

PREVIEWING UPCOMING EXHIBITIONS, EVENTS, SALES AND AUCTIONS OF HISTORIC FINE ART

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Fairfield Porter '53



MUSIC AND THE MODERNS

52



FROM THE GROUND UP 60

Two unique styles seamlessly blend and flourish in this Portland, Oregon, home.

IN THIS

UPCOMING GALLERY SHOWS

Previews of upcoming shows of historic American art at galleries across the country.

67



At American Illustrators Gallery: **Norman Rockwell (1894-1978)**, *Naval Academy Oarsman: Portrait of Captain Edwin* (detail), 1921. Oil on canvas, 20 x 16 in., signed and dated upper right, *The Luck Bag*, Naval Academy yearbook, pg. 321.

Norman Rockwell and His Contemporaries

Debuting this summer are thematic exhibitions featuring works by some of the most recognized American illustrators of the Golden Age

May 22-August 31

American Illustrators Gallery

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Over recent years the name Norman Rockwell has become almost synonymous with American illustration from the Golden Age. Best known for his famed *Saturday Evening Post* covers, Rockwell had a knack for bringing to life everyday moments that were relatable and told a story. Rockwell, however, was not alone in this ability. There was a group of illustrators—working as colleagues, friends and classmates—that were influenced by one another.

From May 22 to August 31, the National Museum of American Illustration will mount *Norman Rockwell and His Contemporaries* featuring works by Rockwell and colleagues such as John Clymer, Stevan Dohanos, John Falter, J.C. Leyendecker, and others. At the same time, American Illustrators Gallery in New York City will host a variation of the exhibit. The exhibitions are organized by themes to offer insight on different takes of similar subject matter and to show the influences they each had.

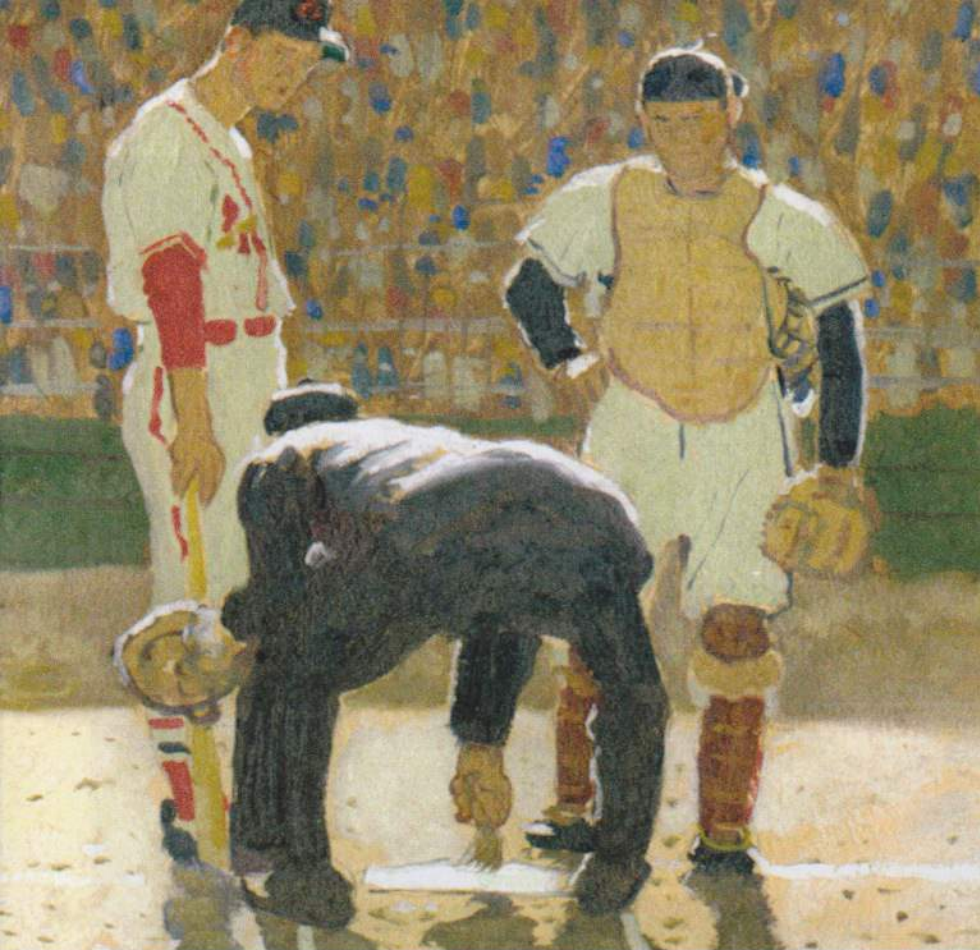
According to the museum, "These illustrators reflected and molded American society by depicting universal themes that are still held dear today,



John Falter (1910–1982), *If You Tell Where He's Going He May Never Get There!* 1943. 28 x 22 in., signed upper left, United States Navy Poster.



Norman Rockwell (1894-1978), *Naval Academy Oarsman: Portrait of Captain Edwin*, 1921. Oil on canvas, 20 x 16 in., signed and dated upper right, *The Luck Bag*, Naval Academy yearbook, pg. 321.



Norman Rockwell (1894-1978), *The Umpire-Study*, 1960. Oil on board, 13½ x 12 in., unused study for the cover of *Saturday Evening Post*.

including courtship, family gatherings, sports, love, holidays, seasons and many more... This exhibition also highlights those illustrators who came before Rockwell, influencing his, and many others careers. Artists including Howard Pyle and J.C. Leyendecker taught Rockwell and his contemporaries how to identify universal themes to appeal to the intended audience, and what it meant to capture an entire story in a single image."

Aside from the thematic influences, the artists oftentimes were inspired by each other's style of work. For instance, Rockwell wrote in his autobiography about his attempt to emulate Leyendecker's painting style. "He told the story that he was having trouble doing the brushwork quickly and deftly and had to work in a different fashion," says Judy Goffman



Norman Rockwell (1894-1978), *Girl Choosing Hat*, 1931. Oil on canvas, 38½ x 30 in., signed lower right, *Saturday Evening Post*, January 31, 1931, cover.



Stevan Dohanos (1907-1994), *Umpire with Cinder in His Eye*. Watercolor and gouache on board, 25½ x 19½ in.

Cutler, director of both the National Museum of American Illustration and the American Illustrators Gallery.

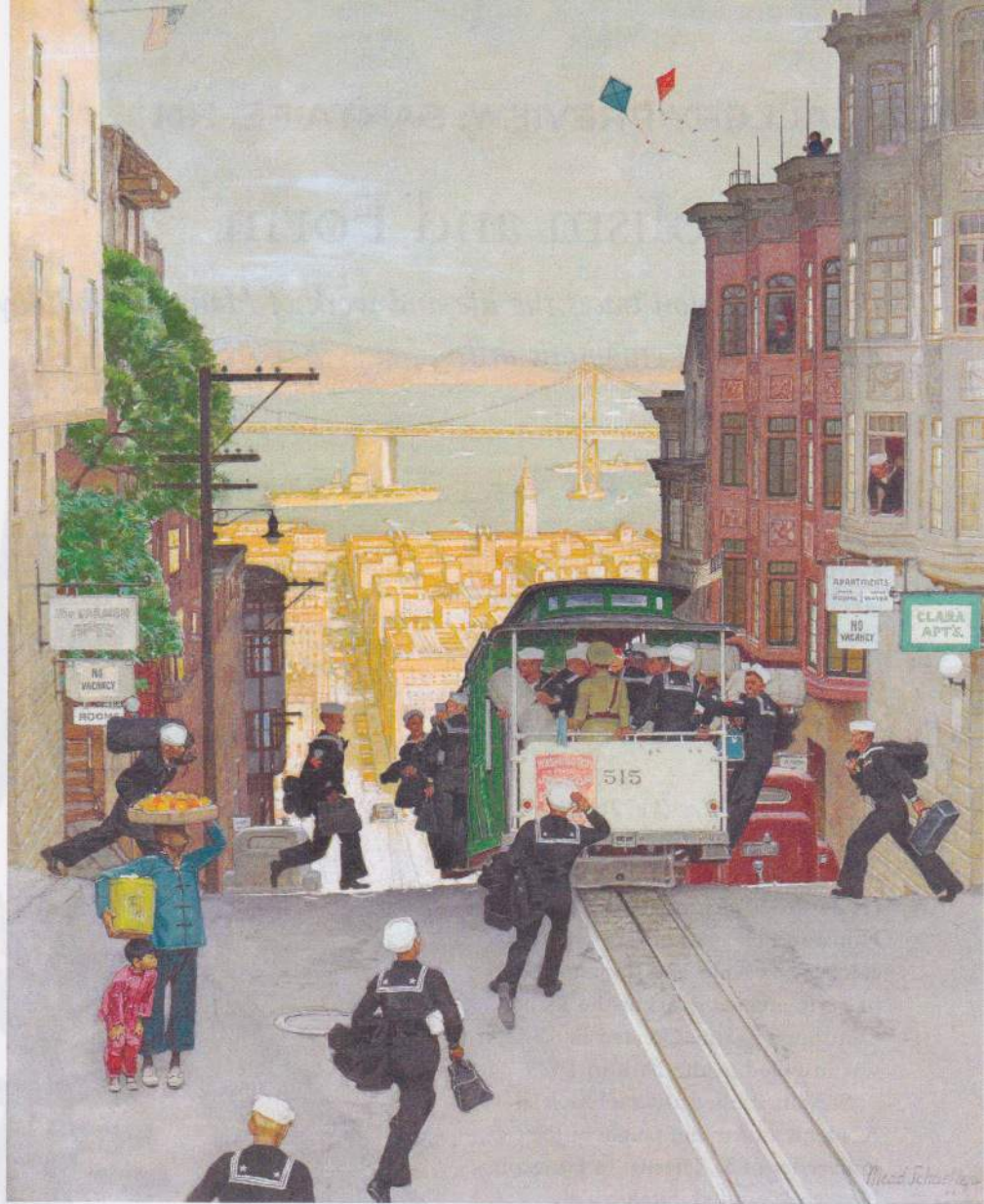
In another regard, Falter was known for his city and country scenes where figures were not the most prominent aspect of the work but rather a part of the greater whole, whereas in Rockwell's paintings figures tended to be the most central component. Upon Rockwell completing his painting featuring commuters at Crestwood Station, Cutler explains, "Rockwell wrote to Falter and said, 'I'm in my Falter period.'"

Thematically, the show highlights baseball, fashion, firemen, naval figures, summer, leisure time, winter entertainment and historical pieces, among others.

Baseball paintings such as Rockwell's *The Umpire-Study*, and Dohanos' *Umpire with Cinder in His Eye*, are among the examples highlighting the influences and differences of the illustrators. Rockwell's painting portrays a very true-to-life scene where an umpire is dusting off the plate; Dohanos, on the other hand, has a more humorous approach that shows the catcher wiping soot from the umpire's eye.

Paintings such as Leyendecker's *Lune de Miel (Honeymoon)* from 1926 and Rockwell's 1962 painting *Lunch Break with Knight* both have historical undertones with their medieval themes. As Cutler describes, Leyendecker's painting shows a knight carrying a damsel away on horseback just after their marriage, while Rockwell has a humorous scene of "a night watchman [eating lunch] beneath the horse and knight in shining armor, and the horse is actually eyeing the apple."

Other examples in the exhibitions include naval pictures that were all created for different uses but have similar undertones. Rockwell's *Naval Academy Oarsman: Portrait of Captain Edwin* was for a Naval Academy yearbook; Falter's *If You Tell Where*



Mead Schaeffer (1898–1980), *San Francisco Cable Car*, 1945. Oil and pencil on canvas, 32 x 26 in., signed lower right, *Saturday Evening Post*, September 29, 1945, cover. Images ©2014 National Museum of American Illustration™, Newport, RI. Photos courtesy archives of American Illustrators Gallery™, New York, NY.

He's Going He May Never Get There! was for a U.S. Navy poster; and Mead Schaeffer's *San Francisco Cable Car* was on the cover of the *Saturday Evening Post*. The illustrations reference the World War eras: the people, propaganda and real-life situations.

"It's easy to look at the pictures of what is happening in America and then get a smile and understand what's going on," says Cutler. "They are capturing these same moments with a slightly different story to tell, but it's always a story." ■