

# The Portfolio

Vol. 12, No. 4 Winter 1995 The Norman Rockwell Museum at Stockbridge

## The Magical World of Illustration

Laurie Norton Moffatt, *Director*

**N**ORMAN ROCKWELL WAS proud to be an illustrator, and he revered the artists of the Golden Age of American Illustration. Upon achieving his own successes, Rockwell himself became an influence to generations of young illustrators, many of whom are renowned today. One of the missions of the Norman Rockwell Museum is to present Rockwell in the context of the field of illustration. This autumn, two exhibits demonstrate the power of the visual image to excite the imagination and transport us to far off places and times.

*The Art of Enchantment*, featuring the work of twelve award-winning contemporary illustrators, is on display through March 24, 1996. This exhibition celebrates the wonderful world of children's classic tales. Compiled from recently published books, each original work reflects its artist's personal vision, and invites the viewer to enter magical worlds.

*Maxfield Parrish: A Retrospective* opens November 11 and runs through January 28, 1996. This major exhibition of Parrish's work commemorates the 125th anni-



*A Good Mixer*, oil on panel, 1924, by Maxfield Parrish

versary of the artist's birth in 1870, and comes to the Norman Rockwell Museum after its successful tour in Japan. Our museum will be the only American venue for this retrospective of nearly 100 of Parrish's images.

Maxfield Parrish was one of Norman Rockwell's heroes, and, like Rockwell, he received recognition and became a household name early in his career. Both illustrators worked for Brown and Bigelow calendars, Edison Mazda Lamp advertisements, and the *Saturday Evening Post*.

While the Norman Rockwell Museum is the only museum in the United States to host this retrospective exhibition, it is not the first appearance of Parrish in the

Berkshires. An exhibition catalogue in the Parrish archives indicates that an exhibit of his art was held in 1965 at Chesterwood, the home and studio museum of the sculptor Daniel Chester French.

An entertaining article in the August 10, 1968 issue of *The Berkshire Eagle* quotes Norman Rockwell, "Last Monday, I went to the Maxfield Parrish exhibit at the Berkshire Museum and was hit right square between

the eyes. . . . There are a great many beautiful, original paintings by a fine artist, a great technician, a true lover of beauty, a magic colorist, and original humorist. I am completely reconverted. Do you know what I did? I just could not resist it. I bought one of his pictures."

Today that picture, shown above, hangs in the Studio Gallery at the Norman Rockwell Museum. Also in the Berkshires is a diptych at the parish house of Trinity Church in Lenox. According to Richard Jackson, Jr., of Stockbridge, this is Parrish's only religious work. If any of our readers know the story behind these paintings, we would love to hear from you.

WE ARE EXTREMELY GRATEFUL TO JUDY GOFFMAN CUTLER, Executive Director, American Illustrators Gallery, NYC; Laurence S. Cutler, of ARTShows and Products Corp.; The Maxfield Parrish Family Trust of Holderness, NH. The museum gratefully acknowledges the generous contribution of exhibition fees by ARTShow and Products, Corp., and exhibition underwriting of Brain Trust, Inc., Tokyo, Japan.

**SCENES FROM TWO MUSEUM RECEPTIONS:**  
 The Red Lion Inn/Norman Rockwell Museum Golf  
 Tournament, and members opening reception of the  
 exhibit, *The Art of Enchantment*

Right, David L. Klausmeyer, president  
 of the board of trustees, thanks former  
 Senator Jack Fitzpatrick, who with his  
 wife Jane own the Red Lion Inn and  
 Country Curtains, for a donation of over  
 \$10,000 from the golf tournament.



Stockbridge guests and  
 golfers, from left to right:  
 Jim and Kimberly  
 Obanhein, Rick and  
 Teresa Iemolini, and  
 Karen Williams



Above right, museum trustee General  
 Robert F. McDermott and his wife Marnie  
 came from Texas to attend the board of trustees  
 meeting and the tournament reception.

Frank Dolson, golfer and a  
 former model for Norman  
 Rockwell's painting *The  
 Family Tree*, recounted his  
 experience as a Rockwell  
 model.



Right, exhibit curator  
 Stephanie Plunkett,  
 Manager of Adult Services,  
 welcomes members to the  
 opening of the new exhibit,  
*The Art of Enchantment*.



Right, illustrators Alain  
 Vaës (*Reynard the Fox*) and  
 Barry Moser (*Beauty and  
 the Beast*) autograph their  
 books.

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## Children's Book Illustration in America — Then and Now

Stephanie H. Plunkett, *Manager of Adult Services*

TODAY, THE CONCEPT OF children's books without illustrations seems unimaginable. However, early juvenile literature was seldom accompanied by pictures. The first books intended for American children consisted of Puritan religious works—spiritual guides, stories of the pious lives and early deaths of young children, catechisms, and bibles. When books were illustrated, such as *The Protestant Tutor* and *The New England Primer*, published in Boston during the 1680's, they included images of hell fire and damnation that were intended to influence young readers' moral behavior.

During the eighteenth century, many more illustrated books for children were published. However, in chapbooks, small reasonably priced books that contained a variety of ballads and tales, printers adopted woodcuts previously used elsewhere, which were sometimes unrelated to the text. Morally instructive adventure stories and books on deportment and natural history were especially popular.

Authors and illustrators often were not identified in early books, although by the mid-1830s a demand for juvenile publications created new opportunities. The history of American illustration is largely a nineteenth-century phenomenon that paralleled the growing awareness and desire to document the beauty of this new land of opportunity. For children, early sterile textbooks were no longer sufficient, and instruction and amusement became more closely aligned in an effort to

strengthen the learning process. By mid-century, awareness of the importance of mass literacy grew. Illustrated newspapers and periodicals, which depended upon artists as interpreters and storytellers, began to reach large numbers of readers at low cost. What had largely been an anonymous business became a profession that commanded respect and consideration.

After the Civil War, high-speed presses, color lithography, and the invention of the halftone made reproductive processes more accurate. ABC's, nursery rhymes, fairy tales, and literary classics were published in picture-book form, often in full color. Artists experimenting with new styles and techniques gave remarkable impetus to children's literature, which was experiencing a period of growth and creativity.

Today, about 6,000 children's books are published yearly. Reflective of our visually oriented culture, there is a trend to let illustration tell the story. A willingness on the part of publishers to push the limits of illustrative style has made children's books one of the most exciting and innovative fields.

This maturing market has been met with enthusiasm from contemporary illustrators. Across the pages of a book, time passes and events unfold slowly in a way that is not possible in a single illustration. These images endure in a way that others do not, for the visual riches found in children's books are discovered again and again, and shared across generations.



Illustration from *The Steadfast Tin Soldier*

OUR CURRENT EXHIBITION, *THE Art of Enchantment*, celebrates the art of children's book illustration through the work of twelve celebrated contemporary illustrators. The exhibition will be on view through March 24, 1996.



© 1935 The Curtis Publishing Company

*Dover Coach*, oil on canvas, 1935. Norman Rockwell gave this painting to the Society of Illustrators' Museum of American Illustration for its permanent collection.

## *The Illustrators Hall of Fame*

Terrence Brown, *Director, Society of Illustrators*

**C**OOPERSTOWN, CANTON, Saratoga Springs, East 63rd Street—some of these key words are more obvious than others, but to the worlds of baseball, pro-football, horse racing, and illustration they all mean but one thing, the Halls of Fame.

The national need to take a moment, reflect, and honor the greatest practitioners of a specific profession is a natural phenomenon of our culture. The day to day successes accumulate into a significant body of work. The failures soon are forgotten, and only the gloss remains for future generations to revere in the Halls of Fame. Throughout America, pantheons have been erected to past stars. They range from modest facilities, almost roadside attractions, to mega-stage, mega-media

extravaganzas. The medium here, the Norman Rockwell Museum, is not the message; the message is the criteria of excellence—a career full of excellence.

The Illustrators Hall of Fame is the Society of Illustrators entry into this league. To date, 82 artists have been honored for their “Distinguished Achievement in the Art of Illustration.”

The first so honored was Norman Rockwell who was elected in 1958. It then followed annually that a contemporary artist was added to the rostrum. In 1974, it became apparent that the great illustrators of the past were not included. From that year on, two posthumous selections were made. Nominations are presented to a committee comprised of all past presidents of the society. Over the years, this small group has be-

come well schooled in the rich history of American illustration. The discussions of the group are lively, and cross a myriad of art movements, media, and genres. The names of the selected are awaited eagerly by a growing number of historians, collectors and educators.

### **It's About Time!**

The presentation of the Hall of Fame medal to the contemporary illustrator and the framed certificates to the families of the deceased artists takes place at the President's Dinner of the Society. This black tie gala, held annually in late June at 128 East 63rd Street in New York City, is a “warm and fuzzy” affair with its share of laughs and tears. Artists approach awards in a different light than most other professionals.

The ongoing development of their art often leaves them uneasy about taking a backward glance. The unspoken competition now quantified by a lifetime award can set into motion a quick, "It's about time!" For long-standing friends, who have agonized together over deadlines, cranky clients, and uncooperative gouache, this shining moment for one often brings out the very best in heartfelt sentiments from the others.

Norman Rockwell, it is told, also was reluctant to venture to New York for that first Hall of Fame Award. A limousine with a tuxedoed committee inside was dispatched, and Rockwell relented. As with many such galas, the speeches droned on. Rockwell's reaction was a note passed to the evening's master of ceremonies stating, "My limo is double-parked. Could you step on it?"

The names of the eighty-two artists in the Illustrators Hall of Fame are a "Who's Who" in the world of illustration, and beginning on February 10, 1996 and continuing through May 27th, visitors to the Norman Rockwell Museum will be given the first opportunity to view a retrospective of their work. This exhibition of

original art, drawn from major public and private illustration collections nationwide, will be looked on as a "What was What" primer in American culture, mores, and graphic divergence. The curating of this show is an equal mix of the Hall of Fame

surely the brightest in the illustration firmament, for no artist in history is better known nor more beloved. Yet Rockwell was drawn to the narrative power of picture making by the works of Howard Pyle, Edwin Austin Abbey, J.C. Leyendecker, Coles Phillips and

*...not merely a mirror of our cultural past, but rather a timeless reflection of the American character*

Committee of the Society of Illustrators who chose the artists, and Maureen Hart Hennessey who selected the specific images.

These works, a significant amount of which are from the Permanent Collection of the Society of Illustrators, will be on exhibit at the Delaware Art Museum, the New Britain Museum of American Art, the International Museum of Cartoon Art, the National Gallery of Caricature and Cartooning, and the Brandywine River Museum.

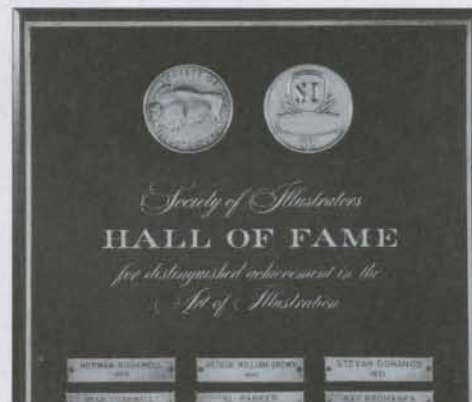
**Admired and Emulated**

Vincent DiFate, President of the Society of Illustrators and Chairman of its Permanent Collection committee said: "Rockwell's star is

others—all of whom he admired and emulated before the trademark Rockwell genius fully emerged. The Hall of Fame is not merely a mirror of our cultural past, but rather a timeless reflection of the American character. It is also a tribute to the great talents of the illustrator's profession, ever informing and inspiring new generations of artists."

The significance of the Illustrators Hall of Fame goes well beyond the brass plaques in the lobby of the Society of Illustrators Museum of American Illustration. It is a permanent punctuation mark to the careers of the 82 artists who were proud to be called "illustrators."

In 1958, Norman Rockwell was the first artist inducted into the Illustrators Hall of Fame, honored for his "Distinguished Achievement in the Art of Illustration."



# David L. Klausmeyer Elected President of the Board of Trustees

Bea Snyder, *Manager of Public Affairs and Membership*

## Four New Members Join the Board

**D**AVID L. KLAUSMEYER HAS been named president of the board of trustees, succeeding Lila Wilde Berle who culminated an extraordinary ten-year-tenure. Berle served on the board for seventeen years, and will remain on the board for one more year.

The new board president has been a member of the board of trustees since 1982, and has been a board officer for over ten years. He played an active role in building the new museum when he served as Chairman of the Development Committee overseeing the museum's \$5 million capital campaign. Most recently, Klausmeyer led the board and staff in the development of a strategic plan.

He was President and General Manager of the Mead Specialty Paper Division where he led the company through a period of accelerated growth. He is currently Director of the Manufacturing Partnership of Western

Massachusetts. He is active in community and civic activities, and serves on the board of Fairview Hospital, Berkshire Health Systems, First National Bank of the Berkshires, and Berkshire Life Insurance Company. He and his wife Suzanne have five grown children and live in Lenox, Massachusetts.

Upon assuming his new role, Klausmeyer stated: "I view my primary goal as providing a continuity during this period of transition. The museum is a new and viable institution that provides great value to its members, to the community and to its visitors."

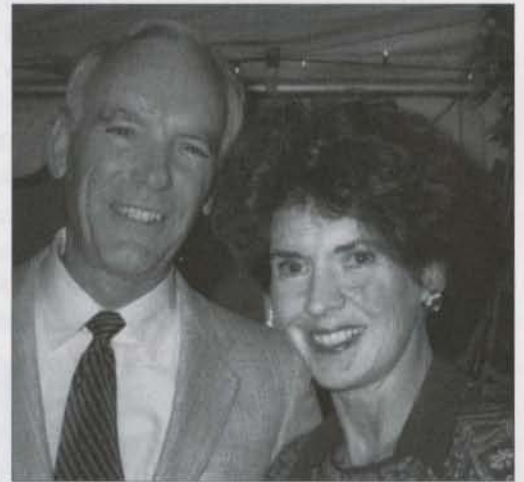
**New Board Members**  
Also at the September board meeting, four new members were elected.

Dr. Roselle Kline Chartock is an associate professor of education at North Adams State College, North Adams,

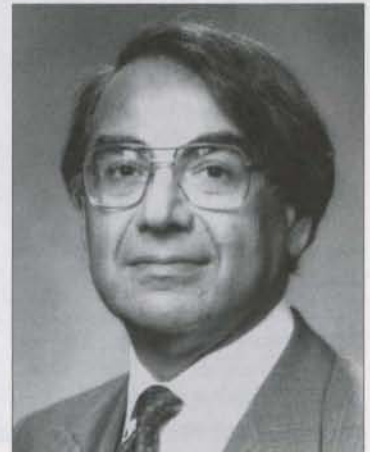
Massachusetts. She taught in the public schools for twenty years and she developed a curriculum on the Nazi Holocaust and co-edited the book, *The Holocaust Years: Society on Trial*. In 1989, she initiated the monthly cable television program "Focus on Education." Dr. Chartock graduated from Skidmore College, earned a Master's Degree at Hunter College, and completed her doctorate at the University of Massachusetts at Amherst. She and her husband Dr. Alan S. Chartock have two children and live in Great Barrington.

Lincoln Russell is a free-lance photographer and has worked for a wide range of clients. He is best known for his work with the Boston Symphony Orchestra, and is currently writing a book about

New board president, David Klausmeyer and his wife, Suzanne.



From left, Roselle Chartock, Lincoln Russell, Joseph M. Salvatore, and Aso O. Tavitian



his trips abroad with BSO director Seiji Ozawa. Last summer he served as co-host for the Boston Symphony Orchestra's triple birthday party at Tanglewood for Ozawa, Itzhak Perlman, and Yo-Yo Ma, which drew a record audience for a single performance at Tanglewood. Russell, a graduate of Boston University, is an active volunteer for many of the county's not-for-profit institutions. He and his wife, Nancy Fitzpatrick, live in Stockbridge.

Joseph Martin Salvatore, president of Wheeler and Taylor, Inc. Insurance and Real Estate, was born in Stockbridge. A graduate of Bryant College with a B.S. in Industrial Management, Salvatore is active in community affairs. He is past president of the Southern Berkshire Community Fund, a corporator of Lee Bank, and a member of Rotary. He served as president of the Southern Berkshire Community Fund, and the Independent Insurance Agents of Berkshire County. Salvatore lives in Stockbridge with his wife Patricia and two children.

Aso O. Tavitian co-founded and is CEO of Syncsort, Inc., a computer software firm specializing in system management software. Born in Sofia, Bulgaria, he came to the United States in 1961, and completed both undergraduate and graduate studies at Columbia University where he received a masters degree in nuclear engineering. Tavitian's interest in providing educational opportunities to college students has resulted in his granting financial assistance to gifted students from Eastern European countries. He also sponsors visiting scholars from Eastern Europe through the New School for Social Research. He and his wife Arlene reside in Greenwich,

Connecticut and are building a home in Stockbridge.

In addition to the election of the president and new members, the chairman of the Nominating Committee, Jean Rousseau, announced the following slate of officers for the coming year: Bobbie Crosby, 1st Vice President; Patricia Deely, 2nd Vice President; Steven Spielberg, 3rd Vice President; Perri Petricca, Treasurer; and Thomas Patti, Clerk.

Also announced was the departure of the following five board

members, Theodore Evans, William Goessel, Harvey C. Krentzman, William J. Napolitano, and Mark L. Selkowitz.

At the meeting, Director Laurie Norton Moffatt said, "It has been a pleasure to work with such a devoted board. I will dearly miss the members who are leaving and thank them for their invaluable contribution to the museum. We welcome our new board members and look forward to working with them as the museum grows in new directions."



Museum Director Laurie Norton Moffatt and past board president Lila W. Berle wend their way down the scenic walk on a misty afternoon.

## *The Lila Wilde Berle River Walk*

**F**OLLOWING THE SEPTEMBER 27TH BOARD OF TRUSTEES MEETING, a scenic walk on the museum grounds was dedicated to Lila Wilde Berle in honor of her seventeen years as a board member, ten of which she served as president of the museum.

At the dedication ceremony, Laurie Norton Moffatt, Museum Director, said that the walk is symbolic of the work that Lila has done in the preservation of the natural scenic beauty of Berkshire County. It was Lila who chaired the selection of the Linwood estate as the site for the new home of the museum, and it was her vision that has preserved the magnificent landscape of this 36-acre site. Thus, it is a fitting and lasting tribute to the dynamic leadership of Lila that this walk and a secluded granite bench at the riverside stand as a reminder of her dedication to the museum and to the Berkshires.

## Help the Museum Buy This Painting

**T**HE MUSEUM NEGOTIATED the purchase of the painting, *Heart's Dearest*, a story illustration from Louisa May Alcott's novel, *Little Women* for \$125,000. Thus far we have raised more than \$50,000 toward the purchase of this important painting. Your tax deductible gift to the Norman Rockwell Museum will help us finish paying for this newest addition to the museum's collection.

Gifts of any size are appreciated, and donors of \$100 or more will receive, as a special thank you, a copy of the newly published pictorial guidebook, *The Norman Rockwell Museum at Stockbridge*, which covers both the highlights of the museum's collections as well as a visual journey over the museum's landscape.

To contribute to the purchase of *Heart's Dearest*, please enclose your gift in the envelope provided, or mail to:

Art Acquisition Fund  
The Norman Rockwell  
Museum  
Stockbridge, MA 01262.

THERE IS ANOTHER WAY THAT you can help the Norman Rockwell Museum in its mission to preserve and communicate the art legacy of Norman Rockwell. If you own original artwork by Rockwell, consider



*Heart's Dearest*, oil on canvas

making a gift of it now, or join the Legacy Society and make a bequest in your will. Not only can you enjoy substantial tax savings, you will have the satisfaction of knowing that your gift of art will delight generations of museum visitors from around the country and the world.

For further information about the gift of art or other planned gifts, please call Philip S. Deely, Associate Director/External Relations at (413) 298-4122.

Your support of these efforts help to preserve the legacy of Norman Rockwell for the generations to come. Thank you.



## Across the Generations

Melinda Georgeson, *Manager of Youth Services*

**W**HAT DO ALL OF US around the world have in common? We all have stories to tell. Stories about our lives connect us to the rest of mankind, to our societies, and to our families. The stories told to us and about us influence our development.

The Commonwealth of Massachusetts has begun to encourage interaction of the arts with other discipline areas. *Across the Generations*, a new program here at the museum, is doing just that—integrating the visual arts with language arts and social studies. Guided by a professional storyteller, *Across the Generations* involves students in the discovery of family stories sparked by Rockwell images.

*Across the Generations* begins in the classroom. Teachers receive information and ideas on how to introduce the concept of oral history and family stories, and on why this is important to our lives. This kind of preparation helps to

make the subsequent museum visit a meaningful experience.

Students visit the museum and meet with a professional storyteller who introduces the program and the reasons why storytelling is important to people everywhere. The students divide into smaller groups, tour museum galleries, and listen to staff storytellers from different generations. The staff storytellers stand in front of Rockwell paintings and tell a story from their own lives that was sparked by one of the images. Before leaving, the students gather once more with the storyteller, and then have the chance to tell their own stories. This is a very special part of the program. In the words of Henry H. Williams, Jr., septuagenarian staff storyteller, “From my 30 years as a resident here in Stockbridge, and my long relationship with the Rockwell family, this has been a great opportunity to pass on to young

visitors many of the old stories about our town’s Main Street and the people who once strolled it. The *Across the Generations* program has been a very gratifying experience for me.”

Combining visual experiences and awareness of the traditions of

*A great opportunity to pass on to young visitors many of the old stories*

oral histories provides students with a chance to evolve their personal insights. Rockwell’s images invite us to pause and reflect on both change and continuity; sometimes a pause to see where we have been helps us to see where we are going.

ANYTHING CAN SPARK A STORY: an object, a place, a smell, a color, a series of events, or an image.

Rockwell’s images have a way of sparking stories on a personal level. Some of us may have had an experience similar to the one occurring in his pictures. Do you remember your first dance? First love? Family car trips? How about the time you ran away from home, or stared into the mirror wondering what you would be like when you grew up? Who hasn’t been chased from the swimming hole? Start thinking of some of your stories and keep the memories alive by telling them to someone of a different generation. You may both be surprised by what you have in common.

Henry H. Williams, Jr., tells a story about *Stockbridge Main Street at Christmas*



## Associate Director Joins the Museum Staff



Sunshine Photographics

**W**E ARE PLEASED TO ANNOUNCE THAT JOHN F. FORTIER, Jr. joined the Norman Rockwell Museum in September as the Associate Director for Administration and Operations. His duties at the museum are multifold as he will be overseeing the administrative, legal, merchandise marketing, financial, personnel and facilities areas, including technology and information systems.

This newly created position was brought about by the incredible growth of the museum since we opened our new building in the spring of 1993. The experience and credentials that Jack brings with him will enhance the administrative and operational expertise of our museum.

Jack Fortier was formerly with Hampshire College, in Amherst, Massachusetts where he served as Treasurer and Chief Financial Officer with responsibilities that included the college's financial operations, human resources, physical plant, risk management, and legal affairs. He is a graduate of Florida State University with a Master of Business Administration from Rollins College in Winter Park, Florida.

We welcome Jack and his wife Shellie and their three children Alyssa, John III, and Cassie to the museum family.

## Hail and Farewell in the Membership Office

FOR EIGHT YEARS, CHERYL Brown answered the Norman Rockwell Museum members' questions, solved problems, and kept the records in the membership office. Everyone at the museum and her friends among

our members wish her well.

Priscilla Ethredge will now be the voice on the other end of the line. Please call Priscilla at (413) 298-4120 if you have any questions regarding your membership.

## 20% Holiday Double Discount

**T**HE NORMAN ROCKWELL Museum store is offering a 20% Double Discount bonus as a benefit of membership in the month of December.

This Double Discount for purchases will be available on Saturday, December 9. On this date, the store will have a pre-museum hours special opening, from 8am-10am, only for current members and prospective new members. To complete the holiday mood, refreshments will be served.

Catalogue orders and new members sign-up will be available by phone at our hot line number of 1-800-742-9450 or

by fax at 1-413-298-4144. On Tuesday, December 12 from 6pm-9:00pm, eastern standard time, any current museum member or anyone who calls to sign up as a new member will receive the 20% holiday bonus discount.

Also the names of any members, current or new, making museum purchases on these two dates will be added to a drawing, which will take place on December 13th, for the prize of a 14"x 34" framed print of Norman Rockwell's *Stockbridge Main Street at Christmas*—a value of one hundred and ten dollars.

HAPPY HOLIDAYS

## Programs & Events

### January

**7** 3pm: **Gallery Talk**  
Sun. *Maxfield Parrish:*  
*Harmony by Design*

**13** 10:30am-12pm: **In the**  
Sat. **Studio Classroom**  
*Exploring Maxfield Parrish in*  
*Acrylic. Ages 9 and up\**

5:30pm: **Tales for a**  
**Winter's Eve.**  
Storytelling performance for  
adults with Robert King\*

**20** 10am-2pm: **Family Time**  
Sat. *Fantastic Places*

10am-4pm: **Adult Pastel**  
**Workshop** with artist Jim  
Schantz\*

5:30pm: **Evening Lecture**  
*The Early Work of Maxfield*  
*Parrish and the Arts & Crafts*  
*Movement* with author Coy  
Ludwig\*

**21** 3pm: **Gallery Talk**  
Sun. *First Steps: The Early Works*  
*of Norman Rockwell and*  
*Maxfield Parrish*

### February

**3** 10am-12pm: **Adult Art**  
Sat. **Workshop**  
*The Art of the Picture Book*  
with illustrator Jane Dyer\*

5:30pm: **Tales for a**  
**Winter's Eve**  
Storytelling performance  
for adults with Ellie Toy\*

**4** 3pm: **Gallery Talk**  
Sun. *From Idea to Illustration:*  
*The Artist's Process*

**10** 10:30am-12pm: **In the**  
Sat. **Studio Classroom**  
*Body Tracings: Life Size Full*  
*Body Portraits*  
Ages 7 and up\*

**10** 1pm-4pm: **Adult Art**  
Sat. **Storytelling Workshop**  
*From the Ear to the Eye of the*  
*Beholder* with storyteller Judith  
Black and illustrator Anna  
Vojtech\*

6pm-7:30pm: **Members**  
**Exhibition Opening**  
*Society of Illustrators Hall of*  
*Fame*

**17** 10am-2pm: **Family Time**  
Sat. *Family Ties*

**18** 3pm: **Gallery Talk**  
Sun. *Society of Illustrators Hall of*  
*Fame*

**20** 10:30am-12pm: **In the**  
Tue. **Studio Classroom**  
*Rockwell in Relief*  
Ages 7 and up\*

**21** 10:30am-12pm: **In the**  
Wed. **Studio Classroom**  
*Color as Complements*  
Ages 8 and up\*

**22** 10:30am-12pm: **In the**  
Thu. **Studio Classroom**  
*The Shadow Knows*  
Ages 8 and up\*

**23** 10am-12pm: **In the Studio**  
Fri. **Classroom**  
*Felt Mosaics*  
Ages 8 and up\*

**24** 10:30am-12pm: **In the**  
Sat. **Studio Classroom**  
*Soft Sculpture*  
Ages 8 and up\*

### March

**2** 11am-2pm: **Adult Art**  
Sat. **Workshop**  
*Children's Books from A to Z*  
with author/illustrator  
Marianna Mayer\*

**3** 11am: **Insights: Talk &**  
Sun. **Brunch** with Hall of Fame  
illustrator Burton  
Silverman\*

**8** 3pm: **Afternoon Tea &**  
Fri. **Talk** — *Covers of the Satur-*  
*day Evening Post* with  
author Jan Cohn\*

**9** 10:30am-12pm: **In the Studio**  
Sat. **Classroom** — *Judging a Book*  
Ages 9 and up\*

5:30pm: **Tales for a Winter's**  
**Eve** — *Storytelling performance*  
*for adults* with Diane Edgecomb\*

**16** 9am-4pm: **Special Seminar**  
Sat. *The Picture Book*

10am-2pm: **Family Time**  
*Sun, Wind, Rain*

**17** 3pm: **Gallery Talk**  
Sun. *The Art of Enchantment*

**24** *The Art of Enchantment Closes*  
Sun.

Please call (413) 298-4100  
ext 220 for reservations and infor-  
mation. All programs take place  
at *The Norman Rockwell Museum*  
at Stockbridge, Route 183,  
Stockbridge, Massachusetts.

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

\* Pre-registration requested.



*Ichabod Crane*,  
color lithograph,  
19½" x 25½", ca  
1937, price on  
request.

## *Crane — A Character for Your Collection*

**B**UILD YOUR OWN NORMAN ROCKWELL COLLECTION AND help us build ours. Sales from our signed and numbered *Signature Collection of Artist's Proofs* (a gift from Norman Rockwell) directly support the museum's art acquisition and endowment funds.

In the late 1930s, Norman Rockwell illustrated characters from classic American literature: Captain Ahab, Little Lord Fauntleroy, and two canvasses of Ichabod Crane were among the notable figures.

Rockwell envisioned painting a series of pictures of all the celebrated characters in American fiction accompanied by excerpts from the texts. "But it's a sad story," he lamented. "I found no publisher who would take them, so they died a terrible death."

Not so! One of the two Ichabod Crane paintings entertains thousands of visitors each year at the Norman Rockwell Museum. You may purchase Ichabod Crane in a limited edition signed and numbered Artist's Proof through the museum store and catalogue. Major credit cards are accepted. Call 1-800-742-9450 for information and a copy of the museum's *Signature Collection* catalogue of available AP's.

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The  
Norman  
Rockwell  
Museum  
*at Stockbridge*

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