

The  
Norman  
Rockwell  
Museum  
at Stockbridge

The

# Portfolio

Spring, 1999



## Three NEW, Exciting Exhibitions

- Made in Massachusetts • Rockwell's Hollywood
- Drew Struzan: Art of the Cinema

# Happenings...

Former Israeli **Prime Minister Shimon Peres** and historian **Doris Kearns Goodwin** came to the Berkshires to speak at the J. Leo Dowd and Catherine Mellon Dowd lecture series.



When the former prime minister made an early morning visit to the Norman Rockwell Museum, he was greeted by Director **Laurie Norton Moffatt** who introduced him to board member **Jamie Williamson** and board president **Bobbie Crosby**.



**Doris Kearns Goodwin**, well known biographer and political commentator, standing in the Four Freedoms Gallery before Norman Rockwell's 1943 painting *Freedom of Speech*

**Two honored guests, exhibition openings, an inaugural invitation and an important gift were some of the exciting events that swirled about the Norman Rockwell Museum this past season.**



Interim Associate Director for External Relations **Irma González** and Director **Laurie Norton Moffatt** visited **Lieutenant Governor Jane Swift** in her state house office, where Norman Rockwell's *Four Freedoms* are prominently displayed. When not in Boston, Lieutenant Governor Swift resides with her family in Berkshire County.

## The Norman Rockwell Museum

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## The Portfolio

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Cris Raymond, Editor  
Beatrice Snyder, Project Manager  
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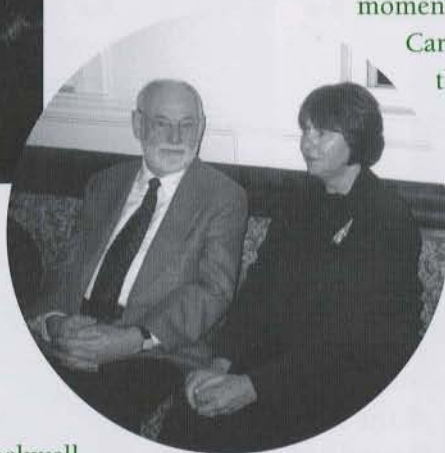
The Norman Rockwell Museum is funded in part by the Massachusetts Cultural Council, a state agency that supports public programs in the arts, humanities and sciences.



Cover: *Art Critic*, oil on canvas, *Saturday Evening Post*, April 16, 1955 cover. Copyright © 1955 by the Curtis Publishing Company. All rights reserved.



At the opening of the exhibition *Visual Solutions*, well known illustrator **Eric Carle** and his wife **Bobbie** take a moment's rest. Eric



Carle is one of the seven illustrators whose works are in the exhibition.



Also at the exhibition opening was new museum board member **Jan Cohn** (right) Professor of American Literature and American Studies at Trinity College in Hartford, Connecticut. Jan is seen talking with **Katharina Rich Perlow** and her husband **Dr. William Perlow**.

The Norman Rockwell Museum was invited to participate in an interactive display with other Massachusetts cultural institutions to celebrate the inauguration of Governor A. Paul Cellucci and Lieutenant Governor Jane Swift. Rockwell models were invited to attend the inaugural. Looking at the displays are model **Frank Dolson**, his wife **Violet** (left) and **Claire Williams**. Frank posed for the *Family Tree* and Claire modeled for the advertising series for Massachusetts Mutual Life Insurance Co.



Another interesting and exciting exhibition opening was *Jarvis Rockwell's Toys*. Jarvis, Norman Rockwell's son, is seen here explaining his works to board member **Roselle Kline Chartock**.



Smiles are visible on board members **Ann Fitzpatrick Brown** and **Lee Williams**. Jarvis Rockwell's work obviously appeals to the child in all of us.



Former board president **Lila Berle** also is all smiles as she talks with **Jarvis Rockwell**.



**Ted and Barbara Judd** of Tallahassee, Florida were among the first to join the museum's Legacy Society. In their estate planning, the Judd's made provisions to leave their charcoal of Spencer Tracy to the Norman Rockwell Museum. We are pleased to announce that Ted and Barbara decided not to wait with their gift; they recently presented the museum with the portrait that NR created

for the Playwrights' Company for the Broadway production of *The Rugged Path* by Robert E. Sherwood, starring Spencer Tracy. Seen here with the Judds are **Linda Szekely** (left) Curator of Norman Rockwell Collections and Director **Laurie Norton Moffatt**.

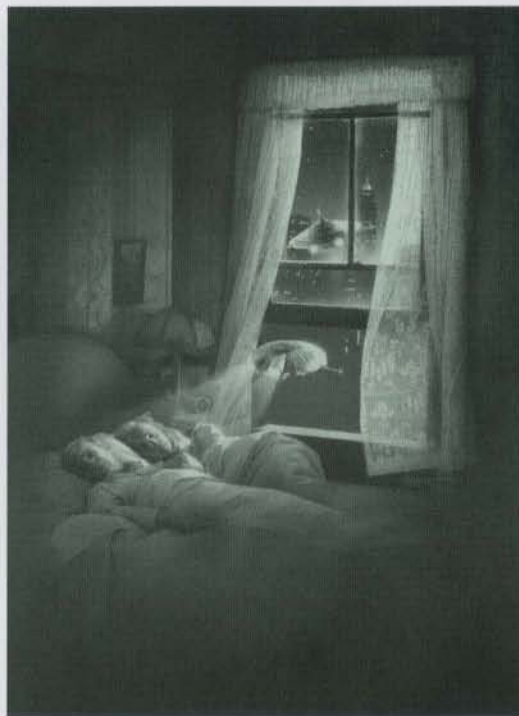


EXHIBITION: JUNE 11 – OCTOBER 31, 1999

# Drew Struzan: Art of the Cinema

**Stephanie Plunkett**, *Curator of Illustration*

With neither sound nor movement, a movie poster must somehow capture and communicate the spirit of the story it is meant to convey. Though they blossom briefly and are quickly gone, posters become powerful emblems for the films they represent. As with our most enduring films, the best examples remain with us.



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*Batteries Not Included*, acrylic and prisma on gessoed board, 1987.



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*Harry and the Hendersons*, acrylic and prisma on gessoed board, 1986.



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*Hook*, acrylic and prisma on gessoed board, 1991.



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The Flintstones, acrylic and prisma on gessoed board, 1994.

Drew Struzan's masterful renderings of the heroes of the silver screen chronicle over two decades of American movie-making. *Drew: Art of the Cinema*, on view at the Norman Rockwell Museum from June 11 through October 31, 1999, will feature sixty-six paintings and preparatory works by today's most celebrated movie artist. Original advertising and poster art for such groundbreaking films as *Star Wars*, *E.T. the Extra-terrestrial*, *Back to the Future* and the *Indiana Jones* series will be included, as will vibrant imagery for such popular favorites as *Hook*, *The Flintstones*, *An American Tail* and *The Great Muppet Caper*.

**CELEBRATE THE CINEMA SUMMER  
AT THE NORMAN ROCKWELL MUSEUM**

**Members Opening:** Friday, June 11, 5:30–7:30  
*Drew: Art of the Cinema* and *Hooray for Rockwell's Hollywood*

**Celebrating Cinema Gala:** Saturday, June 12, 1999

**Festival Day:** June, 19, 1999

A day of fun, family activities, tours and special musical performances

**Summer Film Series and more...**

**See the program and events calendar for details**



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Back to the Future II, acrylic and prisma on gessoed board, 1989.



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E.T. the Extra-terrestrial, acrylic and prisma on gessoed board, 1990.

EXHIBITION: JUNE 11 - OCTOBER 31, 1999

# Hooray for Rockwell's Hollywood

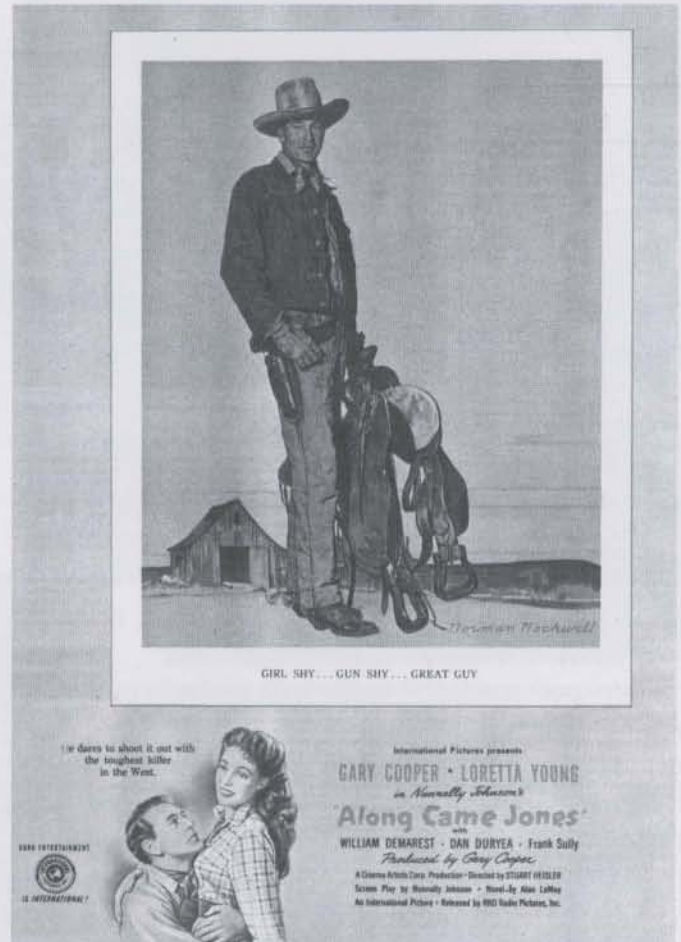
**Linda Szekely**, Curator of Norman Rockwell Collections

The show time for the exhibition *Hooray for Rockwell's Hollywood* begins June 11, 1999 and runs until October 31, 1999. This exciting new exhibition features material from the museum's art and archival collections including vintage movie posters, lobby cards and original portraits of the movie stars.

Since Norman Rockwell was best-known for his magazine covers, people are surprised to hear that he also illustrated movie posters. Like the sound bite of a television commercial, the movie poster, with its flash of action and emotion, grabs our attention by urgently conveying its message with intense colors, gripping perspective and its larger-than-life size.

Rockwell created six movie posters during his busy career. *The Magnificent Ambersons* (1941), *The Song of Bernadette* (1943), *Along Came Jones* (1945), *The Razor's Edge* (1946), *Cinderfeller* (1960) and the second version of *Stagecoach* (1966) are pure Rockwell. Each of them highlights the Hollywood stars with all the realism and masterly portraiture that is Rockwell's hallmark. Though few in number compared to his work in other fields of illustration, the posters were all successful marketing tools, and some have become prized items among collectors. A Rockwell poster is easy to recognize since he did not choose to differ his artistic style for this particular genre. To do so would have been at cross purposes with the movie studio's marketing plan to use a "star" illustrator to sell a movie.

In his portraits of well-known actors, Rockwell infused his canvases with shades and nuances of the personality each actor sought to portray in his or her role. Whether it was Jennifer Jones' religious fervor, Mike Connors' gambler's



Magazine tear sheet for the movie *Along Came Jones*, 1937

wife, Slim Pickens' joviality, or Gary Cooper's mild manner, the marquee and lobby cards guaranteed movie fans that all their expectations would be fulfilled once they paid the price of admission. Though its primary purpose was to sell tickets at the box office, a movie poster sought to represent accurately the content of the movie. This was a simple accomplishment for an illustrator whose magazine covers were easily interpreted by hundreds of thousands of readers.

Movie posters were produced in varying sizes, each of which was designed to be used in a different way. In order to cater to different segments of the movie-going audience, movies often had more than one poster style. One might focus on action while another on romance.

The poster for *Along Came Jones* featured Rockwell artwork in the main body of the poster, while in a small inset at the lower corner an RKO/International studio artist added a passionate Gary Cooper embracing Loretta Young. Rockwell never was known for depicting physical passion, while in the 1940s the movie studios were intent on targeting the female audience with images of romance.

Individual theaters with their varying budgets could choose the promotion products that best suited them. These included lobby cards, posters or, in some cases playbill-type programs. The size of a poster was indicated by its number of sheets. The largest, a 24 sheet one, was a literal traffic stopper at about 9 by 24 feet.

In an unusually ambitious 20th Century Fox publicity campaign, advertising director Charles Schlaifer decided to use a 150-foot high display of Rockwell's illustration for *The Song of Bernadette* above a Broadway theater marquee. "It absolutely sold the picture," Schlaifer reflected. It was his opinion that Rockwell's *Bernadette* was one of the most effective pieces ever created for a motion picture. Three years later, 20th Century Fox again chose Rockwell. This time they wanted him to paint Tyrone Power and the cast of *The Razor's Edge*, a movie based on the W. Somerset Maugham novel. For this film, Fox launched the most extensive billboard campaign in the history of the company. Five days before the movie's world premier, *Motion Picture Daily* reported, "For *The Razor's Edge*, the company is initiating the use of a giant 48-sheet which will key the posting campaign in New York for the world premier at the Roxy on Nov. 19."

Movie artwork also could be used on postcards and lobby cards. Studio press books showed all of the marketing tools that were available to the individual movie theaters. Included were posters sizes, suggestions for publicity stunts, newspaper ads, and, at times, sample movie reviews. Today's ephemera collector can see all of the original publicity offerings and discover the various kinds of material that were made available for a movie by accessing a movie's press book.



Poster for *The Song of Bernadette*, 1943

# Three Cheers for Our Generous Supporters!

We are grateful for the wonderful support from our faithful Norman Rockwell Museum friends. Because of our generous donors, we are able to preserve and add to our collections, maintain facilities, expand exhibitions and programs and continue to add to our reference center. Many thanks to all of our donors who support the museum's mission in so many ways.

The following generous corporations and individuals have supported the museum through December 31, 1998. In our next issue, we shall highlight the extensive support received from our loyal membership. Although we have made every effort to keep accurate lists, errors may have occurred. If we have omitted or misspelled your name, please telephone us at 413-298-4123 so that we may correct the error.

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We gratefully acknowledge all of the businesses that participate in the matching gift program. The following companies have all helped to double and sometimes triple donor's gifts to the Norman Rockwell Museum.

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In loving memory of Katherine Alvord  
by Mr. Lawrence E. Alvord  
In memory of Mr. & Mrs. Sam  
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Exhibition: March 13 – June 20, 1999

# MADE IN MASSACHUSETTS

## *The Art of Illustration in Massachusetts*

**Stephanie H. Plunkett**, Curator of Illustration

**The Norman Rockwell Museum's first juried illustration exhibition, *Made in Massachusetts* celebrates the art of contemporary illustrators living and working in the state that Norman Rockwell called home for his last twenty-five years.**

Last Fall, *Atlantic Monthly* art director Judy Garlan and renowned illustrators Etienne Delessert and Robert Andrew Parker took on the difficult task of reviewing the almost 450 submissions that we received. This was an appreciated and enthusiastic response to our call for entries. The criteria for consideration were a creative approach to visual problem-solving, conceptual clarity and the graphic/technical strength of each work. After much deliberation and difficult decisions, the final selections were made.

Although the images included in *Made in Massachusetts* were created in response to a diverse range of commercial projects and assignments, each artist's personal aesthetic and expressive nature is clearly evident. How do illustrators approach visual problems and develop an artistic vocabulary? I asked

all of the forty-seven exhibitors to tell us something about themselves and their work, and their responses were insightful and enjoyable. It is impossible to include here examples of all the works and the artists' comments. Thus, the following is but a glimpse into the minds and working process of some of the very talented Massachusetts artists represented in the exhibition.

**Bob Marstall's** research for *An Extraordinary Life: The Story of a Monarch Butterfly* included everything from raising in his studio dozens of monarchs from locally collected eggs to actual field work in the central highlands of Mexico. He



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took hundreds of photographs and made many sketches of butterfly habitats and scenes in Western Massachusetts that eventually became the basis for his paintings.

When illustrating *Papa Gatto*, an Italian fairy tale, **Ruth Sanderson** created a sense of authenticity in the work by gathering references on period costumes, interiors and settings. Each image was initially designed in miniature, as a 2x4 inch thumbnail



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sketch. When Ruth was satisfied with the overall layout of the book, she photographed local models in rented, bought or borrowed costumes before final sketches were made.

The idea for **Christin Couture's** *Tubeman* came from watching hundreds of tubers float down the Deerfield River in Charlemont, MA on summer weekends. Her painting, a mysterious depiction of a lone man at sea in a tube, inspired Flo and Rich Newman of the rock band



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Tagyerit to write a song about it. The image appears on the cover of their upcoming CD.

As a child, **Margot Apple** wanted to be a cowgirl. When she received



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the assignment to illustrate *Casey's New Hat*, a cowboy story, she was in "heaven" drawing beloved Western scenes, horses, saddles and related paraphernalia. Although much of her work was drawn from memory, she referenced *Western Horseman* magazine for specific details.

**Gary Lippincott** also drew upon youthful aspirations when creating the illustrations for *The Skull of Truth*, a young adult novel by Bruce Coville. The magic props pictured in his images were readily available, since, as a young lad, the artist aspired to being a magician. Known primarily as a fantasy illustrator,



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because of the mood and subject of his work, Gary layered his finely detailed drawings with water color washes until he achieved the desired effect.

*Picking Peas*, a self-promotional piece by **Elizabeth Butler** was inspired by a nonsense rhyme about a chicken who sneezed. An animation artist for the past thirteen years, Elizabeth wanted to trace the progression of a sneeze from first tickle to final explosion. Her research included the study of high-speed photography that featured a sneezing man. She then imagined what the man would look like if he were a chicken.



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**Michael McCurdy's** illustrated *Gettysburg Address* was unusual work for the artist from a production standpoint. The text of the address was set by hand in metal type and the title was hand-lettered by friends in order to give the piece a feeling appropriate to its time. Research was needed for the accurate portrayal of uniforms and objects, but images were purposely kept spare to enhance their visual impact.



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These and many other wonderful works give testament to the fact that the art of illustration is alive and well in Massachusetts. The sixty-eight works by forty-seven artists that are on display in our Stockbridge Room gallery commemorate the continuum and evolution of Rockwell's beloved profession. These original paintings, drawings, collages and digital images have been published within the past three years on book covers and in children's books, in magazines and newspapers, on posters, calendars and note cards, in advertisements and on self-promotional mailers. Although the names of many contemporary illustrators go unrecognized, the fact that their images are widely enjoyed and appreciated underscores the significance of illustration art in our daily lives.

**MADE IN MASSACHUSETTS**  
 will be on view from  
**March 13 – June 20, 1999**  
 and is generously  
 presented by

 **First Massachusetts Bank**  
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# The Norman Rockwell Museum Acquires the *Art Critic*

Laurie Norton Moffatt, Director

It gives me great pleasure to announce that the Board of Trustees has voted to acquire the *Art Critic*, a *Saturday Evening Post* cover of 16 April 1955, that has been on long-term loan to the museum. In order to secure this important painting, the Board of Trustees allocated funds from our Art Acquisition Fund to initiate the purchase. As in the past, we are inviting our members and friends to invest in building the museum's art collection by making a special donation to the *Art Critic*. Several funding initiatives are under way, including a fabulous Cinema Celebration on June 12 to raise funds to finalize the purchase.

You might wonder how the museum chooses to purchase one Norman Rockwell painting over another. The *Art Critic* adds a number of interesting dimensions to our collection as

**The *Art Critic* adds a number of interesting dimensions to our collection as two of Rockwell's family members posed for the painting.**

two of Rockwell's family members posed for the painting. His wife Mary was one of the models for the portrait of the lady, and their oldest son Jarvis, who was studying art,



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*Art Critic*, oil on canvas, *Saturday Evening Post*, April 16, 1955, cover

posed as the student. Also, it is one of a handful of Rockwell's paintings that makes historical reference to his knowledge of and admiration for the artists who preceded him. Note the painting to the right of the portrait in which the men seem to be peering down at the disheveled art student. Rockwell originally began this painting within a painting as a Dutch landscape. In its final version, it became a painting similar to one of the many seventeenth century group portraits by Frans Hals. Another important fact is that the museum has in its collection six preliminary drawings and sketches that document the

creative process that preceded the final painting. These works were the subject of one of the museum's very popular exhibitions, *From Idea to Illustration*, which demonstrated Rockwell's meticulous technique and rigorous method of staging a painting. For these reasons, the museum's curatorial staff and I rec-

ommended that the board select this painting over numerous other possible acquisitions.

Norman Rockwell was such a gifted artist that he made the creative process look effortless, belying the actual struggle and hard work each painting entailed. The preliminary studies for *Art Critic* document the decisions he faced as the painting unfolded and the dramatic changes he made to create the final work. The modifications that affected the narrative of the painting involved characters, plot, setting, conflict and resolution. He carefully posed his models, composed his pictures and edited his own work at every step. Beginning with a thumbnail sketch,

he proceeded with preliminary drawings in charcoal and color studies in oil before he arrived at the finished piece.

As the studies for the *Art Critic* show, originally Rockwell conceived the woman in the Rubenesque-style painting to be a more dour, heavy-set woman. His wife Mary posed with a cap on her head, exhibiting exaggerated facial gestures. The woman in the painting then began to take on a more stylish younger and thinner figure. He drew her



*Art Critic, charcoal and pen on board, 1955, study for Post cover.*

face in a more natural form.

Refining the woman's image, he raised the eyebrows, opened the eyes, changed the direction of her gaze and altered the twisted mouth and nose. The neckline of her dress was lowered and a pendant added to her neck. Her face came to life as Rockwell drew her expression not just as surprised but saucy.

These earlier versions of the woman were done on clear acetate. By tacking these acetate images to his can-



*Art Critic, oil on acetate board, 1955, study for Post cover.*

vas as reference, Rockwell was able to refine his choices as the work evolved. Also evident from the studies is the point at which he introduced the figure of the young art student to the painting. The preliminary studies also reveal how Rockwell experimented with the background of the painting. He added and then removed wallpaper; the plain floor became a block pattern and the molding of the wall paneling was changed.

The final work clearly demonstrates Rockwell's interest in the smallest details. He added textured dabs of color to the student's palette, which contributes greatly to the accuracy of the scene, even though this level of detail could not be observed when the final work was reproduced as a *Post* cover.



*Art Critic, pencil on paper, 1955, study for Post cover.*

Sharing with our visitors all these insights into Norman Rockwell's creative process was a most compelling reason to add the *Art Critic* to the museum's collection. We invite you to help us make this spectacular purchase possible by sending your contribution in the attached postage-paid envelope. Every donation to the *Art Critic* fund will be gratefully acknowledged with print of this very special painting.

## Save the Date

June 12, 1999

### Celebrating Cinema

a gala event at the

Norman Rockwell Museum to raise funds

for the purchase of the *Art Critic*.

Your invitation will be arriving soon.

For further information please call:

413-298-4123

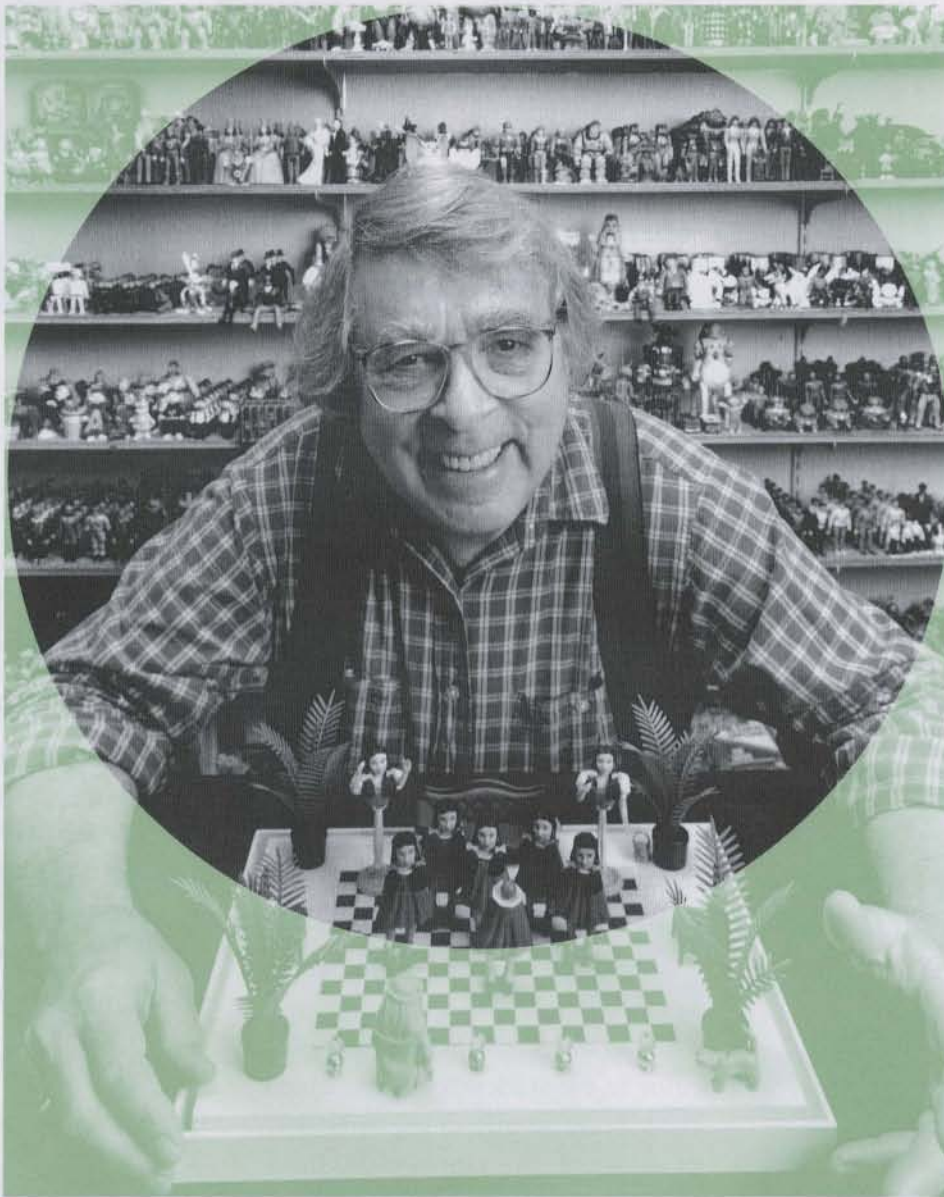


Photo © 1998 by Michael Lavin Flower

## Jarvis Rockwell's World

*Cris Raymond, Portfolio Editor*

**For twenty years, Jarvis Rockwell has been collecting small plastic toys and creating a whole new world of art with them.**

These figures, popular in every country, have become symbols of our times. To meet Jarvis is to be caught up in the incredible joy that he expresses when discussing the

scenarios that he encases in 10 by 12 inch Plexiglas boxes. The question most people ask is, "Is this art?" Jarvis infuses his dioramas with creativity, wit and experiences past,

present and to come. When you see his creations through the artist's kaleidoscopic mind and then bring your own experiences to them, you know with certainty that this is art.

When asked the inevitable question of what would his famous father think of these works, Jarvis laughs. As Norman Rockwell loved toys, Jarvis believes that his father would have been fascinated by his dioramas, and would have loved the humor in them. Regarding his two brothers, children's book writer Tom and sculptor Peter, Jarvis said of the impact of his works on them, "I hit my

## **His tableaux do not have titles, as he believes that titles restrict them, and that the viewers are expected to bring their own thoughts and experiences to the scenes.**

brothers below words, and they almost died laughing."

In the 1950s, Jarvis Rockwell studied at the Art Students League in New York City with famous artist George Grosz. When he speaks of his years as a painter, he says with the most ingenuous smile, "Every time I sat down to paint, I fell asleep." Jarvis considers himself one of the "outside" artists. His works have been shown at the Casey Kaplan Gallery and the Museum of Contemporary Art in New York City, and in Massachusetts at the Williams College Museum in Williamstown, the Berkshire Museum in Pittsfield, and here at the Norman Rockwell Museum. Lately, Jarvis'

art is becoming well known through articles in magazines and newspapers including *Art Forum*, *The Artful Mind*, *The Boston Globe*, and *People* magazine. His reaction to this is delightfully honest, "Fame is a good thing," he laughs.

What exactly is the art of Jarvis Rockwell? In each tableau, Rockwell places several small plastic figures in a setting, often with miniature furniture, carpeting and palm trees. Palm trees caught Rockwell's attention when he noticed their repeated use in automobile showrooms. He uses the trees to delineate space. Rockwell

keeps trying out ideas with no definite plan of where he is going with the idea. He calls it kind of a lonely journey, a process rather like daydreaming. Some of the dioramas depict situations that come to a dead stop; they are not going anywhere, and no further action is expected or required. Many of his small figures have duplicate heads that are displayed in a miniature refrigerator. His thought is that each character has diverse personalities and these personalities need to be kept cool so that they don't go bad. Rockwell delights in taking toys out of their usual context and dropping them into different scenes. In one tableau, Olive Oyl breaks loose from Popeye and

Bluto and all the "punch and sock" business, and finds herself in quite another life.

Rockwell works on more than one box at a time. His tableaux do not have titles, as he believes that titles restrict them, and that the viewers are expected to bring their own thoughts and experiences to the scenes. What, one might think, could be more restrictive than encasing these dynamic figures in small, dust free, cannot-be-touched areas? To this obviously uninformed thought, Rockwell's immediate reply is, "The boxes do not enclose the figures! They are like in space capsules, ready to take off!" He also points out that toys are getting larger and larger, and political issues are getting wilder and wilder, and Jarvis Rockwell sees all these happenings as related, but where it is all leading, he will not venture a guess. An "outside artist?" Perhaps this outside artist has the vision to see more of what is going on inside than any lesser visionary can imagine. The exhibition *Jarvis Rockwell's Toys* was on display at the Norman Rockwell Museum from December 5, 1998 until March 7th, 1999.

# Celebrating Cinema

## GALA FUND RAISER: JUNE 12

Excitement is building at the Norman Rockwell Museum about *Celebrating Cinema*, a special summer evening planned for June 12th. Ann Fitzpatrick Brown, Chair, will be joined by Gene Shalit, Honorary Chair, in hosting this spectacular summer affair to raise funds for the acquisition of *Art Critic*.

The gala's centerpiece will be a gourmet dinner followed by an auction of art, memorabilia and autographs. George Lucas, *Celebrating Cinema* committee member and creator of the famous *Star Wars Trilogy*, has donated a set of autographed *Trilogy* posters, including the newest

Prequel poster. Steven Spielberg, Norman Rockwell Museum trustee,



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will also be donating movie memorabilia for the auction. Additional tantalizing auction items include trips to Santa Fe, New Mexico and

Vail, Colorado and a very special basketball signed by famous Boston Celtics team members, including Larry Bird, Kevin McHale and others.

Your invitation to this fabulous event will be arriving in early May. Please do join movie reviewer **Gene Shalit**, Hollywood illustrator **Drew Struzan** and all of our Norman Rockwell Museum friends for a spectacular summer evening, *Celebrating Cinema*. **We look forward to being with you on June 12th!**

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The  
Norman  
Rockwell  
Museum  
*at Stockbridge*

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Stockbridge, MA 01262

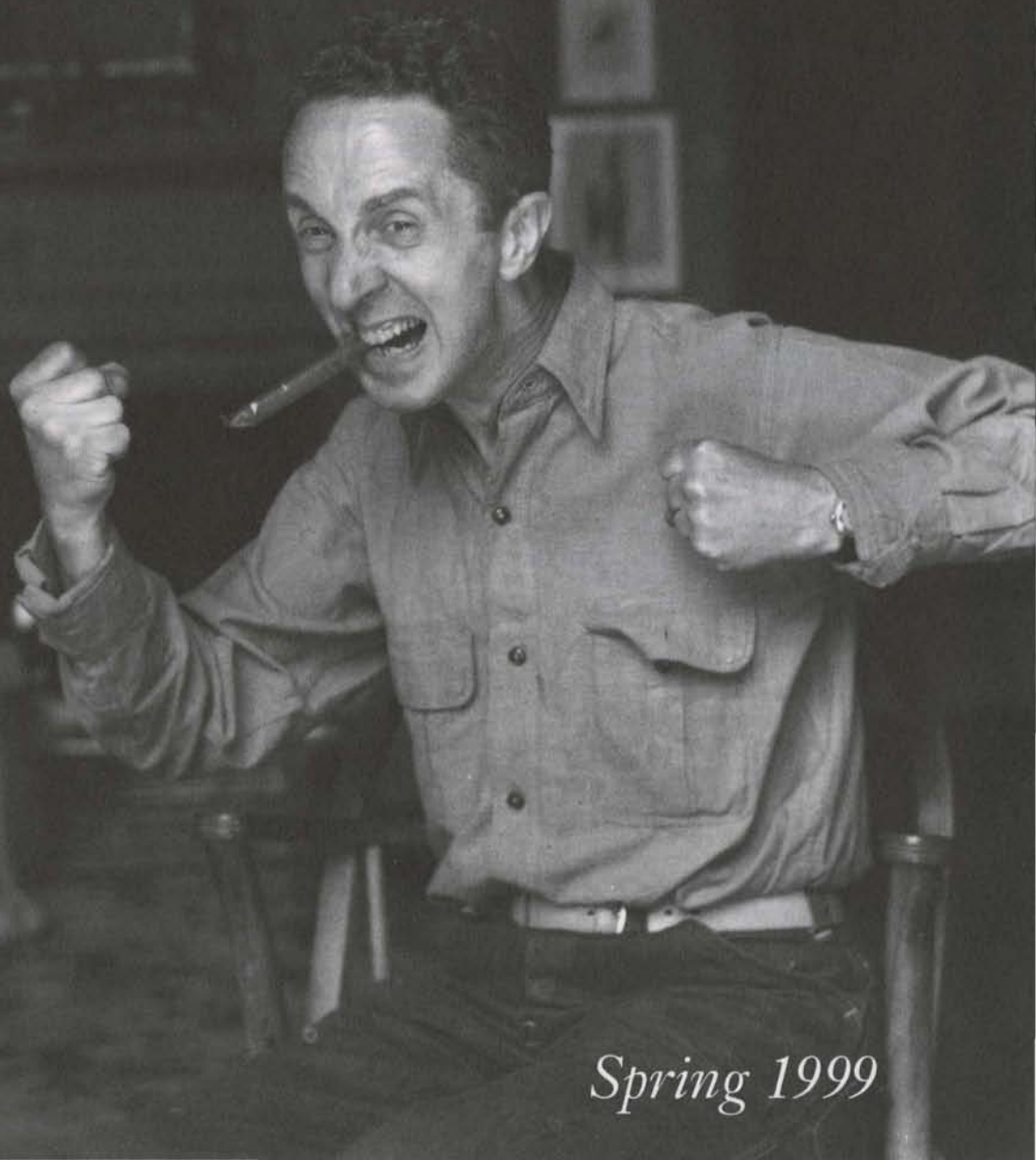
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The Norman Rockwell Museum  
at Stockbridge

Programs  
*and*  
Events



*Spring 1999*

# The Norman Rockwell Museum at Stockbridge



Tromp l'oeil by Andy Matlow and Laurel Tewes, April 10.

This hand indicates programs specifically designed for children and families



Sunday, April 4, 3pm

## GALLERY TALK

### Editorial Illustration

Take a look at the editorial illustrations included in the exhibition *Visual Solutions*. Celebrities, current events and lifestyles as interpreted by illustrators Barbara Nessim and C.F. Payne will be discussed as well as the working techniques employed. With museum guide George Church. Free with museum admission.

Saturday, April 10, 10am to 2pm

## THE BUSINESS OF ART

### Designing and Marketing Greeting Cards

Professional and aspiring artists are invited to join us for this in-depth look at the contemporary greeting card market. Jeanette Robertson will discuss the design, production, merchandising and marketing of all types of cards. Practical information about conceptual development, production techniques, contracts, cost estimation, copyright laws, mass market and small studio sales, and catalogue development and presentation will be included. Artists may bring up to five pieces of work for review.

Jeanette Robertson is a painter and freelance greeting card designer who has successfully created and marketed her own line of note cards. Her upcoming book on the subject, published by North Light Books, will be available in the fall of 1999. **This program is sponsored by Cain, Hibbard, Myers and Cook.** Bring lunch; we'll provide beverages and dessert. \$35, \$30 members.

Saturday, April 10, 3pm

## SECOND SATURDAYS

### Artists of the Berkshires:

#### Andy Matlow and Laurel Tewes

Explore what artists do and why they do it. Joining us this month are area artists Laurel Tewes and Andy Matlow whose collaborative works grace many homes in Berkshire County and beyond. They will discuss and show examples of their team approach to trompe l'oeil, and their unique style of work.

These illustrated talks are free of charge. Admission to museum galleries not included.

Saturday, April 17

## FAMILY TIME

### Animals!

for all ages

**1:00** Try your hand at making stick puppets of different animals.

**2:30** Explore the exhibition *Visual Solutions* to see gorillas, lions, and more as animals abound in the work of illustrator Eric Carle.

**3:00** Do you know about coyote? The wide mouth frog? or the black panther? This is your chance to find out as storyteller Davis Bates describes delightful animal tales for all ages. Children free! Half-price for adults with children.

Saturday, April 17, 5:30pm

## ART TALK

### An Evening with Richard Michelson

Enjoy an evening's discussion with Richard Michelson about the nature of the creative process and the trials, tribulations and rewards of artistic collaboration. R. Michelson is an award-winning poet whose acclaimed children's books include *Grandpa's Gamble*, illustrated by Barry Moser, and *Animals That Ought to Be*, illustrated by Leonard Baskin. Original works from these recent books are on view in our *Made in Massachusetts* exhibition.

The owner of R. Michelson Galleries in Amherst and Northampton, Mr. Michelson also represents many of the country's most prominent children's book illustrators. A reception with the author will follow. \$5, members free.

Sunday, April 18, 3pm

## GALLERY TALK

### Rockwell's Four Freedoms

Norman Rockwell's timeless images painted while the world was at war continue to resonate across time. Rediscover the *Four Freedoms* with museum guide Bob Stevens. Free with museum admission.

Tuesday through Friday

April 20 through 23

1-2:30pm

for ages 8 and up

## TECHNIQUES

Explore the working methods of Eric Carle for one class or all four!

**April 20:** *Opening Books:* making a book dummy

**April 21:** *Preparing Paper*

**April 22:** *Creating Collage I*

**April 23:** *Creating Collage II*

Each day: \$8, \$4 members.

Combine with **WRITING WORKSHOP** and take both on any given day for \$12, \$6 members



Tuesday through Friday

April 20 through 23

3-4:30pm

for ages 8 and up

## WRITING WORKSHOP

Stories, tales, yarns and fables all begin as ideas. Expand on your ideas through writing in this special workshop. Take one or take them all!

**April 20:** *Tale Spinning:* brainstorming and drafts

**April 21:** *In the Frame:* idea development

**April 22:** *Let's Talk:* writing dialogue

**April 23:** *Vision and Revision:* drafting, sharing, and feedback

Each day, \$8, \$4 members.

Combine with **TECHNIQUES** and take both on any given day for \$12, \$6 members



Saturdays

April 24 and May 1

12-4pm

## ADULT ART WORKSHOP

### Painting Techniques:

#### Underpainting and Glazing

Join artist/educator Michael Mark in a special art workshop for adults and serious teens. This class will explore underpainting and glazing — oil painting techniques which were the building blocks for artists of the past such as Rembrandt and Vermeer, as well as for modern-day artists including Maxfield Parrish and Michael Deas.

After viewing Deas' work in the exhibition *Visual Solutions*, participants will create an opaque tonal underpainting, and glaze with transparent layers of color. Experience in oil painting is not required. A list of basic materials will be available to all registrants.

Most recently, Michael Mark has worked in Amsterdam at the Rijksakademie van Beelende Kunsten, preparing panels and demonstrating painting techniques. \$50, \$40 members.

Sunday, May 2, 3pm

## GALLERY TALK

### Made in Massachusetts

Discover the diversity of illustration by artists from our home state with Stephanie Plunkett, curator of illustration. Free with museum admission.

Saturday, May 8, 10am to 2pm

## THE BUSINESS OF ART

### Understanding and Navigating the Illustration Marketplace

Though many opportunities exist for illustrators, understanding and effectively navigating the professional marketplace can be a key factor in success. Join Irena Roman for this insightful look at the many facets of the field. Developing and reinventing a portfolio, creative self-promotion, making contacts and contractual agreements will also be discussed. Artists may bring three pieces of work for review.

Irena Roman is an award-winning artist who has created illustrations for newspapers, magazines, corporations and advertising clients including *The New Yorker*, *The Atlantic Monthly*, *Business Week*, *The National Fire Protection Association* and *Sunrise Greetings*. An assistant professor at Massachusetts College of Art, her work is included in *Made in Massachusetts*. **This program is sponsored by Cain, Hibbard, Myers and Cook.** Bring lunch; we'll provide beverages and dessert. \$35, \$30 members.

Saturday, May 15

## FAMILY TIME

### Playing Games

for all ages

**1:00** Artist Jane Tingle Broderick guides families in designing and painting their own game boards to keep and play with together. Class will be repeated at 3pm.

**2:30** Join in this family tour to discover family fun and game playing in the paintings.

**3:00** Game boards part 2.

Children free! Half-price for adults with children.



Lily, ©1993 Michael Deas



Sunday, May 16, 3pm

## GALLERY TALK

### Rockwell's Stockbridge

Enjoy the home town stories and histories reflected in Rockwell's Stockbridge paintings as Claire Williams, former Rockwell model and museum guide, shares her impressions, memories and knowledge. Free with museum admission.

Saturday, May 22, 8:30am to 4:30pm

## EDUCATORS' SEMINAR

### Let Freedom Ring

Let Freedom Ring! America stands as a proponent of democratic freedom to people the world over. Freedom worth dying for — freedom worth celebrating.

This day-long conference for K-12 classroom teachers will focus on ways to teach about freedom on national, international and local levels. More particularly, the day will spotlight how cultural institutions such as museums and historical societies use object-based learning theory as they teach about freedoms worth dying for and celebrating.

Seminar includes morning keynote and plenary session, lunch and afternoon workshops, panel discussion and performance. \$75, \$65 members, includes lunch.

Saturday, May 22, 5:30pm

## ART TALK

### An Evening with Michael Deas

A classicist whose images seem to radiate light from within, Michael Deas is among the most accomplished realist painters of our day. Enjoy this fascinating look at the artist's process, challenges and award-winning illustrations. Michael Deas has painted for advertising, redesigned the logos for Columbia and Tri Star Pictures, and designed seven U.S. Postal Service stamps. His original images are currently included in our *Visual Solutions* exhibition. A reception will follow. \$5, members free.

Sunday, June 6, 3pm

## GALLERY TALK

### Sculpture Walk

Sculptures by Rockwell's youngest son, Peter grace the museum landscape. Join Abigail Diamant, assistant manager of visitor services, for a look at these playful pieces. Free with museum admission.



Storyteller Davis Bates, April 17.

Friday, June 11, 5:30-7:30pm

## MEMBERS' OPENING

### Drew: Art of the Cinema and Hooray for Rockwell's Hollywood

Members are invited to enjoy this preview of the two new summer exhibitions!

Saturday, June 12, 1999

## HOLLYWOOD GALA

Celebrate with us Hollywood style as the Norman Rockwell Museum hosts a gala to raise funds for the purchase of Norman Rockwell's painting *The Art Critic*. For information please call (413) 298-4123.

Saturday, June 19

## FESTIVAL DAY

### Far, Far Away

for all ages

Join us for a day of fun family activities designed to complement the two new exhibitions, *Drew: Art of the Cinema*, and *Hooray for Rockwell's Hollywood*. The day will include painting in watercolor, family tours of the exhibitions and a special musical performance. At **3:00pm**, enjoy the sounds of **Tamboura** as David Reed brings the sunshine rhythms of the Caribbean to the Berkshires! Children free! Half-price for adults with children.



Sunday, June 20, 3pm

## GALLERY TALK

### Hollywood Pictures

From ET to Miss Piggy, from Jerry Lewis to Bing Crosby, galleries abound with images from Hollywood films. Join museum guide Meg Williamson as she takes you through the exhibitions *Drew: Art of the Cinema*, and *Hooray for Rockwell's Hollywood!*

# Exhibitions

Through May 31, 1999

## VISUAL SOLUTIONS: SEVEN ILLUSTRATORS AND THE CREATIVE PROCESS

An exhibition that explores the working methods of seven contemporary illustrators: Eric Carle, Diane and Leo Dillon, Michael Deas, Wendell Minor, Barbara Nessim, and C.F. Payne. Represented are paintings, drawings, collages and computer images from children's books, editorial illustration and book cover art as well as preparation materials and sketches. **Sponsored by Berkshire Bank.**

March 13 through June 20, 1999

## MADE IN MASSACHUSETTS

*Made in Massachusetts*, a juried exhibition, celebrates the art of many illustrators who live and work in the state. **Presented by First Massachusetts Bank.**

June 12 through Oct. 31, 1999

## DREW: ART OF THE CINEMA

Original art of movie posters by Drew Struzan for blockbusters such as *Back to the Future*, *E.T. the Extra Terrestrial*, and *Indiana Jones and the Temple of Doom*.

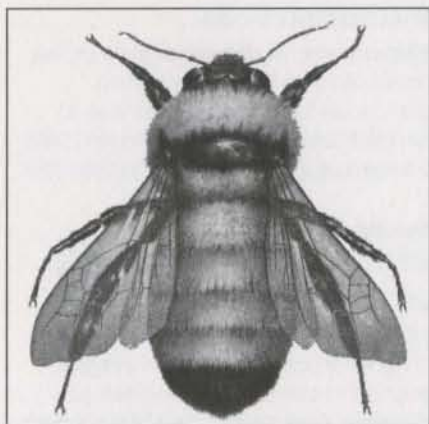
June 12 through Oct. 31, 1999

## HOORAY FOR ROCKWELL'S HOLLYWOOD!

Original art and ephemera relating to Rockwell's illustrations of Hollywood.



©1990 Universal Studios, illustrated by Drew Struzan



Bumble Bee, ©1994 John Burgoyne

## Permanent Exhibits

MY ADVENTURES AS AN ILLUSTRATOR

MIRROR ON AMERICA

MY BEST STUDIO YET

Call (413) 298-4100 ext. 220 for reservations or information. Pre-registration for all programs is requested; fees include museum admission. All programs take place at the Norman Rockwell Museum at Stockbridge, Route 183, Stockbridge, MA 01262, unless otherwise indicated. Museum members receive special program discounts and more! For membership information, please call (413) 298-4100 ext. 234.

Visit our web site at:  
[www.nrm.org](http://www.nrm.org)

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Norman Rockwell poses for *The Dugout*, *Saturday Evening Post* cover, 1948. Photo by Gene Peilham.

The  
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at Stockbridge

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# Programs and Events Spring 1999

## Registration Form

Name	_____
Address	_____
Phone	_____
Program Title	_____
Program Date	_____
Program Title	_____
Program Date	_____
Number of Reservations	_____
Number of Reservations	_____
Are You a Member?	_____
Amount Enclosed	_____
Child/Teen Registrant's age(s)	_____
Check	_____
Credit Card #	_____
exp. date	_____
Signature	_____