



# The Portfolio

Vol. 12, No. 3 Fall 1995 The Norman Rockwell Museum at Stockbridge

## Hats Off to Lila Wilde Berle!

Laurie Norton Moffatt, *Director*

What do being a friend of Norman Rockwell, a sheep farmer, a mother and grandmother, a community citizen, a world traveler, an environmentalist, and a board president have in common? They are all represented in one and the same person—Lila Wilde Berle—who is stepping down in the fall of 1995 after an extraordinary ten-year tenure as president of the Board of Trustees of the Norman Rockwell Museum. We all take great pride in her accomplishment of leading the museum through a time of dramatic transformation and growth.

Lila joined the board in 1978, and was voted board president in 1985. A native of the Berkshires, she was a friend and neighbor of Norman Rockwell. Lila chaired the selection of Linwood estate (the childhood home of astronaut Story Musgrave with whom

Lila use to play) as the site for the new home of the museum. She organized the Concerned Citizens campaign that resulted in the town vote, in 1984, permitting the museum to move to its new site. She appointed Laurie Norton Moffatt director in 1986, and oversaw the selection of Robert A.M. Stern, in 1987, as architect for the new building. On opening day in April 1993, Lila proudly led the walk from the Old Corner House to the new museum.

Lila experienced property management first hand while growing up at the family farm, High Lawn, in Lee, Massachusetts. There she learned the values of persistent hard work, while literally putting her hands to the required tasks. She personally oversaw the restoration of the Linwood carriage barn, the move of Norman Rockwell's studio to the new site, and the refurbishment of Linwood house into administrative offices. Lila commissioned two of the Peter Rockwell sculptures that dot the 36-acre landscape, and it was she who charted the path for the loop road that transverses the property. Never to be forgotten was her Rocks for Rockwell campaign that amassed several tons of field stone for the museum!

Lila is a dedicated community volunteer. As president of the

Edith Wharton Restoration committee, she oversaw the preservation of The Mount, Edith Wharton's home in Lenox, Massachusetts, into an historic landmark building and museum. She has served on the Chesterwood Council, Simon's Rock of Bard College, and the Berkshire Hills School Committee. Lila currently serves on the boards of the Children's Health Program in Great Barrington, and Berkshire Country Day School in Stockbridge. She restored and manages a several-hundred-acre sheep farm that is one of the largest in Massachusetts. Lila and her husband, Peter A. A. Berle, who this year concluded his ten-year term as president of the National Audubon Society, have four children and two young grandchildren.

Lila will continue to serve on the museum board for one more year. A bucolic walk along the Housatonic River will be dedicated in her honor on the magnificent landscape she helped to preserve. We salute her as she steps down as president of the Norman Rockwell Museum at Stockbridge after her years of extraordinary leadership at the helm of one of America's most important museums.

*We salute Lila W. Berle, President of the Norman Rockwell Museum Board of Trustees, 1985-1995.*





# The Arts Ball—July 8, 1995



Museum Director Laurie Norton Moffatt and Associate Director for External Relations, Philip S. Deely, welcome guests at the Arts Ball.

Left to right: Members of the volunteer committee, Georgeanne Rousseau, Bob Bartle, and Lisa Bartle with trustee Jean Rousseau enjoy the gala.



Guests dancing to the music of Rick Tiven.

Murray and Natalie Katz from New York City and Stockbridge prepare to bid on items at the silent auction.



Trustee Bobbie Crosby and Lincoln Russell, members of the volunteer committee for the Arts Ball, discuss bids at the silent auction.

## The Norman Rockwell Museum Board of Trustees

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# The Art of Enchantment

Stephanie H. Plunkett, *Manager of Adult Services*

"Now the great thing about illustrating a classic is that it is alive. When you read it the scenes—character, setting, mood—jump right off the page, metamorphosed into pictures which are complete and perfect to the last detail. ..."\*

A child's acquaintance with literature begins, as it always has, by listening to great stories. Tales of daring exploits and the adventures of heroes and villains have long enchanted children. Whether recounted from books, or from folktales passed on by word of mouth for centuries, stories always have been a source of information, comfort, and pleasure. Told and retold across generations, some have so entered our collective imaginations that we refer to them as classics.

*The Art of Enchantment*, on view at the museum from September 16, 1995 through March 24, 1996, celebrates the wonder of these enduring tales through the work of twelve of today's most highly acclaimed illustrators. The vibrant images inspired by best-loved tales will delight the young, and serve as a source of fond recollection for all. Compiled from recently published children's books, each original work reflects its creator's personal vision, and invites us to enter magical worlds where anything is possible.

Visitors will enjoy excerpts from *Swan Lake* by Chris Van Allsburg, whose luminous

color drawings add nuance and dimension to the tale of Odette, the orphaned princess. They will be enthralled by Barry Moser's dramatic wood engravings, which bring to life the story of Beauty and the Beast who won her heart.

Fred Marcellino delightfully interprets *The Steadfast Tin Soldier*, Hans Christian Andersen's beloved story of the one-legged toy soldier and the ballerina he admires from afar. Also, four tales by the Brothers Grimm are richly retold in lavish detail. Both Kinuko Y. Craft and Ruth Sanderson have created exquisite versions of *The Twelve Dancing Princesses* and the young lad who solves the mystery of their tattered shoes. Based upon the Grimm's earliest version of the story, Paul O. Zelinsky's splendid paintings introduce us to Rumpelstiltskin, a character as crafty and engaging as the age old tale. Gennady Spirin's magical images invite us into the world of the kindhearted sisters, Snow White and Rose Red, and Susan Jeffers' graceful illustrations from *Cinderella* restore our belief in a "happily ever after."



Originally collected by Joel Chandler Harris, tales of Brer Rabbit and his colorful cohorts are sensitively illuminated in Jerry Pinkney's vibrant watercolor paintings and pencil drawings in *The Last Tales of Uncle Remus*. In *Reynard the Fox*, the trickster finally gets his comeuppance in a charming version of the classic tale illustrated by Alain Vaës. Dutch settlements of the Hudson River Valley were carefully researched by Gary Kelley in order to create his own unforgettable interpretation of Washington Irving's *Rip Van Winkle*, while joyous, theatrical paintings by Stephen T. Johnson breathe new life into the old favorite *A Christmas Carol* by Charles Dickens.

Though the world around us may change, some basic human desires and emotions remain strong and constant; thus, these classic stories are as popular today as when they were first published. The illustrations in *The Art of Enchantment* are for all ages to savor and remember.

\*Norman Rockwell, *My Adventures as an Illustrator*, (New York, Harry N. Abrams, Inc., 1988), p. 274.

From *The Twelve Dancing Princesses*, illustrated by Kinuko Y. Craft, © 1989 Kinuko Y. Craft.



## A Granddaughter's Reflections\*

Joanna Maxfield Parrish Gordon

I was a very fortunate child. My father was Maxfield Parrish, Jr., and he and his father were very close. We visited my grandfather often, and always felt welcomed and encouraged. Maxfield Parrish himself was seventy-seven years old when I was born. Because he lived so long, I was able to know him for more than two decades. During that time, he was painting wonderful landscapes, like *Sheltering Oaks*, and *Mountain Farm, Winter*, but he always set everything aside to enjoy visits with our family. ... He and Dad and Mom would always greet each other warmly, and we never doubted that there was much affection amongst them.

Once we had brought in suitcases ... we each had our own ritual of walking around "The Oaks" to reacquaint ourselves and see if anything had changed from last time. We all loved wandering through those remarkable houses ... gardens, pastures and woods ... with beautiful views everywhere. One year, shortly after Grandmother Parrish died, Granddad made small boats with us in his woodworking shop during a rainstorm. Then, when the sun came out, we sailed them in his round fountain. ...

Every afternoon at four o'clock, whoever was at "The Oaks" would go to tea with Granddad and Aunt Sue, usually on the Studio's second story porch. Susan Lewin had been with Granddad as housekeeper, model and companion from 1904 to 1960. Aunt Sue prepared cookies, sponge cakes and other tempting pastries. These were gratefully enjoyed by all as we listened to the fascinating conversation which always sprang up. ... They talked about Robert Henri and others from New York early in the century—and Granddad would sigh and say, "Ah, Hen-rye ..." I believe the lectures and clubs they all attended were a wonderful memory to him. There seemed to have been a comradeship amongst artists whose careers were thriving together. ...

Sometimes, when the talk got too difficult to listen to for a child, I would go out into the back of the Studio rooms and explore a bit. Because we had learned to be careful, this was always allowed.

When Granddad's career was just beginning to flourish in 1895, he went to Europe for two months to visit the museums and salons. He talked with artists studying and working there, and he learned more about some of the significant new styles of art in Paris. ... and enjoyed the developments in Art Nouveau.

There was a six-paneled screen of a Japanese House and Garden Party ... on the huge sliding wooden stage door of Granddad's music room. ... As I get farther away from those happy summer visits, I have often thought of my twenty-odd-year view into Granddad's life—that it was a time which was as beautiful, as graceful and as tantalizing, as the view into the party on his Japanese screen.

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\*This article is excerpted, with permission, from the exhibition catalogue *Maxfield Parrish: A Retrospective* "A Granddaughter's Reflections" by Joanna Maxfield Parrish Gordon, President, The Maxfield Parrish Family Trust.™



1896—Maxfield Parrish at age 26. Photographer unknown. Courtesy of Special Collections, Baker Library, Dartmouth College.



# Maxfield Parrish

Linda Szekely, *Assistant Curator*

The Norman Rockwell Museum at Stockbridge will open a retrospective exhibition of over 70 works by Maxfield Parrish to commemorate the 125th anniversary of the artist's birth. This will be the only American venue of the exhibit, which opened in Tokyo and was shown in other Japanese cities.

Parrish and Rockwell were contemporaries whose works exhibit markedly different styles and interests. However, both artists were commissioned by the calendar company Brown and Bigelow and by Edison Mazda, which had them illustrate the transition from gas lamps to light bulbs.

Maxfield Parrish, 1870-1966, was one of the most prominent and successful illustrators of the Golden Age of Illustration. This era, 1880 to 1920, was an age of mass-market printed media. By 1900, the fifty national magazines that flourished reflected the attitudes and culture of an upper middle class audience, and an illustrator's work was partly determined by this cultural bias. Thus, Parrish with his privileged and educated background was a great success with this audience.

Parrish was born into a talented family. He had a close relationship with his father, Stephen Parrish, a successful painter and etcher who oversaw his artistic training. Parrish traveled to Europe, and upon his return studied architecture but soon

*Daybreak, oil on panel, 1922. Reproduced: House of Art print, 1923, Maxfield Parrish, by Cutler and Goffman. Private Collection, photo courtesy American Illustrators Gallery, New York.*



changed to art when he enrolled in the Pennsylvania Academy of Fine Arts. After leaving PAFA, he moved to New Hampshire with his young wife.

Fantasy permeated Parrish's work. His landscapes, though ultra-realistic in painting style, are tinged with a sense of unreality. Parrish communicated his intensely personal vision by using layers of glazes, a technique that was uniquely his own. His work reflected fanciful characters and the places he had lived. Rockwell, the consummate realist, seldom entered the realm of the imagination and rarely included landscape in his work. Parrish's composition, particularly in his advertising work, was very decorative. He often used symmetry, repetition, and optical effects that preempted the optically illusionistic art of the 1960s Op Art. He was a master of caricature, and many of the figures in his paintings are disguised images of himself.

The phenomenon of his popularity also might be explained by the currents of the times. Parrish's work harbored no allusions to any of the country's

or world's events. The great depression, followed not long after by World War II, created a need for escapism by an American public who preferred not to look at the harsh realities of the society around them. The Parrish landscapes, beautiful young people, and amusing caricatured figures were peaceful diversions from everyday life.

*Maxfield Parrish: A Retrospective* will be at the Norman Rockwell Museum at Stockbridge from November 11, 1995 through January 28, 1996. The exhibition has been curated and assembled by Judy Goffman Cutler, Executive Director, American Illustrators Gallery, New York; organized and produced by Laurence S. Cutler, AIA RIBA of ARTShows and Products Corp.; and authorized by The Maxfield Parrish Family Trust of Holderness, New Hampshire. The museum gratefully acknowledges the generous contribution of exhibition fees by ARTShows and Products Corp.



## *Lila's Dynamic Leadership—1985-1995*



*A pensive Lila oversees the move of Norman Rockwell's studio to the Linwood site on March 4, 1986.*



*Left to right: Thomas Krens, director of the Solomon R. Guggenheim Museum in New York City, Charles Schulze, former trustee, and Lila W. Berle judge the architectural competition for the new building.*



*April 13, 1991, groundbreaking day for the building—Lila Berle talks with trustee John T. Batty (center), and her husband Peter (right).*



*Lila Berle congratulates architect Robert A. M. Stern on winning the architectural competition to design the new museum.*



*Laurie Norton Moffatt and Lila Berle exhibit Rocks for Rockwell, the campaign inaugurated by Lila to encourage the donation of native stones for the building construction. Over 50% of the stones used came from the property of Lila and Peter Berle.*

Michael Gordon, photographer





September 1991—Laurie and Lila host a trustee dinner in the new building, still under construction and minus a roof. Mercifully, the weather cooperated.



October, 1993—Governor William F. Weld visits the museum. Lila Berle points to the Norman Rockwell painting, *The Problem We All Live With*.



*This Week with David Brinkley* was broadcast live from Norman Rockwell's studio, October 31, 1993. The night before the broadcast, Lila, with her daughter and son-in-law, chats with David Brinkley at a museum party.

Lila Berle and Joan SerVaas Durham, trustee and president of Curtis Archives, pose with the Triple Self-Portrait stamp on July 1, 1994 at the dedication of five Norman Rockwell stamps. The stamps were issued commemorating the centennial of Norman Rockwell's birth.

Walter Scott, photographer



Left to right: Norman Rockwell's three sons Peter, Tom, and Jarvis, and Lila with Althea Rockwell, Peter's granddaughter, plant a commemorative tree on the day of Grand Opening, June 13, 1993.

Michael Lavin Flower, photographer



October, 1994—Lila Berle and Peter Rockwell stand on the museum grounds awaiting the unveiling and dedication of Peter's sculpture, *Grendel's Follies*.

Linda Norris, photographer



## Museum Acquisitions

Linda Szekely, Assistant Curator

Listed here, in the order in which they were received, are new additions to the Museum Reference Center as of April 17, 1995.

Dawn Williams, Cerritos, CA: Two programs of the *Song of Bernadette*.

Catherine Kohler, Housatonic, MA: *Arlington Along the Battenkill: Its Pictured Past*.

Henry H. Williams, Jr., Stockbridge, MA: *Berkshire Cottages*, photo of Margaret Batty and David H. Wood, 1st Day issue of United Nations 25th anniversary stamp, group of canceled checks of Molly Rockwell, seventeen books relating to NR, nine books about artists and museums, six exhibition catalogues and two magazines with NR articles.

New Britain Museum of American Art, New Britain, CT: Architectural drawing of Norman Rockwell's West Arlington, Vermont studio by Payson Rex Webber.

Mrs. Franklin H. Lischke, Litchfield, CT: *Creative Artists 1937, Sketching and Rendering in Pencil, Learning How to Paint in Oils, Designs for Craftsmen, Heraldry and Floral Forms as Used in Decoration, The Art Spirit*.

Jarvis Rockwell, Great Barrington, MA: *Mr. Lincoln's Camera Man, Matthew B. Brady*.

James A. Perkins, Princeton, NJ: *Men of Iron* by Howard Pyle.

Bela Kalman, Boston, MA: Original photographic print of Norman Rockwell in his Stockbridge studio.

Cris Raymond, Stockbridge, MA: *Norman Rockwell Buch mit 30 Kunstpostkarten* (postcard book).

Gordon Harris, Stockbridge, MA: 12 negatives from 1960-1961 of modeling sessions in NR's Stockbridge studio.

Gregory Pischea, Grosse Point, MI: Three *Saturday Evening Post* magazines and two tear sheets.

Frank Bisogno, St. Petersburg, FL: Two tear sheets of ads in which Norman Rockwell endorses products, "Cover Man," *Post* article about NR.

Johanna Selkowitz Sisselman, Lenox, MA: One *Saturday Evening Post* magazine.

Leo D. Allen, Jocelyn M. Allen and Sarah B. Allen, Placitas, NM: Two letters from Norman Rockwell, *Norman Rockwell, Illustrator* (signed), *Norman Rockwell Storybook* (signed), *Norman Rockwell's Americana ABC* (signed), *Norman Rockwell Artist and Illustrator*, two *Saturday Evening Post* magazines.

Anne Matteoli, Cloverdale, CA: Tear sheet, *Ladies' Home Journal*.

Steven Spielberg, Universal City, CA: Early Norman Rockwell painting palette, NR pictograph letter to Franklin Lischke, 124 negatives, 14 transparencies, and 26 black and white prints by California photographer Sam Calder, one *Saturday Evening Post* magazine, one *Pageant* magazine and photo album compiled by Sam Calder with 18 photos, two letters, a handwritten note by NR and essays about NR by Sam Calder. (Sam Calder worked for Norman Rockwell as one of his photographers during the period Rockwell taught classes at the Los Angeles County Art Institute from 1948 to 1949.)

Mr. and Mrs. Robert V. Smith, Venice, CA: nine *Saturday Evening Post* magazines.

Colonel Charles Waterhouse, Edison, NJ: *Marines and Others, the Paintings of Colonel Charles Waterhouse*.

Marjorie N. Hall, Pittsfield, MA: *The Saturday Evening Post Treasury* (donated in memory of her father, G. Wilbur Nichols).

Sylvia Fogle, Osseo, WI: Letter from Norman Rockwell to Sylvia Fogle (1954).

John Altomari, Philadelphia, PA: Nine Top Value Stamp Catalogues.

Maud Ayson, Great Barrington, MA: *The Garden Behind the Moon* by Howard Pyle.

Jonathan and Georgina Rosenbaum, Stamford, CT: Partial issues of *Persimmon Hill* (publication of the Cowboy Hall of Fame) with articles about NR.

Mr. and Mrs. Robert S. Henry, Lancaster PA: *Norman Rockwell, Illustrator* (inscribed by NR), two letters from NR to Mr. Henry's mother, Marjorie Aldrich, two *Saturday Evening Post* covers, group of news clippings.

The Norman Rockwell Museum is very grateful to all of the donors for their generous gifts.

*Summer 1949 - Norman Rockwell's students from the Los Angeles County Art Institute present him with a surprise cake. Mary Rockwell stands directly behind NR. From the gift of photographic material donated by Steven Spielberg.*

Sam Calder, Photographer





## A Very Special Studio

Paul Flaum, *Volunteer*



*Visitors to the museum enjoy the My Best Studio Yet exhibit that displays items, such as canvas stretchers, that were stored in studio areas not accessible to the public. Since the studio is closed each year from November through April, visitors delight in seeing the artifacts and furnishings that are on display year round in this intimate gallery.*

© 1995 Steve Jacobs, photographer.

Since Norman Rockwell's studio was opened to the public, it has been a favorite of the visitors to the Norman Rockwell Museum. Among the most frequently asked questions and expressed comments are: "Is this the real studio or a facsimile?" "How did it get here?" and "What a beautiful workspace!"

On March 4, 1986, Norman Rockwell's studio was raised from its foundation, mounted on wheeled dollies, and moved three miles from its South Street, Stockbridge location to its new home on the grounds of Linwood, the selected site for the new museum. The studio was remodeled in 1957 from a 19th-century carriage house, and Rockwell referred to it as "my best studio yet." In his autobiography, he wrote, "The new studio is cooler in summer, warmer in winter, less noisy, more private and convenient ... and roomier. I'm blissfully happy with it."\*

Our different guests bring varied backgrounds to a studio visit, but all are moved by the fact that they are standing in the workplace of one of America's favorite artists. They appreciate the unique opportunity of seeing the actual place in which Rockwell worked. On the leisurely walk from the museum to the studio, the visitors have time to ponder all that they have seen and heard. Many questions come to mind that they expect the studio staff to answer. Captivated by the spirit of Rockwell from their museum visit, they want to know more about the man. "Where was he born?" "When did he move to Stockbridge?" When visitors see the crucifix and the shalom sign, they ask about Rockwell's religious beliefs. They want to learn everything about the man with whom they all identify in some way.

Visitors are fascinated by the collection of souvenirs that Rockwell amassed. Some focus on the awards and citations,

while others remark on the assortment of pipes, guns, or hats. They point to the helmet hanging over the easel, which they recognize from the *Triple Self-Portrait*, and laugh at the story that Rockwell bought this hat thinking that it was an antique only to learn that it was a Parisian fireman's helmet.

Many visitors make a personal connection to Rockwell. They want to talk about their memories of him—the specific Post covers, Boy Scout calendars, story illustrations. Being in his studio enables each visitor to feel close to the man himself. Studio staff are able to interact with the visitors on a very personal basis, and often learn things about Rockwell that were hitherto unknown to them. The studio is truly a very special place that makes both visitors and staff, like Rockwell, happy to be there.

\*Norman Rockwell, *My Adventures as an Illustrator*, (New York, Harry N. Abrams, Inc., 1988), p. 376.



## Art and Education

Melinda Georgeson, *Manager of Youth Services*

Over the years, the programs in education at the Norman Rockwell Museum at Stockbridge have continued to grow, change, and keep pace with recent educational reform. We have gone from small groups of students learning at the Old Corner House to an increasingly large number of students at the new building. Our audience has expanded to include grades pre-school through college. Students from nearby schools and from as far away as Michigan and Tennessee have come to visit and experience Rockwell's work first-hand.

Currently, educators are under new pressures with regard to their time and productivity. Teachers are now required to complete a certain number of PDPs (Professional Development Points) in a specified time period. In order to help them earn these professional points in the arts, we have expanded our teacher training sessions from one in 1994 to two public and two in-service seminars in 1995.

Another way the Norman Rockwell Museum benefits the educational community of Berkshire County is through direct involvement with our collection. With the thrust of educational philosophy toward increasing interdisciplinary learning, our new course offerings become a natural extension of the museum experience. After piloting the programs during this past winter, we had some wonderful feedback from students and teachers that encourages us to continue in our quest for excellence in education.

As a part of this goal, we are expanding the tour "menu" to include a choice of programs that would offer something for everyone. One choice, as always, is to come and tour the galleries independently. Another is to reserve a special tour time with a member of our informative guide staff. In addition to these, we now have new offerings!

*Media and Methods* programs are designed to challenge students and extend the museum experi-

ence through thought-provoking activities. These tours will focus on either the narrative aspects of Rockwell's work or the studio-art aspects. This enables teachers to integrate the visual arts with language arts, or to explore the visual arts more deeply. The experience allows students to become acquainted with the life and work of Rockwell through group discussions in the museum galleries followed by a lesson in the studio classroom.

The language arts component titled *The Write Stuff* consists of "pre-writing" exercises, attention to story elements, and a writing session. Pre-writing exercises involve students directly in character development, imaginative sequencing of events, and the discovery of adjectives. Subsequent writing activities encourage imaginative exploration of ideas and expression, and emphasize diversity in creative styles.

The studio arts component titled *Drawn to Art* concentrates on the aspects of creating art such as color, shape, line, rhythm, texture, composition, and perspective. The studio activity following the tour is tailored to fit the individual needs of each group, and may include painting, sketching, or designing an abstract collage based on patterns of shapes found in Rockwell's work.

With all of this to keep us busy, we are looking forward to a dynamic school year!



*Visitor Services Assistant Kim Conley leads a group of school children in a discussion of Girl at Mirror*



# Programs & Events

## October

1 Sunday

3pm: Gallery Talk  
*Every Picture Tells a Story*

14 Saturday

10:30am-noon: Four Seasons  
*Art workshop for children ages 7 to 12\**

4pm: Afternoon Tea and Talk  
*The Art Students League: Art, Controversy and the American Psyche\**

15 Sunday

11am: Insights: Talk & Brunch  
*Modern Books for Modern Children\**

3pm: Gallery Talk  
*The Art of Enchantment*

21 Saturday

10am-noon: Family Time  
*Travel and Transportation*

10am-1pm: Adult Art Workshop  
*Giving Life to the Image\**

5:30pm: Special Performance  
*Contemporary Classics!\**

25 Wednesday

2pm -5pm: Two Artists' Studios  
*Norman Rockwell and Daniel Chester French\**

## November

4, 11, 18 Saturdays

2pm-3:30pm: Unfolding Stories  
*Workshop for children ages 8 and up\**

5 Sunday

3pm: Gallery Talk  
*The Artist as Storyteller*

11 Saturday

9am-4pm: Educators' Seminar  
*Maxfield Parrish and the Golden Age of American Illustration\**

10:30am-noon: Four Freedoms  
*Art workshop for children ages 8 to 15\**

11 Saturday

5:30pm-7:30pm: Members' Exhibition Opening  
*Maxfield Parrish: A Retrospective*

5:30pm: A Granddaughter's Reflections  
*with Joanna Maxfield Parrish Gordon\**

18 Saturday

10am-4pm: Adult Art Workshop  
*Classical Painting Techniques\**

10am-noon: Family Time  
*A Feast for the Eyes*

19 Sunday

11am: Insights: Talk & Brunch  
*Fantastic Parrish\**

3pm: Gallery Talk  
*The Illustrated Book*

25 Saturday

5:30pm: Special Performance  
*Mark Twain: Member-at-Large for the Human Race\**

## December

2 Saturday

4pm-7pm: Open House  
*Stockbridge Main Street at Christmas*

3 Sunday

3pm: Gallery Talk  
*Splendid Vistas--The Landscapes of Maxfield Parrish*

9 Saturday

10:30am-noon: Classic Tales  
*Art workshop for children ages 6 to 12\**

10 Sunday

11am: Insights: Talk & Brunch  
*The Art of the Picture Book\**

2:30pm: Reading/Booksigning  
*A Christmas Carol\**

16 Saturday

10am-noon: Family Time  
*Snow!*

10am-1pm: Adult Workshop  
*Do Tell! The Art of Storytelling.\**

5:30pm: Special Performance  
*Happily Ever After...More or Less.\**

17 Sunday

3pm: Gallery Talk  
*Marking Time--The Calendar Art of Norman Rockwell and Maxfield Parrish*

26-30 Tuesday- Saturday

10am-noon: Family Time  
*Activities for the whole family.*

27 Wednesday

1pm-2:30pm: Worlds Away in Watercolor  
*Art workshop for children ages 7 and up\**

28 Thursday

1pm-2:30pm: Tell Me a Story  
*Art workshop for ages 7 and up\**

28 & 29 Thursday and Friday

1:30pm-4pm: Art Connections  
*Art workshop for teens ages 13 to 19\**

29 Friday

1-2:30pm: Exploring Self-Portraits  
*Art workshop for children ages 7 and up\**

30 Saturday

1-2:30pm: Acrobat in Acrylics  
*Art workshop for children ages 7 and up\**

\* Pre-registration requested.

Please call (413) 298-4100 ext 220 for reservations and information. All programs take place at The Norman Rockwell Museum at Stockbridge, Route 183, Stockbridge, MA 01262.

The museum store is open during programs and events. Store proceeds support museum operations.



## Tom Sawyer Tells a Story



*"Tom, Tom, we're lost! we're lost!" Ten limited-edition prints of Tom and Becky in Cave, signed by Norman Rockwell, are available for purchase through the Museum Store or by calling 1-800-742-9450. Price upon request. ©MBI/Heritage Press. Used with permission of Heritage Press.*

When Norman Rockwell was invited in 1935 to illustrate the children's classic Tom Sawyer, he went where no other Mark Twain illustrator had gone before—to Hannibal, Missouri. Norman wanted to capture the authentic details of Mark Twain's boyhood town. This is what he found there.

"... I wondered if there'd be anything of Twain and his era left in the town. Maybe Hannibal had forgotten Twain and transformed itself into another slick chromium-and-neon metropolis. When I arrived I found that the exact opposite had happened. Mark Twain had swallowed up Hannibal. There was the Mark Twain Hotel, the Mark Twain barbershop, the

Mark Twain meat market, the Mark Twain soda fountain. Everything was Mark Twain."<sup>\*</sup>

The museum is fortunate to have a collection of Rockwell Artist's Proofs donated by Rockwell to raise funds for museum acquisitions. They are signed in pencil by Norman Rockwell, and numbered in Roman numerals. A museum certificate verifying the work's authenticity accompanies each print. Today prints such as these are collected by connoisseurs of Rockwell's art throughout the world.

<sup>\*</sup>Norman Rockwell, *My Adventures as an Illustrator*, (New York, Harry N. Abrams, Inc., 1988) p. 274.

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The  
Norman  
Rockwell  
Museum  
*at Stockbridge*

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