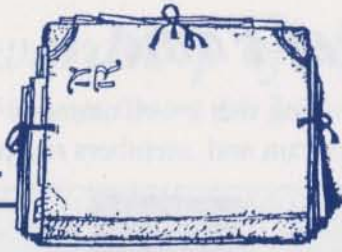


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NORMAN ROCKWELL MUSEUM
REFERENCE CENTER



The Portfolio

The Norman Rockwell Museum at Stockbridge

Summer 1996



A Magazine and Its Covers

Rockwell Paints the Candidates

Drawing on Location: The Outdoor Experience

Stewardship of the Norman Rockwell Legacy

The Illustrators Hall of Fame

The Society of Illustrators *Hall of Fame* opening was a well attended event. Here are scenes from the opening program and members reception.



Above, Murray Tinkelman (left), illustrator and co-chairman of the society's Permanent Collection Committee, takes museum members on a tour of the exhibition. Vincent DiFate (right), President of the Society of Illustrators, awaits his turn to speak.



Above right, museum members and friends listen in rapt attention to the Society of Illustrators speakers.



One of the guest speakers was Terrence Brown, Director of the Society of Illustrators. He is photographed here with his wife Cathy (left) and guest.

Well known photographer Lucien Aigner, usually found on the other side of the lens, attended the exhibit opening.



Below, Hall of Fame illustrator Robert McGinnis stands before the tempera on illustration board painting he did for the cover of the novel *Princess Daisy*.

Below right, Former Stockbridge Selectman Mary V. Flynn shares a moment with Museum Director Laurie Norton Moffatt.



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The Portfolio

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Bea Snyder, Project Manager

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Cover: In 1964, Norman Rockwell painted President Lyndon B. Johnson. Rockwell is shown here trying out the President's chair in the Oval Office. Photographer unidentified.

Stewardship of the Norman Rockwell Legacy

David Klausmeyer, *President of the Board of Trustees*

PRIOR TO BECOMING President of the Board of Trustees at the Norman Rockwell Museum, I spent my professional career as an executive for a leading national and international manufacturing concern. Although I had been a trustee of the museum since 1982, my new responsibilities as board president have given me the opportunity to reflect on the organization.

Although some think that the fundamental goal for any business is to maximize profits, for a not-for-profit the bottom line is to be true to its mission. Actually, a well-run business, like a well-run museum, must have a clear commitment to its mission. At the Norman Rockwell Museum, our mission is straightforward: to present to a world-wide audience the life, art and spirit of Norman Rockwell through exhibits and education; to serve as a gathering place to enjoy Rockwell's work; and to learn about his

contributions to the world of illustration.

Any business that doesn't understand its customers is headed for trouble. In the early years of industry, Henry Ford could say to the customer, "You can have any color you want—as long as it's black." No more! Customers expect choices, and although museum people call customers "audiences," the principles are the same. We have to understand the expectations, needs and wants of a diverse audience—first-time visitors, members, neighbors, guests with disabilities, students, and many others.

The products and services at the Norman Rockwell Museum are first rate. At the center of everything is our irreplaceable collection. It's the real thing—the world's largest collection of original art by Norman Rockwell. Everything at the museum derives from the collection exhibits, programs, special events—even the gifts in the museum shop.

We want to contribute to the quality of the museum experience of our patrons, and our staff does that in countless ways. Visitor services assistants make visitors feel right at home, special exhibits from other illustrators

lead to a deeper understanding of the world of illustration, lectures bring in authorities from many different fields.

So when all is said and done, how healthy is the "bottom line" at the Norman Rockwell Museum? On the financial side, the museum is an effective small business employing 80 full- and part-time employees with an annual budget of \$2.5 million. Solid attendance, store sales, and generous contributions from individuals and corporations continue to ensure that the museum remains on a sound financial footing.

However, our fundamental bottom line is our stewardship of the legacy of Norman Rockwell. As trustees, we helped the museum and its many supporters complete its new home. Norman Rockwell's art, his studio, and everything else that we are charged with protecting are secure for generations to come. We know that we are communicating a renewed appreciation for Rockwell's art. His messages about the value of human beings expressed through his humor, insight, and simple affection for mankind are timeless reflections on our society.

We have a mission, a business plan, a diverse and valued board, a management team, and staff that can deliver, and a regional, national and international array of members and supporters. The bottom line is strong at the Norman Rockwell Museum.

Former Board President Lila Wilde Berle was presented with a leadership award at the Massachusetts Governors' Conference on Travel & Tourism. Left to right, Mary Jane McKenna, Director of Travel & Tourism; Lila W. Berle; Bill Wilson, Director of Berkshire Visitors Bureau; David Klausmeyer; Laurie Norton Moffatt; Farla and Chet Krentzman.



A Magazine and Its Covers

Jan Cohn, G.K. Funston Professor of American Literature and American Studies, Trinity College, Hartford, Connecticut

FOR OVER SIX DECADES, the *Saturday Evening Post* was one of America's most popular magazines. Even today, older readers recall favorite writers, stories, and characters. Memoirs of famous men who came of age early in the century often recall their youthful experiences as *Post* boys, young entrepreneurs who paid three cents a copy for the magazine and sold it for five. Those who remember the *Post* remember most vividly its remarkable covers.

Norman Rockwell was the leading cover artist for the *Post* for three decades, and it is Rockwell who most often comes to mind when *Post* cover art is mentioned. From his first cover in 1916 to his last in 1963, he painted an astounding total of 321 cover illustrations for the *Post*. However, Rockwell was far from the only major illustrator featured on the magazine's cover. In fact, his 321 covers do not constitute a record; his great predecessor J.C. Leyendecker produced 322 in a *Post* career that lasted from 1903 to 1943. Arguably, the greatest years for the covers of the *Post* were the 1920s when, between them, Leyendecker and Rockwell accounted for one third of all *Post* cover art.

No Cover at All

Because of the importance of the cover, it is something of a surprise to learn that in 1897, when Cyrus Curtis bought the foundering magazine for \$1,000,

there was no cover at all. The *Post* that Curtis bought, with a circulation of merely 2,000, was an oversized publication (11 by 16 inches) mainly made up of reprints and filler. One task was to improve the editorial side of the publication; the other was to improve its aesthetic quality. The magazine was reduced in size and the quality of the print enhanced. Decorations began to appear around titles, and, in a very short while, more important and larger decorations were used on the first page of each issue. Sometimes these were merely ornamental designs, but now and then there were illustrations and even photographs that related to the lead story or article.

For the September 30, 1899 issue, the *Post* presented a genuine cover. George Gibbs painted a seascape and it was printed in color. At first, color printing was reserved for special issues, but by 1901 every issue had a two-color

illustration on the cover.

It was one thing, however, to solve the technology and aesthetics of the cover; it was quite another to determine its best use. For a number of years, the cover continued to be used as an illustration for the leading piece in the magazine, whether fiction or non-fiction. It took some time for the cover to gain its independence of the editorial material, but by 1903 illustrators were free to paint what they wanted—or to paint what they hoped editor George Horace Lorimer wanted!

Boy with Baby Carriage.

This May 20, 1916 cover was the first one Norman Rockwell ever painted for the *Post*.



Lorimer's *Post* was an up-to-date magazine; its chief interests were business and business men, and its principal attraction was fiction by the leading popular writers of the day. The subject

days, which were Leyendecker's territory. More important, however, for the future development of the covers was the sharp division between those that were static and beautiful, lovely

women in equally lovely costumes, and those that told, or implied, a story. The comic covers featuring boys and oldsters always contained the elements of a story, as did many of those designed for the

holidays. Norman Rockwell's first cover, May 20, 1916, worked the angle of the comic story. His painting of a wretched boy forced to wheel a baby in a carriage replicated, and improved on, a cover Charles MacLellan had done for the issue of August 2, 1913.

In those years, the holidays belonged to Leyendecker. His cover art celebrated them all and did so in a dazzling variety of styles. No holiday cover of Leyendecker's met with more lasting success than the New Year baby, introduced in 1906 and appearing every year until 1943. Leyendecker was also the most important covers artist for World War I, his handsome doughboy taking the viewer with him through his tour of duty in France.

Implied Stories

After the war, cover art returned to its favorite subjects, modernized as necessary to keep up with changing styles and fads. However, illustrators began to turn away from static presentation and toward implied story. Beautiful women were now supplied with props—a book or a pair of ice skates—any object that might suggest some kind of activity.

The most significant change in the covers, however, did not lie in the subject matter but in technology. The 1920s were the most successful years for the *Post* as massive advertising revenues floated enormous weekly issues, sometimes over two-hundred pages with dozens of serials, stories, and articles. By 1926, this prosperity allowed the magazine to begin four-color printing, and Norman Rockwell was given the privilege of painting the first four-color for February 6, 1926.

During the 1930s, *Post* cover art resolutely ignored the depression in favor of glamour or whimsy and humor, but artists did discover a new subject. In these years, sports were celebrated almost obsessively, reflecting America's growing fascination with sports and sports celebrities. Football was the favorite subject, but illustrators went far afield to paint such athletic activities as snow shoeing, high diving, and even riding to the hounds.

By 1940, the covers of the *Saturday Evening Post* looked very different from those of 1910, but the changes were more of style than substance. The holiday art of Leyendecker, along with that of Rockwell, had by now become so familiar as to constitute a long-standing tradition. While John La Gatta's svelte beauties had replaced the elegant women of Harrison Fisher, and Rockwell's comic narratives had a subtlety and irony far beyond those of Robinson, the subjects remained constant. The Second World War would change all that.

Leyendecker's doughboy had been the *Post*'s icon for the first war, but that strong and square-

Rosie the Riveter, not Willie Gillis, was Rockwell's representation of American power and determination.

matter of the covers, however, was entirely different. Up until World War I, three major themes dominated *Post* cover art: beautiful women such as those of Harrison Fisher and Philip Boileau, comic boys and oldsters by Robert Robinson and Charles MacLellan, and national holi-

Pipe and Bowl Sign Painter.

The first *Post* four-color cover appeared on February 6, 1926, and Norman Rockwell was chosen to paint it.



jawed American was replaced in World War II by Norman Rockwell's Willie Gillis, a short, homely, un-heroic Everyman. Willie was not an awesome soldier, but rather an ordinary fellow, one to smile at—and with. Rockwell did, however, paint a heroic wartime icon, but he chose a woman for that figure. Strongly muscled and proudly posed, Rosie the Riveter, not Willie Gillis, was Rockwell's representation of American power and determination. World War II also brought a new kind of realism to *Post* covers. Artist Mead Schaeffer did a series of American fighting men in different services, each painted in uniform, in action, and in an appropriate setting.

Schaeffer was one of a new cadre of artists producing *Post*

covers in the years following the war. Schaeffer, along with John Falter and John Clymer, turned to scenes of America as if reminding *Post* readers what the war had been fought for. These images of America were varied. Sometimes they depicted America at work—a man harvesting corn or a great industrial city at night. In other cases, they recreated a rural America that was by this time more nostalgia than reality. Once in a while a cover presented a cityscape.

However, it was neither in the country nor in the city that this generation of *Post* artists found the subject that would most indelibly mark the covers during the post-war years. They discovered that subject in the suburbs, and it was the story of the American family in the American house in that American suburb. Occasionally, the story was told sentimentally; most often it was told in the traditional *Post* manner, as a comic, implied narrative.

Reflecting American Life

The story of the suburbs is a familiar one, filled with the stereotypes of the period. In the illustrations of such artists as Steven Dohanos, Thornton Utz, and Constantin Alajalov, little girls grow up yearning after pretty clothes and dates; eventually they become engaged, and then married. Little boys get into every conceivable kind of mischief, and then graduate from school and even college. Incompetent brides turn into wives, now depicted as harried homemakers and mothers, coping with the confusion and mess created by their husbands and children. Men, too, are placed in domestic settings, at work not in the office but at home—tending

the lawn, planting a tree, washing the storm windows. Parties at home replace glamorous evenings in town, mostly bridge parties and barbecues, and mostly where something goes wrong.

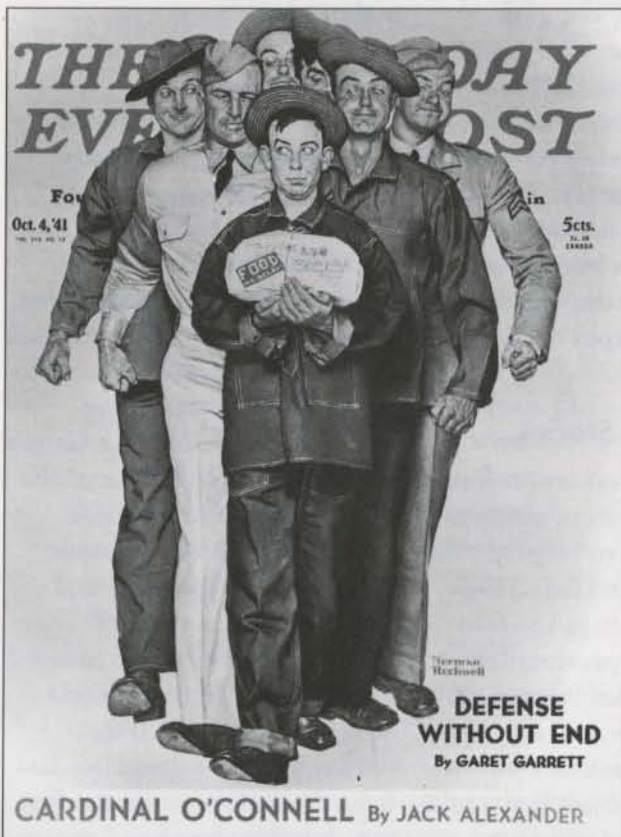
Back in 1928 when the *Saturday Evening Post* was still America's most important mass medium, a man called Leon Whipple wrote an article in *Outlook* called "SatEvePost: Mirror of These States." Whipple's title referred to the editorial content and the advertising of the *Post*, but by the 1950s, it could well have been applied to the covers that now reflected American life as Americans wished or imagined it to be.

The covers of the *Post* reflected America, but at the same time changes in American culture altered the way that illustrators saw and represented America. The once popular weekly is now published nine times a year. Many of its covers have given way to realistic portraits or photographs of celebrities. The nameless, dreamy beauties of Harrison Fisher, the exquisitely painted works of Leyendecker, the war, the ironic images of Rockwell, the visual stories of the American suburb, all have disappeared. In their place are the faces of those enjoying their brief moment of fame.

Fortunately, the old covers of the *Post* remain to remind us not only of an earlier America but of the imagination and the genius of some of our country's finest illustrators.

Jan Cohn is the author of *Covers of the Saturday Evening Post* and *Creating America: George Horace Lorimer and the Saturday Evening Post*.

Willie Gillis: Food Package. On October 4, 1941, Willie Gillis, an ordinary looking GI, made his first of ten appearances on the cover of the *Post*.



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THE NORMAN ROCKWELL MUSEUM GRATEFULLY ACKNOWLEDGES THE GENEROUS support from the following corporations and individuals. It is with their help that we are able to preserve our collections, maintain facilities, expand exhibitions and programs, and continue to add to our reference center. While every effort has been made to make our lists accurate, errors may occur. If we have omitted or misspelled your name, please let us know so that we may correct the oversight. Our sincere apologies to Mr. Waino T. Komi for omitting his name as an Illustrator's Roundtable donor.

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Rockwell Paints the Candidates

Bea Snyder, *Manager of Public Affairs and Membership*



President Lyndon B. Johnson looks very relaxed when in the company of his portrait painter, Norman Rockwell.

ALTHOUGH NORMAN Rockwell never did run for President, he did come in close contact with presidents and presidential candidates from 1952 to 1972, when he was commissioned to paint their portraits. Rockwell traveled to the White House, hotels, and campaign headquarters to paint these portraits, which appeared as magazine covers and as illustrations for articles in the *Saturday Evening Post*, *Look*, and *Ladies Home Journal*. In some instances, he literally had to drop everything to meet with the subjects for an hour or two, have their photographs taken, and make numerous color sketches during these

brief sessions. He would then return to his Stockbridge studio to complete the portraits in oil.

Capturing a candidate's personality was not easy. Rockwell said that painting candidates was like gilding lilies. He felt he should keep his own political and personal feelings out of the painting, and try to make each candidate look as good as possible. "I can positively know who I'm voting for, but if anyone can guess, I've failed as political art pro," he said.

In 1952, Rockwell was commissioned by the *Saturday Evening Post* to paint his first presidential candidate, Dwight D. Eisenhower. Rockwell enjoyed painting Eisenhower, "I

honestly think he has the most expressive face I've ever painted," he said. He also described Ike as, "the nicest guy in the world."

In Kennedy's portrait, Rockwell tried to de-emphasize JFK's youthful appearance by selecting a serious yet dignified expression that was relaxed and pleasant. After Kennedy died, Rockwell did two paintings of him. *A Time for Greatness* depicts JFK standing before the convention that nominated him, and *The Peace Corps: JFK's Bold Legacy* shows Kennedy as the leader of the Peace Corps. The official portrait of Kennedy was the only cover that the *Saturday Evening Post* ever published three times. It appeared for the first time when JFK was a candidate, and was used again after the assassination, when a black border was added. In September, 1975, the *Post* published an article on the unsolved mystery of the assassination, and the Kennedy portrait appeared on the cover for the third time. Also for the *Post*, Rockwell painted a portrait of Jacqueline Kennedy Onassis in 1963.

Painting Richard Nixon posed a technical challenge because of his facial features. Rockwell commented that Nixon "was very hard to do. I niced him up. That bulbous nose." He added, "I did the best I could." When Rockwell was asked to explain, he said, "take a look at Mr. Nixon and you'll see why."

In 1964, Rockwell painted Lyndon Johnson and Barry Goldwater. He had an appointment to sketch Goldwater at his

hotel. Rockwell couldn't get into the elevator because of all of the security guards with guns on their hips. Not wanting to be late for his appointment, he and the photographer sneaked

Goldwater. The photographer turned out to be the Senator.

The hospitality extended by the Goldwaters did not hold over to Lyndon Johnson, who was rather uncooperative. When

Rockwell was ushered into the Oval Office, Johnson greeted him with, "How long you gonna take?" Rockwell had just painted a smiling Goldwater and asked Johnson if he

wanted to appear in the same issue. Johnson responded, "OK, I'll smile." When LBJ saw the results of Rockwell's work, he was flattered. Rockwell had taken out the wattles under his chin and shortened his ears.

In 1968, when Rockwell painted President Johnson, he found that Johnson's demeanor toward him had changed considerably. In the intervening years,

the artist Peter Hurd had been commissioned to paint LBJ's portrait. Johnson was reported to have called the work, "the ugliest thing I ever saw." Hurd told the *Times* that Johnson, "yanked a reproduction of a Rockwell likeness of himself out of a desk drawer after saying icily: 'I'll show you what I like.'" After hearing this, Rockwell remarked, "Hurd, of course, had painted him as he was, while I had done him as he would like to think he is."

When Johnson did not run for re-election in 1968, many candidates stepped forward, and Rockwell painted most of them including Robert Kennedy, Ronald Reagan, Hubert Humphrey, Richard Nixon, Nelson Rockefeller and Eugene McCarthy. He found Ronald Reagan to be quite handsome and offered to pay him \$10, as he did all his models.

Once, when Rockwell looked at his 1968 portraits of Richard Nixon and Hubert Humphrey as presidential candidates, he said, "I wanted to do one of George Wallace, too—against a black background—but *Look* didn't want it." Rockwell painted Vice President Agnew for the cover of *TV Guide*. When someone remarked that this painting didn't seem to be his style, he answered, "Neither is Mr. Agnew."

Yes, Norman Rockwell was too busy painting to run for any office. However, as our *Portfolio* cover shows, Rockwell did get to sit behind the desk in the Oval Office, not as the President of the United States but as the painter of presidential portraits.

*"Some day the people of the United States are going to get really smart and elect Norman Rockwell President. . . . He probably wouldn't run, though. Too busy painting."**

through the pantry and walked up 12 flights of stairs, only to find more guards outside the Senator's hotel suite. One of them recognized Rockwell and asked for an autograph for his mother. Finally, Rockwell was ushered into the room to meet Mrs. Goldwater. He began sketching her only to realize that a photographer was taking pictures of him sketching Peggy

Norman Rockwell painted presidential candidate Senator Barry Goldwater for *Look* magazine and Peggy Goldwater for *McCall's*.



*Ken Stuart, Art Editor, *Saturday Evening Post*, lecture series Society of Illustrators.

Drawing on Location: The Outdoor Experience

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

THERE IS SOMETHING special about being outside on a summer's day and experiencing the emerging of the creative process. Once you have tried it, it's easy to see why drawing and painting "en plein air" became popular with artists, especially the impressionists, throughout art history. The sights, smells, and sounds of summer combine to form a full sensory experience in creating art by extending and augmenting creative interplay of line, shape, color, and form.

This summer, classes for artists of all ages will explore the trials and tribulations of this cherished and unique experience. Children's classes, Drawing Together and the Summer

Sketch Club, utilize the museum's landscape as a classroom, which enables the young artists to look to nature for time-tested challenges in art. Week-long intensive classes for adults delve into specific aspects of drawing and painting on location in the Stockbridge area. This experience provides special insights into working "in the field" with professional artists/teachers.

For the youngest "creative expressionist" (ages four to eight), Drawing Together provides a chance to work side by side with a parent and to try out different media throughout the summer classes. Sometimes messy and sometimes neat, the variety of art materials combined with a focus-of-the-day—a story, movement exercise, or song—yield a fun educational class designed to provide a variety of experiences. The Summer Sketch Club, for ages eight and up, takes a closer look at certain aspects of drawing and painting. One class might focus on creating texture with a pencil, while another might explore color mixing. Over the weeks, students will build up a visual record of their growth through their own sketchbooks. When summer fades to autumn, it is our hope that the sketchbook habit will have taken root.

For adults, two exciting week-long workshops will explore the process of direct drawing and painting to record our visual world. From July 22 through July 26, one of America's most prominent illustrators, Mark

English, will inspire students to draw from life, both in the studio and out-of-doors on the museum's beautiful 36-acre site. The classes will offer artists of all levels of experience the opportunity to explore and define an individual process by stressing visual discernment, problem solving, conceptual development, and refinement of technique. Also, approaches to managing a career as a working artist will be discussed, with respect to aspects of self-promotion, exhibition, and portfolio development.

From August 5 through August 9, Stockbridge sites and Berkshire vistas will serve as the backdrop and inspiration for works that capture particular moments in time and place. These location drawing workshops, led by dynamic artist/educator Lynn Pauley, will inspire artists who want to work from life and be motivated to incorporate drawing into a regular routine. Students will come away with a Stockbridge portfolio and an accompanying journal that will reflect their experiences and document their renewed excitement about the art of drawing. Only a willingness to learn, an eagerness to experiment, and a sense of humor are needed to join these classes!

As summer ends, looking at the sketchbooks and journals from the workshop classes will evoke memories of the warmth of the sun, the play of light upon the landscape, and the growth of each artist through the enjoyment of the creative experience outdoors.



Two members of Drawing on Location sketch a building on Main Street, Stockbridge.

Far right, *The Runaway* (color study), tempera and charcoal on board, 1958.

Right, *The Runaway* (oil study), oil on canvas, 1958.



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Curator's Corner

Maureen Hart Hennessey, *Curator*

THE RUNAWAY IS ONE OF Norman Rockwell's best known and most popular works. The young adventurer with his worldly treasures tied up in a bandanna, the concerned state trooper, and the slightly world-weary, amused counter clerk appear in what many consider the quintessential runaway scene. The image seems so complete, so "right" that it would appear to have been an easy one for Rockwell to create. In fact, Norman Rockwell had almost completed a final oil version of *The Runaway* when he changed his mind and the painting.

The museum has recently received a most generous donation from Dr. Joseph A. Chazan of an oil study for the final version of *The Runaway*. This important study fills in another piece of the successive steps in Rockwell's creative process.

Both versions of *The Runaway* contain the same essential elements—the young boy, the police-

man, and the counter clerk, with all three heads close together creating a tight focal point. The boy and the officer appear almost unchanged. However, the setting and, as a result, the portrayal of the counter clerk, have changed dramatically.

Changes to an image often stemmed from a need to enhance or refine the story. In *The Norman Rockwell Album*, Rockwell wrote of *The Runaway*, "I changed the background from an urban Howard Johnson's to a rural lunchroom because I wanted to convey the idea that the kid had got well out of town before being apprehended. I found a new model for the counterman because I thought a jaded, worldly type would be more understanding than a young fellow." The nearly finished oil on canvas was put away and, after another setting and model were located and photographed, Rockwell began his new *Runaway*—a color study in tempera

and charcoal on board.

Not only was Norman Rockwell a wonderful storyteller, he also was a great painter with a strong sense of color and composition. While the changes he made in *The Runaway* created a slightly different, more interesting story, they also made it a better picture. Rockwell's second version contains a simpler, less fussy background that allows your eye to be more easily drawn to the picture's focal point. The loose and impressionistic oil study for the final version highlights this. Even in its rough form, the story is clearer and easier to comprehend.

Dr. Chazan's generous donation now allows us to use the color study along with the unfinished and final versions, both of which already are in our collection, for research and exhibition. By adding to our collection, Dr. Chazan has helped us preserve the legacy of Norman Rockwell. The museum is truly grateful for this donation.

A Candidate for Your Collection

Jo Ann Losinger, Director of Marketing

Portrait of John F. Kennedy
color lithograph, 20" x 14.5."



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IT WAS EIGHT O'CLOCK on a June morning in 1960 when Norman Rockwell arrived at the

Kennedy home in Hyannis Port. He knocked on the door, and knocked again and again. He thought that perhaps he had mistaken the day when a window finally opened and he saw a smiling Senator Kennedy leaning out, hair tussled, pajamas

rumpled.

"Yes? Who's there?"
"Mr. Kennedy ... I'm Norman Rockwell. I've come to take some pictures for your portrait."

"Yes? Oh yes—Mr. Rockwell! Well, go right on in. I'll be down in a minute."

That portrait set a precedent when it appeared three times as a Rockwell cover for *The Saturday Evening Post*. The original oil painting, now part of the Norman Rockwell Museum's collection, was reproduced in actual size as a limited-edition print. Norman Rockwell signed a finite number of these prints to be sold by the museum. A

Collector's Booklet by American Heritage Graphics featuring photographs of John F. Kennedy with Norman Rockwell, along with a certificate of authenticity, accompany each print.

Norman Rockwell's portrait of JFK in this signed, limited-edition print is available only through our museum store. Funds from the sale of these prints directly support the museum's art acquisition program. For further information, please call 1-800-742-9450. Prices and a full listing of limited edition prints are available on request.

The
Norman
Rockwell
Museum
at Stockbridge

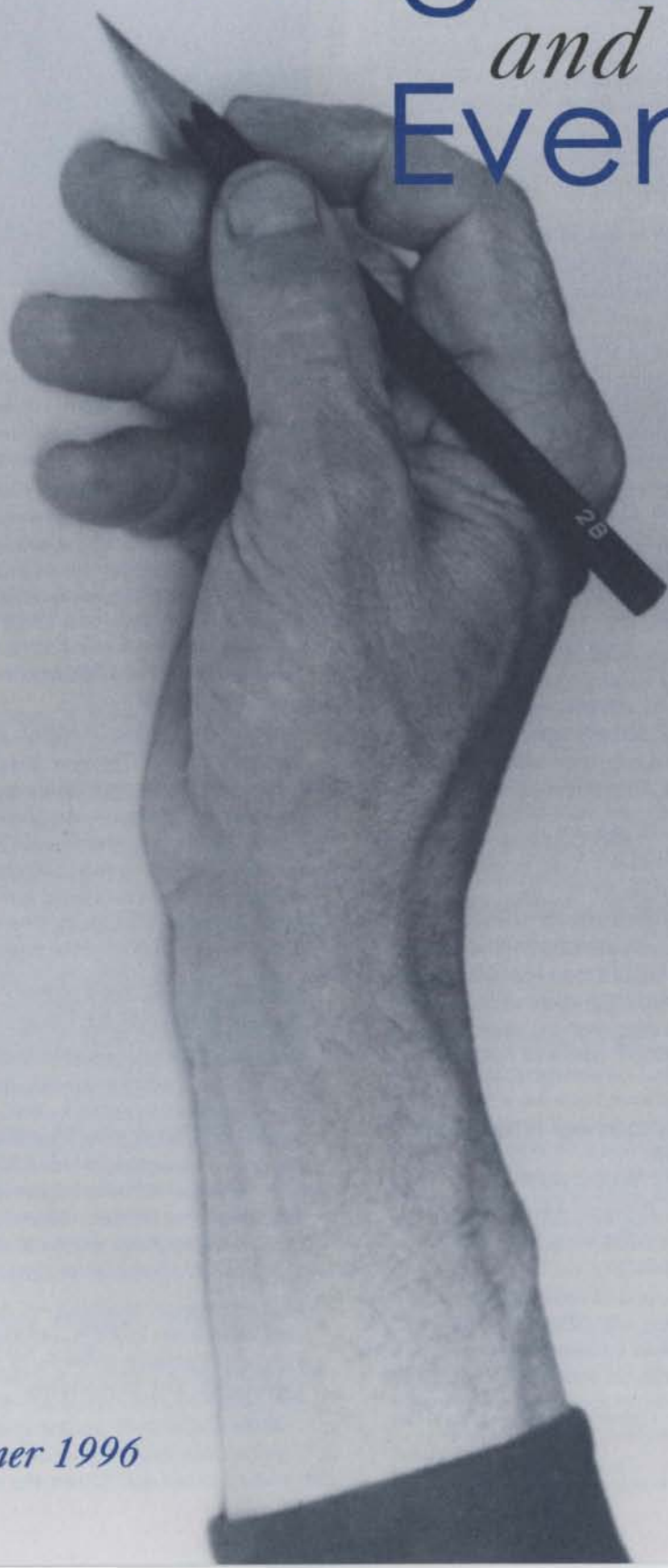
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The Norman Rockwell Museum *at Stockbridge*

Programs *and* Events



Summer 1996

The Norman Rockwell Museum *at Stockbridge*

For Adults



Sunday, July 7 at 3 pm

GALLERY TALK
Great Escape

Enjoy the beauty of Berkshire vistas as you stroll our museum without walls! Visitor Services Assistant Abigail Diamant will explore the history of the museum's 36-acre site, and the contemporary outdoor sculpture of artist Peter Rockwell. Free with museum admission.

Thursday July 11 at 5:30 pm

EARLY EVENING ART TALK
Covers of The Saturday Evening Post

Shortly after Cyrus Curtis purchased the near-defunct *Saturday Evening Post* in 1897, it was splendidly and aesthetically upgraded. The final improvement was the institution of a cover, which raised questions about the purpose of covers, and what they should feature. Professor Jan Cohn will explore the various purposes of a magazine's cover-- as simple decoration, as the illustration of a featured story, as comic relief, or a window on American life.

The author of *Covers of the Saturday Evening Post: Seventy Years of Outstanding Illustration from America's Favorite Magazine*, Jan Cohn is the G. Keith Funston Professor of American Literature and American Studies at Trinity College. \$10, \$8 members.

Sunday, July 21 at 3 pm

GALLERY TALK
A Scouting Life

In 1924, Norman Rockwell painted the first of a half century of calendars for the Boy Scouts of America. Explore the original illustrations in our current exhibition, *Norman Rockwell's World of Scouting*, with museum guide Stephen Gershoff. Free with museum admission.

Monday, July 22 through Friday, July 26

10 am to 4 pm
ADULT ART WORKSHOP
The Artist's Process: Approaches to Drawing and Painting for Artists and Illustrators

Mark English, one of America's most prominent illustrators, will inspire students to explore and define their individual process during this intensive hands-on workshop. The class will

focus on drawing and painting from life, both in the studio and on the museum's grounds. Approaches to managing a career as a working artist will also be discussed. Appropriate for artists at all levels of expertise.

Mark English's award-winning illustrations have been published in such national magazines as *McCall's*, *Sports Illustrated*, *Time*, and *The Atlantic Monthly*. Continuing education credits for educators are available. \$250, \$225 members.

Tuesday, July 23 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 museum and at Chesterwood will offer insights into each artist's creative process and body of work. \$15, \$10 members of either organization.

Thursday, August 1 at 5:30 pm

EARLY EVENING ART TALK
Norman Rockwell: Commercial Artist

Norman Rockwell's early success as an illustrator gained him celebrity status at a young age, and as a result, his talents were sought by many companies to advertise their products. Professor Michelle Bogart will probe the meaning of his images, discussing his career in this comparative look at his advertising art and *Saturday Evening Post* covers.

Michelle Bogart, author of *Art, Advertising and the Borders of Art*, is a Professor of Art History at the State University of New York at Stonybrook. \$10, \$8 members.

Saturday, August 3

CELEBRATING THE SATURDAY EVENING POST

Before the appearance of television, national magazines flourished and proliferated. None was as successful as *The Saturday Evening Post* under publisher Cyrus H. K. Curtis and editor George Horace Lorimer. Enjoy our current exhibition, *Rockwell's 322 Post Covers*, and an exciting day of readings and talks. Free with museum admission.

10 am & 12 pm

Remember When

Take a lively look at our *Post* cover exhibition and explore stories and traditions that mark the differences and create bridges between generations, with Associate Director of Education and Program, Maud Ayson, and Visitor Services Assistant Kim Conley.

1 pm & 4 pm

From Cover to Cover: Readings from The Saturday Evening Post

Enjoy an afternoon of literature as theater! Actress Shirley Blanc Romaine will read from the work of such renowned *Post* contributors as Augden Nash, Edna St. Vincent Millet, Edith Wharton, F. Scott Fitzgerald, and Agatha Christie. Ms. Romaine has appeared extensively both on and off Broadway. Featured on daytime and prime-time television, she is currently the host/producer of the award-winning *Artscene on Long Island*.



Sunday, August 4 at 3 pm

GALLERY TALK
River View

Enjoy our Berkshire vistas with museum trustee Lila W. Berle. Take our *River Walk* along the Housatonic, explore the history of the museum's site, and the contemporary outdoor sculpture of artist Peter Rockwell. Free with museum admission.

Monday, August 5 through Friday, August 9

10 am to 4 pm

ADULT ART WORKSHOP

Drawing on Location: Route 183

Join artist/illustrator Lynn Pauley in this week-long intensive location class. Participants will use sites along scenic Route 183 as a backdrop to create personal works, drawn and painted directly to capture particular moments in time and place. Emphasis will be placed on learning to see more intently in order to capture visual information.

Lynn Pauley's images appear regularly in *Rolling Stone*, *Sports Illustrated*, *The New Yorker* and the *New York Times*. Continuing education credits for educators are available. \$250, \$225 members.

Sunday, August 18 at 3pm

GALLERY TALK

From Idea to Illustration

Learn more about Norman Rockwell's creative process, from idea-getting to finished artwork, with museum guide Roberta Wolff. Free with museum admission.

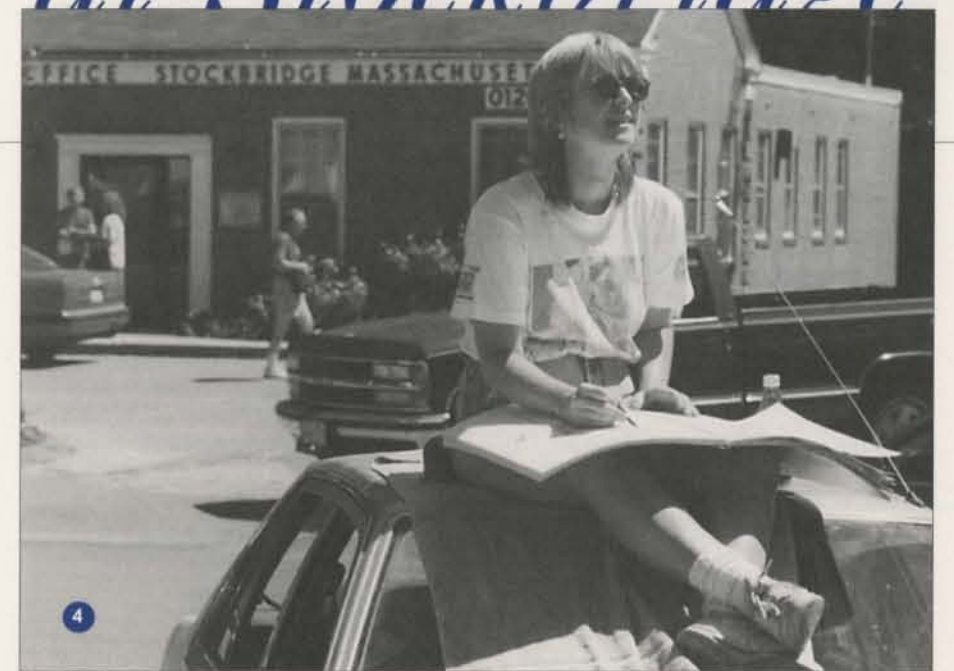
Thursday, August 22 at 5:30pm

EARLY EVENING ART TALK

A Writers Paradise: The Last Year's of The Saturday Evening Post

A contributor to *The Saturday Evening Post* in the late 1950s, Roger Kahn eventually became the publication's senior sports editor. Enjoy this fascinating look at the magazine's attempts to change its format and editorial policies in order to reach new audiences, and the implications of this on the authors of the time. Encouraged to write about a broad range of topics, Mr. Kahn's contributions included articles on Robert Frost, the Goldwater presidential campaign, and the New York garbage strike.

Renowned author Roger Kahn has written award-winning novels inspired by baseball at its best, including *Good Enough to Dream*,



The Era, and the best-selling baseball classic, *The Boys of Summer*. His talk is dedicated to the memory of Otto Alva Friedrich, a former managing editor of the *Post*. \$10, \$8 members.

Sunday, September 8 at 3 pm

GALLERY TALK

Marking Time

An informative look at a selection of original calendar illustrations that Norman Rockwell created annually for the Boy Scouts of America, with George Church. Free with museum admission.

Saturday, September 21, 10 am to 1 pm

SPECIAL CREATIVITY TRAINING

WORKSHOP

Ideas First!

We're all able to come up with ideas, and can usually solve problems, too. However, do we really understand the process of creative thinking and problem solving, so that we're able to come up with more, bigger and better ideas on cue, with little anguish? Led by Michael Friend, this workshop will isolate the basics of creative thinking into easily understood fundamentals, and emphasize practical skills and tools that can be used immediately.

Michael Friend is the senior vice president /creative director and principal at Mason & Madison, Inc., one of New England's top advertising/public relations agencies. His clients include General

Electric, Scandanavian Airlines and Bell Atlantic. \$30, \$25 members.

Saturday, September 22 at 3 pm

GALLERY TALK

How I Make a Picture

An insightful look at Norman Rockwell's creative process from idea to illustration, through original thumbnail sketches, drawings, and color studies with Visitor Services Assistant Abigail Diamant. Free with museum admission.

Sunday, September 29 at 11 am

INSIGHTS: TALK & BRUNCH

Joseph Csatsari: American Realist

Enjoy the morning with Joseph Csatsari, an artist with an innate ability to put heart and soul into his paintings. As art director of the advertising department of the Boy Scouts of America, a position held for 22 years, he worked closely with Rockwell on the concept and design of his annual Boy Scout calendar paintings. Eventually, he became the artist's successor as the official Boy Scout artist, a commission he continues today.

Mr. Csatsari's work has appeared in such publications as *McCall's*, *The Saturday Evening Post*, and *Field & Stream*. His advertising clients include Nabisco, Roy Rogers, Coleman and State Farm Insurance. \$15, \$10 members.



For Children/ Teens/Families

Tuesdays, 10 am to 11 am

Session I: July 9, 16, 23, and 30

Session II: August 6, 13, and 20

DRAWING TOGETHER

An opportunity for parents and children to take time out from your busy days and relax together in an art class. Try out different art media and share an experience! Bring sketchbooks/pads. Other materials provided. For parents and children ages 4-8. Fee for single classes, \$10, \$8 members. Session I series, \$40, \$32 members. Session II series, \$30, \$24 members. \$5 for each additional sibling per class. Includes museum admission. Please pre-register.

Thursdays, 10 am to 11:30 am

Session I: July 11, 18, and 25

Session II: August 1, 8, 15, and 22

SUMMER SKETCH CLUB

Explore basic art concepts—line, shape, color, texture, etc. in this outdoor drawing class. In case of rain or extreme heat, class will meet in the studio classroom. Bring sketchbooks/pads. Other materials provided. Ages 8-12. Fee for single classes, \$10, \$8 members. Session I series, \$30, \$24 members. Session II series, \$40, \$32 members. \$5 for each additional sibling per class. Includes museum admission. Please pre-register.

Saturday, July 20, 10 am to 2 pm

FAMILY TIME

Families are welcome to tour the museum at a special price and with a self-guide brochure. Adults with children half price, children \$2, ages 5 and under free.

Saturday, August 17, 10 am to 2 pm

FAMILY TIME

Families are welcome to tour the museum at a special price and with a self-guide brochure. Drop in art activity: Summer Scenes. Adults with children half price, children \$2, age five and under free.

Saturday, September 14

10:30 am to 12 pm

IN THE STUDIO CLASSROOM *Hand Puppets!*

Rockwell's scenes come to life! Using the Rockwell images as inspiration for characters, children will make a hand puppet, finger puppet and a tabletop stage! For ages 5 and up. \$10, \$8 members.

Saturday, September 21, 10 am to 2 pm

FAMILY TIME

Piecing Together a Picture

Enjoy the museum at a special price for families, and participate in the drop in art activity especially for families to share: Piecing Together a Picture. Adults with children half price, children \$2, ages five and under free.

Current 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

ROCKWELL PAINTS ANOTHER POST COVER

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

Permanent Exhibitions

MY ADVENTURES AS AN ILLUSTRATOR

MIRROR ON AMERICA

MY BEST STUDIO YET

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.

Photo captions and credits:

- Cover: Norman Rockwell's hand, used in an advertisement for the Famous Artists School, © 1950.
 - Illustration by Mark English, © 1993, *The Artist's Process*, July 22-26.
 - August 1947 *Saturday Evening Post* cover by Norman Rockwell, © Curtis Publishing Company.
 - Lynn Pauley in Stockbridge, *Drawing on Location*, August 5-8.
 - Boy Scouts view Rockwell's work.
- © 1996 The Norman Rockwell Museum at Stockbridge

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

Programs *and* Events

Summer 1996