

The
Norman
Rockwell
Museum
at Stockbridge

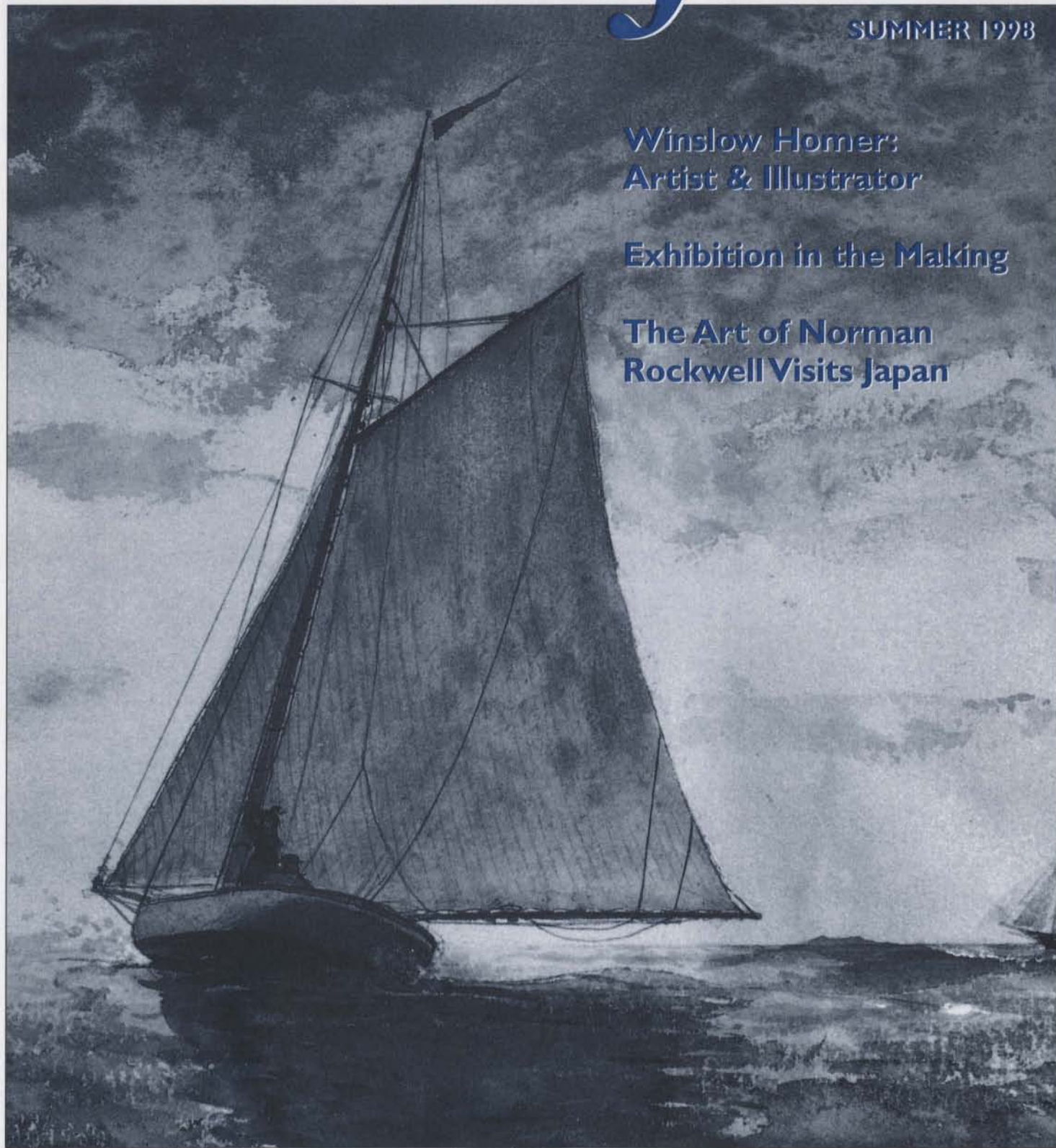
The Portfolio

SUMMER 1998

**Winslow Homer:
Artist & Illustrator**

Exhibition in the Making

**The Art of Norman
Rockwell Visits Japan**



Five-Year Highlights— 1993-1998

IT IS FIVE YEARS SINCE THE NEW NORMAN ROCKWELL Museum opened. Here are photographs from our scrapbooks of highlights in the museum galleries and scenes from our magnificent 36-acre landscape.

Inside the Galleries

Museum guide Roberta Wolf conducts a crowded and multi-generational tour in the Fitzpatrick gallery.



This photograph of an amused trio looking at *The Runaway* proves that although guided tours are interesting and informative, visitors can enjoy a Rockwell painting on their own.



Director Laurie Norton Moffatt stands with Judy Goffman Cutler and Laurence Cutler of the American Illustrators Gallery, New York City, at the November, 1995 opening of the exhibition *Maxfield Parrish: A Retrospective*.



One sporting boy studies Norman Rockwell's *Four Sporting Boys: Football, Basketball, Baseball, and Golf*.

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Bea Snyder, Project Manager

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Cover: *Sailing Out of Gloucester Harbor*, 1880, Winslow Homer, watercolor on paper. Courtesy of the Canajoharie Library and Art Gallery.

Right, an unveiling moment at the Rockwell Museum occurred in the fall of 1994 when Peter Rockwell removed the wraps from his eight-foot, 5½ ton limestone sculpture, *Grendel's Folly*.

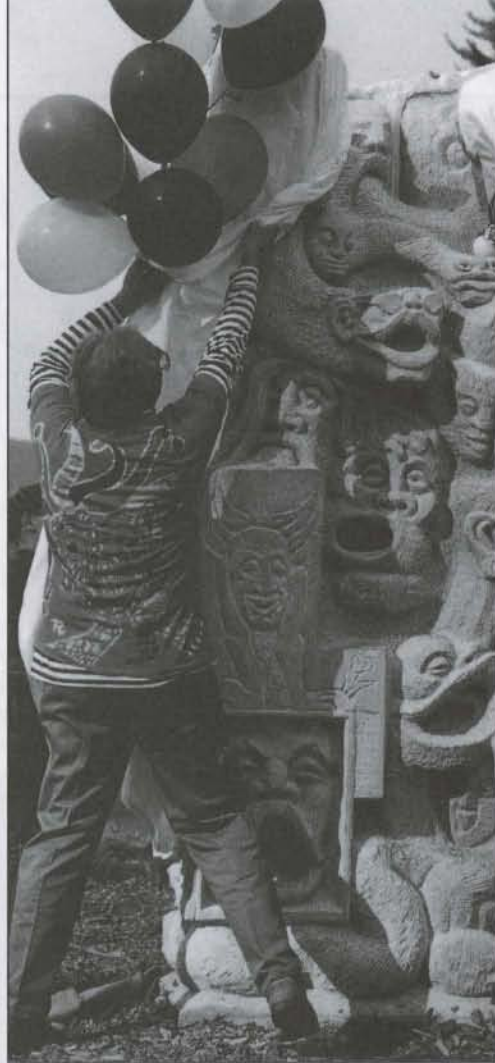
Out on the Landscape

"Please touch" is the idea behind this inviting bronze sculpture *Three Tumblers* by Peter Rockwell. For this scene, the piece could be renamed the Six Tumblers.



Grand Opening, June 13, 1993 is a day to remember. At the opening ceremonies, Norman Rockwell's three sons—Peter, Tom, and Jarvis—and then Board President Lila Berle with Althea Rockwell, Norman's great granddaughter, plant a commemorative tree on the landscape.

Far right, in this 1994 photograph, Joan SerVass Durham, President of Curtis Archives, and Lila Berle, then Board President of the Norman Rockwell Museum, proudly display the Rockwell stamp featuring *Triple-Self Portrait*.



Summer visitors relax on the hillside near Norman Rockwell's studio. Briggs & Stratton, makers of engines for lawn equipment, named the Norman Rockwell Museum to their 1998 list of Ten Best Lawns in America.



The Art of Norman Rockwell Visits Japan

Laurie Norton Moffatt, *Director*

A bill-board size poster of *Merry Christmas Grandma* advertising the exhibition was prominently displayed in Tokyo on the side of the Isetan Company, Limited building.



THE NORMAN ROCKWELL Museum realized its most ambitious exhibition to date when, after more than ten years of planning, we sent *Highlights from the Collection of the Norman Rockwell Museum* to Japan in December of 1997.

Our Board of Trustees took great pleasure to present to our Japanese friends an important exhibition from the museum's collection that reflected Rockwell's observation of America. It was the first time that so many of the museum's most treasured works had traveled from their home in Stockbridge. We are especially appreciative of Masahiko Shibata, President of Brain Trust, Inc., the sponsor of the exhibition, for his long-time friendship and support of the museum and his efforts to bring this collection to Japan.

Many details were involved in organizing an exhibition of this magnitude. In addition to selecting the paintings and writing the catalogue, there was the physical packing and shipping of the 63 paintings, 21 drawings, tear sheets, and posters of the *Four Freedoms*. Some of Rockwell's best-known works—*Marriage License*, *The Runaway*, *Girl at the Mirror* and *Deadline*—were included in the exhibition.

Part of our mandate as a museum is to preserve and protect the collection entrusted to us. As in the case of any loan request, the individual works

were first examined by conservators from Williamstown Art Conservation Center and a determination was made as to whether they were able to withstand the risks of travel. Thus, all the pieces were assessed bearing in mind the journey to and from Japan and the changes of venue within that country. Before packing in Stockbridge and at every location, condition reports were done on each painting and drawing.

The artwork, accompanied by our museum couriers, was crated and transported by Fortress/Fine Arts Express and Japan Airlines, an exhibition sponsor. The museum couriers accompanied every move between the museum sites in Japan.

The opening evening in Tokyo was a gala reception attended by such notables as Peter J. Kovach, Counselor for Cultural Affairs at the Embassy of the United States; Masahiko Shibata, President of Brain Trust, Inc.; Mr. Yasuo Hatakeyama, Managing Director of Isetan Company Limited, Tokyo; and Takeshi Matsumoto, Director of the Chihiro Iwasaki Museum of Picture Books. Joining me as representatives from the Norman Rockwell Museum were Board President David Klausmeyer and our museum couriers Linda Szekely, Assistant Curator, and Josephine Nieuwenhuis, Museum Project

Registrar. In Tokyo, the exhibition was attended by over 1,500 people on the first day.

The Japanese people have a great interest in the work of Norman Rockwell. Many of the foreign visitors to Stockbridge are from Japan. The universality of the themes depicted in Rockwell's paintings—family, love, humor—cross all cultures and social strata. Rockwell's eye for accuracy of detail and carefully balanced compositions are qualities that also are reflected in Japanese art. The

Rockwell and America.

During the months that the exhibition was in Japan, December 3rd to May 17th, it traveled to six cities—Tokyo, Nagoya, Chiba, Niigata, Osaka and Hiroshima. More than 100,000 people viewed the exhibition during the tour. The length of the venues ranged from eighteen days in Niigata to one month in Chiba. In each city, the exhibition was accompanied by representatives from Brain Trust, Inc., and our own well traveled museum team who

departmental effort here at the museum. While the major work came from our curatorial department, the promotion, public relations, and marketing departments were closely involved in promoting the exhibition. Posters in the Japanese subways, shopping bags, and many other articles promoted the exhibition. One of the most beautiful exhibition-related items is the catalogue, which contains some of the finest Norman Rockwell reproductions ever produced. It is

proudly displayed and sold in our museum store.

Lest anyone think that our walls were empty while part of the collection was in Japan, visitors who came to Stockbridge still had many important Rockwell artworks to see. In addition, changing exhibitions featuring the works of other well-known illustrators were on display. *J.C. Leyendecker: A*



An elegant salesperson displays one of the Rockwell shopping bags that the Isetan Co. used for purchases. Above right, prior to installation, conservator Kikuko Iwai carefully repaired the frame on *Cousin Reginald Spells Peloponnesus*.



Japanese people are interested in America, and the image of America that they know is the one created by Norman Rockwell. It is interesting to observe that reproductions of the works of Norman Rockwell have long been on display in popular restaurants and at airports in Japan. Quite possibly, the exhibition, *Highlights from the Collection of the Norman Rockwell Museum*, will generate even more interest in both

logged in many hours crossing the Pacific. In the five and a half months of the tour, it received great coverage in the national newspaper *Yomiuri Shinbun*. On April 18th, I presented opening remarks at the final venue, the Hiroshima Museum of Art, followed by a heartwarming reunion with my rotary International host families with whom I lived in 1994.

The work involved in planning this exhibition was an interde-

Retrospective was one of our exhibitions that drew interested crowds while *Highlights from the Collection* was touring in Japan.

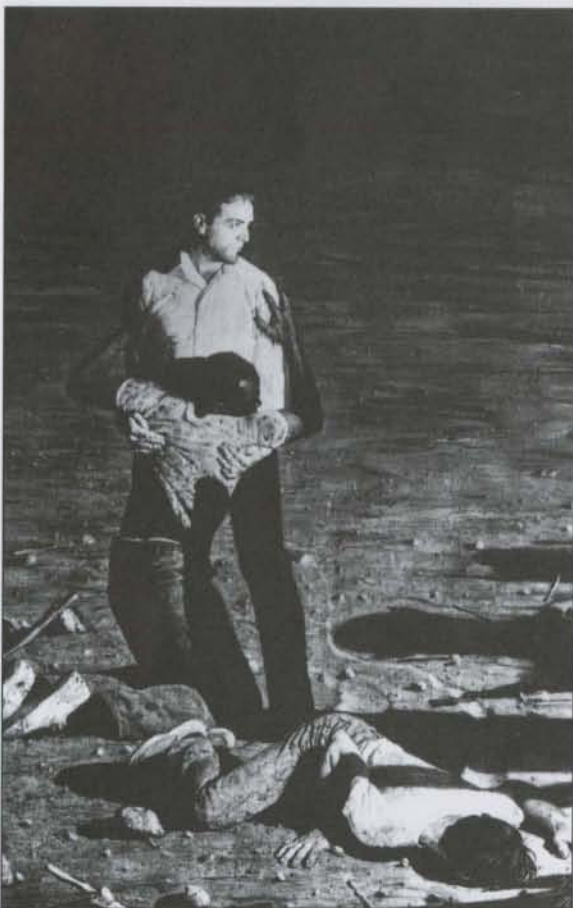
Now that the exhibition in Japan has ended, we have many new and exciting exhibits in the works. We hope to see you here in Stockbridge, but if you cannot travel to the Norman Rockwell Museum, stay tuned, for one day very soon we might just be coming to your neighborhood.

A Visit from the Reverend Jesse Jackson

ON MARCH 12TH, JESSE JACKSON CAME TO Berkshire County to speak before a group gathered for the J. Leo Dowd and Catherine Mellon Dowd Lecture series held at Monument Mountain High School in Great Barrington.

The major theme of Jackson's talk was to honor Great Barrington's native son W.E.B. DuBois. As Jackson said, before Martin Luther King, Adam Clayton Powell and Malcolm X, there was W.E.B. DuBois. Writer, historian, and sociologist, DuBois was one of the founding fathers of the NAACP and, in Jackson's words, the "spiritual master of America's conscience."

The morning after the lecture, Jesse Jackson accepted Director Laurie Norton Moffatt's invitation to visit the Norman Rockwell Museum. Museum board member Elaine Gunn accompanied Reverend Jackson on his visit here. What follows is her account of the memorable visit.



JESSE JACKSON, AFRICAN American, rose from student protester to civil rights leader, from chairman of PUSH (People United to Save Humanity) to negotiator for the release of 48 Cuban and Cuban-American prisoners in 1987. His work also has taken him from being a candidate for president to becoming the head of the Rainbow Coalition. He came to Stockbridge to praise another black man, W.E.B. DuBois, who left a legacy to this country that is yet unrivaled.

While in Berkshire County, Jackson found the time to praise yet another American icon, Norman Rockwell. "Jesse Jackson visits the Norman Rockwell Museum," I never dreamed that I'd be saying those



The Reverend Jesse Jackson with museum board member Elaine Gunn.

Murder in Mississippi, oil on canvas, unpublished version of a story illustration for *Look* magazine article, June 29, 1965.

words or writing this. Had you been here when the Reverend Jackson visited the museum for the first time, you couldn't help but wonder what his thoughts and feelings were as he stepped into the Mirror on America Gallery to view the intensely moving and painful images captured so vividly by N.R.—*The Problem We All Live With* and *Murder in Mississippi*.

Reverend Jackson's demeanor seemed to change as he viewed these two paintings. He became contemplative and humble as he listened to the story behind these pieces and read the account of the three civil rights workers who were murdered in Philadelphia, Mississippi. I wondered if he was remembering those particular days, those dark days when the country was in much turmoil, and the future seemed so uncertain.

As we moved through the galleries, Reverend Jackson's mood lifted. When he viewed the *Four Freedoms* images, he seemed quite impressed with Rockwell's rendering of these basic freedoms, and expressed an interest in having prints of these paintings. The Reverend Jackson complimented Norman Rockwell's contribution to the country and even compared Rockwell's legacy to that of DuBois.

Upon leaving here, Jackson remarked that he would like to return to the Norman Rockwell Museum someday. Anytime, Reverend Jackson!

Upcoming Exhibitions

In addition to the permanent collection of Rockwell's work, the Norman Rockwell Museum is pleased to present the following exhibitions.



Winslow Homer: Artist & Illustrator

July 3, 1998 to August 30, 1998

Winslow Homer occupies a coveted place in the pantheon of American art. Best known for his oils and watercolors, Homer began his artistic career as a lithographer's apprentice. This exhibition, which highlights Homer's work as an illustrator, features rarely exhibited watercolors and woodcut illustrations.

Exhibit sponsored by the *Berkshire Eagle*.



Visual Solutions: Seven Illustrators and the Creative Process

November 7, 1998 to May 31, 1999

Come see the process of how illustrators do what they do so well. *Visual Solutions* is a window into the working lives of seven contemporary illustrators—Eric Carle, Diane and Leo Dillon, Wendell Minor, Mike Deas, Barbara Nessim, and C. F. Payne. Represented are paintings, drawings, collages and computer images from children's books, editorial illustration and book cover art.

Norman Rockwell's Saturday Evening Post Covers

September 5, 1998 to January 24, 1999

This complete presentation of the 322 covers that Rockwell painted for *The Saturday Evening Post* from 1916 to 1963 chronicles everyday life in America as well as the social and political events of the decades.

Made in Massachusetts

March 13, 1999 to May 31, 1999

The fabric of cultural life in Massachusetts is profoundly enriched by the presence of the many illustrators who live and work in the state. *Made in Massachusetts* will celebrate the work of those artists who actively and diligently provide a link to Rockwell's profession as illustrator.

Rockwell Can Travel to You!

If you and members of your community are not able to come to Stockbridge, consider bringing someone from the Norman Rockwell Museum to your area to give an informal talk on the work of America's famous illustrator. For a fee plus travel expenses, a museum staff member will come to your town with a special slide presentation on Rockwell's work and life. This informative talk is a wonderful way to bring Rockwell into your community. Call 413-298-4100, extension 220 to plan your program.

Changes and Challenges: Rockwell in the 1930s

June 6, 1998 to October 25, 1998

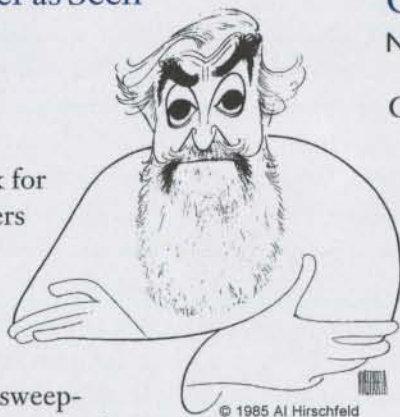
As the country entered the Depression, Rockwell's own life was changed by remarriage, fatherhood and what he described as "artist's block." This exhibition contains oil paintings, drawings, and magazine tear sheets from the museum collections and loans from private and public collections.



Footlights and Fireflies—Summer Theater as Seen by Hirschfeld

June 6, 1998 to October 25, 1998

Al Hirschfeld's work for New York newspapers chronicled the summer playhouse scene with his signature style that combined long sweeping lines, intricate curves and extensive cross hatching. For the first time, these unique drawings will be brought together in an intimate exhibition that explores the work of this famous illustrator.



© 1985 Al Hirschfeld



Winslow Homer: Artist & Illustrator

Wendy Lutz, Curatorial Intern

The See-Saw,
watercolor on
paper, 1873.
Courtesy of The
Canajoharie
Library and Art
Gallery

WINSLOW HOMER occupies a coveted place in the pantheon of American art. A prolific artist of remarkable versatility, Homer's work spans over half a century. His oils and watercolors that hang in galleries across the nation and the world are the subject of exhaustive analysis, exhibition and critique. Yet Winslow Homer began his artistic career with a charcoal pencil, not a paintbrush. Indeed, nineteenth-century Americans first became acquainted with Winslow Homer as a freelance magazine illustrator. He created more than two hundred and fifty magazine illustrations and contributed to over a dozen magazines, most notably *Harper's Weekly*. Homer's popularity as an illustrator and his long-term association with *Harper's* have been compared to Norman Rockwell and *The Saturday Evening Post*. Winslow

Homer's illustrations, which span three decades, are a fascinating barometer of the development of this artist and the American nation.

Born in 1836, Winslow Homer grew up in Cambridge, Massachusetts during the days when the university town was rural and unfettered by the city of Boston. Perhaps because his mother was an amateur artist and his father was something of an adventurous business speculator, young "Win's" interest in sketching was actively encouraged by his parents. When Homer was nineteen, his father financed an apprenticeship with the Boston lithography firm of J.H. Bufford. There, the apprentice quickly graduated from sheet music design to more ambitious projects—one lithograph of the Massachusetts Senate was a detailed compilation of forty-two individual portraits! Demonstrating a

precocious independent spirit, Homer left the lithography firm once his apprenticeship ended and struck out on his own as a freelance magazine illustrator.

In the mid 1800s, the climate for an aspiring illustrator was particularly hospitable. Aided by advances in technology, American culture found more outlets for visual expression than ever before. The development of photography expanded the privilege of portraiture beyond the very upper levels of society. The lithographers Currier and Ives helped decorate the walls of American homes and fueled a fascination with scenes of middle-class life and leisure. At the same time, illustrated weekly magazines such as *Harper's Weekly*, *Appleton's Journal* and *Every Saturday* were introduced and became immensely popular.

The first magazine illustration that Winslow Homer received credit for was *On the Corner of*

Winter, Washington and Summer Street. It appeared in the June 13, 1857 issue of *Ballou's Pictorial*, a Boston weekly magazine. The text accompanying the illustration praises "Mr. Winslow Homer, a promising young artist of this city" and sets the scene:

"The local view upon this page . . . represents one of the busiest and most brilliant spots in all Boston. . . . Here we have a carriage dashing up at a rather illegal rate of speed which might endanger the lady at the crossing, but for the gentlemanly policeman who is stationed there. . . . Washington Street presents many of the characteristics of Broadway, New York. In the human tide that pours through it, there is nearly the same diversity of nature and origin and the amount of passing is perhaps larger in proportion to the size of the city, crowding the sidewalks full."

In describing Homer's first composition, the editors at *Ballou's* also encapsulated much of his early work in magazine illustration. Many of these illustrations—skating parties, promenades and ballroom dances—are crowded with people and activity. These early images reflect Homer's youth and inexperience, convey an innocence and gaiety that are absent from his later work, and compound the modern viewer's sense of the impending war.

The Civil War years found Homer in New York City where he was beginning a long-standing relationship with *Harper's Weekly*. As *Harper's* "special artist," Homer visited the front and Union Army encampments

for months at a time, but often completed the final sketch of an illustration at home in New York. Not surprisingly, the war theme dominated Homer's illustrations as well as his beginning forays into oil painting during this period. Even so, Homer's work does not include many scenes of actual combat. Apart from portraits of stern-eyed Union officers and generals, the young illustrator generally avoided depicting the horrors of war, as did Norman Rockwell years later. He chose to depict troops beyond the battle lines—around the campfire, playing football, or on picket duty. Also like Rockwell, Winslow Homer's wartime illustrations demonstrated the effect of war upon the home front. In fact, several Homer illustrations show

women "doing their bit" long before the advent of *Rosie the Riveter!*

Although Winslow Homer continued his association with *Harper's Weekly*, the list of his magazine "patrons" grew longer after the war. Homer's illustra-

*Apart from portraits of stern-eyed
Union officers and generals, the
young illustrator avoided
depicting the horrors of war.*

tions now could be found on the pages of *Harper's Bazaar*, *Frank Leslie's Illustrated Weekly*, *Scribner's Magazine* and *Every Saturday*. These magazines provided Homer with not only an artistic platform but also a steady income, which sustained the artist as he began to work on such oil paintings as *Prisoners from the Front* and *The Beach at Long Branch*. During this time, Homer revisited many subjects of the ante-bellum years and also began to explore new artistic territory. Excursions to New England coasts and fishing expeditions in the Adirondack Mountains provided new backdrops for Homer's illustrations and foreshadowed the watercolors and oil paintings that placed these settings in central focus.

Some art historians view Homer's 1867 trip to Paris as an important turning point in the artist's development. In an era when the American art world looked to Europe for inspiration, it is understandable that Homer wished to study the works of European masters old



Winslow Homer, 1867. From the Bowdoin College Museum of Art, Brunswick, Maine. Gift of the Homer Family

and new. Homer's own *Harper's Weekly* illustration, *Art Students and Copyists in the Louvre Gallery, Paris* seems to offer commentary on the subject of the exalted European painter. Although the setting is the Long Gallery of the Louvre, Homer paid little attention to the masterpieces adorning the gallery walls. His composition centered upon the pretty female students receiving instruction! Whether or not Homer was influenced by French realists, early Impressionists, or influential Japanese printmakers, his work in illustration had evolved dramatically from his first days at *Ballou's Pictorial*. As Homer matured, his magazine compositions became cleaner and more focused on single characters and situations.

Despite growing fame as an illustrator and the financial stability it provided, Homer refused a permanent position at *Harper's Weekly*. As he later explained, "The slavery at Bufford's was too fresh in my recollection to let me care to bind myself again. From the

time that I took my nose off that lithographic stone, I have had no master; and never shall have any." With memories of his apprenticeship and an eye to his future, Homer was determined to do freelance work.

Still, woodcut illustrations required some collaboration. A magazine's editorial and design requirements could greatly affect an illustrated image. Before advanced photography and computer technology, technological limitations had a direct impact on illustration, particularly on the woodcut medium favored by nineteenth-century magazines. Obviously, the illustrator was responsible for creating the image. However, the wood engraver had the delicate task of transferring that image onto a wooden block in order that the illustration could be reproduced and printed over and over again.

To create a woodcut illustration, the engravers started with a block of American maple or Turkish boxwood. These close-grained surfaces were particu-

larly suited for wood engraving since they were durable and could withstand many thousands of printings. Sanded and polished, the blocks offered a paper-like surface upon which the illustrator or woodcut designer would outline the illustration. After the planned illustration had been sketched onto the woodblock, the engraver took over. First, he rubbed a mixture of ground brick onto the block; this "brick bath" sealed the wood from moisture and gave the preliminary sketch additional visibility. Next, using a special set of tools and techniques, the engraver carved out the white areas of a drawing, letting the lines, the form, and the varying tones of an image stand in sharp relief. Finally, the finished woodblock relief was coated with ink and printed on paper, a process similar to that used in typesetting. Thus laboring in obscurity, the engraver always "made an impression" on woodcut illustration.

In the 1870s, a particularly talented group of engravers helped Winslow Homer create his finest and arguably most popular illustrations. Homer depicted school yards, sand dunes, and farm fields, seeking out the playing grounds of children—a theme that would occupy him for many



Snap-the-Whip, illustration for *Harper's Weekly*, September 20, 1873.



See-Saw, Gloucester, Massachusetts, illustration for *Harper's Weekly*, September 12, 1874.

years. During this period, he was at the height of his powers of draughtsmanship and design. Moreover, Homer's reputation as a painter (and his Yankee practicality) enormously benefited his magazine illustrations. In his belief that good compositions should never be wasted, Homer translated many of his oil and watercolor paintings into woodcut illustrations. Sometimes he would incorporate elements of several paintings into one illustration.

One example of the reciprocal relationship between Homer's paintings and illustrations is *See-Saw, Gloucester, Massachusetts*, an image that appeared in an 1874 issue of *Harper's Weekly*. At first glance, this illustration seems to be a mirror image of a watercolor entitled *The See-Saw* (c 1873). Both the watercolor and the illustration depict a group of children playing on the see-saw against the background of a Gloucester dock and bait shop. However, in the illustration the three girls are shown seated in front of the see-saw playing cat's cradle. This group of girls had appeared in a different 1873

watercolor in which they were occupied with a lobster instead of the string game.

As Homer reached middle age, his life and work took a dramatic turn. He experimented with etching, a technique similar to woodcut engraving, but with a metal plate instead of wood as the medium. However, in this period of his life, he worked almost exclusively in oil and watercolor and ultimately ceased his magazine work altogether. In 1881, Homer worked for almost two years in the small fishing village of Cullercoats on the coast of northeast England. Turning from one of the subjects of his youth—languid society girls—Homer painted the village women as small figures, dwarfed by the harsh elements of coastal life. Shortly after his return from England, Homer moved permanently to the coastal village of Prout's Neck, Maine. He felt the tidal pull of the sea and left the whirl of urban life behind forever. Homer frequently traveled to the Adirondacks and the Bahamas, settings that also are depicted in his works.

Since Winslow Homer's illustrations were printed as magazine inserts, they might easily be overlooked and overwhelmed by the scale and color of Homer's oil paintings. In a short autobiography for the Metropolitan Museum of Art, Winslow Homer himself summed up his career in freelance illustration with a classic understatement, "the young man . . . [Homer] supported himself by doing illustrations for the popular journals of the day."

Yet Homer the artist owes much to Homer the illustrator. His years with the lithography firm and illustrated weeklies provided more than his bread and butter. As an illustrator, Homer developed a reportorial style that continually evolved throughout his artistic life. Engravers, designers and lithographers gave Homer his instruction in draughtsmanship and composition, and the years he spent under their tutelage later enabled him to become the free-spirited painter who provided the world with some of the most lasting impressions ever created by an American artist.

The quotes in this article and further information about the illustrations of Winslow Homer can be found in the following references:

- Philip C. Beam, *Winslow Homer's Magazine Illustrations*, New York, Harper & Row Publishers, 1979.
- Barbara Gelman, *The Wood Engravings of Winslow Homer*, New York, Bounty Books, 1979.
- Lloyd Goodrich, *The Graphic Art of Winslow Homer*, New York, The Museum of Graphic Art, 1968.

Exhibit sponsored by the
Berkshire Eagle

Exhibition in the Making, 1999-2000—A Cultural Exploration of The Saturday Evening Post

Christopher Clarke-Hazlett, PhD., *Guest Curator*

WHEN WAS THE LAST time you had a chance to curl up in an easy chair and relax with a copy of *The Saturday Evening Post*? Your next opportunity may come in November, 1999, when a new exhibition called *Before TV: American Culture, Illustration, and The Saturday Evening Post* opens at the Norman Rockwell Museum. Research and planning for the exhibition are currently underway. As guest curator, I am working with the museum staff to create an exhibit

The Saturday Evening Post
provided Americans with a
weekly mirror
in which to see themselves.

that surveys the *Post*'s extensive use of illustrated images to inspire, inform and influence the magazine's millions of readers.

It's easy to forget that for much of the 20th century, the *Post* came into American homes that had no TV sets or other similar visual distractions. The *Before TV* exhibit will examine the American culture into which the *Post* brought its memorable combination of vivid illustration, fine writing and eye-catching display advertising. It will

explore the American ideal that emerged from the work of its legion of illustrators—including both well-known figures, such as Norman Rockwell and J.C. Leyendecker, and the lesser known (and sometimes anonymous) illustrators whose renderings appeared in advertisements for products ranging from automobile tires to soap to

canned soup. The exhibition also will document the post World War II decline of illustrated images as a powerful communication medium under the onslaught of photographs, film and, most of all, television.

Twentieth-century illustrated images had the power to capture emotion, to tell a story and to influence behavior. *The Saturday*



Girl Reading the Post, March 1, 1941, cover.

Evening Post's amazing success as a mass-circulation magazine depended on its use of illustrated images—especially the four-color illustrations that became technically and economically feasible in the mid-1920s—not just to enhance the fine writing that the magazine offered, but also to sell magazines at the newsstand and persuade readers to purchase the products advertised in its pages.

In their heyday from the turn of the century to around 1940, illustrated magazines such as the *Post* provided work for literally hundreds of illustrators and commercial artists, whose work appeared on the covers and in story and advertising illustrations.

The Saturday Evening Post claimed the largest audience of any magazine, indeed of any mass medium, in the nation. It provided Americans with a weekly mirror in which to see themselves.

The *Post's* Arrival

The attractiveness, warmth and humor of the *Post's* illustrations helped millions of Americans forge a personal connection to the magazine. Readers experienced the excitement of anticipating the *Post's* arrival; many a family devoted special rituals to reading and sharing the magazine (and to arbitrating disputes over whose turn it was to read it). Ellen Baise, a guide at the Norman Rockwell Museum, recalls the arrival of the *Post* in her household.

"I grew up in Charleston, West Virginia in a white colonial style home. Our front door had a mail slot but with Charleston boasting a mild climate, we frequently left the door open. One of my most pleasant memories was the arrival of the postman, who came in the house and just dropped the mail and the

magazines on the hall floor. When *The Saturday Evening Post* arrived, I would sit on the stair landing and with the north light coming through the door there was enough illumination to study every detail of Norman Rockwell's covers. Sitting with the *Post* in my hands provided one of my most favorite childhood memories."

Roots of Today's Visual Culture

Parts of the planned exhibition *Before TV* will be familiar to the Norman Rockwell Museum's visitors, many of whom have their own personal stories and memories about the place that the *Post* occupied in their home when they were growing up. Today's rapid-fire image assault that comes to us via film and television can lead us to underestimate the power and influence that illustrated images once had on the American public. To do so might even cause us to dismiss the work of this bygone period as the quaint artistic creation of a simpler moment from the past. *Before TV* will present the theory that the image industry that occupied the creative talents of so many illustrators in the early 1900s was part of a larger visual explosion in 20th-century American culture. The roots of today's image-oriented visual culture—now centered around photography, film, and TV—can be found in the work of the legion of image-smiths whose creative output was essential to the success of mass-circulation magazines. The pages of *The Saturday Evening Post* contained one of the most comprehensive arrays of the visual culture of this century. They remain a



News Kiosk in the Snow, December 20, 1941, cover.

The use of images in this way was a new phenomenon in American cultural history. It marked a shift from words to images as the principal means by which Americans communicated, and it coincided with the rise of national name-brand products whose sales depended heavily on advertising and

remarkable parade of more than 60 years of illustration.

This exhibit story line will pose some interesting challenges by encouraging viewers to study illustration images for their social and cultural content as well as their artistry. We aim to entice Norman Rockwell Museum visitors to follow us down this rather innovative path.



Lubalin
Redesigning the
Post, September
16, 1961, cover.

As with any exhibit, the curator begins with a preliminary set of ideas and an empty gallery. Every exhibition goes through a process that involves false starts, dead ends and decisions to drop what once seemed to be promising ideas or eliminate whole sections that no longer seem to fit.

A museum exhibition is a team effort that goes well beyond selecting art, writing brochures and designing layouts. No one individual can supply all

of the best answers or all of the creative inspiration that is needed to develop a successful exhibition. This is part of the fun and the challenge of creating exhibits, but it is also one of the reasons why exhibitions often have a long gestation period of two to three years. A successful exhibition takes a lot of combined time and expertise to compile the sound research required to present exciting ideas through meaningful stories. It must contain enlightening and provocative labels, offer memorable public programs and allow viewers different ways to discover the core meaning that is both stimulating and profound.

Early work on *Before TV* took place a few years ago with a preliminary exhibit plan that went through several stages of discussion and review. Today the project has taken a slightly different turn that reflects the Norman Rockwell Museum's interest in offering its visitors a broader social and cultural context in which to view its remarkable collection of the art of Norman Rockwell. An important goal of this exhibit is to place not just Rockwell but the entire field of pre-World War II American illustration in the historical context of 20th-century American visual culture.

Museums frequently present the art of illustrators in the original, even though the reading public encountered the work in its published form as a reproduction. Since one of our purposes in *Before TV* is to show how powerfully these images communicated in their published form, we cannot rely solely on original paintings to

deliver the desired impact. Conversely, how can magazine images meant to be viewed from a distance of 10-12 inches be placed on a gallery wall without fundamentally altering their visual context? The exhibit team will address these challenges by offering visitors the opportunity to hold, read and turn the pages of genuine issues of *The Saturday Evening Post*. Also, we intend to provide innovative ways of looking at magazine images. All these plans will be examined in the course of our team meetings, and in our pre-opening discussions with museum visitors.

Moment in History

A principal reason for doing the *Before TV* exhibition at the end of the millennium is to help visitors place Rockwell's career in a historical context along with the work of some of the hundreds of other artists who were featured in the *Post*. We hope that the exhibition will illuminate further that moment in our cultural history when American illustrators shaped our visual world.

In *Norman Rockwell's Saturday Evening Post Covers*, which opens September 5, 1998, the museum will present all 322 covers created by Rockwell. This collection shows Rockwell's remarkable creative output and the *Post's* brilliant use of the narrative image to entertain readers, maintain subscriber interest and sell magazines to the American public. We hope that you will come to the museum to see this exciting exhibit as a prelude to *Before TV: American Culture, Illustration and The Saturday Evening Post*.



A true Friend is the best possession

Volunteers— Our True Friends

Jean Drees, Office and Personnel Manager

Pen and Ink on paper. Inscribed, "A true Friend is the best possession."

Signed lower right N/R, 1963, from *Poor Richard's Almanacks*.

IN APRIL OF 1997, THE FIRST national conference on volunteerism took place in Philadelphia. The country is catching up to what we at the Norman Rockwell Museum have known for a long time, that volunteers are an important thread in the fabric of our society.

We have over 30 wonderful volunteers at the museum. They are mostly retired people who decided that they still wanted to contribute to their community. Speech therapists, insurance executives, librarians, editors, our volunteer team brings experiences from all facets of life. Berkshire County is a marvelous area from which to draw the extra helping hands that every not-for-profit institution needs.

Although the county and the museum are vibrant year-round sites, the influx of summer tourists and fall leaf-peepers adds an

exponentially large increase to an already full location. About fifty per cent of our volunteers are seasonal "snowbirds" who follow the sun in the winter and return when the daffodils are blooming. Therefore, when tour busses and cars fill our parking lots, our volunteers are back from the sunshine states and ready to meet and greet our eager guests. We also have our stalwart regulars who remain here to help us when groups of school children fill our classrooms and galleries.

The working hours of a volunteer vary from four hours to twenty per week. Every department benefits from the extra assistance. When visitors walk into the museum, they are likely to meet a volunteer at the front desk who will orient them to the museum galleries, landscape, and Norman Rockwell's studio, and answer questions on other important destinations in the Berkshires. Volunteers monitor the galleries, assist in large mailings and even help with the care of our vast landscape. There are many after-hour special events at the Norman Rockwell Museum, and we can count on our volunteers to be here to help manage the evening activities. We also have very dedicated behind-the-scene individuals who create a computer database, organize our news clip files, catalogue archival materials and edit this *Portfolio*.

Without the assistance that we receive from our volunteers, not only would we incur additional financial obligations, but also many important tasks

would be left undone.

Volunteerism is a two-way thoroughfare. The benefits that the museum receives are the tangible accomplishments of an index completed, a scrap book filled and a large mailing off to the post office. What the volunteers receive is very important to them but not so perceptible. What they mostly mention is their enjoyment of being a part of the museum's family. Hardly anyone leaves Berkshire County without reporting back to us. Postcards from all over the country cover the table in the staff lounge, and attest to the fact that though our extended museum family may not be physically present during the winter months, we are not far from their thoughts.

Most valuable prerequisites are that volunteers are a part of the museum training sessions, all staff events and off site excursions. The training sessions include interesting and informative talks on subjects as varied as the mechanics of creating an oil painting to important background information on American illustrators. These popular sessions are highlighted with visual materials, not to mention coffee and bagels. Also, our volunteers are feted annually with a heartfelt "Thank You" breakfast hosted by our staff.

The museum's regular staff and our volunteers feel that we both gain a great deal from each other's company. We welcome any of you to come join us. For further information on volunteering call me, Jean Drees, at the Norman Rockwell Museum, 413-298-4100, extension 228.

Outdoor Reading

Jo Ann Losinger, Director of Marketing

I prefer every time a picture composed and painted outdoors. . . . Outdoors you have the sky overhead giving one light; then the reflected light from whatever reflects; then the direct light of the sun; so that, in the blending and suffusing of these several illuminations, there is no such thing as a line to be seen anywhere.

—Winslow Homer



TAKE A LAWN CHAIR, A GLASS of lemonade, and the book *Winslow Homer: His Art, His Light, His Landscapes* by Carl Little, and discover one of the greatest American artists. This work, which is now on sale in the museum store, highlights the artist's life and work and is a comprehensive companion to the Norman Rockwell Museum exhibition *Winslow Homer: Artist & Illustrator* on view from July 3 to August 30, 1998.

Many of the more than 120 color reproductions appear as full and double-page spreads. Only this incredible format can begin to do justice to the epic seascapes that are among Homer's most dramatic and accomplished works. The text by

Carl Little leads you from journalistic illustration and the Civil War, through a wide spectrum of rural American life, Canada, England, and the tropics. The essays in this book are drawn from a vast body of scholarship.

Carl Little is author of several art books including *Hopper's New England*. He also contributes regularly to *Art New England*, *Maine Times* and *Art in America*, where he was past associate editor.

This important art book is a wonderful addition to your library and a great gift for every admirer of Homer. Order *Winslow Homer: His Art, His Light, His Landscapes*, Hardcover, \$19.95, Members Price \$17.95 by calling 1-800-742-9450, or our website at www.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

Summer 1998

The Norman Rockwell Museum at Stockbridge



Detail, Norman Rockwell's Studio Study #1 by Wendell Minor, ©1997, July 20-24

For Adults

Friday, July 3, 5:30pm to 8pm

MEMBERS' PREVIEW OPENING

Winslow Homer: Artist & Illustrator

Join us for this special reception, and enjoy commentary by David Tatham, Ph.D., who will explore the creative connections between the artist's commercial illustration and fine art. David Tatham is a professor of fine arts at Syracuse University. He is the author of *Winslow Homer and the Illustrated Book* and *Winslow Homer in the Adirondacks*. Book signing to follow.

Sunday, July 5, 3pm

GALLERY TALK

The Illustration Art of Winslow Homer

Join exhibition curator Wendy Lutz for an informative look at the artist's lesser known woodcut illustrations, which were created during a successful career as a freelance illustrator that spanned over two decades. Free with museum admission.

Thursday, July 9, 7pm

MOVIE MADNESS!

Ideals and Aspirations:

An Evening of 1930s Cinema

From the beginnings of cinema a century ago, film writers, directors and actors have produced lasting works of art that have much to teach about the fabric of their times. The 1930s were a time of crisis and uncertainty in America. Matthew Yakobosky, Curator of Film and Video at the Whitney Museum of American Art, will take a fascinating look at the form and function of 1930s cinema — from realist critique to escapism.

Before our screening, enjoy tours of *Changes and Challenges: Rockwell in the 1930s*, family art activities, a picnic on museum grounds, and some great "movie food".

\$10 adults, \$2 children, members free.

Sunday, July 19, 3pm

GALLERY TALK

Rockwell in the 1930s

Take an in-depth look at our special exhibition, which traces an important and transitional decade in the artist's life through the range of images that he created. With museum guide Bob Stevens. Free with museum admission.

Monday, July 20 through Friday, July 24
10am to 4pm

SUMMER ART INTENSIVE WORKSHOP

A Moment In Time:

On Location with Wendell Minor

Spend a week on location with award-winning illustrator Wendell Minor, whose nationally recognized imagery has graced the covers of bestselling novels and appeared on the pages of today's most beautiful children's books.

Through direct observation, drawing and painting, students will develop strong visual narratives that convey a sense of time and place, and invite viewer reflection. The evolution of a work of art from idea to finish will be explored, as will the artist's technique and approach to successful picturemaking. Managing a career as a working illustrator, creative self-promotion and portfolio development will also be discussed.

Wendell Minor has painted the illustrations for over 2,000 book jackets and has won over 200 awards for both his illustrations and graphic designs. A former Society of Illustrators president and School of Visual Arts professor, his highly acclaimed children's books include such titles as *Heartland*, *Shaker Hearts*, *Arctic Son*, and *Grassroots*. His original paintings have been exhibited at the Art Institute of Chicago, The Boston Public Library, and the Cedar Rapids Museum of Art among others. PDPs and CEUs for educators are available. \$250, \$225 members.

Sunday, July 26, 11am

INSIGHTS: TALK & BRUNCH

Winslow Homer:

American Watercolorist

Perhaps the most popular of all American watercolorists, Winslow Homer began in the English watercolor tradition, but eventually moved toward the vibrant color, free brushwork and spontaneous washes that have influenced and since dominated expression in the medium. James Crawford will discuss Homer's training influences and career as a watercolor artist, highlighting works in our current exhibition which are on loan from the Canajoharie Library and Art Gallery, where Mr. Crawford is curator. \$15, \$10 members.

Wednesday, July 29, 1:30pm

SPECIAL TOUR

Two Artists' 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, August 2, 3pm

GALLERY TALK

Al Hirschfeld: The Language of Line

Look back to the summer theater of the 1930s and 40s and the stars who fared the "Straw Hat Circuit". Assistant manager of visitor services Abigail Diamant will discuss the pen and ink drawings of 20th century legend Al Hirschfeld. Free with museum admission.

Tuesday, August 4, 2pm

SPECIAL PERFORMANCE

Louisa May Alcott:

Ruminations on a Proper Education

In 1937, Norman Rockwell became closely acquainted with the life and works of Louisa May Alcott. After visiting the Alcott homestead in Concord, he created fifteen illustrations for *Little Women* to accompany a biography of the author in *Women's Home Companion* magazine.

Ms. Alcott, portrayed by Ann Bail Howard, Ph.D., will join us to reflect on the education of boys and girls in her day during this special workshop for all ages. Dr. Ann Bail Howard is a Chataqua scholar and a professor of English at the University of Nevada, Reno. Program is free and held at Linwood House on museum grounds. Does not include museum admission.

Thursday, August 13, 5:30pm

CRUDITÉS AND CONVERSATION!

Hard Times: America in the 1930s

The Great Depression was the worst economic period in United States history. Take a fascinating look back at America's life and times. John Ferris will explore the factors that played a role in bringing about the Depression: what it meant to be unemployed, the ideological battles that were waged, FDR's New Deal, and the work and cultural programs that offered relief.

John Ferris is the Education Specialist at the Franklin D. Roosevelt Library and Museum in Hyde Park, New York. After the program, join us for crudités, conversation, and a tour of *Changes and Challenges: Rockwell in the 1930s*. \$10, \$8 members.

Sunday, August 16, 3pm

GALLERY TALK

Winslow Homer and the American Experience

Of the great American artists, Homer's art represented the "native school" at its best — a school that relied upon the stimuli of American life. Join manager of adult services Stephanie Plunkett for a look at prominent themes reflected in his work — from polite society to the Civil War. Free with museum admission.

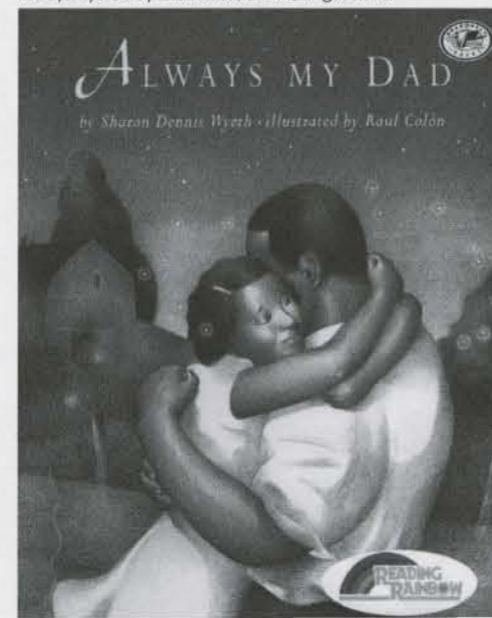
Monday, August 17 — Friday, August 21
10am - 4pm

SUMMER ART INTENSIVE

The Art of the Children's Book

No pictures possess such personal meaning as those remembered from childhood. Take an in-depth look at the picturebook as a medium of

Always My Dad by Raúl Colón, ©1995, August 17-21



expression with award-winning illustrator Raúl Colón whose lush, mixed-media illustrations have been critically acclaimed. Working with a manuscript, gathering research, creating a book dummy, and producing finished art will be explored during this hands-on workshop for aspiring and professional children's book illustrators. Project submission and the business of illustrating children's books in today's market will also be discussed.

Raúl Colón is a freelance illustrator whose work appears regularly in *Business Week*, *The New Yorker*, and *The New York Times*. His beautifully conceived children's titles include *Always My Dad*, *A Weave of Words* and *My Mama Had a Dancing Heart*. PDPs and CEUs for educators are available. \$250, \$225 members.

Sunday, September 6, 3pm

GALLERY TALK

River Walk

Enjoy breathtaking Berkshire vistas as you stroll our River Walk along the Housatonic. Assistant manager of visitor services and programs, Abigail Diamant, will discuss the history of the museum site and the contemporary outdoor sculpture of Peter Rockwell. Free with museum admission.

Saturday, September 12, 3pm

TEA & TALK

Before TV: American Culture, Illustration and the Saturday Evening Post

Get a "sneak preview" of our upcoming exhibition about the magazine that shaped public perceptions and perpetuated popular, but conflicting, mythologies — extolling progress and the American Dream, while romanticizing American experiences steeped in nostalgia. Dr. Christopher Clarke-Hazlett will offer an inside look at the curatorial process, and invite comment on *Before TV's* storyline in search of interesting leads and detours. Give us your thoughts, and enjoy the 322 *Saturday Evening Post* cover tearsheets that will be on view.

Christopher Clarke-Hazlett, Ph.D. is a curator and historian at the Strong Museum in Rochester, New York, where he has developed major exhibitions about American culture and identity. Free with museum admission.



Dr. Ann Bail Howard as Louisa May Alcott, August 4.

Sunday, September 20, 3pm

GALLERY TALK

Rockwell Paints Another Post Cover

Explore Norman Rockwell's extraordinary relationship with the *Saturday Evening Post*, which published 322 of the artist's cover illustrations between 1916 and 1963. With museum guide Charles Debevoise. Free with museum admission.

Exhibitions

June 6 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.

July 3 — August 30, 1998

WINSLOW HOMER:

ARTIST & ILLUSTRATOR

An exhibition that highlights Homer's illustration career. This exhibit is supported by *The Berkshire Eagle*.

September 5, 1998 — January 24, 1999

NORMAN ROCKWELL'S SATURDAY

EVENING POST COVERS

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

Permanent Exhibits

MY ADVENTURES AS AN ILLUSTRATOR

MIRROR ON AMERICA

MY BEST STUDIO YET

For Children & Families



Pumpnickel Puppets! August 19

Wednesday, July 15, 1-5pm PICTURES AND MORE!

Sea Stories

1:00 Paint in watercolor your idea of a vacation by the sea
2:30 Learn about the work of Winslow Homer with exhibition curator Wendy Lutz
3:00 Celebrate songs of the sea with folksinger/balladeer **Jim Douglas!** His repertoire includes Massachusetts ballads, colonial songs and whaling songs in addition to tall tales. Children free thanks to KB Toys! Half-price for adults with children.

Tuesdays, 10-11am July 7, 14, 21 and 28 August 4, 11 and 18

TECHNIQUES

Drawing Together

For parents and children ages 4 and up. Take time out from your busy days to relax together in an art class for both of you. Here is an opportunity for parents and children to try out different art media and share an experience.
Fee per person: \$5 for each class. Take one, or take them all! Includes museum admission. Please pre-register.

Thursdays, 10-11:30 July 9, 16, 23 and 30 August 6, 13 and 20

TECHNIQUES

Summer Sketch Club

For ages 8-12.
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. \$10, \$8 members. Includes museum admission. Please pre-register.

Wednesday, August 19, 1-5pm PICTURES AND MORE!

Telling Tales

1:00 Tell your own tall tale by making a book in this open class for all ages with writer/educator Kim Conley.
2:30 Join in a family tour of the exhibition *Rockwell in the 30s*.
3:00 **Pumpnickel Puppets** enchant audiences with classic tales for all ages. Children free thanks to KB Toys! Half-price for adults with children.

Monday through Friday August 24-28 10am to 12 noon

TECHNIQUES

Capturing a Moment

For ages 8 and up, adults welcome. Join artist H.M. Saffer as he explores the art of capturing a moment in a drawing. Participants will work outdoors and draw or paint works inspired by the museum's site. Bring a sketchbook; all other materials provided. Enjoy any number of these sessions, or the whole week! \$10, \$8 members for each day. Includes museum admission. Please pre-register.

Saturday, September 19, 1-5pm FAMILY TIME

Drawn to the Earth

1:00 Sketch the beauty of the Berkshires on the hillside overlooking the Hoosatic River.
1:30 Take a nature walk along the Berkshire Botanical Garden to learn about the wildlife and plants on the property.
3:00 **Speaking the Earth's Wisdom** Join storyteller Rona Leventhal as she weaves together drama, movement, songs and humor in a delightful array of stories for all ages to enjoy. Children free thanks to KB Toys! Half-price for adults with children.



Painting!

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

Cover Photo Captions and Credits:
Norman Rockwell in Scotland, 1969. Photo by Molly Rockwell.

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The
Norman
Rockwell
Museum
at Stockbridge
P.O. Box 308
Stockbridge, MA 01262

Program Registration Form

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

Send to:

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

or Call:

(413) 298-4100 ext. 220



Name	_____
Address	_____
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Program Title	_____
Program Date	_____
Program Title	_____
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Are You a Member?	_____
Amount Enclosed	_____
Child/Teen Registrant's age(s)	_____
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Programs
and
Events
Summer 1998