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An Examination of Norman Rockwell's Peace Corps Series: Tradition and
Innovation

by

Monica Bernardette Ellen Williams

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Monica Bernardette Ellen Williams

We, the thesis committee for the above candidate
for the Master of Arts degree,
hereby recommend acceptance of this thesis.

Michele Bogart – Advisor
Professor, Department of Art

Barbara E. Frank – Reader
Associate Professor, Department of Art

This thesis is accepted by the Graduate School

Lawrence Martin
Dean of the Graduate School

Abstract of the Thesis

An Examination of Norman Rockwell's Peace Corps Series: Tradition and
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This paper presents a detailed examination of Norman Rockwell's Peace Corps series. It examines the artist's biography to establish his working practices. A brief discussion of the Peace Corps and an examination of Rockwell's personal communications concerning the details of the commission provide context for the image. Each work is formally analyzed focusing on composition, color, lighting, and technique. Rockwell's depictions are shown as posing a striking contrast against the Peace Corps' commissioned advertisements designed by the advertisement firm Young and Rubicam. Rockwell's work stands not only as a tribute to his traditional methods, but also to a broadening of his worldview.

Table of Contents

Plate List.....	v
Chapter 1 Introduction.....	1
Chapter 2 The Artist's Biography and Working Practises.....	5
Chapter 3 The History of the Peace Corps.....	22
Chapter 4 A History of the Commission.....	29
Chapter 5 The Analyses of the Peace Corps Paintings.....	42
Chapter 6 An Examination of the Advertisements.....	63
Chapter 7 Conclusion.....	64
Bibliography.....	67
Plates.....	76

Plate List

Plate 1 Norman Rockwell (1894-1978) <u>The Peace Corps (J.F.K.'s Bold Legacy)</u> , 1966.....	73
Plate 2 Norman Rockwell (1894-1978) <u>The Peace Corps in Ethiopia</u> , 1966..	74
Plate 3 Norman Rockwell (1894-1978) <u>The Peace Corps in Bogota,Columbia</u> 1966.....	75
Plate 4 Norman Rockwell (1894-1978) <u>The Peace Corps in India</u> , 1966.....	76
Plate 5 Norman Rockwell (1894-1978) <u>Department Store Santa</u> , 1940.....	77
Plate 6 Norman Rockwell (1894-1978) “ <u>Demonstration of Skull Underdrawing</u> , 1948.....	78
Plate 7 Norman Rockwell (1894-1978) <u>Tom Sawyer(Whitewashing the Fence)</u> , 1936.....	79
Plate 8 “Norman Rockwell Illustrating the Correct Pose”, 1945 for <u>The Homecoming</u> , 1945.....	80
Plate 9 Norman Rockwell (1894-1978) <u>Girl Running with Wet Canvas</u> , 1930	81
Plate 10 Norman Rockwell (1894-1978) <u>Shuffleton’s Barbershop</u> , 1950.....	82
Plate 11 Norman Rockwell (1894-1978) <u>Triple Self Portrait</u> , 1960.....	83
Plate 12 Rembrandt van Rijn (1606-1669) <u>Self Portrait</u> , 1652.....	84
Plate 13 Norman Rockwell (1894-1978) <u>Walking to Church</u> , 1953.....	85
Plate 14 Pieter de Hooch (1629-1684) <u>Family in a Courtyard</u> , 1658-1660.....	86
Plate 15 Norman Rockwell (1894-1978) <u>The Homecoming</u> , 1945.....	87
Plate 16 Johannes Vermeer (1632-1675) <u>Woman Holding a Balance</u> , c.1664	88
Plate 17 Johannes Vermeer (1632-1675) <u>Mistress and Maid</u> , c.1667-1668	89
Plate 18 Norman Rockwell (1894-1978) <u>Fruit of the Vine</u> , c.1930.....	90
Plate 19 Norman Rockwell (1894-1978) <u>Election Day</u> , 1948.....	91
Plate 20 Norman Rockwell (1894-1978) <u>The Problem We All Live With</u> , 1964	92
Plate 21 Norman Rockwell (1894-1978) <u>New Kids in the Neighborhood</u> , 1967	93
Plate 22 Norman Rockwell (1894-1978) <u>Blood Brothers</u> , c. 1965-1968.....	94
Plate 23 Norman Rockwell (1894-1978) <u>Portrait of John F. Kennedy</u> , 1960..	95
Plate 24 Norman Rockwell (1894-1978) <u>Peace Corps in Ethiopia (Schoolroom)</u> , 1966.....	96
Plate 25 Norman Rockwell (1894-1978) <u>Freedom of Speech</u> , 1943.....	97
Plate 26 Norman Rockwell (1894-1978) <u>Freedom From Want</u> , 1943.....	98
Plate 27 Norman Rockwell (1894-1978) <u>Freedom From Fear</u> , 1943.....	99
Plate 28 Norman Rockwell (1894-1978) <u>Freedom to Worship</u> , 1943.....	100
Plate 29 Norman Rockwell (1894-1978) <u>Growth of a Leader</u> , 1966.....	101
Plate 30 Young and Rubicam, Inc. <u>The Human Care Package</u>	102
Plate 31 Young and Rubicam, Inc. <u>The Peace Corps is bad/The Peace Corps is good</u> , 1968.....	103
Plate 32 Young and Rubicam, Inc. <u>Make America a Better Place</u> , 1968.....	104

Plate 33 Young and Rubicam, Inc. Life Line.....105

Chapter One- Introduction

Norman Rockwell's four part Peace Corps series (1965-1966), created for LOOK magazine and published in its June 14, 1966 edition, presents both a continuation of the artist's traditional themes and techniques and a broadening of the social and cultural characteristics of his work. Throughout his long career Norman Rockwell adhered to the established working methods derived from his early illustrator's education. One of Rockwell's most extensive and familiar bodies of work was his over three hundred Saturday Evening Post covers (1916-1963). In the 1960s however, Rockwell expressed interest in creating historically significant works, the "big pictures".¹ He wanted to change from depicting "Foxy Grandpas who played baseball with the kids and boys fished from logs and got up circuses in the back yard."²

In his tenure at The Post Rockwell was limited to non-controversial subject matter. A socially conscious individual, Rockwell was under editorial dictum to refrain from expressing his feelings and opinions. His break with The Post gave him the freedom to express his views. In 1963 he went to work for LOOK magazine where his works changed. He moved from amusing, idyllic, depictions of country living to timely scenes that captured the turbulence of the 1960s, the Civil Rights Movement, and progressive governmental projects like the Space program and the Peace Corps.

¹ Karal Ann Marling Norman Rockwell (New York: Harry N. Abrams, 1997) 139.

² Norman Rockwell, My Adventures as an Illustrator (New York: Harry N. Abrams, 1988) 35.

Despite the thematic changes within his works, Rockwell continued to feel the need to carefully photograph his models in the poses required, and to create multiple detailed sketches which would be turned into the finished composition. A constant requirement was the necessity for Rockwell to feel personally committed to a subject in order to complete a commission. Rockwell found that commitment in the Peace Corps series project.

The Peace Corps was founded by President John F. Kennedy in 1961, a time when change was taking place within American society. Young people began to view themselves as a new generation, separate from their parents. The Peace Corps was meant to be reassuring to an America still uncomfortable with the power it had amassed following World War II. It showed the public that this nation was still good by depicting the country in the positive roles of “protector of the disenfranchised, defender of the democratic faith.”³

Rockwell found such idealism an inspiration that reflected his own views. His early knowledge of the Peace Corps came through a personal connection. The son of a close friend joined the Peace Corps and served in Ethiopia. In 1963 the young man invited Rockwell and his wife to visit him there. This voyage provided Rockwell with the artistic inspiration that would result in the images that would be published in LOOK magazine. The Peace Corps represented a timely and appropriate theme to feature. The idealistic vision that led to the founding of the Peace Corps began to evaporate in the mid 1960s as volunteers returned with reports of uncooperative and unsupportive governments and peoples. It was

³ Elizabeth Hoffman Cobbs All You Need is Love (Cambridge: Harvard University Press, 1998) 1.

during this period of reassessment (1965-1966) that Rockwell painted the Peace Corps series.

Norman Rockwell's correspondence concerning the commission was with individuals from LOOK and with officials from the Peace Corps. It offers insight into his creative process as well as providing information on specific aspects of each work and the terms of the commission. Each of the four works The Peace Corps: JFK's Bold Legacy (Plate 1), The Peace Corps in Ethiopia (Plate 2), The Peace Corps in Bogota (Plate 3), and The Peace Corps in India (Plate 4) requires its own analysis, yet interconnection exists between them as the works were created to complement and contrast with each other.

At the time that Rockwell works were promoting the activities of the Peace Corps in the mass media, the Peace Corps itself was arranging its own advertising, created by the New York firm of Young and Rubicam. The advertisements differed from Rockwell's illustrations in terms of tone and emphasis. An analysis of these advertisements will aid in understanding how the Peace Corps hoped to recruit young Americans. A comparison of between Rockwell's illustrations and the advertisements reveals the contrasting methods used to represent the same organization.

This thesis will examine Rockwell's biography to establish his traditional working methods and modes of representation. A history of the Peace Corps will be presented to provide context for the commission. An analysis of Rockwell's correspondence further details his working methods and addresses the history of the commission. A detailed examination of the works reveals how they

demonstrate the artist's traditional working procedures, the meeting of the goals of both artist and commission, and the interrelationship among the pieces themselves. The contemporaneous advertisements commissioned by the Peace Corps provide a contrast to Rockwell's representations and a comparison allows for a greater understanding of Rockwell's innovative, yet traditional works.

Norman Rockwell was faithful to the use of rigid traditional techniques and faithful to a basic idealistic view. His work addressed themes that were personally satisfying and socially relevant to him. Rockwell remained true to his beliefs and succeeded in expanding the scope of his work.

Chapter Two- The Artist's Biography and Working Practices

Norman Rockwell's experiences, both personal and professional, provided much of the ideas for his works. This chapter will explore where Rockwell's background and his artistic development, and some of the circumstances that influenced both his work and his attitudes.

Norman Rockwell was born in New York City on February 3, 1894 to a lower middle class family.¹ He was a frail child, but his artistic talent manifested itself when he was quite young.² His father would read from and sketch images from popular magazines like Harper's Weekly, and Rockwell would join him.³ In later life Rockwell came to view his artistic ability as compensation for his lack of physical prowess.⁴ He learned that art could be used to create an identity, "I put everything into my work. A lot of artists do that: their work is the only thing they've got that gives them an identity. I feel that I don't have anything else, that I must keep working, or I'll go back to being a pigeon-toed, narrow-shouldered- a lump."⁵

Growing up in New York City was difficult for Rockwell. In his mind the city was a place of violence, dirt, and drunken assaults.⁶ In contrast, his summer vacations in the county became a refuge.⁷ "I think they had a lot to do with what I

¹ Donald Walton, *A Rockwell Portrait* (Kanas City: Sheed, Andrews, and McMell, 1978) 23.

² Walton 29.

³ Walton 27,

⁴ Walton 27.

⁵ Rockwell, *My Adventures* 39.

⁶ Rockwell, *My Adventures* 30.

⁷ Rockwell, *My Adventures* 31.

painted later on.”⁸ The county was a place of simple, clean, healthy living where honest farmers worked hard.⁹

In 1909 at age of fifteen he decided to drop out of high school to pursue art school full time.¹⁰ Rockwell enrolled in the National Academy School in New York City in 1909, but decided to transfer to the Art Student’s League in 1910.¹¹ The League was founded by illustrator Howard Pyle, whom Rockwell admired greatly.¹² Rockwell’s studies led him to decide to pursue illustration as his career.¹³ Two of his teachers at the Art Student’s League, George Bridgman and Thomas Fogarty, would prove to be important influences.

Rockwell had great respect for Fogarty because not only was he an influential teacher, but also because he helped Rockwell to get some early jobs to pay tuition.¹⁴ Fogarty stressed authenticity in subject as well as detail. As Rockwell recounts, “Mr. Fogarty insisted on authenticity...His favorite dictum was that to paint a good illustration you had to feel it... Mr. Fogarty extended this idea of living in the picture while you paint it to every kind of subject matter.”¹⁵ Throughout his career, Rockwell heeded Fogarty’s advice to “get inside the picture frame to know what each person was feeling, thinking, and doing.”¹⁶

⁸ Rockwell, My Adventures 34.

⁹ Rockwell, My Adventures 34.

¹⁰ Walton 41.

¹¹ Marling 150.

¹² Marling, 150.

¹³ Laura Claridge, Norman Rockwell (New York: Random House, 2001) 92.

¹⁴ Claridge 93.

¹⁵ Rockwell, My Adventures 67-68.

¹⁶ Claridge 93.

George Bridgman, the academic drawing teacher, was known for his meticulous teaching of anatomy classes.¹⁷ He emphasized working from the skeleton outward. Rockwell, one of the better students, recalls Bridgman's saying, "Don't think color's going to do you any good. Or lovely compositions. You can't paint a house until it's built."¹⁸ Rockwell followed the techniques taught by Bridgman throughout his entire career.

After leaving school, Rockwell began to accept commissions and to establish his reputation as an illustrator. In 1916 he brought his portfolio to the offices of the Saturday Evening Post, where his works were accepted by the editor, George Lorimer.¹⁹ This acceptance marked the beginning of a long term relationship with The Post. Rockwell's work and The Post both represented the "passionate commitment to the country's communal welfare at the same time that it gave readers a sense of control over their world."²⁰ From this period Rockwell's work tended to focus on children and their activities and to depicted scenes that would have been familiar and understood by The Post's readers. Their clarity and charming humor would become hallmarks of Rockwell's work. He was content to have created works with universal appeal. Rockwell's Post work did not reflect the current social reality of an event like the Depression.²¹

Rockwell was able to compartmentalize his art. While he was working for The Post he married his first wife, Irene O'Connor, in 1916.²² To escape from

¹⁷ Rockwell, My Adventures 67-68.

¹⁸ Claridge 93.

¹⁹ Marling 150.

²⁰ Claridge 138.

²¹ Marling 68.

²² Collier Schorr, The Essential Norman Rockwell (New York: Abrams Inc, 1999) 38.

the stresses he felt from both work and his marriage Rockwell traveled, visiting Europe during the 1920s.²³ In 1928 his marriage ended when Irene left him.²⁴ Rockwell's works from this time period do not address his personal circumstances.²⁵

In 1936 Rockwell's experience with The Post underwent a change; George Lorimer, his chief supporter at The Post, retired. "Lorimer's Post was Norman Rockwell's Post."²⁶ When the new editor, Wesley Stout, made changes to the cover format Rockwell became concerned.²⁷ Stout began to use photographs for the covers and hired a number of additional illustrators.²⁸ Illustrators had begun to rely on cameras to capture the initial images of their works and draw from those; photography made possible the capture of images at interesting angles. Photographs began to replace the painted cover images and more cover illustrators were hired. Rockwell was told by a longtime Post art director to 'try some new angles.'²⁹ Stout was literally looking for new viewpoints within both the medium and the composition of the cover images for The Post. Up until the early 1930s Rockwell had always worked with live models, as he had been taught. He assembled props, and following a length set-up, would then sketch the cover.³⁰ In 1937 Rockwell began working from photography, and embraced the use of the camera.³¹ All of his works still utilized the proper props and real models, but he

²³ Claridge 167 & 171.

²⁴ Claridge 206 & 212.

²⁵ Marling 47.

²⁶ Marling 64.

²⁷ Marling 68.

²⁸ Marling 68.

²⁹ Marling 68-69.

³⁰ Rockwell 94-95.

³¹ Marling 69.

posed them and photographed, and then worked from the prints, as opposed to sketching directly from life.³² This gave Rockwell the ability to work from new angles and add new interest to his compositions.

In the face of the upheaval of a new editor, a revised cover format, and the addition the new technique of photography, Rockwell found it difficult to cope, and he decided to get away. Rockwell had worked with Lorimer since 1916 and had a well established working routine with him. Lorimer's retirement also disrupted the regimental fashion of Rockwell's artistic method. For Rockwell any disruption was detrimental.³³ He and his family had been living in New Rochelle which was close to New York City, but he wanted a change from the city and the cosmopolitan lifestyle. In 1938 Rockwell and his family had visited the English countryside. When he returned home from Britain, Rockwell resolved to move to the country and found a 'real estate booklet listing houses for sale in Vermont.³⁴ In the fall of 1938 Rockwell and his wife went to Vermont and purchased what would become their home in Arlington, where they moved the following spring.³⁵ They wanted to give their sons the "bucolic, innocent childhood" that Rockwell always had wanted.³⁶ Memories of his childhood summers in the country no doubt helped inspired his move. The move to Vermont proved to be beneficial artistically as well. Having a new pool of able and willing models from his neighbors was a great help to the authenticity valued by Rockwell. He had space,

³² Marling 69.

³³ Marling 68-69.

³⁴ Rockwell, *My Adventures* 297.

³⁵ Rockwell, *My Adventures* 297-298.

³⁶ Claridge 270.

and he had time to create his covers. Indeed, Rockwell continued to work for The Post under the new regime.³⁷

As World War II concluded Rockwell's illustrations for The Saturday Evening Post were more complex images than his prior covers, which had not featured fully drawn in backgrounds. The work now took over the entire cover. Rockwell's fame grew through the 1940s and 1950s.³⁸

In the late 1940s Rockwell wrote How I Make A Picture to document his working process. It was originally intended to be the basis for an illustration course, but the work was not published at that time. It was printed posthumously in 1979.³⁹ The volume documented how Rockwell's detailed working method never varied. He described his goal in creating an image,

My life work-and my pleasure is to tell stories to other people through pictures. Other artists and illustrators may strive for beauty or color or just to please themselves, I do not. I try to use each line, tone, color, and arrangement; each person, facial expression, gesture, and object in my picture for one supreme purpose- to tell a story and to tell it as directly, understandably, and interestingly as I possibly can. This is the real pleasure which I get from my work.⁴⁰

The book provides a guide to Rockwell's method, a specific seven step working process. He began with "getting the idea", "getting the models", "getting the props", "getting the pose", "making the preliminary sketch", "making the color sketch", and "the finished drawing"⁴¹. Creativity is an ultimate artistic freedom, yet Rockwell made it into a restrained, structured, graduated process.

³⁷ Marling 72.

³⁸ Claridge 332.

³⁹ Norman Rockwell, Rockwell on Rockwell: How I Make a Picture (New York: Watson-Guption Publications, 1979), 5.

⁴⁰ Rockwell, How I 21.

⁴¹ Rockwell, How I 24-27.

For Rockwell it was of primary importance to have an idea immediately capture interest; it had to be current, touched with humor, but also be able to inspire pathos.⁴² Rockwell's Department Store Santa (Plate 5) (1940) depicts an exhausted, sad looking Santa riding the train home after a long day's work, while a young boy peers around the corner, eyes wide with surprise at seeing the reality of the department store Santa he met earlier at Drysdale's Department store. The image triggers a pang of sorrow for the Santa, and for the child, confronted with reality. The young boy's face, however, with its comically shocked expression brings a smile. For Rockwell generating an idea was the most difficult step in his artistic process. He often would rely on other's views and was gratified when someone else liked his idea. Despite this reliance on other opinions, Rockwell's own perception of his idea was key, "I must believe in it myself and want very much to paint it if it is to be a good picture."⁴³

Idea selection was followed by choice of models to pose. Rockwell always worked from life or photographs of live models because he believed it was the best way to illustrate authentic human emotion. Many of Rockwell's models were not professional artist models, but friends, family, and neighbors.⁴⁴ Anatomical details were of importance to Rockwell, who continued to follow the teachings of his influential art instructor George Bridgman, noted above.⁴⁵ As a student in art school Rockwell was taught by Bridgman to draw skulls in a variety of positions. As Rockwell said, "Whenever I draw a head I instinctively feel the skull structure

⁴² Rockwell, How I 30.

⁴³ Rockwell, How I 30.

⁴⁴ Rockwell, How I 45-47.

⁴⁵ Rockwell, How I 57

beneath.”⁴⁶ (Plate 6) He remained proud of his older, more conventional illustrator's education, despite his reliance on the newer technology, photography.

Rockwell was known for having a large stock of props and costumes to use in his works. ⁴⁷ “I’ve made it a rule never to fake anything, always to use if possible, authentic props and costumes. I feel that no matter what the quality of my work is, at least it won’t be dragged down by fakery...” ⁴⁸ One of Rockwell’s pursuits of authenticity took place when he visited Hannibal, Missouri while working on illustrating Huckleberry Finn and Tom Sawyer (Plate 7). He saw the clothing many of the people were wearing, and decided he had to have some to lend authenticity to his paintings. He purchased numerous pieces of old clothing from the town’s inhabitants and felt he had found just what he needed to complete the commission. ⁴⁹

Rockwell viewed himself as a director when it came to posing his models with props. In studio shots he was always involved with posing, demonstrating, and showing his models exactly what he expected of them. ⁵⁰ Rockwell freely admitted he would do anything required to get a model to assume the correct pose or position. He was “wiling to get into the part and make a fool of myself is necessary.” ⁵¹ (Plate 8) He believed tricks or fakery did not belong in his creations.

⁴⁶ Rockwell, How I 57

⁴⁷ Rockwell, My Adventures 217.

⁴⁸ Rockwell, My Adventures 281.

⁴⁹ Rockwell, My Adventures 279.

⁵⁰ Rockwell, How I 91.

⁵¹ Rockwell, How I 91.

From the photographs Rockwell created preliminary charcoal sketches to center his attention on the “foundation of the picture.”⁵² His process reflected the words of his teacher Bridgman, who reminded students that color could not compensate for a badly executed and ill planned composition.⁵³ The charcoal drawing was where all the major problems with a composition were found and addressed.⁵⁴ The charcoal drawing, as it did not allow for any distracting details forced Rockwell to clearly articulate the story he wanted to share.⁵⁵ The more complicated a work, the greater the necessity for a detailed drawing.

The charcoal sketch allowed Rockwell to decide on the structure of his composition. His color sketch allowed him to choose the tonal harmonies that would create the mood he wished to evoke.⁵⁶ For Rockwell color was closely linked to mood; happier scenes should be depicted in brighter colors.⁵⁷

Only after all the preparation work was completed could Rockwell begin the final image. The painting process was a series of steps that was completed only when Rockwell declared it was done.⁵⁸ The color sketch which would become the basis for the finished image. He then made the charcoal outline on the canvas which he covered with fixative so the lines would not rub off. His priming of the canvas consisted of washing it with raw umber and turpentine, which produced a warmer look that Rockwell preferred.⁵⁹ “...A cold, grey canvas is

⁵² Rockwell, How I 115.

⁵³ Rockwell, My Adventures 60.

⁵⁴ Rockwell, How I 130.

⁵⁵ Rockwell, How I 115.

⁵⁶ Rockwell, How I 153.

⁵⁷ Rockwell, How I 156.

⁵⁸ Rockwell, How I 172.

⁵⁹ Rockwell, How I 168.

more of a threat than an invitation.”⁶⁰ With the priming completed, he created the under painting and painted in white areas.⁶¹ Rockwell would then paint each figure and details, a process which he enjoyed.⁶² The last step was to add any final touches that he thought would be appropriate, “This is a real pleasure because the really tough work is done, so it is just a matter of tuning things up here and there to help bring the whole picture together.”⁶³

Rockwell always had to be in control of his works, and his highly organized process gave him the structure that he needed to create. He viewed himself as an illustrator, never an artist, and entitled his autobiography My Adventures as an Illustrator.⁶⁴ He kept regular working hours. “... I had to keep right on schedule. You just can’t afford to have the so-called artistic temperament and be an illustrator.”⁶⁵ His public (autobiographic) persona was about “the revelation of process, not meaning.”⁶⁶ Rockwell aligned himself with the great American belief that “with hard work anyone can be successful.”⁶⁷ Rockwell’s own hard work ensured his fame.

The Post underwent yet more changes to the cover format. As World War II concluded Rockwell’s illustrations for the Saturday Evening Post became more complex than his prior covers, which had not featured fully drawn in

⁶⁰ Rockwell, How I, 168.

⁶¹ Rockwell, How I 168.

⁶² Rockwell, How I 170-171.

⁶³ Rockwell, How I 172.

⁶⁴ Michele H. Bogart, Artists, Advertising, and the Borders of Art (Chicago: The University of Chicago Press, 1995). 76.

⁶⁵ Rockwell, How I 171.

⁶⁶ Bogart, Artists 76.

⁶⁷ Rockwell, How I 173.

backgrounds. The new works took over the entire cover. Early cover format can be seen in Rockwell's Girl Running with a Wet Canvas (Post cover April 1930) (Plate 9). The only part of the painting that gives the idea it is raining is a circle that surrounds the young girl's head. The rest of the background is white, giving the viewer no clue as to the landscape over which she is sprinting. In contrast, Shuffleton's Barber Shop (1950) (Plate 10), an iconic Post image from April 29, 1950, takes over the entire cover. Through the window of the barbershop the viewer can see the barbershop itself, and directly into the backroom whose warm golden light illuminates the scene. In the backroom a group of men sit together and play various instruments. The scene is detailed and gives the viewer the sense they are standing on the sidewalk looking in the window and are able to faintly feel the warmth and hear the music being played.

In 1946 the artist was the subject of a book, Norman Rockwell: Illustrator by Arthur Guptill. The author's stated aim was to preserve the character and working practices of "America's great genre painter". The volume's preface links Rockwell's works with those of seventeenth century Dutch genre painter Pieter de Hooch. Rockwell's work does at times illustrate connections to Dutch Baroque art. He was known to have owned books about Rembrandt and cited him as "the strongest influence on his work."⁶⁸ In Triple Self Portrait (1960) (Plate 11), Rockwell is seated painting a self portrait. Tacked to the side of easel are four famous self portraits. Those of Durer, VanGogh, and Picasso are small. The largest portrait is one by Rembrandt, which depicts him wearing a black hat. The Rembrandt self portrait Rockwell chose is most likely the Self Portrait from 1652

⁶⁸ Claridge 231& 112.

(Plate 12). In this work Rembrandt chose to depict himself in “working attire” a convention utilized by Rockwell in his own Triple Self Portrait (Plate 11).⁶⁹

Other works by Rockwell show the influence of other Dutch masters. de Hooch was known for his paintings of individuals out of out of doors enclosed within Dutch brick courtyards in which the foreground tended to be left open so that the viewer could be led into the scene. Rockwell’s work Walking to Church (1953) (Plate 13) echoes this foreground characteristic of de Hooch’s work. An open road and part of the sidewalk lead the viewer to an almost comically proper family on their way to church before anyone else in the neighborhood has arisen. In Family in a Courtyard (1658-1660) (Plate 14) the foreground is left empty. Rockwell’s The Homecoming (1945) (Plate 15) presents a family gathering in a courtyard to welcome their son returning from war. The image parallels the de Hooch work, but the foreground is filled by the young soldier who stands back, tall and erect, a contrast to his boisterous family. Rockwell’s son Peter, an art historian, stated that in his opinion de Hooch greatly influenced his father’s works.⁷⁰

Rockwell also owed a stylistic debt to Vermeer. Elements seen in Woman Holding a Balance (1664) (Plate 16) and Mistress and Maid (Plate 17) can most clearly be seen in Fruit of the Vine (1930) (Plate 18), an advertisement for Sun Maid raisins. The use of light is similar, as it pours in from a window placed on the left side of the composition and illuminates the entire scene. The setting is a simple room where a young woman is in the process of pouring raisins from a box

⁶⁹ Christopher White and Quentin Buvelot. Rembrandt by Himself (London: National Gallery Publications Limited, 1999) 190-191.

⁷⁰ Claridge 341.

for an elderly woman. The focus of the composition is the interplay of the hands, echoing that created by Vermeer's Woman Holding a Balance (1664) (Plate 16). The interactive relationship between two women was another theme explored by Vermeer in works such as Mistress and Maid c. 1667-1668 (Plate 17). Rockwell was known to have visited Delft to see where Vermeer had worked.

The publishing of Rockwell's biography indicated that he had become truly famous. Its linkage of work to an established artistic tradition helped his career. Indeed, by the late 1940s-1950s Rockwell's fame was well established and he was sought after as an illustrator. He was, however, no longer painting the same number of covers for The Post as he had done in the past. His style was becoming a bit dated for its readership.⁷¹ While it should be noted that Rockwell did depict the new suburban living in Election Day (1948) (Plate 19) it and, television, created a "new cover ethos that reflected... emphasis on the modern good life", not the simple country pleasures of Rockwell's Vermont.⁷² The psychological problems of his wife Mary required more frequent trips to Austen Riggs Institute in Stockbridge, Massachusetts for treatment. This led to their move to Stockbridge in 1953.⁷³ Rockwell always found that change of location was beneficial for his art, just as his move to Vermont has been. The move gave Rockwell a needed change of scene and gave Mary Rockwell easy access to the clinics.⁷⁴ Six years after their move however, Mary Rockwell died

⁷¹ Claridge 370-371.

⁷² Claridge 370.

⁷³ Claridge 388-389.

⁷⁴ Claridge 391.

unexpectedly.⁷⁵ She had been his most ardent supporter who managed the household and allowed Rockwell to work undisturbed by domestic duties. Her death left Rockwell lonely.⁷⁶ His friends were concerned and decided to fix him up with Molly Punderson, a lifelong Stockbridge resident and retired school teacher.⁷⁷ In 1961 Rockwell married Molly.⁷⁸ Molly Rockwell was considered to be a good influence on her husband, as she encouraged his efforts and gave him helpful advice concerning his work.⁷⁹ Her adventurous nature and desire to travel matched Rockwell's own enthusiasm.⁸⁰

Rockwell's problems with The Post continued and he finally decided in 1963 to end his long-standing association with the magazine that had made him a household name.⁸¹ The Post was moving in a different direction and wanted to focus more on celebrities and less on storytelling. Rockwell's wife Molly encouraged him to take assignments that reflected his own storytelling style.⁸² She encouraged him to "go public with his beliefs, to stop hiding behind a banal banner of neutrality."⁸³ Rockwell wanted to depict truly contemporary scenes of specific events, not small towns that could be generalized.⁸⁴

Being free of The Post meant Rockwell could work for other magazines without a conflict of interest, and in 1963 Rockwell decided to work for LOOK magazine. He chose LOOK because he believed it would let him paint the new

⁷⁵ Marling 152.

⁷⁶ Claridge 432.

⁷⁷ Claridge 435.

⁷⁸ Marling 152.

⁷⁹ Claridge 440-442.

⁸⁰ Claridge 441.

⁸¹ Marling 137.

⁸² Tom Daly email to author.

⁸³ Claridge 441.

⁸⁴ Marling 137.

subjects that he wanted to depict.⁸⁵ LOOK examined contemporary issues like racial tensions in the South.⁸⁶ In his autobiography Rockwell touched on the issue of racism and xenophobia, “There was (I hope it’s changed; it’s a nasty stupid business) a lot of racial prejudice in New York in those days (late nineteenth-early twentieth century-Rockwell’s childhood) “we call Italians wops, Frenchman frogs, Jews kikes- and class feeling was strong. Everybody was classified...”⁸⁷ Rockwell opposed racism and was embarrassed that he used to think in those terms. In a brief article for Esquire he stated, “I was born a white Protestant with some prejudices which I am continuously trying to eradicate. I am angry at unjust prejudices, in other people or in myself.”⁸⁸ His works were created to make up for his earlier negative tendencies. Rockwell’s anti-racist views had never been revealed on his Post covers. He had been told by George Lorimer that he was not to put African Americans on the front cover, unless they were servants.⁸⁹ Rockwell had been bothered by having to create such depictions, so the chance to right those wrongs was a great opportunity for him.

At LOOK Rockwell would no longer be doing covers, but creating works to illustrate stories featured in the magazine.⁹⁰ He began painting “big pictures”, ones that dealt with timely and controversial ideas, which constituted a thematic, if not stylistic break, from his previous works. One such was The Problem We All Live With (1964) (Plate 20), depicting the young African American girl, Ruby

⁸⁵ Claridge 449.

⁸⁶ Claridge 449

⁸⁷ Rockwell, My Adventures 22.

⁸⁸ Norman Rockwell. “Norman Rockwell” Esquire January 1962.

⁸⁹ Marling 137.

⁹⁰ Claridge 449.

Bridges, escorted by four tall U.S. Marshalls, on her way to desegregate her Louisiana school. One of the protestors has hurled a tomato, and its juices ooze down the wall like blood, which draws attention to the “NIGGER” scrawled on the wall. The image exposes the ugliness of racism, but still incorporates traditional Rockwell attention to detail. Other LOOK paintings included political portraits, images of the Space program, and additional images dealing with racism, such as New Kids in the Neighborhood (1967) (Plate 21), and Blood Brothers (1965-1968) (Plate 22). All were images that directly reflected contemporary events. The Peace Corps works were part of this body of work.

By the 1970s Rockwell’s output decreased. A 1972 retrospective in New York at the Dannenberg Galleries commemorated sixty years of Rockwell’s Work.⁹¹ The show was panned by critics.⁹² Rockwell began to take on fewer commissions due to his advancing age. His older works continued to be popular and became the basis of what would become the Norman Rockwell Museum in Stockbridge. About two years before he died Rockwell stopped painting, apparently suffering from senile dementia. He died in Stockbridge on November 8, 1978.⁹³

After Rockwell’s death his works fell into obscurity. His oeuvre had not been awarded a great deal of scholarly attention. Rockwell’s work, however, was preserved by his museum in Stockbridge. His works had been shunned by the art establishment because of their clarity, simplicity of message, and idealism. It was

⁹¹ Marling 152.

⁹² Schorr 97.

⁹³ Marling 148-150.

at the close of the twentieth century that Rockwell's work received new consideration. A touring retrospective exhibition mounted by the Norman Rockwell Museum and the High Museum began in 1999 and ended in 2002 at the Guggenheim Museum in New York. It brought Rockwell into major art institutions and prompted a re-examination of his works by critics.

The nature of much of Rockwell's artistic output was influenced by circumstances. His early exposure to country life created a preference for the "everyday" story in his illustrations. His illustrator's education gave him a devotion to detail and a procedure for creating images from which he never deviated. While he never rejected the original inspiration and methods, he was a socially conscious individual who wished to engage with the ever changing world of the 1960s. Rockwell was able to join his traditional creation process to new themes with great success. The Peace Corps Series exemplified such possibilities.

Rockwell's life and personal history were an integral part of his artistic process. Historical events did affect his work even if he did not depict them directly. Rockwell's adherence to his traditional technique, as well as his methodical working habits were constants throughout his career. The expansion of his thematic repertoire in his later years also became a mainstay of his work.

Chapter Three-The History of the Peace Corps

In an examination of the Peace Corps series it is important not only to understand Norman Rockwell's background and his artistic roots, but also to understand how and why the Peace Corps was created and the need it filled. Its history provides important context for the commission.

The Peace Corps was an American aid agency created with the intent of sending young (college age) students to third world nations to work on various humanitarian aid projects, including agricultural advancements, community welfare, and educational improvements. The volunteers were expected to live amongst the people they were trying to help and be able to speak the native language fluently to facilitate good relations and communication.

The early 1960s in America was an optimistic time. The Peace Corps was an initiative that showed the confidence of the country. ¹ It was an undertaking, that reflected what some believed was the American idea of helping to “develop the rest of the world”. ² American society valued personal independence and liberty ³, but paradoxically Americans wanted to belong to an organization working for the greater good. ⁴

Although the Peace Corps' actions could reflect an American belief that “our” way was the right and best way, it was an idea that captured the attention of thousands of Americans. The youth of the early 1960s were cognizant of the fact

¹ Elizabeth Cobbs Hoffman, *All You Need is Love* (Cambridge: Harvard University Press, 1998) 1.

² Fritz Fisher, *Making Them Like US* (Washington: Smithsonian Institution, 1998) 1.

³ Lawrence H. Fuchs, *“Those Peculiar Americans”: The Peace Corps and American National Character* (New York: Meredith Press, 1967) 11.

⁴ Fuchs, 189.

that they were of a separate generation than their parents. They represented the future of American society.⁵ Post World War II America had become a powerful nation, yet the old adage of “power corrupts” loomed within the American psyche.⁶ Some argued that the nation was the guiding light leading the rest of the world by example.⁷

The Peace Corps represented a paradoxical tendency with American society; the greater the expansion, the greater the idealism.⁸ The winners of major wars seemed burdened with a guilty conscience towards the peoples of the nations they defeated. This has been a recurring trend throughout American history.⁹ As historian Elizabeth Cobbs Hoffman has observed, “The Peace Corps is perhaps one of our clearest windows into the abiding tension in the United States between a foreign policy of self-aggrandizement and a foreign policy that promotes the values of democracy and peace.”¹⁰ Many citizens felt that the United States should aid nations who did not possess similar resources.

Early initiatives for humanitarian aid projects, like that of Peace Corps, had been discussed by American political figures since the 1950s.¹¹ One such idea had come from a German refugee Heinz Rollman, who in his book World Construction advocated the establishment of a “Peace Army” of young people who would be sent to “under-privileged, under-developed countries.”¹² In late

⁵ Alan Guskin. “Passing the Torch” Making a Difference: The Peace Corps at Twenty Five. Ed. Milton Viorst (New York: Weidenfeld & Nicholson, 1986 25-29) 25.

⁶ Cobbs Hoffman 1.

⁷ Cobbs Hoffman 2.

⁸ Cobbs Hoffman 1.

⁹ George Sullivan. The Story of the Peace Corps (New York: Fleet, 1964) 21.

¹⁰ Cobbs Hoffman 4.

¹¹ Sullivan 19.

¹² Sullivan 23-24.

1950s the idea found an additional supporter in Congressman Henry S. Reuss. After the congressman had visited Cambodia he was struck by the respect that Cambodians awarded to Americans who were helping to set up schools and create new roads. The congressman's program was to be called "Youth Corps."¹³ These ideas never became a reality.

Following these earlier initiatives, the founding of the Peace Corps was credited to the presidential candidate John F. Kennedy.¹⁴ On a visit to the University of Michigan in October, 1960, Kennedy addressed thousands of students and asked them whether they would be willing to dedicate a few years to working in locations like Africa, Asia, and Latin America.¹⁵ He spoke of their personal contributions and of the value of sacrifice.¹⁶ The concept touched many of the students, who were beginning to see themselves as a new generation, one which would change the old order.¹⁷ As one student put it: "John Kennedy's words that early morning seemed to present to students on our campus a way to live our idealism, an opportunity to commit ourselves to the service of others."¹⁸ Students had long been ignored by the government, and the Peace Corps represented an organization that they could affect.¹⁹

The idea for the Peace Corps was more formally articulated during a political rally speech by Kennedy at the Cow Palace in San Francisco on

¹³ Sullivan 25-26.

¹⁴ Robert G. Carey. The Peace Corps (New York: Praeger, 1970) 3.

¹⁵ Gerard T. Rice. The Bold Experiment(Washington D.C.: Peace Corps, 1986) 20.

¹⁶ Rice, 20.

¹⁷ Guskin 26.

¹⁸ Guskin 28.

¹⁹ Guskin 27.

November 2, 1960.²⁰ The term “Peace Corps” was used for the first time in that speech.²¹

After his election, President Kennedy in January 1961 appointed his brother in law Sargent Shriver, an attorney who had worked on both the senatorial and presidential campaigns, to head up a task force to explore the idea of a Peace Corps.²² Experts from fields of business, government agencies, and volunteer organizations joined together to write the report which was completed by the end of February 1961.²³ On March 1, 1961 President Kennedy, by an Executive order, “established the Peace Corps on a ‘temporary pilot basis.’ ”²⁴ Kennedy’s leadership in the Corps’ creation is reflected in the Rockwell profile portrait in the Peace Corps Series (Plate 1). The Peace Corps was to be regarded as an experiment.²⁵ Sargent Shriver was appointed its director.²⁶ Shriver obtained invitations from various countries to host volunteers.²⁷ Due to his campaigning the Peace Corps Act passed on August 25, 1961.²⁸

The Peace Corps was part of the Kennedy’s “New Frontier” that viewed third-world nations as needing aid to develop their full potential.²⁹ Unlike other foreign aid agencies that had preceded it, the Peace Corps would respect local cultures and show by example better ways to perform traditional activities.³⁰

²⁰ Cobbs Hoffman 40.

²¹ Carey 4-5.

²² Rice 35.

²³ Sullivan 30-31.

²⁴ Sullivan 33.

²⁵ Sullivan 34.

²⁶ Cobbs Hoffman 46.

²⁷ Cobbs Hoffman 48-49.

²⁸ Cobbs Hoffman 53.

²⁹ Fisher 19.

³⁰ Fisher 21.

In following such guidelines, The Peace Corps offered alternatives to the negative stereotypes of Americans abroad as seen in William Lederer and Eugene Burdick's novel The Ugly American (1958). The book was composed of a series of vignettes detailing various Americans abroad and their actions in the diplomatic arena. The stories are a mixture of failures and successes. The "failures" depicted diplomats who lived abroad, but abused their position, could not speak the local language, or engage with the population. The "great success story" of the novel involves a character named Homer Atkins, an engineer. Atkins was "the ugly American" of the title. His character was created to be the exact opposite of the sheltered diplomats. Atkins spoke the local language, and dealt directly with the indigenous population.³¹ Atkins understood that in order for a project to be successful, the indigenous people must be actively involved in its construction. Atkins ability to communicate directly earned respect and helped the undertaking to succeed. The Peace Corps volunteers were meant to be young Homer Atkins. The volunteers portrayed by Rockwell in the Peace Corps images who work in Ethiopia, Columbia, and India presented similar "successes" (Plates 2-4).

The goals of the Peace Corps "were (1) to assign volunteers to interested countries to help them meet their needs for trained personnel, (2) to promote a better understanding of Americans among the people served, and (3) to promote better understanding of people of other countries among the American

³¹ William J. Lederer and Eugene Burdick. The Ugly American. (New York: W.W. Norton, 1958),216.

people.”³²The response to the Peace Corps at its inception was resounding. Volunteers were plentiful.³³ Within the first six months 120 of them had been sent to three nations and the numbers kept increasing.³⁴ The Peace Corps was off to an excellent start and continued for the next three years. The death of President Kennedy in 1963 only strengthened the volunteers who felt that he truly was one of them.³⁵

By 1966 the Peace Corps’ initial optimism had faded somewhat. Sargent Shriver left to pursue a new government appointment in 1965 and was no longer the charismatic leader.³⁶ Shriver’s replacement was Jack Vaughn, who had previously worked in the Corps.³⁷ Volunteers were returning with reports about their experiences. Volunteers suffered from “culture shock” and found themselves unable to handle their new surroundings.³⁸ These reports stated that the work was frustratingly slow, that people did not want to change, and that local bureaucrats caused problems.³⁹ The numbers of volunteers were increasing, but the quality of the work was decreasing.⁴⁰ Volunteers were being placed in poorly planned assignments with minimal training.⁴¹ One of the most extensive assignments was “community development,” which was never accurately defined.⁴² The nations accepting volunteers expected them to come with practical skills, like agricultural

³² Francis A Luzzatto. “The Vocation” Making a Difference: The Peace Corps at Twenty Five. Ed. Milton Viorst (New York: Weidenfeld & Nicholson, 1986 153-166) 153.

³³ Carey 79.

³⁴ Carey 101.

³⁵ Rice 141.

³⁶ Kevin Lowther and C. Payne Lucas. Keeping Kennedy’s Promise (Boulder: Westview, 1978) 8

³⁷ Lowther and Lucas 8.

³⁸ Rice 203.

³⁹ Rice 207.

⁴⁰ Lowther and Lucas 7.

⁴¹ Lowther and Lucas 11.

⁴² Carey 117.

training and construction/engineering.⁴³ Bright and shining idealism was being tarnished by disheartening experience. The volunteers were poorly prepared for their work and were unable to cope with the challenges to be faced and the lack of proper training.⁴⁴ The hosting nations were disappointed.

It was just at this time (1965-1966) when the implementation of the Peace Corps' goals was being challenged, that Norman Rockwell undertook the LOOK magazine commission for the Peace Corps series.

⁴³ Karen Schwartz. What You Can Do Your Country (New York: William Morrow, 1991) 35.

⁴⁴ Fisher 38.

Chapter Four- A History of the Commission

Rockwell's letters concerning the Peace Corps commission shed light on how the artist felt about the subject and how his creative process affected the commission. His initial writings reveal doubts concerning the planning of the compositions, but they demonstrate his commitment to and admiration of his subject. Rockwell's need for accuracy is shown in his request for a trip to Bogota, which was granted. The letters reveal Rockwell as an artist who was struggling with format and subject choice and time constraints. The tone of Rockwell's communication changed to a more enthusiastic view once his subject and compositions became clearly planned. With his ideas complete, he was free to carry on to create the works, each meticulously executed in true Rockwell style.

In 1965 Norman Rockwell began to sketch out the compositions that would become his Peace Corps series for LOOK magazine. At this time the Peace Corps' image had begun to shift from that of an idealistic endeavor to become that of flawed undertaking. Negative views seemed to dominate. Books were published that detailed the work of the Peace Corps and raised doubts about the effectiveness of its programs. In The Making of an Un-American (1966), for example, Paul Cowan recounted his and his wife's service in the Peace Corps. He quoted volunteers who commented, "we could do anything we wanted during our two years abroad", and noted the inadequate training that made the recruits fearful of their assignments.¹ Returned volunteers expressed frustration in dealing with

¹ Paul Cowan. The Making of an Un-American (New York: Dell, 1967) 88.

the people they had hoped to help.² According Rachel Cowan, the Peace Corps was not staffed by young idealists who wanted to change the world, but by individuals who had no concept of anything beyond their own culture.³ According to the Cowans, motivations to join the Peace Corps came to include a desire to avoid the Vietnam War, or an ambition to get a political job upon returning home.⁴ The Peace Corps wanted to present an “experiment in practical altruism—a people-to-people effort aimed at fighting hunger, poverty, ignorance, and disease.”⁵ The Peace Corps was not to be an instrument of American foreign policy, but its programs had to be approved by the resident United States ambassadors, thereby involving foreign policy.⁶ The Peace Corps was viewed as another branch of American imperialism by its critics, although it presented itself as an aid organization.⁷ Its leaders had planned to take on the problems of the world and attempted to fix them. However, its success rates were low, and projects were largely unplanned.⁸ The Peace Corps had been described as a ‘revolutionary force’, but in reality it was not.⁹ The LOOK article that accompanied Rockwell’s illustrations (1966) appeared the same year as Cowan’s work. The article was written to examine the Peace Corps as it commemorated its Fifth Anniversary. The text offered an acknowledgement of the Peace Corps

² Cowan 107.

³ Cowan 112.

⁴ Cowan 113-114.

⁵ Marshall Windmiller. *The Peace Corps and Pax Americana* (Washington D.C.: Public Affairs Press, 1970) 1.

⁶ Windmiller 42.

⁷ Gerard T. Rice, *The Bold Experiment* (Notre Dame: University of Notre Dame, 1985) 269-270.

⁸ Rice 285.

⁹ Rice 189.

idealistic past, but also focused on how many projects did not work. The author ended with the hopeful note that the Peace Corps would begin a new chapter.

Some volunteers according to reports did an excellent job and overcame many obstacles.¹⁰ They were dubbed “super volunteers”, men and women who were flexible and were able to influence the communities in which they worked.¹¹ The Peace Corps volunteers depicted in Rockwell’s works were, like those “super volunteers”, capable individuals who were able to handle their assigned tasks. Jaded, angry volunteers were not part of Rockwell’s work in large part because, Rockwell’s own experiences of the Peace Corps came through John Schafer, the son of his close friend Chris Schafer. Rockwell admired John Schafer’s dedication.¹² Consistent with his traditional idealism, the artist saw only the youthful promise of the program. His images reflected that optimism.

Rockwell’s connection to the Peace Corps first began through his having done a portrait of the presidential candidate John F. Kennedy (Plate 23).¹³ Rockwell came to admire his subject.¹⁴ Kennedy programs, like the Space program and the Peace Corps, reinforced Rockwell’s high hopes for those who, “the future was bright and crisp, like the flag that flew over the landscape of the moon.”¹⁵

John Schafer was sent to Ethiopia to serve as a teacher.¹⁶ He invited Rockwell and his wife Molly to visit him.¹⁷ They accepted, and flew to Ethiopia

¹⁰ Fritz Fisher, *Making Them Like Us* (Washington: Smithsonian Institution, 1993) 59-60.

¹¹ Fisher 59-60.

¹² Susan E. Meyer, *Norman Rockwell’s People* (New York: Harry N. Abrams, 1981) 118.

¹³ Claridge 436.

¹⁴ Marling 144.

¹⁵ Marling 145.

¹⁶ Claridge 452.

to visit deep within the Blue Nile region, an area that had been little explored much by white men.¹⁸ Rockwell's strength and stamina impressed young Schafer who recounted, "They flew in on a tiny twin engine plane...I was just shocked; these seventy-year olds acting like young adventurers."¹⁹

Rockwell had enjoyed his visit to Ethiopia and praised the Peace Corps, referring to its "Youthful dedication, something bigger than yourself."²⁰ At a time when he was feeling frustrated professionally, and was grappling with crippling doubts over his status as a popular artist Rockwell asked, "Isn't a Peace Corps picture the answer... Maybe not art, but my only answer."²¹ In addition to being struck by the youthful enthusiasm of the hardworking volunteers, Rockwell found the landscape of Africa to be of interest. It was very different from his Stockbridge- based existence. Rockwell was able to create the paintings, but did not note whether the commission had eased his anguish about his own works and status.

The exact origin of the Peace Corps commission is unclear. In the correspondence between Rockwell and his editor at LOOK, Allan Hurlburt no mention is made of the commission's source. In February 1965 in an early communication with LOOK magazine's art director Allen Hurlburt, Rockwell notes, "you want me to do the Peace Corps picture for the Fall.", yet the creative impetus for the idea that sparked the commission remains unknown.²² Rockwell

¹⁷ Meyer 118.

¹⁸ Claridge 452.

¹⁹ Claridge 453.

²⁰ Rockwell, My Adventures 424.

²¹ Rockwell, My Adventures, 424.

²² Norman Rockwell Letter to Allen F. Hurlburt, Art Director, LOOK, February 4, 1965.

was a well known illustrator at this time, so his opinions would have been given consideration in choosing his subjects. He had long experience in dealing with editors. When he had worked at The Post for George Lorimer, Rockwell had an entire procedure that he would have to go through to get his ideas approved.²³

The preparation of the paintings that would compose the Peace Corps series was not simple. Rockwell had difficulty getting the works on paper to correspond with the vision in his mind. A review of the correspondence between Rockwell and Allen Hurlburt, his editor at LOOK, offers insights into Rockwell's psychological state and working methods.

Rockwell began to work on the series in 1965. While a close reading of his correspondence reveals that in 1966 the profile portrait was the first image created, Rockwell's earlier letters however, reveal much preparation for the Ethiopian image in 1965.²⁴ In 1965 he consulted with Harris Wofford, the then Peace Corps representative for Africa.²⁵ Rockwell had met Wofford when he visited Africa. Rockwell references their meeting by mentioning, "Molly and I often talk of the wonderful and exciting time you gave us in Ethiopia."²⁶ Rockwell's first letter to Wofford in February 1965 noted that LOOK had scheduled publication of the images. Rockwell admitted that whatever materials he had collected in Ethiopia were not sufficient and that he needed more. The photographs taken were not usable and could not be the basis for a sketch, "You

²³ Rockwell, My Adventures, 146.

²⁴ Norman Rockwell Letter to Allen F. Hurlburt, Art Director, LOOK, February 8, 1966.

²⁵ George Sullivan. The Story of the Peace Corps (New York: Fleet, 1964) 32.

²⁶ Norman Rockwell Letter to Harris Wofford Associate Director for Planning, Evaluation, And Research, Peace Corps, February 10, 1965.

(Wofford) like the educational theme and I agree with you but, as you see in the enclosed pictures the Information Photographer didn't do a very good job.”²⁷ Rockwell did not state why the photo materials were insufficient. He went on, however, to make a sketch of the educational theme and he depicted John Schafer teaching (Plate 24). The image exists only in color sketch form (Plate 24). His letter acknowledged that he was trying to find a compromise between Wofford's desire to see the Peace Corps depicted in an educational (classroom) manner and that of Allen Hurlburt at LOOK who preferred an agricultural scene, “The other subject which LOOK likes...” Rockwell commented, “the one of the Corps man demonstrating a modern tractor, but I feel that it doesn't give the sensual theme of mutual understanding and help.”²⁸ Wofford preferred an educational theme for the African image.²⁹ He wanted the image to convey the idea that “we learn as much as we teach.”³⁰ Wofford's emphasis was on the Peace Corps work being a give and take. He believed that much can be learned from the peoples the volunteers were endeavoring to help.³¹ The subject that LOOK liked was the depiction of a young volunteer illustrating the use of a plow.³² Wofford's image choice was based on his goal to promote the ideals of the Peace Corps. His image choice had a more complex ideology motivating its creation, “How can you convey the idea that we learn as much as we teach—that it is not a process of light

²⁷ Norman Rockwell Letter to Harris Wofford Associate Director for Planning, Evaluation, And Research, Peace Corps, February 10, 1965.

²⁸ Rockwell to Wofford 2/10/65.

²⁹ Rockwell to Wofford 2/10/65.

³⁰ Norman Rockwell Letter to Harris Wofford Associate Director for Planning, Evaluation, And Research, Peace Corps, March 17, 1965.

³¹ Wofford to Rockwell 3/17/65.

³² Rockwell to Wofford 2/10/65.

going to darkness?”³³ He, like Rockwell, truly believed in the mission of the Peace Corps as a beneficial organization. Little information is provided in the correspondence to explain LOOK’s preference for the agricultural scene. A possible explanation could be an outdoor scene would allow for the landscape to be depicted, a location that would provoke more interest than a classroom. LOOK wanted to emphasize the cultivation of the field and not the mind. The inclusion of the tractor could represent a tangible effect of the Peace Corps; education’s effects are not so easily represented. LOOK appeared to be making its choice in part based on readability of the public. Rockwell’s own preference was for the schooling image. Rockwell understood how education was a learning process for both students and teachers, and that in order for it to be successful there had to be an exchange of ideas.

Wofford encouraged Rockwell to depict the collaborative nature of the Peace Corps.³⁴ His reply to Rockwell concerning the representation of Africa tactfully skirted the issue as to which theme should be used. Wofford praised Rockwell’s choice, which was the image LOOK wanted, and acknowledged it would work well, but he reminded the artist that he liked his own personal choice.

Despite Rockwell’s personal preference for the educational image representing Ethiopia, as a LOOK employee, he had to consider the preferences of the publication. His admiration and respect for Harris Wofford as well as his responsibilities and obligations to LOOK forced Rockwell to attempt a compromise. Rockwell’s communiqué to Wofford indicates that Rockwell tried to

³³ Wofford to Rockwell 3/17/65.

³⁴ Wofford to Rockwell 3/17/65.

get LOOK to use the schoolroom image, but “they definitely want the one with the plow and oxen.”³⁵ The final image would reflect a compromise. It would utilize the setting preferred by LOOK, but would incorporate Wofford’s idea of an educational theme. Rockwell suggested a Peace Corps demonstration of the plow, as well as another Corps person conversing with an Ethiopian, who, in turn be explaining about a native musical instrument.³⁶ Wofford’s response to the inclusion was positive. He suggested that in addition “ancient Ethiopian bible would be another choice of object to feature.”³⁷ Despite Rockwell’s promise to create this combination image, no evidence exists to suggest he composed it. No such image exists in the catalogue raisonné of Rockwell.

On April 26, 1965 Rockwell submitted the “preliminary color sketch” of the African Peace Corps image to LOOK (Plate 2). Deciding against the suggestions of Wofford, he chose to depict a young volunteer in Ethiopia demonstrating the use of tractor, the theme that LOOK had originally wanted. He explained that the scene was set in Dessi, Ethiopia, which he had visited on a trip and which he recalled clearly. The image echoed what Rockwell described of his experience: “Everywhere we went the people were most friendly...they had the peculiar habit of gathering around at a distance and watching everything we did.” (Plate 2)³⁸

³⁵ Wofford to Rockwell 3/17/65.

³⁶ Norman Rockwell Letter to Harris Wofford Associate Director for Planning, Evaluation, And Research, Peace Corps ,March 22, 1965.

³⁷ Norman Rockwell Letter to Harris Wofford Associate Director for Planning, Evaluation, And Research, Peace Corps, April 13, 1965.

³⁸ Norman Rockwell Letter to Allen F. Hurlburt, Art Director, LOOK, April 25, 1965.

The gaps in the existing correspondence make it difficult to ascertain if Rockwell was working on the series assignment after his letter of April, 1965 noted above. By 1966 Rockwell had moved on, when he resumed his correspondence with Hurlburt regarding the Peace Corps works, he addressed the cover profile portrait.

Rockwell made eight sketches for the image that would become the cover profile portrait featuring the heads of John F. Kennedy and several young volunteers (Plate 1). He narrowed it down to two versions and submitted them to Hurlburt along with his letter of February 8, 1966. The letter mentions past communications with LOOK in reference to the image, saying, “In accordance with your suggestions you will note I have changed the models and tried to represent the ethnic groups.”³⁹ The request for inclusion of diversity most likely stemmed from the Civil Rights Movement, as well as from the Peace Corps itself. Such an image would emphasize the Peace Corps’ wish to offer opportunities to all. Rockwell acted on the feedback and added individuals of varying races to the work. Rockwell faced additional challenges, however, in the subsequent works in this series. He conveyed his doubts about his ability to complete the assignment as directed. “I will never be able to do the three other ‘Peace Corps activity ones’ by the due date.”⁴⁰ He was distressed about his inability to complete the assignment as he was committed to it.

Rockwell faced challenges when undertaking this commission: how to adequately represent the Peace Corps, and how to complete the images on time.

³⁹ Norman Rockwell Letter to Allen F. Hurlburt, Art Director, LOOK, February 8, 1966.

⁴⁰ Norman Rockwell Letter to Allen F. Hurlburt, Art Director, LOOK, February 8, 1966.

He found series work frustrating and had long struggled with meeting deadlines. Despite these concerns, he wanted to depict the Peace Corps, and what he thought it represented. His praise of the Peace Corps and its volunteers was clear. “In this sordid world of power struggles, politics, and national rivalries the Peace Corps seems to stand almost alone... I am in love with the ideals and performances of the Peace Corps and its young people and I would love to make a record of their three activities, namely Agriculture, Community Welfare, and Education.”⁴¹

Rockwell pleaded with LOOK for time to complete the additional three commissions to depict the activities of the Peace Corps. He added weight to his plea by mentioning his specific ideas for how to represent each activity.

Agriculture would be a scene from Ethiopia. Community Welfare would be a scene from Guatemala, and education would be India or Thailand.⁴² Reflecting his traditional approach to personal involvement in posing his subjects, Rockwell felt that in order to do the Guatemala image he needed to visit Guatemala so he could “get the feel and the smell of the country.”⁴³ He had previously visited India so he thought he could paint that work without an additional visit.⁴⁴

Rockwell revealed to his editor Hurlburt his insecurities saying that he hoped he could do “more than a possibly adequate job.”⁴⁵

⁴¹ Norman Rockwell Letter to Allen F. Hurlburt, Art Director, LOOK, March 7, 1966.

⁴² Norman Rockwell Letter to Allen F. Hurlburt, Art Director, LOOK, March 7, 1966.

⁴³ Norman Rockwell Letter to Allen F. Hurlburt, Art Director, LOOK, March 7, 1966.

⁴⁴ Norman Rockwell Letter to Allen F. Hurlburt, Art Director, LOOK, March 7, 1966.

⁴⁵ Norman Rockwell Letter to Allen F. Hurlburt, Art Director, LOOK, March 7, 1966.

By the time he next wrote to Hurlburt Rockwell had finally completed what would become the group portrait featuring JFK and the volunteers (Plate 1). Rockwell had struggled with the image, but appeared to have found a solution. By the end of March, 1966 his excitement was a contrast to the insecurities expressed in his earlier correspondence. “I am very excited about doing these three smaller Peace Corps pictures.”⁴⁶ In March Rockwell was also working on one of the three small images, the one that depicted Bogota, Columbia (Plate 3).⁴⁷ The first image (the profile heads) was “already finished and tickled up.”⁴⁸ Rockwell also mentioned that he had a “short, but exciting trip to Bogota.”⁴⁹ Rockwell’s journey reflected his ongoing desire for authenticity. For the final image of India Rockwell decided to utilize a photograph from the Peace Corps records. The Peace Corps assured Rockwell that the image had never been published.⁵⁰ Rockwell’s own visit to India had given him additional information for the picture (Plate 4). He promised to have the assignment completed by April thirteenth, 1966 or “die in the attempt.”⁵¹

It seemed that once Rockwell had his ideas set, his confidence was secure. The profile portrait, Ethiopia, and Columbia had already been submitted. Given the early May, 1966 date of the letter Rockwell was fairly successful in his

⁴⁶ Norman Rockwell Letter to Allen F. Hurlburt, Art Director, LOOK, March 29, 1966.

⁴⁷ Norman Rockwell Letter to Allen F. Hurlburt, Art Director, LOOK, March 7, 1966.

⁴⁸ Norman Rockwell Letter to Allen F. Hurlburt, Art Director, LOOK, March 29, 1966.

⁴⁹ Norman Rockwell Letter to Allen F. Hurlburt, Art Director, LOOK, March 29, 1966.

⁵⁰ Norman Rockwell Letter to Allen F. Hurlburt, Art Director, LOOK, March 29, 1966.

⁵¹ Norman Rockwell Letter to Allen F. Hurlburt, Art Director, LOOK, March 29, 1966.

submission timetable.⁵² In reference to the final education (India) scene, he noted he “will be finishing the educational Peace Corps picture this week.”⁵³ The final order of creation became The Peace Corps: JFK's Bold Legacy (Plate 1), The Peace Corps in Ethiopia (Plate 2), The Peace Corps in Bogota (Plate 3), and The Peace Corps in India (Plate 4). Rockwell mentioned to Ira Mothner, the author of the article and Rockwell’s travel companion to Bogota, that some information about Rockwell’s preparatory work on the images would be included in the article.⁵⁴ The photograph that Rockwell referenced in the letter was published in the section “LOOK: Behind the Scenes.” It was not included in the article itself as Rockwell had previously anticipated.

Rockwell’s final letter to Wofford was sent after the paintings were completed. He expressed his gratitude and admiration for the Peace Corps. “I certainly enjoyed painting the four pictures of the Peace Corps.”⁵⁵ “I do admire the Peace Corps and hope that I will have an opportunity to paint some Peace Corps subjects again. It is such a paintable subject.”⁵⁶

Following the completion of images the process moved forward smoothly. Hurlburt contacted Rockwell concerning the fees for his paintings. He received fifteen thousand dollars for the entire series, five thousand for the illustration featuring Kennedy and the volunteers, five thousand for Ethiopia, and five

⁵² Norman Rockwell Letter to Ira Mothner May 12, 1966.

⁵³ Norman Rockwell Letter to Ira Mothner May 12, 1966.

⁵⁴ Norman Rockwell Letter to Ira Mothner May 12, 1966.

⁵⁵ Norman Rockwell Letter to Harris Wofford Associate Director for Planning, Evaluation, And Research, Peace Corps, May 3, 1966.

⁵⁶ Norman Rockwell Letter to Harris Wofford Associate Director for Planning, Evaluation, And Research, Peace Corps, May 3, 1966.

thousand for the Bogota and India paintings combined.⁵⁷ On May 27, 1966 Rockwell received word from Leemarie Burrows, of LOOK's art department that the Peace Corps article would be featured in the June 14, 1966 issue of the magazine. She included with her letter twelve tear sheets and six covers "of your beautiful (underlining is author's own) illustrations."⁵⁸ Rockwell's work was finished. The images themselves would speak for the hard work and determination of both the artist and the young volunteers.

⁵⁷ Norman Rockwell Letter to Allen F. Hurlburt, Art Director, LOOK, May 9, 1966.

⁵⁸ Leemarie Burrows, Art Department, LOOK to Norman Rockwell, May 27, 1966.

Chapter Five- The Analyses of the Peace Corps Paintings

An analysis of Rockwell's Peace Corps works will illuminate the hallmarks of his work, his consistent adherence to working procedure, as well as the idealistic view of life he expressed. Rockwell's works remained complex compositions that incorporated his traditional techniques, but also moved beyond domestic concerns and into the international sphere.

Rockwell's Peace Corps series follows an established pattern that reveals a thematic and formal continuity with two other series. The Four Freedoms (Plates 25-28) (1943) with its four part format and use of a multi-profile image (The Freedom to Worship) (Plate 28) offers a direct parallel to the Peace Corps series. The Four Freedoms clearly presents American idealism, the belief that Rockwell's perfect, peaceful painted world truly reflected reality. The Peace Corps was an idealistic program and it makes sense that the idealistic illustrator who admittedly ignored the uglier realities of life in his art would be the one to depict the Peace Corps in action.

The second series was the Boy Scouts of America, with which Rockwell had a long standing association. Rockwell did Scout calendars for forty eight years.¹ The profile portrait, Growth of a Leader, (1966) (Plate 29) from the Scout series corresponds closely with the format of the Peace Corps profile portrait. The heads of the Boy Scouts are all shown in profile looking off to the viewer's left. The pose appears to have been a convention utilized by Rockwell when multiple portrait heads had to be depicted in one image. The profile allows for more people

¹ Schorr 57.

to be depicted. In a work like this the pose gives the young men an unseen common focus point and unites the young men by making it appear as though they are all focused on a common point unseen beyond the frame of the image.

The Peace Corps series was presented as the “prologue” to Mothner’s article. The images were presented with individual captions commenting on the volunteers activities. The article itself began after the images had been presented. The text of the article, while it discussed the Peace Corps was not closely connected to the idealistic images themselves. The article presented a more realistic view of the Peace Corps, focusing on both its successes and failures.

The first image of Norman Rockwell’s Peace Corps series addresses the promise of the youth of America and the legacy of John F. Kennedy. The Peace Corps JFK’s Bold Legacy was a tribute to the efforts of many and a memorial to a president. The three subsequent images in the series turn their focus to the activities of individual volunteers attending to a specific task. They move beyond simply accepting the call to serve and show those young volunteers in service. Each of the images has a caption that explains what is going on in the image and the good work and benefits that the Peace Corps is bringing to these peoples.

The Peace Corps JFKs Bold Legacy (1966)

The Peace Corps JFK’s Bold Legacy was utilized as the cover for the June 14, 1966 issue of LOOK magazine. It also was the initial image painted for Ira Mothner’s article, entitled “The Peace Corps Revolutions Without Blood” in that issue (several photographs preceded Rockwell’s works). The picture showed John F. Kennedy in profile looking toward the left and surrounded by young Peace

Corps volunteers in similar profile poses. A large work, it is forty five inches by thirty six and half inches. Only a portion of the image was reproduced on LOOK's cover; the full print appeared with the article. The work was accompanied by a quote from Ira Mothner,

Other men dreamed it, formed, made it work: Yet the Peace Corps will always belong to John F. Kennedy and share the splendor of his memory. It was an adventure so like the man, bold and young, warm, and gallant. He dared the nation risk greatness and told Americans : 'On your willingness to contribute part of your life to this country, I think, will depend the answer whether we as a free society can compete.' ... In a time of few heroes, few certainties, the concern of service burns brighter for the gloom. It is the ideal, the dream of the Peace Corps that we hold dear, but we must not hold it so close that we tame its daring. ²

The monumental and grand scale to the frieze-like arrangement of heads mirrors the idealism and enthusiasm of the volunteers. Kennedy's head is the largest of the group, and is fully bathed in the light which enters in through the viewer's left. Such significant placement befits his role in creating the Peace Corps.

Although Rockwell had completed a portrait of Kennedy (Portrait of John F. Kennedy 1960, he chose to use as a model a photograph by Jacques Lowe that depicted Kennedy in profile. Rockwell bought the rights to use the Lowe photograph. ³ It is interesting to note that Rockwell, who had painted Kennedy, as noted above, would chose to use this photograph rather than the portrait he himself created. Rockwell always insisted on authenticity and did not seem to able to extrapolate from another image presenting a different angle. He had to have the profile to complete the illustration.

² Ira Mothner, "The Peace Corps: Revolution without Blood" (LOOK June 14, 1966: 40-48).

³ Norman Rockwell Letter to George Kampof, January 22, 1966.

The profiles are set against a nebulous golden beige background, similar to the backdrop of early Renaissance paintings with their gold background representing heavenly space. The woven texture of the canvas, the most distinguishing feature of the background, can clearly be seen both in person and in reproductions. Rockwell's block print signature appears in the bottom left corner of the work.

To describe the placement of the heads it helps to conceive of the composition as a semi circle. There are nine people depicted. The head at "twelve o'clock" of the semi-circle is a young woman with very dark hair and dark eyes. She appears Asian or possibly Hispanic. Her heritage is difficult to discern. The young blonde man with blue eyes is at "one o'clock." Three quarters of his face is visible, and his mouth and chin are covered by the head of the young man placed in front of him. Rockwell specifically chose to include a young African American woman (in the two o'clock position). The light illuminates the front of her face and glistens on her hair. A slightly more mature looking younger man is placed at the four o'clock position. His profile is more sharply delineated as it is highlighted by the white shirt of the young man in front of him. In the five o'clock position is a young blond man. He has only half a head as the rest is cut off by the image itself. At six-seven o'clock is a young blond woman. She is the one figure who has most of her face exposed. She does not look quite as alert as the other people depicted. Her eyes are heavy lidded, and in contrast to the others, she appears to be looking down off the canvas, not straight ahead like the other

figures do. Her hair is extraordinarily detailed, with each blond strand meticulously painted. In front of her face a few blonde strands escape.

Kennedy himself, appropriately, is in an advanced position of the group. He stares straight ahead with the stoic expression that one would expect a world leader to have. His confidence infuses his features and his posture. Somewhat below and to the right from Kennedy is the head of a young brown haired man. He looks younger than some of the other individuals depicted, but his gaze and his demeanor are the most serious looking. He almost glares on ahead as though he is asking to be challenged. The final figure is in the exact center of the painting, a young man with black hair. He is John Schafer, and it was he who invited Rockwell to Ethiopia and added impetus to the series. This image was painted after John Schafer had returned home from the Peace Corps. It is worth noting that Rockwell, in his continued quest for authenticity, asked John Schafer to find additional returned volunteers who would be willing to pose for this image. Schafer, who was attending Harvard recruited individuals who had served. Each of those was an actual volunteer who had served.⁴ The image shows a diversity of ethnic make-up, yet the unity of purpose and inspiration are depicted in their steadfast expressions.

The Peace Corps in Ethiopia (1966)

The second work that Rockwell created was his Ethiopia representation, The Peace Corps in Ethiopia. As described in Rockwell's letters, this work was the most difficult to create. Much time and energy was spent on trying to find a theme for the work to satisfy both the demand of Harris Wofford, (Associate

⁴ Susan Meyer, Norman Rockwell's People. (New York: Harry N. Abrams, 1981): 120.

Director for Planning, Evaluation, And Research, Peace Corps) and that of his editors at LOOK. Rockwell originally had thought to make Ethiopia an educational scene. A color sketch exists of Rockwell's original image of Ethiopia, Peace Corps in Ethiopia (Schoolroom) (Plate 24). Knowing Rockwell's multi-step working process, this image was quite far along when he seemingly abandoned the idea. The scene was set in a classroom where John Schafer, who had worked as a teacher in Ethiopia stands in front of rows of students.⁵ He is dressed in a suit and tie and holds a book in his hands that the students are craning their necks to see. There are eight students in total. Two students share the four desks in the room. The students appear to be a mix of male and female. The image is meant only to be a sketch that Rockwell used to figure out color relationships and does not show much detail. The facial features are difficult to discern clearly. The classroom has a large window and is furnished with desks, a globe, and little else. The lack of detail could be accounted for by the fact that this is a sketch. Many Peace Corps volunteers, however, were sent to places where the education system had minimal materials and resources.

While the student's faces cannot be seen clearly, their posture indicates alertness. They are standing up, leaning forward so they can better see the book presented to them. Their posture indicates alertness; they stand up, look forward, and their attention is focused on their instructor. Schafer is represented as an ideal Peace Corps volunteer, passionate, hard working, committed. The students and the teacher are appear equally interested in the lesson. As discussed in Chapter

⁵ Harris Wofford Letter to Norman Rockwell, March 17, 1965.

Four, this image was not used. It is possible that the agricultural image was more dynamic and offered an opportunity to depict more figures.

The Peace Corps in Ethiopia (Plate 2) in its final version depicts a young male Peace Corps volunteer who is showing two Ethiopian men and two younger boys how to use a “tractor” (as referenced in the correspondence). The piece of equipment is actually a plow that is being pulled by an ox. The caption that accompanied the image read,

A new plow, not every special to us, can mean new land for these Ethiopian farmers. A little help, competent, but not always expert, is often all it takes to break through centuries of arrested progress, in fields where agriculture is almost Biblical. A little knowledge, some simple skills, and a lot of patience are the Peace Corps stock in trade.⁶

Rockwell was known for using lines within his composition to make the viewer focus on what he thought was the most important area in the image. In The Peace Corps in Ethiopia Rockwell uses horizontal lines that divide the composition into bands. There is, however, a space of grassy field at the bottom of the image that occupies roughly one quarter of the canvas and leads the viewer’s eye to the figures. The stripe-like format of this image forms a center band in the field where the demonstration is being held. This technique of leaving a space in the foreground is a convention that Rockwell borrowed from the works of Dutch Baroque artists such as DeHooch. It allows the viewer to approach fully and almost become a participant in the activity.

One of the Ethiopians grasps the handles of the tiller that will dig into the ground. The man holding the plow wears a white cloak with green trim with a white hat which contrasts against his dark skin. The Peace Corps volunteer leans

⁶ LOOK, 36.

forward with one hand on part of the tiller. The volunteer has been identified as Peace Corps volunteer Marc Clausen.⁷ One of his legs is straight while the other foot is propped on top of the red bar of the tiller. The volunteer's other arm rests upon his bent knee, while his angular body echoes the angular lines of the plow itself. His head is turned to the left and he appears to be talking to the man holding the tiller. Given the agricultural educational, agricultural theme of the work, the volunteer is most likely giving directions and demonstrating how the plow works. His hand placement over a particular section of the plow lends credence to this theory. As the eye moves from left to right, to the right of the volunteer stand another Ethiopian man and two young boys. The man has his arms around each of the boy's shoulders. The trio looks both at the volunteer and the other Ethiopian man. The ox stands behind the group patiently waiting. All of this action takes place in the foreground of the image. In the background a long row of other Ethiopians are lined up watching the demonstration. Due to the distance, the figures appear to be no more than white garbed figures with dark brown dots for faces. The red and blue spots are umbrellas to protect people from the glaring sun that shines from the left of the image. Standing behind the row of interested onlookers are tall green trees. Beyond the trees the terraced hills rise up majestically. The background scenery dominates approximately half of the painting.

The work's overall coloring is green. The expanses of grass, trees, and hills are all done in varying shades of green. The whiteness of the garb worn by the Ethiopians, contrasts against their skin, and the scarlet red of the plow itself

⁷ Harris Wofford Letter to Norman Rockwell, March 17, 1965.

provides a pointed contrast. Even the other figures standing in the background look as though they are wearing green tunics. The only thing that sets them apart is their dark faces and bright red parasols. The brushstrokes are looser and look as if Rockwell quickly applied the paint to the canvas in an Impressionistic manner. This effect can best be seen in the grass and the landscape. The work is created to draw the viewer in. The open space in the meadow increases that illusion. The composition underlines the fact that the Peace Corps was openly recruiting and was looking for young enthusiastic volunteers, like the young man who demonstrates the plow. Rockwell wanted to show the exchange of information, the idea that the Peace Corps is about bettering people's lives. The two younger boys represent the future.

The Peace Corps in Bogota, Columbia (1966)

The third image in the Peace Corps series is The Peace Corps in Bogota, Columbia (Plate 3). Rockwell requested of LOOK and was granted permission to go to Colombia to sketch as a preparation for the series.⁸ He wanted to depict “the natives in their strange and brilliant costumes all...together.”⁹ Rockwell's work features two indigenous men with the local “padre” observing their activities. The caption for this image read,

They have been called, “los hijos de Kennedy” JFK's children. “Together we are stronger” is the plain themes of community development. In squatter slums and rude villages of Latin America, volunteers like this one in Columbia (right) are teaching a kind of elementary democracy through organization for self help, the start of political action. The stakes are big-

⁸ Norman Rockwell to Allen F. Hurlburt, LOOK Art Director March 7, 1966 and Norman Rockwell Letter to Ira Mothner, Senior Editor LOOK April 12, 1966.

⁹ Norman Rockwell to Allen F. Hurlburt, LOOK Art Director March 7, 1966.

social change without bloody revolution...¹⁰

As seen in the Ethiopia image, Rockwell once again uses a linear visual device in the Colombian image to direct the viewer's attention. This work includes a curving path that leads the viewer's eye up to the central scene. The path begins winding up from the lower quarter of the painting on the right side. Two dogs stand near the path to increase its visibility. The path ends at the main group in the exact center of the painting. The scene is set in what most likely is a "squatter's slum."¹¹ The homes appear to have been constructed out of multiple smaller pieces of wood cobbled together to form shanties. More of these type homes can be seen rising into the background. There are nine children of various ages and five dogs depicted in the image. Rockwell offers an explanation for the large number of children and dogs, "Believe me there is not birth control in Colombia among either the people or the dogs."¹² He sought to capture the realities of life in Colombia. The children peer out from the periphery of the image and background. They are young, but have serious looking faces. They do not smile at all. One little boy stands with his arms crossed. Their expressions form a contrast with those of Rockwell's many other works that show children in typically childish pursuits, like playing games. Rockwell's other representations of children depict them smiling, happy, almost oblivious to the world around them. They are not concerned with adult pursuits. This work shows Rockwell's move from the idealistic theme of an American childhood to the harsh reality of

¹⁰ LOOK, 38.

¹¹ "Behind the Scenes" (LOOK, June 14, 1966): M1.

¹² Norman Rockwell to Allen F. Hurlburt, LOOK Art Director March 7, 1966.

the life of a poor Columbian child. A little boy, perhaps six or seven, stands behind a donkey laden with what appears to be newspapers. A young girl on the right side of the work wears a red skirt and dark blue cardigan. She leans back against a gate and surveys the scene with interest. In one of the shanties a young boy rests his crossed arms on the windowsill. Above the boy in the window, a girl and a boy stand on the roof with a trio of dogs. The young onlookers share a common interest in the exchange with the Peace Corps volunteer.

Chickens cluck around in the grass. A mother in a dark blue/brown dress wears a red shawl and carries a little girl in a white dress. The woman stares at the group in the center of the work. The central group forms a stable triangle with the young volunteer clad in white at the apex. He is a clean-cut young blonde man wearing white, which draws attention to him and also can be seen as representing the unsullied idealism of the Peace Corps. He leans forward and is engaged. The two indigenous men form the side of the triangle. Above this central group, in almost supervisory position, stands the local Padre wearing the white robes of his order. His white robe instantly confirms his identity. He wears glasses and has his hands tucked in his robe. The two indigenous men are consulting with the volunteer. The one man on the right holding the blueprints wears a blue jacket and a pair of high top sneakers. The man on the left wears pale green trousers and an almost peachy/orange shawl and a fedora. He holds a pointer and is gesturing at a specific portion of the blueprint. The impression one receives is that the man is consulting with the volunteer on how to do something, not that the volunteer is telling these men what to do. The men are doing the gesturing and pointing. The

volunteer is watching, but his hands and arms are removed from the blueprint. He is part of the group, but is distanced from the work initiated by the villagers. The cleric, an important figure in Christian South American culture, represents a typical Rockwell detail. When Rockwell was visiting Columbia with Mothner, he found, “they could not make a move without consulting the local Roman Catholic padre.”¹³

Community Planning was one of the important functions of the Peace Corps. The idea was to have the volunteers “lead by example” to assist in “guiding the people of the villages to become self-reliant.”¹⁴ The villagers were the ones who were supposed to identify the problem and develop a remedy. The volunteer was there in a consultant position. The volunteers were not there to fix the problem, though they had the skills to render a speedy resolution.¹⁵ Rockwell tries to illustrate this point by positioning the male villagers holding the blueprint and pointing to the plan. This establishes their importance and illustrates the role of volunteer as observer and advisor.

The Peace Corps in India (1966)

Rockwell’s final image in the series was The Peace Corps in India (Plate 4). Its caption read,

There is a wonderful kind of subversion going on in classrooms all over the world, wherever Peace Corps teachers work-in India (above), Africa, or Southeast Asia. Volunteers are undermining the colonial heritage of rote learning, dull drills, and repetition, and pushing students to think for themselves. They are educating for life, dumping dry facts and planting

¹³ “Behind the Scenes” (LOOK June 14, 1966): M1.

¹⁴ Fritiz Fisher, Making Them Like Us (Washington: Smithsonian Institution, 1998). 137.

¹⁵ Fisher, 137-138.

skills.”¹⁶

The scene is set in a bright white school room filled with six Indian boys and their female Peace Corps volunteer teacher. The setting is almost blindingly white. The walls are white; both the boys and volunteer wear white shirts. The young and attractive red-headed female volunteer bends over and engages with her students. She focuses solely on them and does not even look up from her work. The young students use a magnifying glass to study a rock specimen. One young boy holds the glass and the specimen. He is the centermost figure in the painting. His two desk mates lean over and exclaim over what is seen. The tray with the geologic specimens balances on an open book. Beside the book the teacher leans over. Her hands are holding an unseen object for the student with the magnifying glass. The other three look on. As noted, with the other Peace Corps images of Ethiopia and Columbia, Rockwell utilizes lines to draw the viewer's attention to the subject of the work. The horizontal lines created by the desk occupied by the three students parallels the horizontal lines created by the arms of the students and volunteers. Following those lines leads the viewer to the center of the painting which is marked by the student holding the magnifying glass who examines the specimen carefully while his teacher looks on. The lines of sight all point to the interaction between the teacher and her students. This central portrayal of interaction echoes that seen in the Ethiopia and Bogota works. One boy on the right side of the room looks over and smiles broadly as though he is smiling for a camera. There are two other boys behind him, but their faces are not as distinct as they are farther away.

¹⁶ LOOK, 38.

The boys' jet black hair and dark brown skin contrast sharply with the white of their shirts and of the background. The stones they examine and the green vegetation add small touches of the color. One boy holds a brilliant red pencil which strands out against the stark white background. On the wall is a golden decoration representing a trio of what appear to be lions. The seal is a true Rockwell detail; it is the exact design that Rockwell had seen in the schools of New Delhi when he visited. Rockwell said, "It is the Government seal with three lions."¹⁷ The symbol is the Indian state emblem which represents four lions, though only three are visible. The lions are placed upon a base that has wheel in the center and a bull on the right side and a horse on the left.¹⁸ Rockwell decided to depict the students doing mineralogy although he does not state why. India is a country rich in natural gemstone deposits. This lesson could be preparing the students for a future career in geology.

Rockwell made no reference in his correspondence to the fact that he chose to depict all male students with a female teacher. He may have felt that placing a female teacher in charge of an all male class was a testament to the importance of women in education, in all nations. His wife Molly had been a teacher, so that may also have influenced his decision.

The Peace Corps paintings were not meant to be viewed as single representations. They were created to be a group and were designed to

¹⁷ Norman Rockwell to Allen F. Hurlburt, LOOK Art Director March 29, 1966.

¹⁸ Official Website of District Yamuna Nagar: National Symbols, <http://yamunagar.nic.in/national.htm>

complement and contrast with one another. The images as they were presented in the magazine actually compose the “prologue” of the article.

Rockwell deliberately created contrast by varying his color palette. “India” was painted in cool tones (primarily white) “so that it will be a cool, clear picture compared with the bright Ethiopia and the golden Bogota pictures.”¹⁹ Rockwell made no mention of the profile portrait and its relationship to the series. It is possible that he regarded it as a separate image entirely, one that glorified an icon and an institution. It identified Kennedy as the source of the idea. In contrast, the three other images shared the common theme of instructive communication, accurate details of place, and activity.

Rockwell’s idealistic depiction of the Peace Corps and almost canonization of JFK as the founder differs greatly from the Peace Corps own commissioned advertisements, which explicitly focused on recruitment. Rockwell’s work can be said to have acted to encourage recruitment through showing successful volunteers hard at work making a difference in the communities in which they serve, but the images were intended to complement the article and depict idealism at work.

¹⁹ Rockwell to Hurlburt 3/29/66.

Chapter Six- An Examination of the Advertisements

Norman Rockwell was creating his Peace Corps works at the same time that the Peace Corps was commissioning its own advertising. As discussed previously, Norman Rockwell had been in contact with Harris Wofford, the Peace Corps official, but the final decision on how to represent the Corps in the LOOK article was made by Rockwell and the LOOK editor. The magazine presented a neutral report on the Peace Corps, discussing problems with specific projects as well as the nebulous nature of the job “community development.”¹ The article functioned as a journalistic piece with the goal of informing the public about the Peace Corps and its success and failures. The advertisements commissioned by the Peace Corps were aimed at addressing criticisms and recruiting volunteers. A look at how the Peace Corps chose to represent itself offers an illuminating contrast to Rockwell’s work. The Peace Corps sought to challenge the cynicism of the public through their advertisements.²

The Peace Corps was able to secure the talent of the New York advertising firm of Young and Rubicam, who donated their services. The work created by the firm made the Peace Corps an entity with which fifty percent of Americans could identify.³ Over eighty thousand signs were posted on mass transportation

¹ Ira Mothner “The Peace Corps: Revolutions without Blood” (LOOK June 14, 1966:34-46) 44.

² Elizabeth Cobbs Hoffman, All You Need is Love (Cambridge: Harvard University Press, 1998) illustration caption.

³ Cobbs Hoffman 54.

vehicles.⁴ The campaigns were implemented to make the Peace Corps “a cultural icon and a beacon for the American consensus.”⁵

The advertisements were created to appeal to an educated segment of the population with an aim of enlarging the number of Peace Corps recruits. To that end, they were sophisticated and rendered in stark black and white reproductions, simple, clean, and easy to understand. They did not just present information, rather they made their readers think. A review of selected images illustrates these characteristics.

A recruitment advertisement depicts a young college age man seated in a wooden packing crate (Plate 30). He holds a flashlight and is reading a book. The crow bar amidst all the stuffing implies that this crate with its valuable cargo has just been opened. The young man appears completely unperturbed by his uncrating. He keeps on reading, focused on his task. The title is “The Human Care Package”.⁶ The phrase beneath the title of the advertisement reads,

There is a man somewhere who has nothing. Maybe you’d like to give him something. Here are some suggestions: Send him patience. He’ll appreciate it for the rest of his life. Send him understanding. It’s something he can use. Send him kindness. That’s something that’ll never go out of style. Send him the one thing only you can give him. Send him you.⁷

The advertisement clearly wishes to engage the observer who can nod in assent to the text. The last line actually comes as a surprise to the reader, which makes the advertisement more effective. It offers a challenge and asks others to join the

⁴ Cobbs Hoffman 54.

⁵ Cobbs Hoffman 54.

⁶ Cobbs Hoffman illustration.

⁷ Cobbs Hoffman illustration.

young idealistic volunteers like the man in the box, who are willing to give their time and efforts to aid the downtrodden. The specific details of the young man's striped socks and penny loafers aid in identifying him as part of the young generation who were the target of the image. His studiousness and devotion to his task makes him an ideal candidate for and representative of the Peace Corps.

The volunteers were expected to be extremely knowledgeable about the cultures they were to be assisting. This young man sits reading a book, an act that is supposed to make the viewer assume he is studying the language of the culture of the country where he is being sent. The advertisement's simple composition belies its more complex workings. It informs the reader about the mission of the Peace Corps, underscores the need for youthful volunteers, and stresses the work necessary to prepare to be sent on assignment.

One of the Young and Rubicam advertisements entitled "The Peace Corps is Bad/The Peace Corps is Good (1968)" (Plate 31) addressed criticism. It featured a man's hand and part of his arm in the thumbs down position. The advertisement has an unusual format. When read one way, it presents "The Peace Corps is Bad", when the advertisements in literally flipped upside down it becomes a "thumbs up" saying "The Peace Corps is Good". Both slogans are visible, yet only one is legible, depending upon the position. The message is simple and stark. Under each title is a list of reasons to explain each point of view. "The Peace Corps is Bad" focuses on the fact that there were many problems in the United States, the Peace Corps is a hypocritical endeavor at a time of war, and that the Peace Corps was just another part of the establishment. "The Peace Corps

is Good” focuses on the fact that all the skills that volunteers learn come back with them and can be used to address similar problems in the United States, that peace will always triumph over war, that the Peace Corps is not part of the establishment, and that volunteers are on their own when they are out in the field. It is interesting to note that points that promote the Peace Corps are much longer sentences. It takes more words to defend it than to critique it. The advertisement makes no judgments; it leaves the decision up to the viewer. Each specific response is directed at a specific noted criticism in the statements listed. The work forces the reader to be fully engaged to understand the message.

One of the clever and humorous Peace Corps advertisements is the one featuring the Statue of Liberty “Make America a Better Place” (1968) (Plate 32). Liberty stands proudly on her base, but her one arm is extended out at a ninety degree angle with her finger pointing away. The caption reads, “Make America a Better Place...Leave the Country.”⁸ The initial response to this advertisement is to find it amusing. It plays with one of the great icons of America. The advertisement also plays on the phrase “America Love It or Leave It”, which was a common cliché during the Vietnam era. It was used as a response to protesters against the war; if you don’t like the way things are going, get lost. Traditionally, the Statue of Liberty acts as the welcoming symbol of America, but in this image she is sending Americans on their way. The captioning under the image is quite extensive, but it helps to clarify the advertisement and transforms it into something more than a humorous appropriation of a national symbol. The text

⁸ Cobbs Hoffman illustration.

contains a powerful quote, “There are those who think you can’t change the world in the Peace Corps. On the other hand maybe it is not just what you do in the Peace Corps that counts. But what you do when you get back.”⁹ The Peace Corps’ approach is about not only what the volunteers did in the Peace Corps, but how their experience transformed them and made them more aware of problems that existed at home. The Peace Corps candidly admits that it needs volunteers. The advertisement appeals to those who are empathetic to the struggle against poverty and bad living conditions. It is a clarion call to wake up, to see the poverty that surrounded Americans both us, both in their own country and abroad.

“Life Line” (Plate 33) is one of the simplest of the advertisements. It shows a hand, palm side up with a finger pointing to one of the lines in the palm. The starkness of the image makes it a bold departure. The only phrase under the image reads, “This is your life line. If you’re not doing something with your life, it doesn’t matter how long it is. The Peace Corps.”¹⁰ The message has become simplified. There is no admission of other problems in the world; it is a stark entreaty to do something worthwhile and to join the Peace Corps. The advertisement reminds the reader of society’s responsibilities to its fellow men and women.

Young and Rubicam created other Peace Corps advertisements whose reproductions were unavailable. They are, however, documented. The images represent the same ideological goals of making individuals think about their

⁹ Cobbs Hoffman illustration.

¹⁰ Cobbs Hoffman illustration.

choices and the effect decisions have on others, as seen in the above referenced advertisements. They, too portray clearly understandable, yet thoughtful, messages in stark black and white.

One of these additional images cited shows a ruler with one inch marked off with the slogan, “This is how the Peace Corps measures success.”¹¹ The Peace Corps is not trying to change the world with giant steps; even small improvements are important.

Norman Rockwell’s depictions of the Peace Corps differed markedly from those of the Young and Rubicam campaign. Rockwell’s paintings clearly and unequivocally supported the efforts of the Peace Corps. Young and Rubicam’s focus was on active recruitment of individuals and on the gritty realities of service, where success was not always assured. The agency’s text was more thought provoking, and at points touched on the conflicting attitudes of the public towards the Peace Corps. For Rockwell, the Peace Corps remained a positive organization, one he was proud to support.

Rockwell’s works focused on the interactive nature of the Peace Corps efforts. The dedication of his volunteers was met with an equally positive response by the people they are trying to help. Rockwell’s traditional non-textual illustrations avoid a scripted pragmatic message. Though they were featured with text, it merely described the events taking place in that image. Based on Rockwell’s correspondence he created the images to be able to stand on their own. He did not consider the text of the article while planning his images. Rockwell’s image featured people, volunteers and natives working together for a

¹¹ Cobbs Hoffman 124.

greater cause. His was a work of praise whose idealism might inspire interest. Rockwell conveys the Peace Corps as it should be in his vision, while Young and Rubicam evokes the challenges of a complex undertaking.

Rockwell's vision of the Peace Corps was one of successful young people working towards a common goal with the indigenous peoples they were sent to help. Young and Rubicam's advertisements were designed to encourage young people to join the Peace Corps, and to awaken their social consciousness and responsibility to the world beyond themselves. The advertisements tackled the criticisms of the Peace Corps. Rockwell maintained his idealistic vision.

Chapter Seven- Conclusion

Norman Rockwell's evocations of the Peace Corps continued his traditional representational techniques and represented a broadening of his world view. Rockwell started his commercial career painting charming scenes of Americana. In the 1960s he began to focus on contemporary society and its problems and developments. Rockwell's education as a traditional illustrator gave him an aesthetic framework that influenced his artistic process throughout his career. Methodical adherence to routine, attention to detail, and a continued pursuit of authenticity were his artistic hallmarks.

Rockwell would not create a work that did not include accurate details. As art historian Thomas Hoving observed, "Atmosphere, temperature, and sound were vital to this artist. He wove his powerful impressions out of a series of magnificent details and sidebars... Rockwell's eye for detail was exceptional."¹ Such attention is demonstrated in his work on the Peace Corps series, by his need for a trip to Bogota to capture the scene, and the inclusion of the Three Lion government seal in the classroom in India.

At the time that Rockwell was painting the Peace Corps, the image of the organization and its agenda were beginning to change. It was no longer the youthful, idealistic program it had been at its inception five years earlier. Returning volunteers spoke out about their struggles, which were compounded by a lack of support and structure that had plagued the Peace Corps since the

¹ Thomas Hoving, Kate Learson, and Lori Stein, Masterpieces, (New York: W.W. Norton, 2006) 168.

beginning.² Rockwell's works did not address the potential down side of Peace Corps service. Thus his volunteers aid the individuals they are assigned to help. As in his classic early work, in his Peace Corps images, Rockwell deliberately chose to forego the less than pleasant details of the world from his compositions. "In Norman Rockwell's America" as art critic Robert Hughes noted, "...It was a world unmarked by doubt, violence or greed."³

The works reflect aspects found elsewhere in Rockwell's oeuvre, work in series, a commitment to service organizations, and the use of the profile can be seen in earlier projects. The images within the series itself share the importance of interaction and linear compositional devices to direct the viewer's eye.

Although Peace Corps officials were pleased with Rockwell's representations, they nonetheless felt compelled to resort to advertisements to promote its mission. The advertising firm of Young and Rubicam created multiple advertisements that recruited volunteers by acknowledging the challenges of service. The more confrontational nature of the advertisements forms a contrast to Rockwell's idealistic representations. Rockwell captured the idealism with which the Peace Corps began, because that enthusiastic view matched his own traditional optimistic style. His Peace Corps series was an idealistic depiction of an imperfect institution.

The Peace Corps series represented a combination of the continued Rockwell idealistic, largely domestically oriented spirit, and an extension to new sources of inspiration. Rockwell's career would continue to broaden its scope of

² Fritz Fisher, Making Them Like Us, (Washington: Smithsonian Institution, 1998) 5.

³ Robert Hughes, American Visions: The Epic History of Art in America (New York: Alfred A. Knopf, 1997) 509.

subject and concern. Despite his popularity with the public, Rockwell remained largely unacknowledged for his artistic achievements by the academic establishment. A three year traveling exhibition of his work which concluded at the Guggenheim in 2002, revealed his works to a new generation of both public and academic viewers. His works were appreciated for their impressive technical execution and scope of subject matter. The Peace Corps series presented images which served to exemplify those attributes of painstaking care and growing socially conscious idealism that were Rockwell's trademark.

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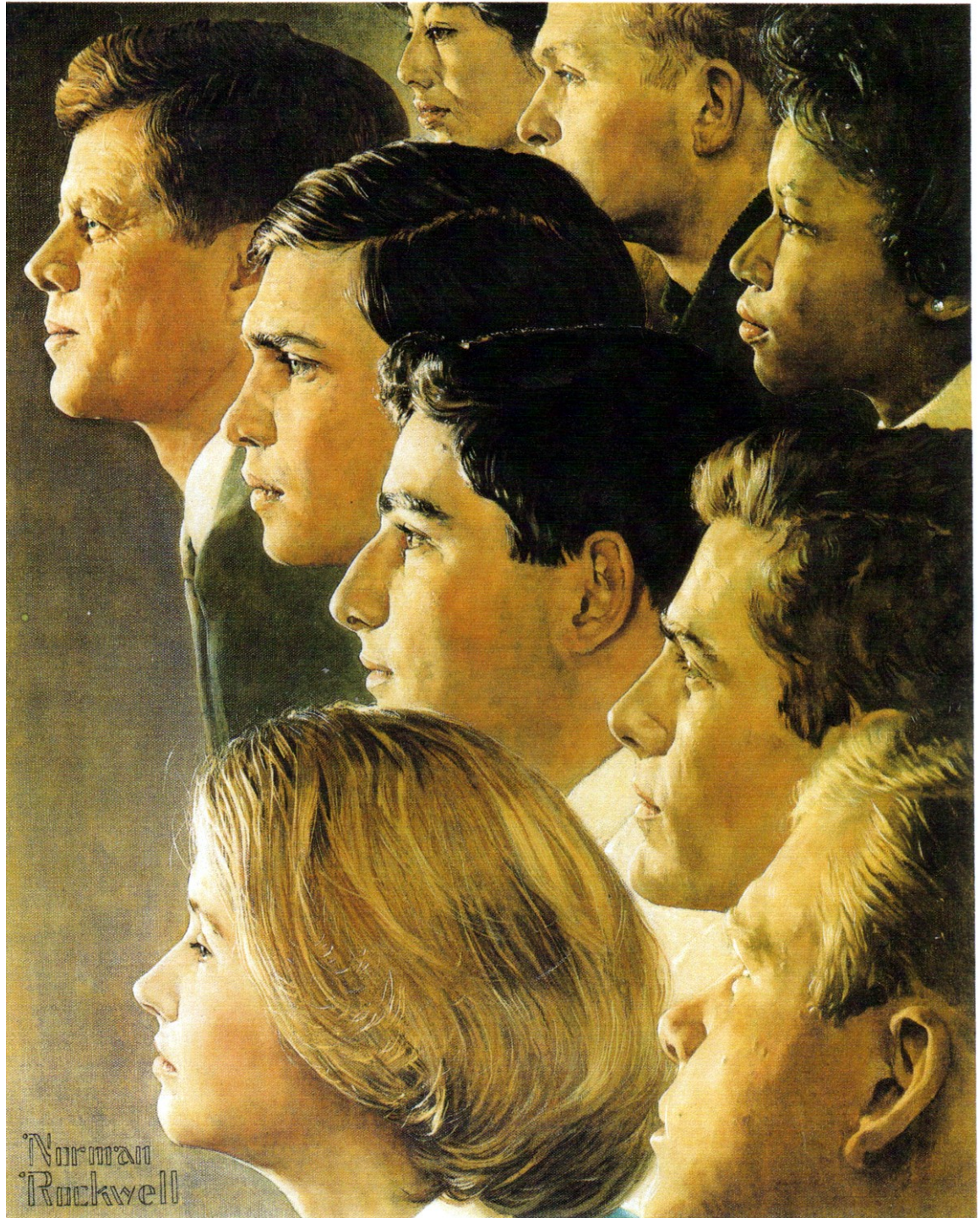


Plate 1 Norman Rockwell (1894-1978)
The Peace Corps (JFK's Bold Legacy), 1966.

<http://www.normanrockwellvt.com/FramedPrintsII/8x10/ThePeaceCorps.jpg>



Plate 2 Norman Rockwell (1894-1978)
The Peace Corps in Ethiopia, 1966.

<http://www.ethiopiaeritrearpcvs.org/pages/photos/66rock.html>



Plate 3 Norman Rockwell (1894-1978)
The Peace Corps in Bogota, Columbia, 1966.
http://peacecorpsonline.org/scanned/askme_rockwell.pdf



Plate 4 Norman Rockwell (1894-1978)
The Peace Corps in India, 1966.

http://peacecorpsonline.org/messages/headlines/askme_rockwell2_small.gif



Plate 5 Norman Rockwell (1894-1978)

Department Store Santa, 1940.

<http://frames-and-things.ecrater.com/product.php?pid=310350>



Plate 6 Norman Rockwell (1894-1978)
“Demonstration of Skull Underdrawing”, 1948.

From: Rockwell, Norman. Rockwell on Rockwell How I Make a Picture. New
York: Watson-Guption, 1979. p. 58



Plate 7 Norman Rockwell (1894-1978)
Tom Sawyer (Whitewashing The Fence), 1936.

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Plate 8
“Norman Rockwell illustrating the correct pose”, 1945
For The Homecoming, 1945.

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Plate 9 Norman Rockwell (1894-1978)
Girl Running with Wet Canvas (Wet Paint), 1930.

<http://www.ciaccess.com/~toveza/normrockwellpix.html>



Plate 10 Norman Rockwell (1894-1978)
Shuffleton's Barbershop, 1950.

http://www.artchive.com/artchive/R/rockwell/rockwell_barber.jpg.html



Plate 11 Norman Rockwell(1894-1978)
Triple Self- Portrait, 1960.

http://www.artchive.com/artchive/R/rockwell/rockwell_self.jpg.html



Plate 12 Rembrandt van Rijn (1606-1669) Self Portrait, 1652.

<http://www.longleaf.net/ggrow/rembrandt1/rembrandt/vienna/spvienna1full.jpg>

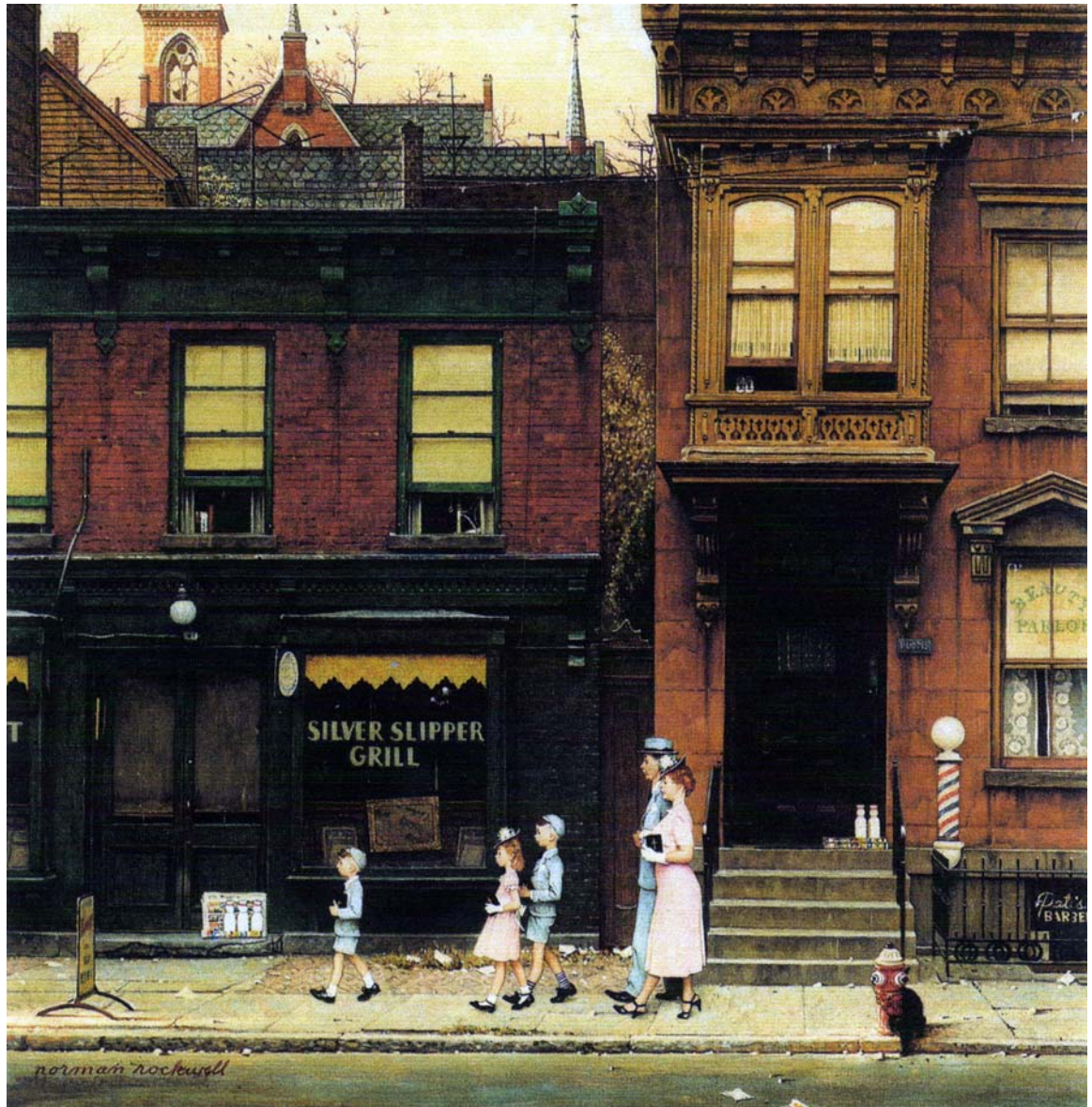


Plate 13 Norman Rockwell (1894-1978)
Walking to Church, 1953.

<http://www.ciaccess.com/~toveza/normrockwellpix.html>



Plate 14 Pieter de Hooch (1629-1684)
Family in a Courtyard, 1658-1660.

http://www.artchive.com/artchive/D/de_hooch/hooch_family.jpg.html

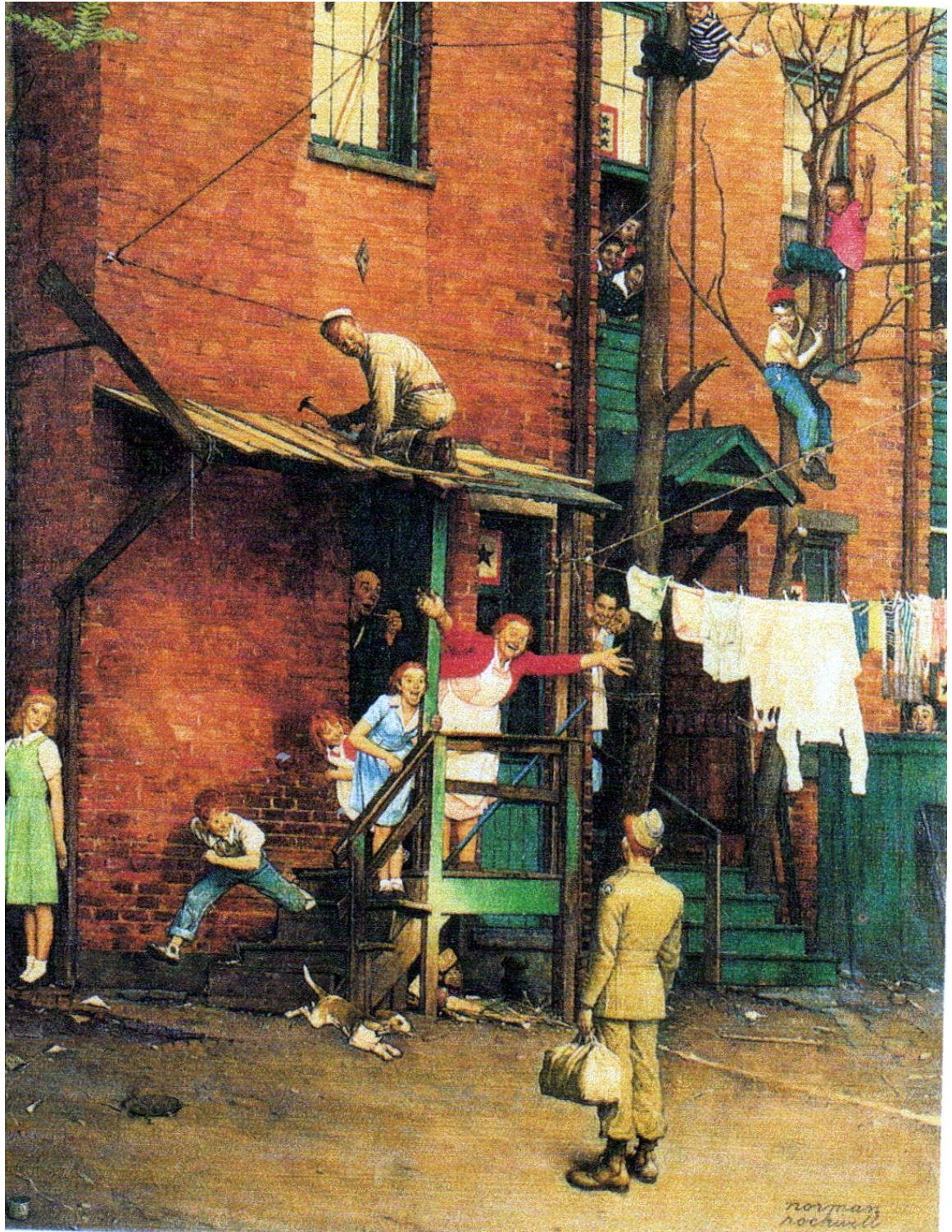


Plate 15 Norman Rockwell (1894-1978)
The Homecoming, 1945.

<http://www.ciaccess.com/~toveza/normrockwellpix.html>



Plate 16 Johannes Vermeer (1632-1675)
Woman Holding a Balance, c. 1664.

<http://www.artchive.com/artchive/V/vermeer/balance.jpg.html>



Plate 17 Johannes Vermeer (1632-1675)
Mistress and Maid, c. 1667-1668.

<http://www.artchive.com/artchive/V/vermeer/missmaid.jpg.html>



Plate 18 Norman Rockwell (1894-1978)
Fruit of the Vine, c. 1930.

http://www.sun-maid.com/press_kit/Sun-Maid90YearsFactSheet.pdf



Plate 19 Norman Rockwell (1894-1978)
Election Day, 1948.

http://milan.usconsulate.gov/images/IMG_2664_512.jpg



Plate 20 Norman Rockwell (1894-1978)
The Problem We All Live With, 1964.

http://www.artlex.com/ArtLex/ij/images/illustra_rockwl.problm.lg.JPG



Plate 21 Norman Rockwell (1894-1978)
New Kids in the Neighborhood, 1967.

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Plate 22 Norman Rockwell (1894-1978)
Blood Brothers, c. 1965-1968.

From: Marling, Karal Ann. Norman Rockwell. New York: Harry N. Abrams,
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ATURDAY EVENING POST DECEMBER 14 • 1963 20c

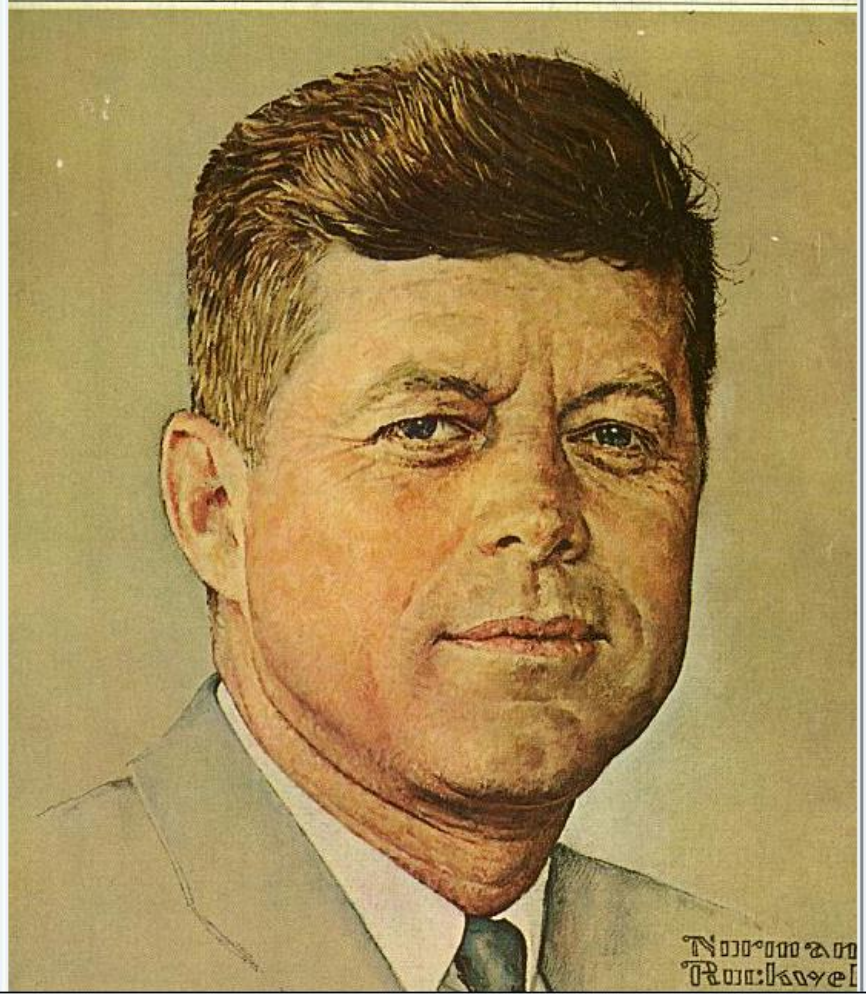


Plate 23 Norman Rockwell (1894-1978)
Portrait of John F. Kennedy, 1960.

http://home.earthlink.net/~twainable/sitebuildercontent/sitebuilderpictures/rockwell_of_jack_kennedy_posted_by_jack_white_cropped.jpg



Plate 24 Norman Rockwell (1894-1978)
Peace Corps in Ethiopia (Schoolroom), 1966.

From: Nyerges, Alexander Lee, Judy Goffman, and Lilliclaire C. McKinnon.
Norman Rockwell The Great American Storyteller. Jackson: Mississippi
Museum of Art, 1988. p. 35.

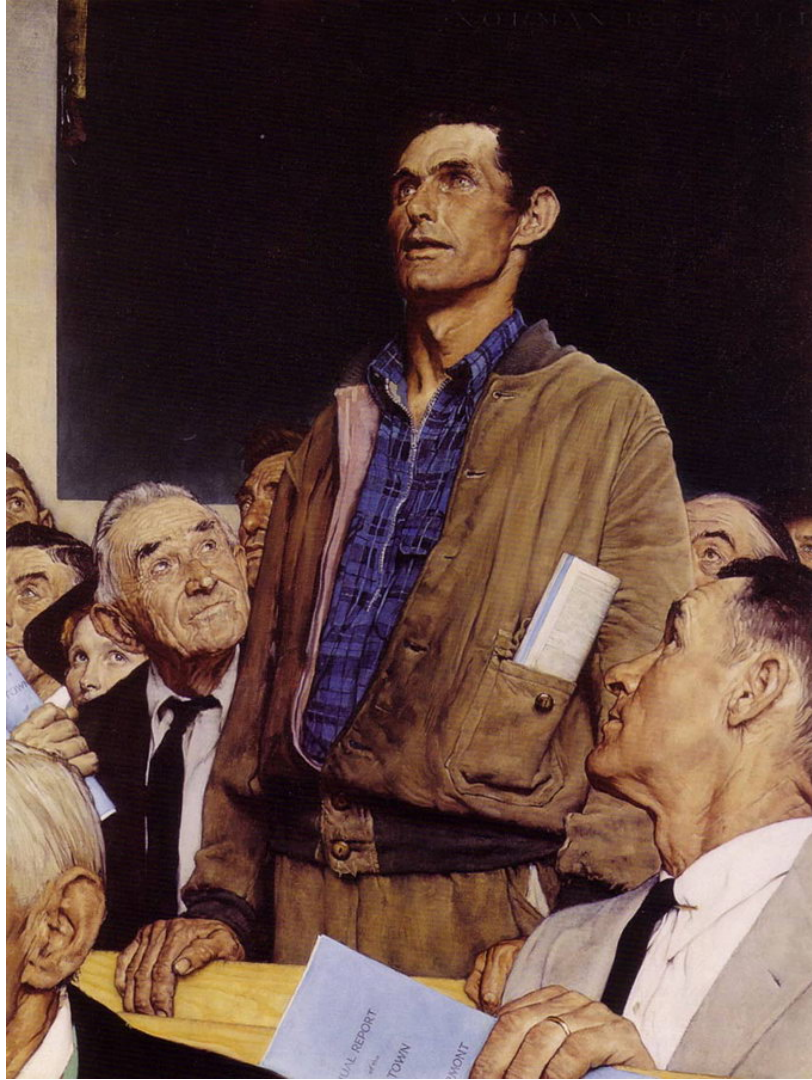


Plate 25 Norman Rockwell (1894-1978)
Freedom of Speech, 1943.

http://www.artchive.com/artchive/R/rockwell/rockwell_speech.jpg.html



Plate 27 Norman Rockwell (1894-1978)
Freedom from Want, 1943.

http://www.artchive.com/artchive/R/rockwell/rockwell_want.jpg.html



Plate 27 Norman Rockwell (1894-1978)

Freedom from Fear, 1943.

http://www.artchive.com/artchive/R/rockwell/rockwell_fear.jpg.html

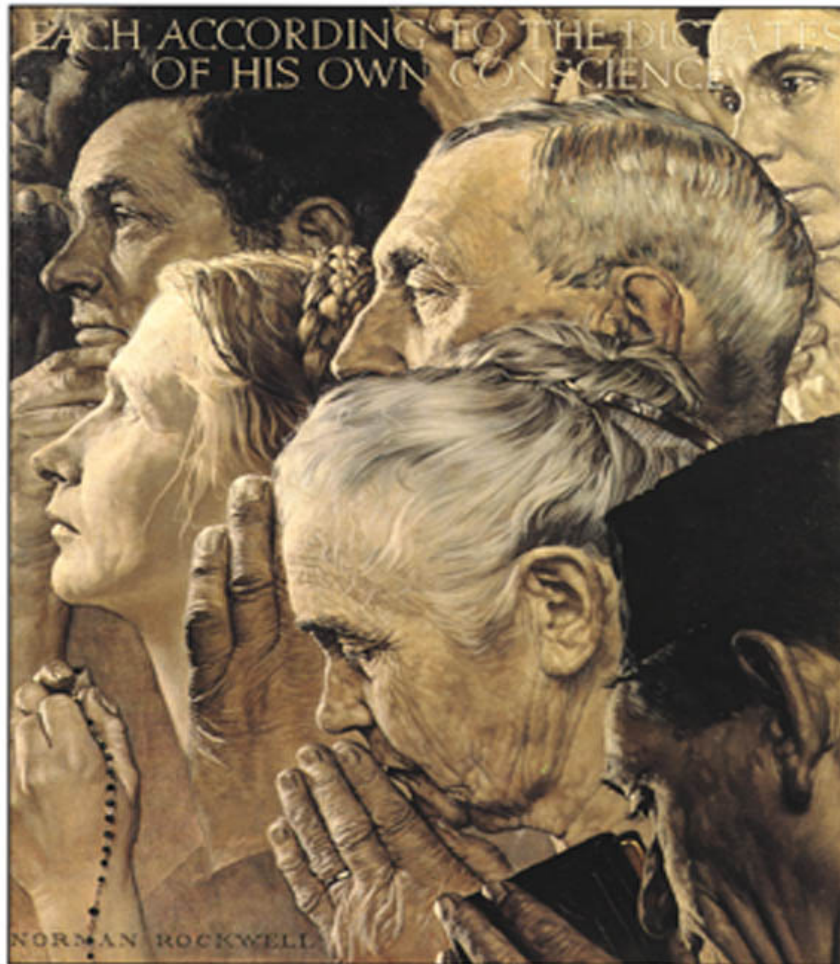


Plate 28 Norman Rockwell (1894-1978)
Freedom to Worship, 1943.

http://www.artchive.com/artchive/R/rockwell/rockwell_worship.jpg.html



Plate 29 Norman Rockwell (1894-1978)
Growth of a Leader, 1966.

http://www.allposters.com/View_HighZoomResPop.asp?apn=391013&imgloc=8-861-IDGJ000Z.jpg&imgwidth=695&imgheight=864

THE HUMAN CARE PACKAGE

There is a man somewhere who has nothing.
Maybe you'd like to give him something.
Here are some suggestions.

Send him patience. He'll appreciate it for
the rest of his life.

Send him understanding. It's some-
thing he can use.

Send him kindness. That's something
that'll never go out of style.

Send him the one thing only you can
give him. Send him you.

The Peace Corps, Washington, D.C.

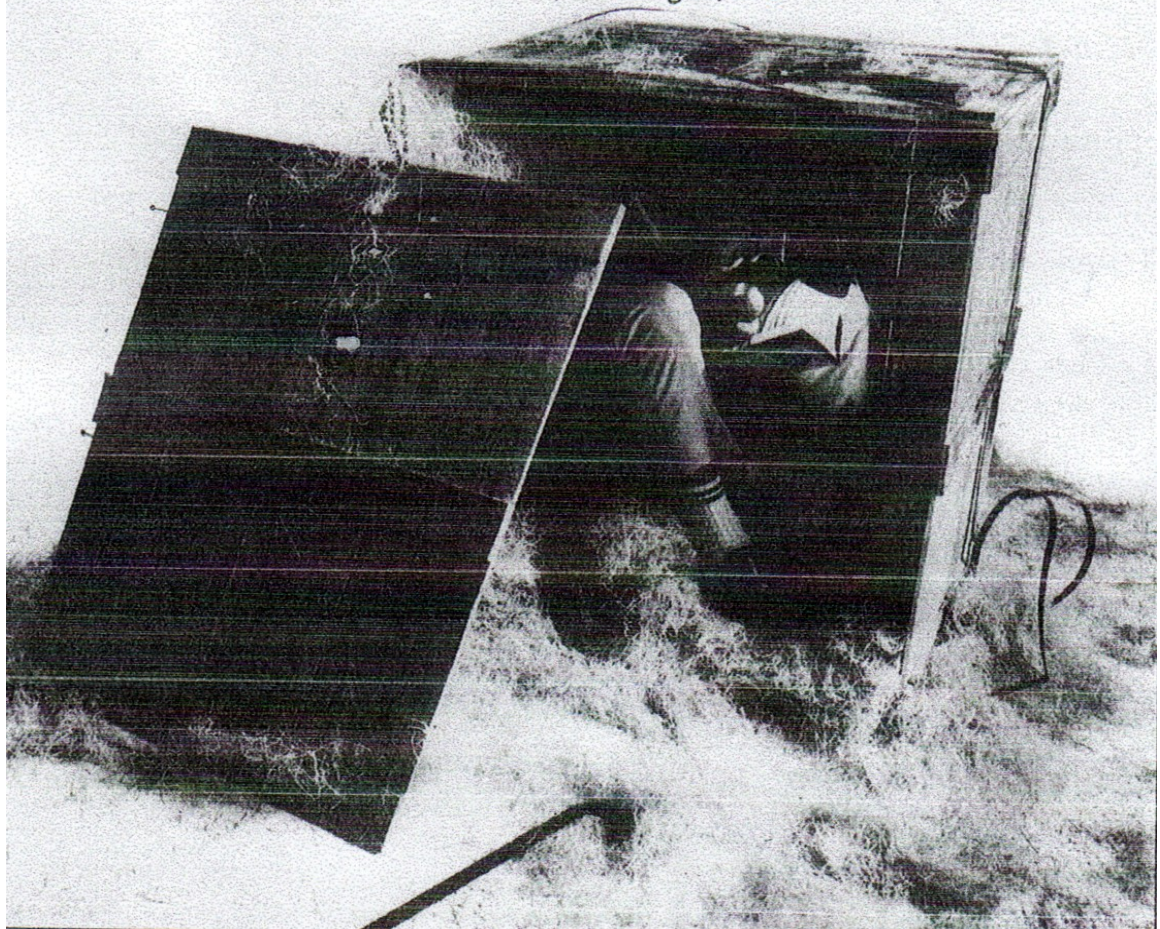


Plate 30 Young & Rubicam, Inc.
The Human Care Package.

From: Cobbs Hoffman, Elizabeth. All You Need is Love. Cambridge: Harvard
University Press, 1998.

The Peace Corps is bad.

1. Who needs a Peace Corps when we have enough trouble right here. You don't need to go halfway around the world to find problems.
2. The whole idea of a Peace Corps is hypocritical while we are at war. We've got to make up our minds which way it's going to be.
3. The Peace Corps is part of the establishment.

1. The Peace Corps knows that disease, poverty and ignorance don't stop at a country's border. And the skills, experience and motivation a volunteer returns with can be put to work in our own ghettos. That means more than walking around with a picket sign.
2. The Peace Corps is not a hypocrisy. Peace is bigger than war and the waging of peace cannot be stopped, even by war. If the Peace Corps idea doesn't work, nothing will.
3. The Peace Corps doesn't have time for establishments. When a volunteer is in the field, he is on his own, doing things like teaching and farming and fighting disease. Whether the Peace Corps is good or bad just depends on how you look at things.
Write The Peace Corps, Washington, D.C. 20525.

The Peace Corps is good.



Plate 31 Young & Rubicam, Inc.

The Peace Corps is bad/ The Peace Corps is good, 1968.

From: Cobbs Hoffman, Elizabeth. All You Need is Love. Cambridge: Harvard University Press, 1998.

MAKE AMERICA A BETTER PLACE.

LEAVE THE COUNTRY.



Of all the ways America can grow, one way is by learning from others.

There are things you can learn in the Peace Corps you can't learn anywhere else.

You could start an irrigation program. And find that crabgrass and front lawns look a little ridiculous. When there isn't enough wheat to go around in Nepal.

You could be the outsider who helps bring a Jamaican fishing village to life, for the first time in three hundred years. And you could wonder if your country has outsiders enough. In Watts. In Detroit. In Appalachia. On its Indian reservations.

Last year, for the first time, Peace Corps alumni outnumbered Volunteers who are now out at work overseas.

By 1980, 200,000 Peace Corps alumni will be living their lives in every part of America.

There are those who think you can't change the world in the Peace Corps.

On the other hand, maybe it's not just what you do in the Peace Corps that counts.

But what you do when you get back.
The Peace Corps, Washington, D.C. 20525. ©

ADVERTISING CONTRIBUTED FOR THE PUBLIC GOOD

Plate 32 Young & Rubicam, Inc.
Make America a Better Place, 1968.

Image Courtesy of Young and Rubicam, Inc.

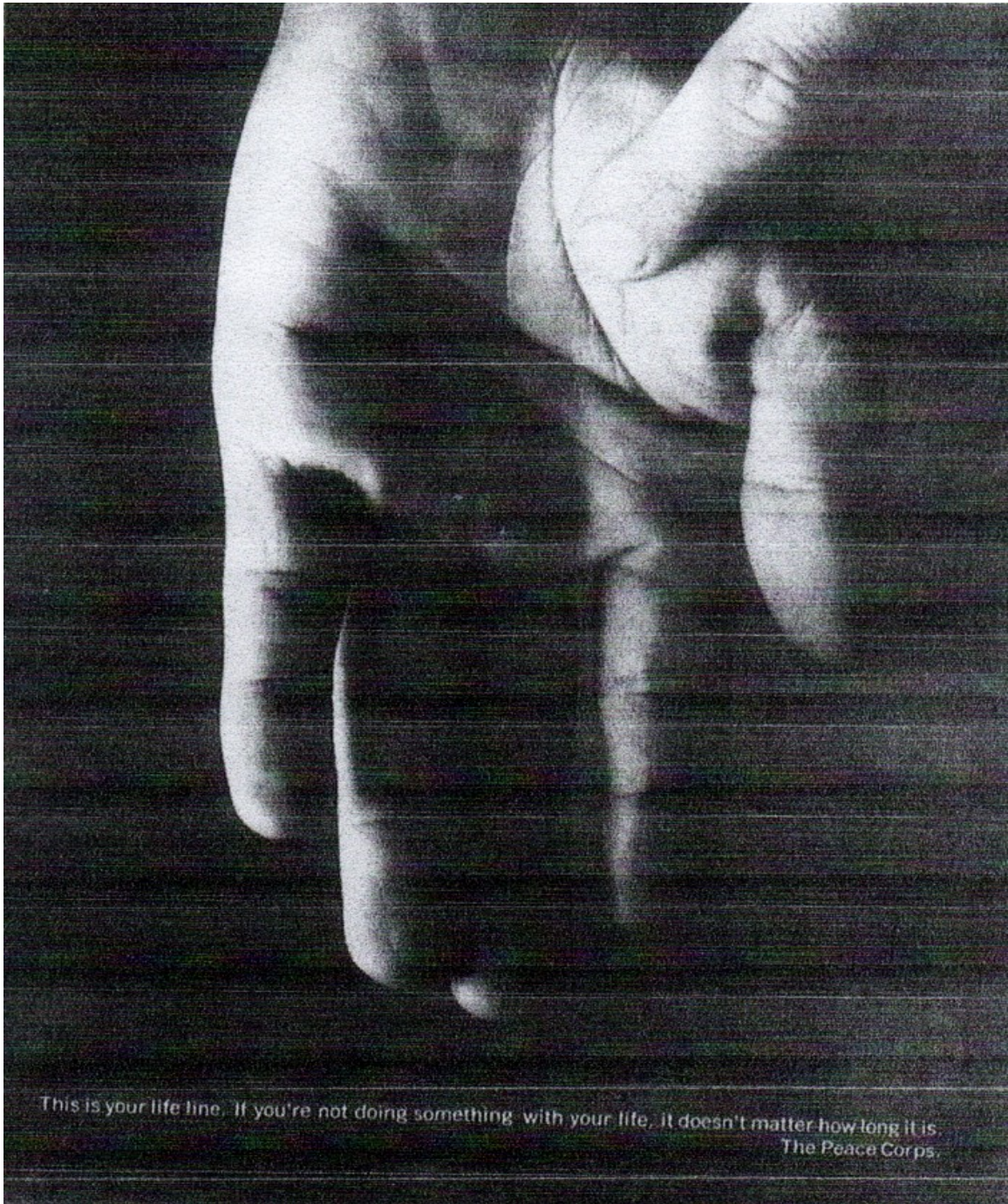


Plate 33 Young & Rubicam, Inc.
Life Line.

From: Cobbs Hoffman, Elizabeth. All You Need is Love. Cambridge: Harvard University Press, 1998.