium. What better way to welcome in the new century than by sharing with the nation the wisdom and wit of the man who helped to forge a sense of national identity and common values in times of crisis and prosperity.

Co-organized by the High Museum of Art in Atlanta, Georgia and our museum, *Norman Rockwell: Pictures for the American People* will feature more than seventy of the artist's oil paintings and his 322 *Saturday Evening Post* covers. The exhibition will begin its tour in November, 1999 in Atlanta before it moves on to Chicago, Washington, D.C., San Diego, and Phoenix, returning to Stockbridge for the summer 2001. It will introduce school children, new and diverse audiences and citizens across the nation to the treasure the Norman Rockwell Museum preserves. The exhibition will draw national attention to Rockwell's work as an artist and chronicler of the twentieth century and strengthen the national and international outreach and reputation of Norman Rockwell and the museum.



Seal Hunter, Greenland, Rockwell Kent, oil on canvas, 1935-1937.

ties, visitor services, earned revenue and external relations departments, and the expansion of the museum's curatorial staff. This was undertaken to further support the member, patron and communications outreach of the museum.

Footlights and Fireflies

Summer Theater as Seen by Hirschfeld

David Leopold, *Guest curator, Director of the Studio of Ben Solowey in Bucks County, Pennsylvania*

LONG AFTER THE CURTAIN has fallen and the last ovation has subsided, the lasting image of the performance is often the one created not by the performers, but by Al Hirschfeld who has captured, with the aid of India ink and

contributed drawings for over 70 years, it also can be found in virtually every major publication of the last nine decades, as well as in books, on records, CDs, and CD-ROMs. Called “one of the masters of drawing,” by New York’s Metropolitan Museum of Art, his work has influenced generations of draughtsmen, and his drawings have become a veritable archive of the lively arts of our time.

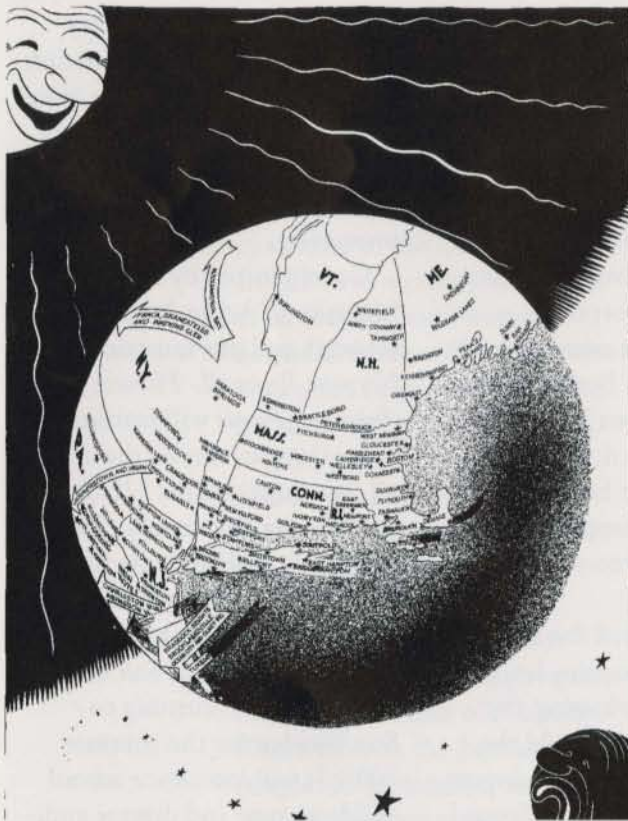
His early influences were what he refers to as the “eye, ear, nose and throat” drawings of Charles Dana Gibson, and later the stylized line drawings of John Held Jr. In 1924, Hirschfeld took a studio on New York’s 42nd Street with Miquel Covarrubias, and was bitten by the bug of caricature that Covarrubias had brought from his native Mexico. “There was something about Miquel’s background that made him a natural graphic artist,” recalls Hirschfeld, “and a lot of that rolled onto me.”

Just as the 1930s were a period of changes and challenges for Rockwell, as visitors to the Norman Rockwell Museum can see in the current exhibition, the decade presented Hirschfeld with his decisive moment. In 1931, Hirschfeld set sail for Tahiti intending to live and paint there, only to discover that the natives and almost everything about the culture “seemed imported from Central Casting

in Hollywood.” At the invitation of Covarrubias, Hirschfeld left for Bali. Upon arriving, he knew that his life would never be the same. Hirschfeld wrote of the experience, “The Balinese sun seemed to bleach out all color, leaving everything in pure line. The people became line drawings walking around. It was in Bali that my attraction to drawing blossomed into an enduring love affair with line.

“I think it is no accident that rich, lush painting flourishes in the fog of Europe, while graphic art—from Egypt across Persia to India and all the way to the Pacific Islands—is influenced by the sun. ... I am much more influenced by the drawings of Harunobu, Utamaro, and Hokusai than I am by the painters of the West.”

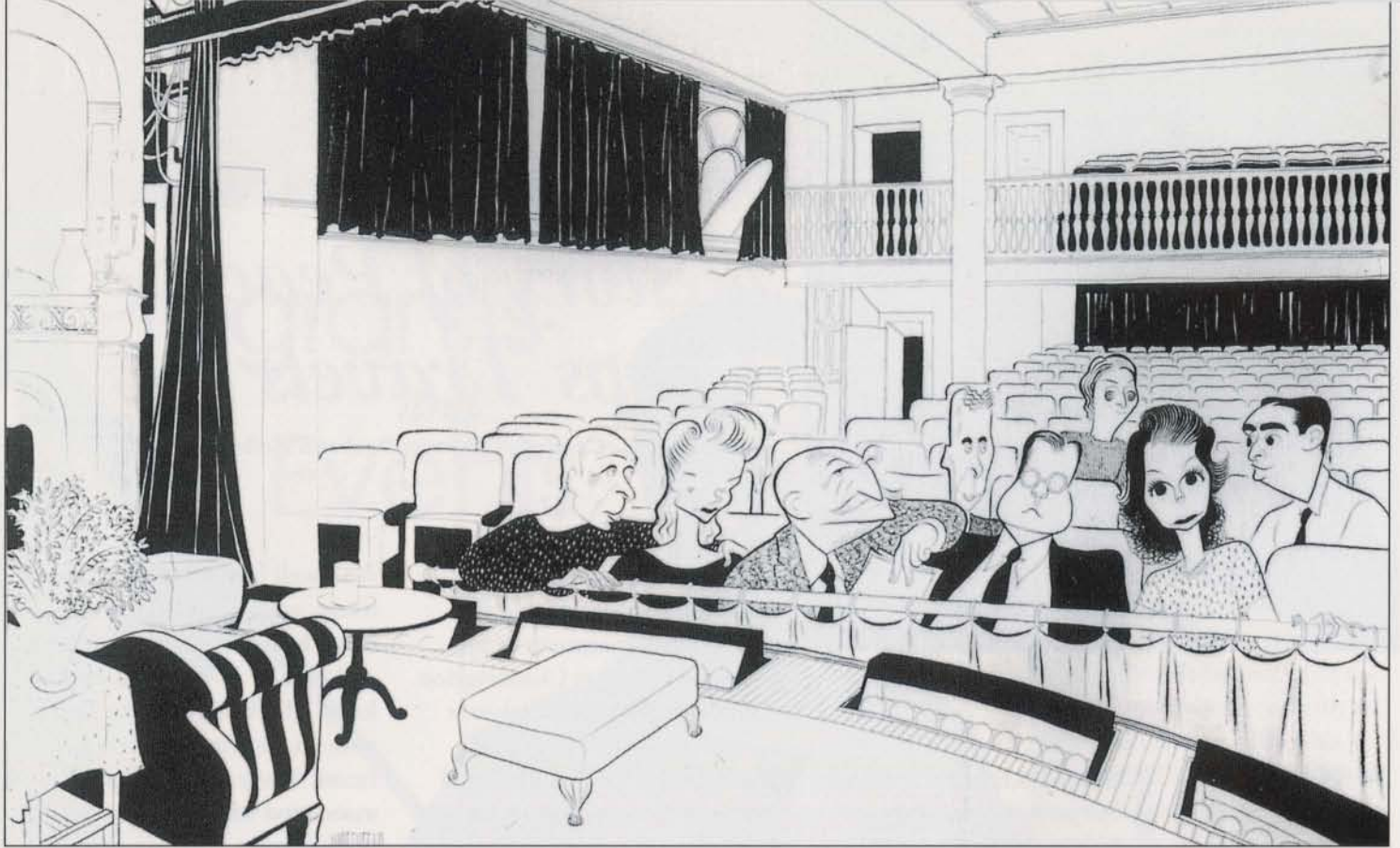
When Hirschfeld returned from Bali in July of 1933, the first subject he turned his pen to was the thriving summer theater circuit, known by many as the “Straw Hat Trail.” In the Northeast, country playhouses were once as common during the summer as citronella candles. Beginning in the mid-twenties, every barn became a stage, and theaters dotted the landscape. The thirties and forties saw stars touring the Straw Hat Trail from Abingdon, Virginia to Winooski, Vermont. Stars often performed in established hit shows in one-week engagements on a circuit that



Summer Theatre World, 1948, pen and ink on board, *The New York Times*, June, 1948. Collection of the artist.

illustration board, the worlds of theater, film, dance, music, literature, and politics for almost the entire century. While his work frequently is seen in *The New York Times*, to which he has

Footlights and Fireflies will be on exhibit until October 25, 1998.



Rehearsal of Olde English at the Berkshire Playhouse, Stockbridge, Massachusetts, 1941, pen and ink on board, The New York Times, August 24, 1941. Collection of the artist. From left to right, Lewis Martin, Judy Parrish, C. Aubrey Smith, Robert Allen, William Miles (Director), Ellen Hall, Muriel Kirkland and Gage Clarke.

included nearly 200 summer theaters. Actors were eager to leave the city during the heat of the summer, and producers followed crowds to seashores and mountain retreats, transforming buildings into playhouses that had their own rustic charm.

New York newspaper editors dispatched Hirschfeld to chronicle the summer theater movement in bold half-page, top-of-the-fold, front-page drawings for their Sunday drama sections. Hirschfeld captured numerous scenes at summer playhouses and often included a map with the distance from Times Square, the center of American theater. Almost every June, the season would be heralded by a Hirschfeld drawing that presented the Straw Hat Trail in various incarnations from *A True Map of Ye Summer Theatres Situate 45 Minutes and More*

From Ye Olde Broadwaye, to a view of the planet where the every inch of land is covered with summer theaters.

IT WAS WORLD WAR II THAT forced many summer playhouses to close. The gasoline restrictions limited automobile travel, and the advent of air conditioning kept the public either in the coolness of their own apartments or in newly air-conditioned city theaters. As the summer circuit came to an end, producer Joseph Papp began his annual Shakespeare productions in New York's Central Park. This brought film and stage stars back to the city in the summertime to perform not only Shakespeare but also other works in the only rural setting in Manhattan.


As visitors move through the exhibition *Footlights and Fireflies*, they travel from New York in the summertime where actors

run out to drink beer at intermission to beat the heat, to Long Island where the theater's intermission had to coincide with the passing of the evening train so that the actors would not have to shout over its passing, to the Garrick Playhouse in Maine to visit with Booth Tarkington during a festival of his plays, to the American Shakespeare Festival in the *other* Stratford in Connecticut, and finally back to New York to see Hirschfeld's line defy gravity as it records scenes from the New York Shakespeare Festival.

For the first time, these unique Hirschfeld drawings are brought together in an intimate exhibition at the Norman Rockwell Museum that explores this unusual seasonal world through the pen and ink of a 20th-century legend. Join us as we follow Hirschfeld along the Straw Hat Trail.

Studio Artifact Tells a Story of Peace Corps Travels

Linda Szekely, Curator of Norman Rockwell Collections



"In earthy organic colors and substances, it occupies a cloistered but esteemed position on the balcony's railing."

IN A DARKENED CORNER OF the west wall balcony of Norman Rockwell's studio resides a mysterious looking object. In earthy organic colors and substances, it occupies a cloistered but esteemed position on the balcony's railing. The object—composed of leather, wood and hair—was originally described in a 1984 studio inventory as appearing to be a Native American ceremonial instrument, possibly a drum "with leather covered sound box, a T-shaped wooden handle, and two curved sticks for beaters."

The real nature of this

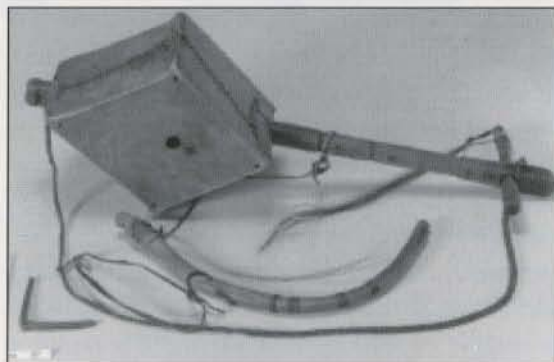
object's origin and identity gradually evolved during the course of its treatment at the Williamstown Art Conservation Center where we had taken it for examination and possible treatment. The discovery trail led from the museum to the lab, to Williams College, across the country to Santa Fe, and back to the museum's archives, where, almost by accident, the answer was found.

In 1994, as part of our ongoing treatment of studio objects in need of repair or cleaning, we took the object to the Conservation Center. We continued to refer to it as a Native American drum, allowing its proximity to other mementos from the American Southwest, such as a Native American woven rug and western saddle, to mislead us.

Rockwell had traveled extensively, and it was his habit to bring back souvenirs for friends and family. As museum visitors know, Rockwell's studio brims with an assortment of eclectic items. Many of them can be associated with the illustrator's travels, some with his picture ideas in the sense that they were used as props or acquired with that intention.

The lab registered the object with our title of Native American drum. Ingrid Neuman, the objects conservator, began the process of attempting to identify each component in order to accurately replace the pieces that had become detached. Her Williams College intern consulted an ethno-musicologist at the college who suggested it might be a membranophone, a musical instrument that produces sound through a hollow space covered by a membrane. After studying the components, Ingrid felt that it was a stringed instrument like a fiddle and that the pieces previously thought to have been "beaters" were originally attached to the body of the instrument. The small v-shaped stick might be a bridge for the strings and the large arc-shaped piece, the bow over which the horsehair strings would have been strung.

I was still operating on the



"... Ingrid felt that it was a stringed instrument like a fiddle and that the pieces previously thought to have been 'beaters' were originally attached to the body of the instrument."



"Its leather pieces were reformed, its wooden bridge re-adhered and its horsehair strings stabilized with monofilament."

notion that it was American, so I sent a photo of the instrument to Will Channing in Santa Fe whom I had remembered from his earlier Stockbridge days as the owner of an extensive collection of Native American arts and crafts and an authority on Native American artifacts.

Mr. Channing's reply was both surprising and gratifying to hear. He did not believe that the object was Native American and had consulted an expert on African art. The expert affirmed that it was an East African musical instrument. The connection between East Africa and Rockwell's 1960s trip to Ethiopia came to mind. Rockwell had

task that led me to the archives *Look* correspondence. While involved in this research, I came across correspondence between Rockwell and John Schafer that led to the object's identity.

John Schafer, the son of Rockwell's financial adviser, was a Peace Corps volunteer working in Debre Markos, Ethiopia, in 1964. Knowing John was there, Rockwell chose this place as a setting for one of his Peace Corps paintings. Norman and Molly Rockwell went to Debre Markos and set up various picture scenarios with John and the villagers. Molly acted as her husband's photographer for this particular project. They returned home with the necessary photos, notes and sketches. In an April 1965 letter from Norman to John, Rockwell asks John to send him native costumes for his picture of an "agricultural subject." "What I would like to do is to have you pick up a couple of native man costumes and, most important of all, some three or more women's costumes. I know they don't wear much color but that is what I am after. I remember some of the women wore colored head-pieces — the brighter the better. I am also going to have one of those bright colored umbrellas but don't bother with that for I can use a local umbrella. By the way, if you could bring one of those Ethiopian musical instruments, such as in the other enclosed contact print, or any other object that would be of interest in the picture, that would be wonderful."

In July, John replied by mail, listing shawls, dresses, jodhpurs, nightshirts and scarves he had sent by parcel post, and then

added, "I also sent you ... a mazinko [sic] which is the musical instrument you wanted." Here was our answer to the identity and origin of the mysterious studio object. I checked the photo files and found photographs of an Ethiopian man sitting in front of his house actually playing the instrument. The scene was apparently considered by Rockwell as the subject of his painting, but was later replaced by the agricultural scene of a Peace Corps volunteer with an Ethiopian farmer tilling his land. Although Rockwell decided not to paint the ideas he had developed for the Debre Markos picture, he did depict John Schafer in his painting of John F. Kennedy with Peace Corps volunteers entitled *JFK's Bold Legacy*.

Excited by this find, I ordered new and larger prints of the photograph and sent them to Ingrid at the lab to aid her in the re-assembling of the pieces of the instrument to its original configuration. The humble, hand-made, stringed instrument was carefully cleaned. Its leather pieces were reformed, its wooden bridge re-adhered and its horsehair strings stabilized with monofilament. Finally, the restored instrument was returned to the balcony railing where it now rests in a more accurate, cello-like position for studio visitors to view.

A **masenqo** is a one-stringed fiddle from Ethiopia used by folk singers. It is diamond shaped and has a wooden frame covered with cow skin sewn on the sides and crossed through by the neck.



"Norman and Molly Rockwell went to Debre Markos and Rockwell set up various picture scenarios."

been in Ethiopia for a *Look* magazine commission on the Peace Corps. I phoned Ingrid to tell her of Will Channing's report and the possible Peace Corps connection, and promised to check the Norman Rockwell Archives photo files on the Peace Corps paintings. Meanwhile, I was temporarily distracted by a completely different

Limited Edition Prints

Jo Ann Losinger, *Director of Earned Revenue*

THE PROBLEM WE ALL
Live With, War News,
Portrait of John F.

Kennedy—imagine the Norman Rockwell Museum *without* these paintings. Fortunately, these important works are part of the museum's permanent collection. They were purchased with money raised through the sale of limited edition prints, signed and donated by Norman Rockwell.

Generous patrons also have donated limited edition prints for the purpose of building our art acquisition fund. This past year, thirty-three pristine lithographs, valued at more than \$150,000, were given to the museum by the lithographer's widow. Many of these donated images, such as *After the Prom*, *Extra Good Boys and Girls* and *Puppy Love*, had been missing from our print inventory for several years. Another important recent contribution included a signed set of the *Four Freedoms*.

The following is an informative introduction to the limited edition printing process. Whether you plan to donate or to acquire prints signed by Norman Rockwell, we hope that this information will be helpful to you.

A Limited Edition Print

Many famous artists have had their works presented as limited edition prints. Toward the end



Norman Rockwell signed copies of *Freedom of Speech* for the war-bond drive.

of his life, Norman Rockwell agreed to have his paintings reproduced. Each limited edition Rockwell print has several things in common. It bears an individual hand signature and number in pencil. It was reproduced on fine quality, usually acid-free paper. It was personally approved by Mr. Rockwell, and it was limited in quantity or edition to 295 copies.

How Limited Edition Prints Are Made

Two printing processes, **collotype** and **lithography**, were used to make these prints. A **collotype** refers to a highly refined photographic printing process that reproduces the original painting with absolute color accuracy and clarity. Many people prefer this process because such a reproduction does not vary from the original



Limited edition print of *Puppy Love*,
a *Saturday Evening Post* cover, April 24, 1926.

painting. **Lithography** relies not on photography but on another artist who actually redraws the original work on a series of lithograph stones or zinc plates, one plate for every color that appears in the final print. The reproduction of full-color paintings is a complex and expensive process that involves the use of four colors. In the proofs, first the *yellow* plate is used, followed by *red*, then yellow plus red, *blue* alone, yellow and red and blue, and *black* alone, then all four colors together. As the paper is pulled (printed) from each plate, the colors fit together

like a jigsaw puzzle until the final picture emerges. While lithography is a more laborious method of reproduction, accuracy of the line and color can vary significantly from the original painting.

The Roman Numerals

Whether it is a colotype or lithograph, each edition numbers 295 prints. The first thirty-five prints were given to Mr. Rockwell. He numbered these in a special manner. The markings read A.P. (Artist's Proof) with the Roman numeral of the print itself and the number of the

series. For example, the marking A.P. X / XXXV signifies that this particular print is number ten in the group of thirty-five. This Roman numeral group of prints was given to the museum by Mr. Rockwell. In most cases, the museum keeps number XXXV / XXXV for our archives and the other thirty-four prints are available for sale. For nearly thirty years, proceeds from these sales have supported the museum's art acquisition fund. These XXXV limited edition prints are not available anywhere else, unless they are being sold second-hand.

A second group of sixty prints were initialed A.P. but were not given any number. The remaining 200 prints were numbered in Arabic fraction, 1/200 through 200/200, which accounts for all 295. This last group lacks the A.P. marking. All the prints are hand signed in pencil, as pencil tends not to fade, in the lower right corner and numbered in the lower left. The Norman Rockwell Museum also has a selection of these prints for sale.

Installment Plan and Consignment Program

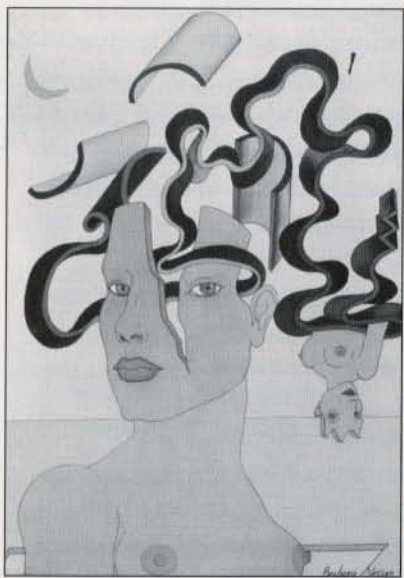
The museum now offers a six- or ten- month installment plan for the purchase of signed prints. The plan is convenient and interest free. Also, the museum has a print consignment program. Images missing from our limited edition print inventory will be accepted for re-sale. Limited edition prints start at \$3,000.00. For information about our selection please call Sara Andenmatten at 413-298-4100 ext 248.

Visual Solutions

Michelle Gillett, *Columnist and Editor of The Women's Time*

Visual Solutions: Seven Illustrators and the Creative Process is much more than an exhibition of artists' works. This visual dialogue tells how and where artists get their ideas and bring them to life. The exhibition follows the work of seven well-known illustrators from their initial inspiration to their arrival at finished illustrations for editorials, children's picture books, and books covers.

AN ARTIST'S SKETCHBOOK, LIKE A DIARY, KEEPS track of what should be remembered, what has significance, what has happened. New York native **Barbara Nessim** has kept sketchbooks for over thirty years and has over a hundred to glean from when she creates the art that covers magazines,



Women and Madness, Barbara Nessim, pen, ink and watercolor, © 1972.



Newt with Pennies, C.F. Payne, mixed media, © 1996.

illustrates articles and serves as icons. Her 6"x9" sketch books are small enough to keep in a pocket or purse and are easily accessible when she wants to record an idea with a quick sketch. When Nessim gets a commission for a job, she goes through her sketchbooks and selects a few drawings to use as the basis for the work.

Many of Nessim's themes center on women and their relationship to the world. Her linear forms

and the narrative she conveys through the figures work well for publications. She explains, "Illustration for me has always been a way to force myself to think conceptually about the work I do. I'm now very specific when I do an illustration. I try to address all the issues at the same time." Nessim relates her work to a job assignment "by controlling and changing the symbols, making what was once cryptic more understandable to the reader, while still trying to maintain the spirit of the work." Nessim uses computer technology extensively in her work and keeps a database of images to reference. This database is especially important due to the time constraint imposed by weekly or monthly publications, which have a quick turnaround time.

C.F. PAYNE'S ILLUSTRATIONS OF FAMOUS figures serve as social and political commentary while affording the opportunity to poke fun at some of the country's best-known politicians, stars and athletes. The familiar faces that appear in the pages of magazines such as *Rolling Stone* and *Time* are both realistic and comic. Payne's caricatures and the messages they convey reveal the artist's humor and sense of irony. His portraits are instantly recognizable even though Payne changes their features or facial configuration. House of Representatives Speaker Newt Gingrich is distorted to look especially full-faced in a *Rolling Stone* illustration. He is portrayed with open mouth, as if he were caught in mid-speech or mid-gaffe, and has a Lincoln penny pressed against each eye.

Payne begins his process by reading the story he's been asked to illustrate and then asking himself, "What's the point?" He does some rough sketches, followed by a more detailed drawing. To get the flesh tones and values of light and dark that distinguish his work, Payne does the final piece in a mixture of mediums. He starts with acrylic glaze, then applies a water color and acrylic wash. When those dry, he paints over them with an oil wash, colored pencils, air brush—whatever he needs to complete the piece. Payne is another artist who often works with a limited lead time. If something important happens on a Monday, Payne could be working on the idea by Tuesday.

Several years ago, Arthur Hochstein, the art director of *Time* magazine, observed the following about Payne's work, "Even though most of his work is either funny or ironic, there's an Ameri-

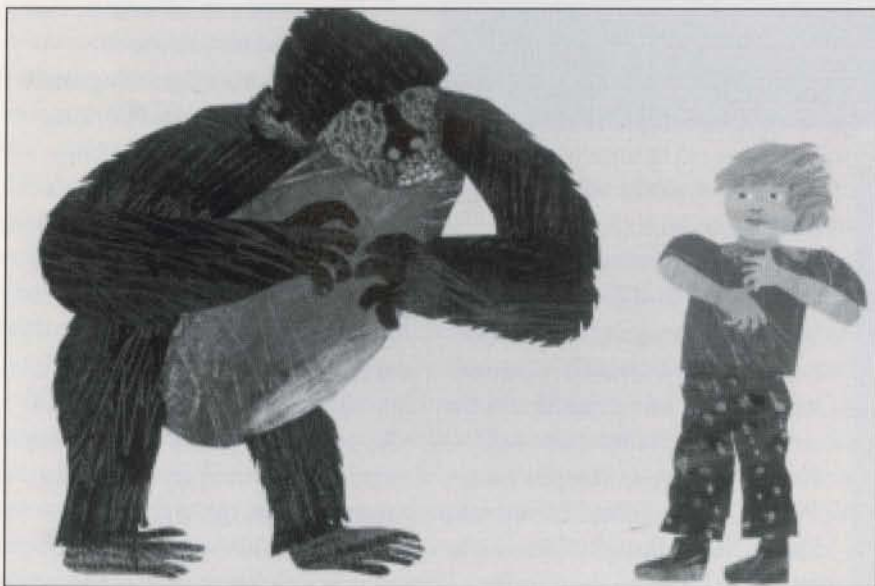
cana quality to it, that pure expression and mood Norman Rockwell was able to create in some of his illustrations.” Payne has said, “Barely a day goes by when I am at my board working that thoughts of Norman Rockwell don’t rush through my head. Though illustrators come and go, one name always returns—Norman Rockwell. In baseball one name stands alone—Babe Ruth. Virtually all discussions, arguments, and comparisons begin and end with him. In illustration, our Babe Ruth is and always will be Norman Rockwell.”

THE VERY HUNGRY CATERPILLAR HAS WORMED its way into generations of readers’ hearts. **Eric Carle**, who wrote and illustrated this and many other popular children’s books, creates his illustrations by cutting tissue paper into desired shapes and pasting them in layers onto cardboard. Then he takes full color photographs of the works that are reproduced into picture books. Like the cut-out paper he uses to create his images, layers of meaning overlap in Carle’s stories. Scientific information, ideas about time and numbers, lessons and revelations for children of all ages (as well as the

... through the die-cut pages of a book. But [with Carle] these devices are always germane to the message or the story of the book.”

IN 1954, **LEO DILLON AND DIANE SORBER MET** as students at the Parsons School of Design. There, they developed a friendship as well as an admiration for each other’s art that led them to marriage and a working partnership. They worked in a variety of genres from science fiction and fantasy illustration to advertising and book covers. In 1970, one book cover impressed an editor at Dial Press who hired them to illustrate *The Ring in the Prairie: A Shawnee Tale*. Six years later they won the prestigious Caldecott Medal for *Why Mosquitoes Buzz in People’s Ears: A West African Tale*. The following year, the Dillons received a second medal for *Ashanti to Zulu: African Traditions*.

The Dillon’s collaborative style is reinforced by their individual talents. They read and discuss a manuscript and share the illustrations inspired by the story. Each continues or adds to the lines sketched by the other. The “third artist” is the



Gorilla and Boy,
Eric Carle,
collage, © 1997.

*To Everything
There Is a Season*,
Leo and Diane
Dillon, pastel and
acrylic on 3-ply
bristol board,
© 1998.

adults who are lucky enough to read his books) appear in both his words and pictures. In addition to his universal messages, the originality of his books contribute to their success. A long-time editor of his once described the unique features of Carle’s books as follows, “Many employ devices such as cut-out shapes, split pages, movable parts . . . complex folds, odd-sized pages, raised tactile images, even strings for moving animal characters



result of this blended vision and unified style of working.

The Dillons’ work is noted for their interest in African-American history and culture. In 1965, when their son Lee was born, there were very few books available that showed or told about African-American children. Through their books, the Dillons have helped to bring a culturally diverse world to young readers. As the Dillons point out,

"A children's book is a child's introduction to new ways of perceiving the world."

BOOK COVERS ARE OFTEN A part of the narrative. As watercolor artist **Wendell Minor** has said, "A picture invites the viewer into it and offers a sense mystery. It lets the viewer become part of the process. A good picture, like a good story, is timeless."

The timelessness of Minor's art begins when he gets an idea or insight that he wants to create and, with his editor, he finds an author who shares his sensibilities and interest in a particular subject. When Minor begins researching a subject, he often travels to get a clear sense of what

he is portraying. He enjoys being out in "the field" observing his subjects and gaining the inspiration he needs to create good composition, value, color and texture.

Minor lives in Washington, Connecticut, and spends his

His work preparation includes taking many photographs, doing sketches and taking notes. The finished work must relate in "harmony of movement and composition." His editor reviews the work, and it is studied by fact checkers to make sure it is visually accurate. Minor makes necessary adjustments and then the work becomes "not just a visual interpretation of a story, but a story on its own."

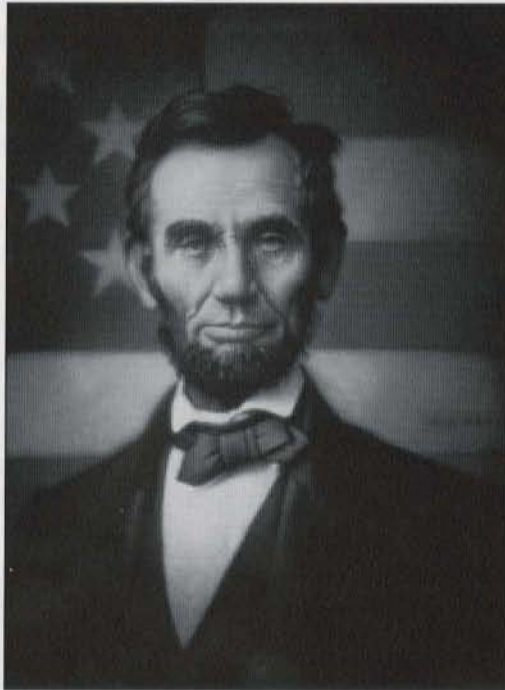
WHEN MICHAEL DEAS SEES a particular scene that appeals to his imagination, he sketches it, knowing that at some point it will prove useful to his work. These stored images serve as references for the detailed and realistic illustrations he has created for *The Knowledge of Water* and *Abraham Lincoln*.

Deas works in oil paints, using the classical technique of creating an underpainting and then glazing over it. Working on wood enables him to be specific with the details in his paintings. A typical painting takes Deas 100 to 200 hours to complete. He does not refer to his work as photo-realism in spite of the close and accurate rendering of his details. When he paints, he follows the tradition of 18th-century Flemish painters that has significantly influenced his style. His paintings are richly textured and harmoniously balanced compositions.

This exhibition reveals how seven artists use different techniques and mediums to piece together their creative works. The solutions are in the process. The results are wonderful illustrations that stand as stories on their own.

Abraham Lincoln,
Michael Deas, oil
on panel. © 1998.

*To Kill a
Mockingbird*,
Wendell Minor,
acrylic on
masonite panel, ©
1987.



days in his studio working on the watercolors that have brought him acclaim as a book-jacket artist and designer. He has created over 2,000 illustrations for books, and his artwork has become recognizable on the covers of works by such well-known writers as Harper Lee, Willa Cather, John Hersey, and David McCullough. The works he feels closest to are his illustrations for children's books. Minor loves bringing scenes of the natural world to children. "If we lose touch with nature," he has said, "then we lose touch with ourselves."

Minor also utilizes the computer to scan a sketch, re-color and enlarge it and experiment with different type faces.

Visual Solutions: Seven Illustrators and the Creative Process is on exhibit at the Norman Rockwell Museum from November 7, 1998 to May 31, 1999. This exhibition is supported, in part, by Berkshire Bank.

Rockwell Exhibition Inspires Students

Daniel Currell DuBois, *Guest Curator*

THIS PAST SPRING, three talented students from the DeSisto School, April Pierron, Fernando Mendoza and Spencer Kirk, enjoyed a creative and professional adventure as they worked as curators for the Norman Rockwell exhibit, *Changes and Challenges: Rockwell in the 1930s*. When asked to curate the exhibition, I suggested making the entire project an educational experience. I teach visual arts at the DeSisto School, a private preparatory school for visual and performing arts in Stockbridge, and for some twenty-odd years prior had been an art museum curator and director. For several days, the staff at the Rockwell Museum and I considered possible approaches to the exhibition. The plan we finally devised was accepted, with enthusiasm, by both the museum and the school.

The course was set and students embarked on learning how exhibitions are created, as well as some aspects of what it is that museums do. We studied histories of the 1930s and researched Norman Rockwell's life and work. The class met approximately thirty hours a week for eight weeks. We examined social and regional issues displayed in Rockwell's art and then used what we learned to select the works, design the

layout of the exhibition and prepare the extended labels.

Rockwell spent over sixty years as an artist, chronicling American life as he saw it and, sometimes, as he wished it to be. The project allowed the students and myself the opportunity to appreciate in depth one decade of Rockwell's paintings, and to consider how he responded to the challenges he faced in his personal and professional life as well as to the tumultuous time of the thirties.

During the week required to prepare works for the show and install the exhibition, our ideas were put to the test. Art student April Pierron said that working as a curator made her feel "overwhelmed and excited at the same time. I want my career to go toward art. I want to be a professional ... to go to art school. It will be incredible to have this experience on my resumé. It's an experience I think I wouldn't get anywhere else at the high-school level." Fernando Mendoza said he chose the art intensive for two reasons; "Dan was my first teacher [at DeSisto].



Late Night, Old San Juan,
Fernando Mendoza, oil on
canvas, 1998.

I liked the way he saw things. When I got frustrated, he showed me there was more than one way to look at things. I heard [the project] was going to be a lot of work. It was. I needed that. I knew there would be pressure." Spencer Kirk said he was most excited about "the museum environment and being part of a public experience. I feel honored to be entrusted with this much responsibility, knowing that I have a part in something this big ... monumental. It almost like being a part of history."

DeSisto students also worked on their own narrative paintings. They followed the process they had studied—the one that Rockwell himself used. These student

works are rich in meaning and imbued with the same sense of commitment that they had shown to the entire project.

During our numerous trips to the museum, we were supported by staff members who shared their extensive knowledge of Rockwell's work and the museum's collection. Also, the staff and faculty at the school lent their assistance and support to the project and for this we are particularly grateful to Executive Director A. Michael DeSisto; Sharon Campsey, computer and chemistry instructor; and Gage Fairey, dorm parent.

Changes and Challenges: Rockwell in the 1930s can be seen at the Norman Rockwell Museum until October 25, 1998. This exhibition and related programs were funded, in part, by the Massachusetts Cultural Council.

Changes in the External Relations Department

Bea Snyder, *Director of Marketing and Public Affairs*



Heather Wells Heim, Director of Membership and Development.

THE NORMAN ROCKWELL Museum is pleased to announce the appointment of Heather Wells Heim as Director of Membership and Development. This new position is responsible for overseeing our membership program and developing fund raising. Wells Heim was formerly Director of Development and Marketing at HospiCare of the Berkshires. Prior to joining HospiCare, she held positions with the Red Lion Inn and Talbot's.

Due to the growth of the external relations department and the retirement of two of its

long-time employees, we have undergone departmental restructuring in order to better serve our members, donors and public. Philip Deely, former Associate Director for External Relations, and Suzy Sheridan, former assistant to the Associate Director for External Relations, both retired in June after nine years of service to the museum. Irma Gonzalez has joined the department as Consultant and Interim Associate Director for External Relations. Bea Snyder, who served as Manager of Public Affairs and Membership for eight years, has assumed

expanded responsibilities as Director of Marketing and Public Affairs. Sally Underwood-Miller, formerly Assistant Manager of Public Affairs and Membership, is now Manager of Marketing Services and Special Events. Priscilla Ethredge, who processes all of the membership and development activity, has been named Development Systems Administrator. Bret Bishoff has joined the staff as External Relations Assistant.

We love to hear from our friends. Please call us at (413) 298-4120, or send us email at membership@nrm.org.

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 1998



The Norman Rockwell Museum at Stockbridge

For Adults

Saturday, October 3 at 3pm
TEA & TALK

Al Hirschfeld: The Language of Line

A legendary master of line, Al Hirschfeld's drawings have captured the vitality of American theater for decades. Join David Leopold for afternoon tea and an in-depth look at the life and work of this legendary artist, who, at the youthful age of ninety-five, continues to create illustrations for today's most prominent publications.

David Leopold is the curator of our current exhibition *Footlights and Fireflies: Summer Theater as Seen by Hirschfeld*. He recently organized the first retrospective on the work of the artist, and is the director of the Studio of Ben Soloway in Bucks County, Pennsylvania. Free with museum admission.

Saturdays, October 3, 10 & 17
10am to 3pm

ART WORKSHOP SERIES *A New England Journal*

Join New York City artist/illustrator Lynn Pauley on a visual treasure hunt to create a lasting portrait of a New England town. Students will draw, photograph, interview, write about, and become immersed in the sites and sounds of historic Great Barrington, Massachusetts. Create a series of interrelated images/texts and design, and construct an original hardbound artist's book. Layout, cover, endpapers and bookmaking techniques will be discussed. Students will leave with a personal record of their experience, and techniques for journal making that will last a lifetime. Helpful suggestions for educators about creating visual/literary journals in the classroom will also be offered. Students need only a willingness to experiment and a sense of humor!

Lynn Pauley's expressive visual essays have appeared regularly in *The New York Times*, *New Woman*, *Rolling Stone*, *Yankee*, *Ladies' Home Journal*, *New Yorker*, and *Sports Illustrated*. She teaches at Parsons' School of Design in New York. \$100, \$90 members.

Sunday, October 4 at 3pm

GALLERY TALK

Rockwell in the 1930s

Take an in-depth look at our exhibition, which traces an important and transitional decade in the artist's life through his magazine and book illustrations with museum guide George Church. Free with museum admission.



Illustration by Lynn Pauley, © 1998, October 3

Wednesday, October 7 at 1:30pm

SPECIAL TOUR

Two Artist's Studios: Norman Rockwell and Daniel Chester French

Explore the studios, materials and working methods of two renowned Stockbridge residents — Norman Rockwell and Daniel Chester French. Tours at the museum and at Chesterwood will offer insights into each artist's creative process and body of work. \$15, \$12 members of either organization.

Sunday, October 18 at 11am

PERFORMANCE AND BRUNCH

Wasn't That a Time: Songs and Stories of the Great Depression

Join actress Shirley Blanc Romaine for this fascinating look back at the decade that affected the lives of millions of Americans. In conjunction with our special exhibition, *Changes and Challenges: Rockwell in the 1930s*, Ms. Romaine will present songs, stories, poems and documentary photographs that capture the power and the pathos of the period, as well as some of its lighter moments. Studs Terkel, John Steinbeck, Hallie Flanagan, Arthur Miller, Woody Guthrie, Orson Welles and Ethel Merman will be among the writers and personalities represented in this performance.

Shirley Blanc Romaine has appeared extensively on and off Broadway in plays from Shakespeare to Shepard, and has been featured on daytime and primetime television. She is currently the host of her own award-winning show, *Artscene on Long Island*, for Cablevision. \$15, \$10 members.

Sunday, October 18 at 3pm

VIDEO VIEWING

The Line King:

The Al Hirschfeld Story

Enjoy this Academy Award nominated documentary about Al Hirschfeld, whose drawings have brought to life the stars of Broadway and the silver screen for over seventy years. This engaging portrait features rare home movies and interviews with his family and celebrity subjects. The artist emerges as a delightful and compassionate observer of humanity. Free with museum admission.

Sunday, November 1 at 3pm

GALLERY TALK

Covers of The Saturday Evening Post

During the first half of this century, when national magazines flourished and proliferated, none was as successful as *The Saturday Evening Post*. Enjoy this look back at Norman Rockwell's 322 Post covers with Abigail Diamant, assistant manager of visitor services and programs. Free with museum admission.

Saturday, November 7, 11am to 2pm

THE BUSINESS OF ART

Blow Your Own Horn: Creative Self-Promotion for the Visual Artist

Any style or media is marketable, provided that it has a strong direction and is well executed. Emerging and established artists are invited to join renowned illustrator Elwood Smith and artists' representative Maggie Pickard for a creative and practical look at the art of effective self-promotion. Participants will be encouraged to set promotional goals and identify steps toward reaching them. Portfolio-building and presentation will also be discussed. Artists are invited to bring five pieces of work for review.

Elwood Smith began his career in publishing and worked as an art director in advertising before turning to illustration. His inventive, whimsical style of illustration is in high demand by greeting card companies, advertising agencies and magazines such as *Push Pin Graphics*, *AT&T*, *The New York Times* and *The Wall Street Journal*. Maggie Pickard is an artist and an artists' representative whose work has been exhibited widely throughout the Northeast. \$35, \$30 members.

Saturday, November 7
5:30pm to 8pm

MEMBERS' PREVIEW OPENING

Visual Solutions: Seven Illustrators and the Creative Process

Join us for this special reception and enjoy commentary by award-winning artist David Macauley, who will discuss the nature of the creative process and the art of illustration. Mr. Macauley's best-selling publications include *Castle, City: A Story of Roman Planning* and *Construction, Pyramid*, and *The Way Things Work*, which has been produced on CD-ROM. Special pre-opening activities for families will take place from 4pm to 5:30pm.

Sunday, November 15 at 3pm

GALLERY TALK

The Artist's Process

Discover how works of art come to be! Curator of Illustration Stephanie Plunkett will discuss the working methods of seven renowned contemporary illustrators from idea to finished illustration, as featured in our current exhibition *Visual Solutions*. Free with museum admission.

Friday, November 27
6pm & 8:30pm

PERFORMANCE

Close Encounters With Music

Join us for a gala evening of music in our galleries. *Close Encounters with Music* has presented concerts with commentary in the Berkshires and throughout the country for the past thirteen years. Between concerts, meet artistic director Yehuda Hanani and the performers at a special reception. \$20, \$18 members.



Cellist Yehuda Hanani, November 27.

Saturday, December 5
4pm to 7pm

OPEN HOUSE

Stockbridge at Christmas

Join us for an evening of festive performances, art activities and tours that commemorate the holidays. Explore the history of Santa Claus through the illustration art of days past, and enjoy music and stories by Mary Jo Maichack, who will share tales of the season and of our region. Adults \$4, children and members free.

Sunday, December 6 at 3pm

GALLERY TALK

Creating Visual Culture

Throughout history, visual images have helped to shape our conceptions of the world. Explore the work of seven contemporary illustrators whose art consistently influences, entertains and delights in the pages of today's most prominent publications, children's books and best-selling novels, with museum guide Steve Gershoff. Free with museum admission.

Sunday, December 20 at 3pm

GALLERY TALK

Norman Rockwell

Celebrates the Holidays

Throughout his career, Norman Rockwell was asked to commemorate the holidays in numerous seasonal images that he painted for the publications of his day. Join museum guide Claire Williams for a lively look at some of Rockwell's creative solutions, which appeared on the covers of *The Saturday Evening Post* throughout the years. Free with museum admission.

Exhibitions

Through October 25, 1998

FOOTLIGHTS AND FIREFLIES: SUMMER THEATER AS SEEN BY AL HIRSCHFELD

Through October 25, 1998

CHANGES AND CHALLENGES: ROCKWELL IN THE 1930s

An exhibition that highlights an important and transitional decade in Norman Rockwell's personal and professional life.

Through January 24, 1999

NORMAN ROCKWELL'S SATURDAY EVENING POST COVERS

A chronological look at Rockwell's 322 Post cover tearsheets.

November 7, 1998 — May 31, 1999

VISUAL SOLUTIONS: SEVEN ILLUSTRATORS AND THE CREATIVE PROCESS

An exhibition that explores the working methods of seven contemporary illustrators: Eric Carle, Diane and Leo Dillon, Michael Deas, Wendell Minor, Barbara Nessim, and C.F. Payne.

Permanent Exhibits

MY ADVENTURES AS AN ILLUSTRATOR

MIRROR ON AMERICA

MY BEST STUDIO YET

Illustration by Elwood Smith, © 1998, November 7



For Children & Families



Oriental Brush Painting: December 26

Saturday, October 17

FAMILY TIME

In Costume

1:00 Join **Genevieve Bishop**, fabric artist from Crispina's Housatonic studio and create your own costume from recycled reconstructed clothing. Bring your own castoffs to add to the "palette."

2:30 Participate in a family tour of the museum's permanent collection to see how Norman Rockwell used clothing and costumes in his images.

3:00 Halloween stories and spooky pictures come together in short picturebooks created by you! Children free! Half-price for adults with children.

Saturday, November 7

MEMBERS' OPENING

Visual Solutions

Celebrate the opening of the new exhibit, *Visual Solutions*, featuring the work of seven contemporary illustrators.

4:00-5:30 Art activities for family members

5:30-8:00 Exhibit opening celebration

Saturday, November 21

FAMILY TIME

Other Lands

1:00 Explore a whimsical adventure into an imaginary kingdom with **sculptor Leslie McKenna** as she discusses her recent work *The Scarsdale Carousel*. Then try creating your own carousel creature out of colored modeling clay.

2:30 Take a family tour of the exhibition *Visual Solutions* which includes the work of Eric Carle and Leo and Diane Dillon.

3:00 *Stories of Other Lands and People* Join **storytellers Eshu Bumpus and Motoko** as they guide the audience through an experience in folklore for all ages to enjoy. Children free!

Half-price for adults with children.

Saturday, December 5, 4-7pm

OPEN HOUSE

Stockbridge at Christmas

Holiday festivities for the whole family!

Adults \$4, children and members free.

Saturday, December 19

FAMILY TIME

The Art of the Book

1:00 Discover The Art of the Book with **visual artist Jennifer Hilton**. Traditional bookbinding techniques as well as accordion books will be demonstrated. Make one for yourself to keep or as a gift!

2:30 Tour the exhibition *Visual Solutions* and see what illustrators have done with books and bookcovers.

3:00 The Art of the Book, session 2, allows participants to fill their book with words and illustrations. You bring the ideas, and we'll supply the paint and pencils!

Children free!

Half-price for adults with children.

Saturday through Thursday

December 26 through December 31

1pm until closing

ART FOR ALL

Art activities for the whole family inspired by the current exhibitions! Free with museum admission.

Saturday: Oriental Brush Painting

Sunday: Holiday Greetings

Monday: Watercolor Techniques

Tuesday: Paper Collage

Wednesday: Drawing from the Exhibitions

Thursday: Wet Paint!



Eshu Bumpus, storyteller, Nov. 21

Call (413) 298-4100 ext. 220 for reservations or information. Pre-registration for all programs is requested; fees include museum admission. All programs take place at the Norman Rockwell Museum at Stockbridge, Route 183, Stockbridge, MA 01262, unless otherwise indicated. Museum members receive special program discounts and more! For membership information, please call (413) 298-4100 ext. 234.

Visit our web site at:
www.nrm.org

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Norman Rockwell posing for April Fool's Day cover of the *Saturday Evening Post*, 1945. Photo by Gene Pelham.
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The
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Registration Form

Name	_____
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Phone	_____
Program Title	_____
Program Date	_____
Program Title	_____
Program Date	_____
Are You a Member?	_____
Amount Enclosed	_____
Child/Teen Registrant's age(s)	_____
Check	_____
Credit Card #	_____
exp. date	_____
Signature	_____

Programs
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Fall 1998