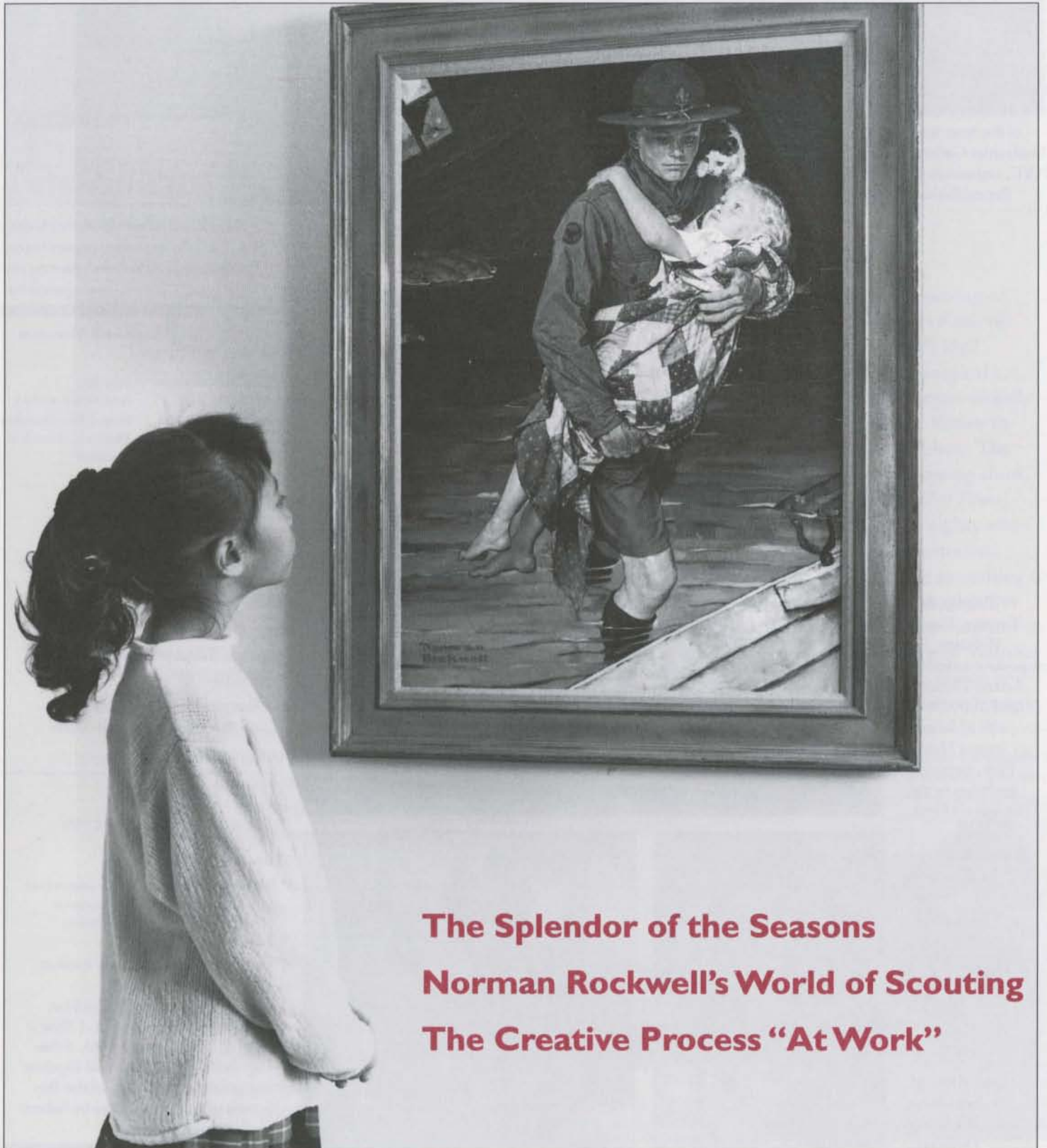


The Portfolio

The Norman Rockwell Museum at Stockbridge

Spring 1996



The Splendor of the Seasons
Norman Rockwell's World of Scouting
The Creative Process "At Work"

Museum director Laurie Norton Moffatt stands with Goffman Cutler and Laurence Cutler of the American Illustrators Gallery, NYC, organizers of the exhibition.



Kitty Reed, Maxfield Parrish's only surviving model, pauses before *The Enchanted Prince*, the painting she once posed for.

The Members Opening of *Maxfield Parrish: A Retrospective*

THE MAXFIELD PARRISH EXHIBIT DREW RECORD-BREAKING audiences from all over the country and Canada. Here are scenes from the opening reception.

Trustee, Aso Tavitian, Henry Williams, Jr., museum controller, Arlene Tavitian, and Mary Holt, wife of former trustee Henry Holt, exchange greetings in the museum's foyer.



Joanna Maxfield Parrish related stories of life with her famous grandfather. Far right, museum trustee Dr. Roselle Chartock looks on as her husband, Dr. Alan Chartock, displays his Maxfield Parrish tie depicting *Daybreak*.



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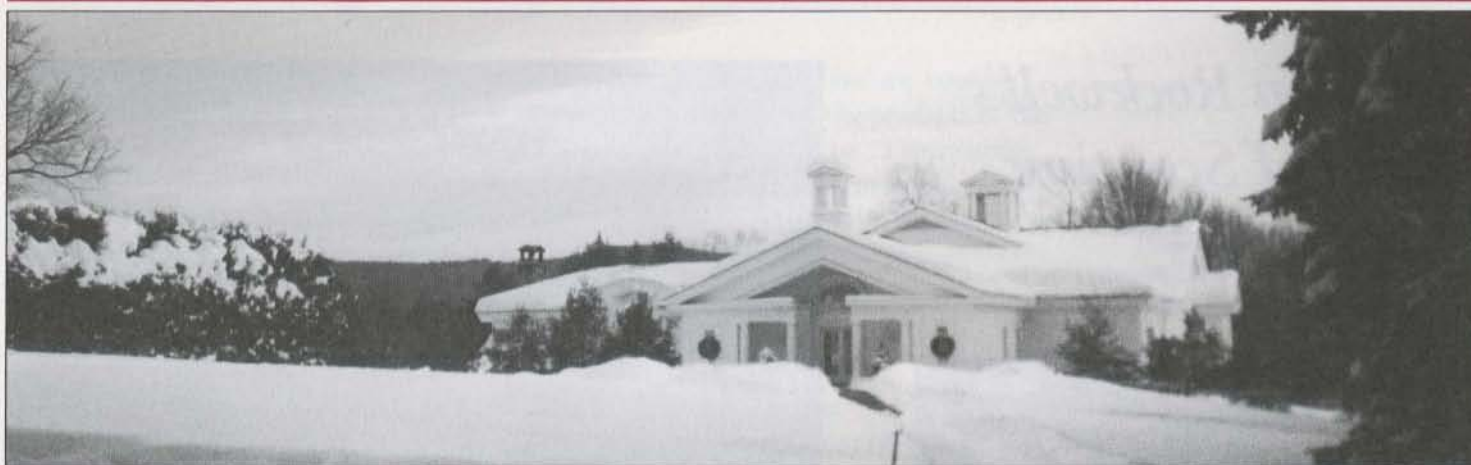
The Portfolio

Volume 13, Number 1, Spring 1996
Cris Raymond, Editor
Bea Snyder, Project Manager

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Cover: Gallery visitor Sara Han Stoklosa is intrigued with *A Scout is Helpful*, oil on canvas, 1941. From the Archives of Brown and Bigelow, Inc., and by permission of the Boy Scouts of America. Photo by Sabine Vollmer-von Falken.



The Splendor of the Seasons

Laurie Norton Moffatt, *Director*

ON A CRYSTAL CLEAR January day, I walked over the snow covered paths of the museum grounds and was awestruck by the splendor. Snow blanketed the hills and valley, and the Housatonic River and museum buildings stood in sharp relief against the crisp white ground. A late afternoon full moon, looming large and magical on the horizon, rose over Norman Rockwell's studio. The silence weighed heavy and filled me with peace.

A week later the blizzard of 1996 descended on the museum and left in its wake three feet of powdery snow. The sledding was awesome and snow banks reached the heights of small mountains. Houses took on the look of ice palaces with frosty roof tops and icicles that hung like glass prisms.

Today as I write this, it is a balmy 50 degrees. There is nary a trace of the ice and snow on the roofs. The ground is softened and there is a scent of spring in the air. Fields of snow are evaporating in fog. It would be easy to be lulled into thinking that spring is around the corner,

but that is unlikely, and I would not wish for its too early arrival. It has been a splendid winter.

Here at the Norman Rockwell Museum, each season blankets the landscape with its beauty. Winter affords an intimate time at the museum. Guests linger in the galleries, visit with a favorite painting as with a dear friend, and spend uninterrupted time gazing fondly at a cherished image without being jostled by the summer and autumn crowds. The illustrations in the Maxfield Parrish exhibition and the *Art of Enchantment* lent themselves to solitude and daydreaming.

Whiling away a morning or afternoon in front of one of them was a winter's idyll.

Illustration is a magical art form. It communicates visually and transports the viewer to another time and place. The museum's winter/spring show, *The Illustrators Hall of Fame*, contains works by eighty-one award-winning illustrators. There is sure to be something to spark everyone's imagination and memory. Make a journey to the Norman Rockwell Museum at Stockbridge this season and experience the museum's magic.

Norman Rockwell's studio stands out against a winter landscape on the museum grounds.



Norman Rockwell's World of Scouting

Maureen Hart Hennessey, Curator

WHILE IT IS TRUE THAT Norman Rockwell is perhaps best known for his covers for *The Saturday Evening Post*, his calendar illustrations and other work for the Boy Scouts of America are almost as popular. Now, at the conclusion of a seventeen-city national tour, a traveling exhibition brings sixteen of these paintings to the Norman Rockwell Museum for the first time.

Norman Rockwell's World of Scouting: 1996 BSA Exhibition of Selected Works by Norman Rockwell has been organized by the Boy Scouts of America in conjunction with the National Scouting Museum. The museum, located in Murray, Kentucky, houses more than 50 paintings and sketches that span Rockwell's career, which makes it the second largest collection of Rockwell originals in the world. These images, primarily created for the Scout calendar, reveal a depth of subjects and interests, although they ostensibly all have the Boy Scouts as their theme. "Scouting fit well with Rockwell's view of American life," says Scouting Museum Director Mark Hunt. "These Scout images share with his other work an affirmation of basic human values exhibiting the same warmth, sense of humor, and pathos."

Norman Rockwell's affiliation with the Boy Scouts began in



Men of Tomorrow, oil on canvas, 1948. Art from the Archives of Brown and Bigelow, Inc., and by permission of the Boy Scouts of America.

1912, while Rockwell was still studying at the Art Students League. At this time, the Boy Scouts of America was a young organization in this country. It had recently acquired *Boys' Life*, a Scout magazine published in Rhode Island, with the intention of turning the magazine into a national publication.

Thomas Fogarty, Rockwell's illustration teacher, often shared his own illustration assignments with his most promising students. Thus, he sent Rockwell to the BSA offices for an interview that resulted not only in a commission to illustrate a story for *Boys' Life*, but also in a trial run

at illustrating the first Scout hiking book.

By 1916, Rockwell had served as the first art director/staff artist for *Boys' Life* and had illustrated both *The Boy Scout's Hike Book* and *The Boy Scout's Camp Book*. His work for *The Saturday Evening Post* and his 1917 enlistment in the U.S. Navy during World War I prevented him from continuing his staff position with the Scouts. While many of his illustrations throughout the war featured Boy Scout themes, the end of the war also brought an end to Norman Rockwell's Scout work for a time.

In 1923, Brown and Bigelow, the nation's leading producer of calendars, proposed the creation of a Boy Scout calendar to the BSA organization. The calendar was to feature one of Norman Rockwell's paintings of Boy Scouts done for *The Red Cross Magazine* during the war. Boy Scouts and their families across the country created a market for such a calendar. The BSA agreed, and the first Norman Rockwell/Boy Scout calendar was produced for 1925. The following year, Rockwell's illustration appeared both on the calendar and as the cover of the February issue of *Boys' Life*, a tradition that would continue until 1976.

Rockwell's Scout images take their themes from the Scout Oath and the Scout Law. Although the uniforms, background scenes, and even the diversity of the Scout groups changed over the course of fifty years, the Scouts themselves continued to appear doing their

duty "to God and my country" and fulfilling the precepts of the Scout Law to be "Trustworthy, Loyal, Helpful, Friendly, Courteous, Kind, Obedient, Cheerful, Thrifty, Brave, Clean, Reverent."

Norman Rockwell's World of Scouting brings the largest group of Scout images ever to the Norman Rockwell Museum. The museum is grateful to the Boy Scouts of America and the National Scouting Museum for allowing this exhibition to conclude in Stockbridge. The exhibit *Norman Rockwell's World of Scouting* is on view June 8 through October 27, 1996.

From Concord to Tranquility, oil on canvas, 1973. Art from the Archives of Brown and Bigelow, Inc., and by permission of the BSA.



America Builds for Tomorrow, oil on canvas, 1938. Art from the Archives of Brown and Bigelow, Inc., and by permission of the BSA.

Far right, *Pointing the Way*, oil on canvas, 1962. Art from the Archives of Brown and Bigelow, Inc., and by permission of the BSA.



Special Gifts

THE NORMAN ROCKWELL MUSEUM IS HONORED TO recognize the generosity of the following members and friends. In the next issue of the *Portfolio*, we shall recognize our corporate members, archival donors, and other recent contributors. If we have misspelled, or worse, omitted your name, please let us know so that we can correct the oversight.

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The Creative Process “At Work”

Melinda Georgeson, *Manager of Youth Services*

ONE OF THE NICEST aspects about working at the Norman Rockwell Museum is that every day we are surrounded by great art and can experience first hand the creative process at work! Through monthly training sessions devoted to the fundamentals of art, and public classes that explore creativity, we have developed an awareness of the complexity of the “work” of art. This creative atmosphere has been enhanced by changing exhibitions of both Rockwell’s work and the work of other illustrators.

Across all departments, we have heard each other talking about the insights we have received as a result of our new dynamic and creative atmosphere. Joseph Aubert, Business Manager, described his reaction to the art training programs.

“A good aspect of the program is having people from the different departments of the museum creating something they are not used to doing. It’s an excellent opportunity to learn, have fun, and explore individual expression. I impressed myself—‘Wow! Look at this! This is pretty good!’ After the training, my colleague and I both had our collages on the wall of the business office for a couple of months.”

We all have had our own personal reactions to this experience, but the benefits to us as a staff and to our visitors are more readily seen. The staff that “draws” together, draws “together.”

We have shared experiences outside of the usual workaday world, and this has positively affected communication and friendship among us. We found that we can allow the playful side of our personalities to emerge and yet keep our professional demeanor. Visitors benefit from all of this as they are exposed to the positive energy among us, and the tours now contain the language of art in addition to the anecdotal Norman Rockwell stories. The awareness, dialogue, and creative spirit being generated help us relate to both the artist and the artistic process.

In addition to staff training sessions, art classes for youths and adults have helped the creative spirit flourish. The youth classes include sessions that allow parents to enjoy the creative process with their children, as well as sessions that



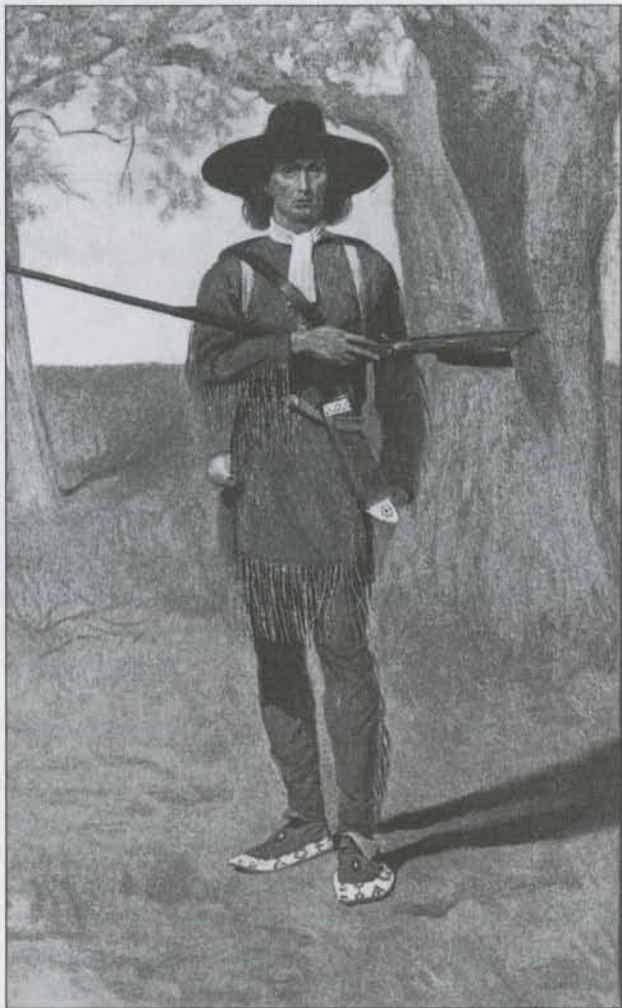
Parents enjoy the creative process with their children.

encourage young artists to work independently. Adult classes take a longer, deeper look into both the tools and the techniques of the trade and the ideas conveyed through works of art. Staff training focuses on the elements of art (line shape, form, color, texture) and the principles of design (balance, proportion, rhythm, movement) followed by hands-on art workshop experiences shared by all participants!

These creative activities have resulted in a variety of positive effects. We have found that we now have a greater awareness of art and the creative process, a new fluency in the language of art, and an increased confidence in discussing art among ourselves and with our guests. Ultimately, this benefits our visitors by enriching their museum experience and giving them another facet of Rockwell to explore—the creative process at work.

Curator's Corner

Maureen Hart Hennessey, Curator



IN 1914, WHEN NORMAN Rockwell was just twenty-years old and building a reputation as an illustrator for children's and young people's publications, he completed illustrations for three works appearing in serial form for *Boys' Life*, the national magazine of the Boy Scouts of America. "Scouting with Daniel Boone," one of the three pieces, was written by Everett T. Tomlinson and was eventually published as a book that included Rockwell's illustrations. In all, 19 illustrations were done for "Scouting with Daniel Boone." The Norman Rockwell Museum is pleased to announce the donation of one of these illustrations from the es-

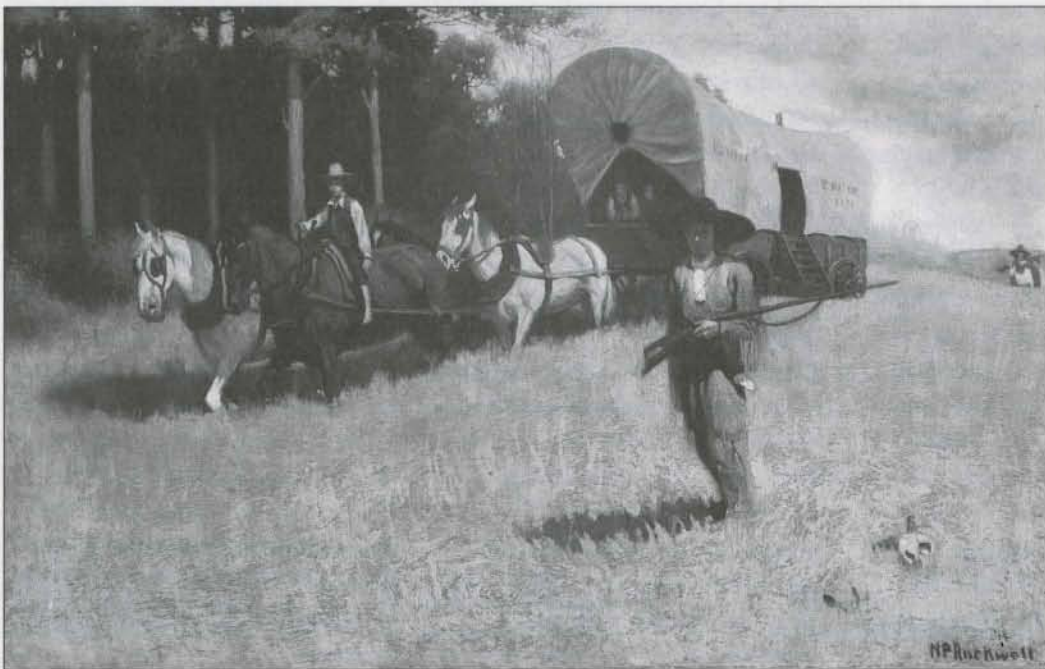
Left, *Scouting with Daniel Boone: Daniel Boone, Pioneer Scout*, oil on canvas en grisaille, 1914. Below, *Scouting with Daniel Boone: The Road Led Through the Passes of the Hills*, oil on canvas, 1914.

tate of Samuel and Lillian Whinston.

The Road Led Through the Passes of the Hills was completed *en grisaille*, as were all of Rockwell's early illustrations for *Boys' Life*. This term, taken from the French, is used when a work is painted using only sepia or gray and white. From this early experience in creating black and white illustrations, Rockwell understood the importance of using contrasting tones and relative values to tell a story, even when developing full-color illustrations. In its subject matter and composition, this historical image shows the influence of Rockwell's great hero Howard Pyle

This is the second "Daniel Boone" illustration to come to the Norman Rockwell Museum. *Daniel Boone, Pioneer Scout* was added to the museum's collection in 1989. The museum is now fortunate to have two pairs of story illustrations from 1914. The other pair was created for the *St. Nicholas* magazine story "The Magic Football."

In 1915, *The Road Led Through the Passes of the Hills* was given as a wedding gift to Sam and Lillian Whinston by Norman Rockwell's father, Jarvis Waring Rockwell. Mr. Whinston worked for the elder Rockwell at a textile firm in New York City. Mr. and Mrs. Whinston's daughter and son-in-law have now given this painting to the museum to ensure its exhibition and preservation for future generations. We are very grateful for this thoughtful and generous gift.



Programs & Events

April

- 7** 3:00pm: **Gallery Talk**
Sun. *Spiritual Affirmations*
- 13** 10:30am-12pm: **In the Studio Classroom**
A Day in the Life of My Best Friend Ages 8 and up.*
- 14** 11am: **Insights/Talk and Brunch** *The Artful Eye: Collecting American Illustration* with Judy Goffman Cutler, Exec. Director, and Laurence S. Cutler, AIA RIBA, Advisory Director of the American Illustrators Gallery*
- 16** 10:30am-12pm: **In the Studio Classroom**
Construct Books in Shapes Ages 8 and up.*
- 17** 10:30am-12pm: **In the Studio Classroom**
The Unusual Self-Portrait Ages 10 and up*
- 18** 10:30am-12pm: **In the Studio Classroom** *The Great Escape* Ages 7 and up*
- 19** 10:30am-12pm: **In the Studio Classroom** *A Way with Watercolor* Ages 7 and up.*
- 20** 10am-2pm: **Family Time**
It's a Puzzlement
- 1pm-4pm: **The Business of Art** *How to Sell Your Photographs and Illustrations* with artists/photographers representative Barbara Gordon*
- 21** 3pm: **Gallery Talk**
Sun. *Parallel Visions: Norman Rockwell and His Contemporaries*

May

- 4** 10am-1pm: **The Business of Art** *Copyright Law for Artists* with attorneys Malcolm J. Chisholm, Jr. and Frederick U. Fierst*
- Exhibition Opening**
Rockwell's 322 Post Covers
- 4pm-7pm: **Open House**
Berkshire Neighbors Evening
- 5** 3pm: **Gallery Talk**
Sun. *The Illustrators Hall of Fame*
- 11** 9am-4pm: **Special Seminar**
Sat. *Weekly Tonics—America's Love Affair with Magazines**
- 11** 5:30pm: **Mother's Day Storytelling Performance**
Mothers' Hands: A Patch-work Quilt of Memories with professional storyteller Carol Birch*
- 18** 10am-2pm: **Family Time**
Sat. *A Circle of Friends*
- 10am-4pm: **Pastel Workshop for Adults**
The Wandering Landscape with artist Jim Schantz*
- 5:30pm: **Late Afternoon Tea and Talk** *Luminaries: The Illustrators of the Hall of Fame* with author/editor and arts/publication consultant Jill Bossert*
- 19** 11am: **Insights/Talk and Brunch** *Talking with Bernie Fuchs, Hall of Fame Illustrator**
- 3pm: **Gallery Talk**
The Women of the Hall of Fame
- 25** 5:30pm: **Late Afternoon Tea and Talk** *Talking with Robert McGinnis, Hall of Fame Illustrator**

* Pre-registration requested

June

- 2** 3pm: **Gallery Talk**
Sun. *Rockwell Paints Another Saturday Evening Post Cover*
- 8** **Exhibition Openings**
Sat. *Norman Rockwell's World of Scouting and Norman Rockwell Paints Another Saturday Evening Post Cover*
- 8** **Stockbridge in Springtime**
Sat. *Town Celebration of Arts and Culture*
- 9** 11am: **Insights/Talk and Brunch** *Creating Visual Culture* with Richard Poulin, principal of Richard Poulin Design Group, Inc.*
- 9** **Stockbridge in Springtime**
Sun. *Town Celebration of Arts and Culture*
- 15** 10am-2pm: **Family Time**
Sat. *Happy Father's Day*
- 16** 3pm: **Gallery Talk**
Sun. *A Boy's Life*

Scouting for a Collectible Print

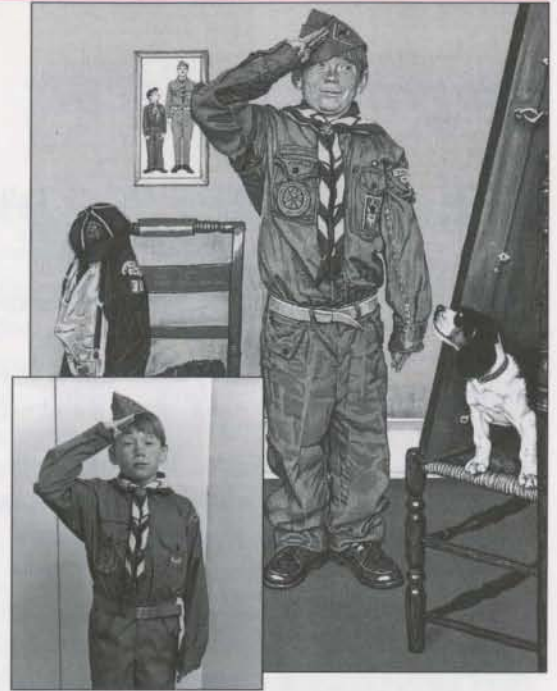
Jo Ann Losinger, Director of Marketing

THE NORMAN ROCKWELL Artist's Proof *Can't Wait* would be a great addition to your print collection as it brings with it a dab of Stockbridge color. Rockwell, in his search for a Boy Scout Calendar model, called Stockbridge resident Sally Bergmans for the loan of her ten-year-old son, Hank. To Sally's protest that Hank was not a scout, as there was no Cub Scout Troop in Stockbridge in 1972, Rockwell's answer was, "borrow a uniform."

The initial concept for the picture involved several scouts playing in a band. When Hank arrived in the over-sized borrowed uniform, Norman Rockwell and his photographer Louis Lamone seized the comical moment. A new concept was born, and *Can't Wait* became one of the few hu-

morous calendar images in Boy Scout history. Sally, a former board member of the Old Corner House, noted that the black and white photograph of the Cub Scout and Boy Scout hanging on the wall in *Can't Wait* is an actual photograph affixed to the canvas. The original painting is in the National Scouting Museum, Murray State University, Murray, Kentucky.

Signed and numbered AP's of *Can't Wait* may be purchased through the Norman Rockwell Museum Store, or by calling the Catalogue Sales Office at



Can't Wait, color lithograph, 24" x 20", 1972. Art from the Archives of Brown and Bigelow, Inc., and by permission of the BSA. Preparatory photo of model Hank Bergmans, 1971, by Louie Lamone.

413-298-4114 or 1-800-742-9450. Prices and a full listing of limited edition prints are available on request.

The
Norman
Rockwell
Museum
at Stockbridge

Stockbridge
Massachusetts 01262
Tel. 413-298-4100

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