In Celebrated Company
My Father’s Paintings About Painting
Going Once, Going Twice, SOLD!
Scenes from:
The Members Opening of
Currier & Ives, Printmakers to the American People

At the exhibit opening, Dr. Bonnie Yochelson, curator of the exhibit, addresses an interested audience. Far right, Guests enjoy the Currier & Ives exhibit.

Director Laurie Norton Moffatt chats with museum member Dr. William Cristo, Jr. who came from Newton Massachusetts.

and from:
The Exhibit of Norman Rockwell's Art and 322 Saturday Evening Post Covers

This exhibit at the Old State House in Hartford, Connecticut, sponsored by MassMutual, runs through June 14, 1997.

Frank Dolson, model for Norman Rockwell's Family Tree, talks to a journalist at the press preview. Mr. Dolson was the model for all the men in the painting with the exception of the minister who was portrayed by Norman Rockwell himself.

Ronald A. Copes, Vice President Community Relations for MassMutual, addresses an audience at a press preview prior to the exhibit opening on February 3, 1997. Seated at left is Rockwell model Frank Dolson.

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The Portfolio

Volume 14, Number 1, Spring 1997

Cris Raymond, Editor
Bea Snyder, Project Manager

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Cover: Norman Rockwell shows actress Ann-Margret how to pose for her portrait promoting the film Stagecoach.
Photographer unidentified.
Going Once,
Going Twice, SOLD!

Laurie Norton Moffatt, Director

To BIDDER NUMBER 301!

Attending an auction is a thrill, a fast paced drama where art revolves around the center stage, people revolve in and out the gallery door, and paddles, hands, and heads nod or nay at each incremental stage of the auctioneer’s bidding.

Times, the art market values drop, just like the stock market or real estate, and a sale may not realize that which was initially invested.

Norman Rockwell’s paintings have been selling at auction since the late 1970s. Frequently, his work appears in the May and December American paintings sales catalogue of Sotheby’s and Christie’s. His work has also sold at auction at Illustration House and Phillips in New York, Skinners in Boston, and numerous auction houses across the country.

Sotheby’s and Christie’s are the two auction houses that largely control the American market. Both have large staffs with specialists in many departments—paintings, sculptures, furniture, musical instruments, to name a few. Each department has within it many subdivisions—under paintings there are American paintings, European, Impressionists, Moderns, Old Masters, etc. The staff at both houses compete with each other to secure the consignment of a rare work. They follow the art world, international laws, currency fluctuations, current trends, and have to be multifaceted in the art of cultivating potential clients.

The commissions that the larger auction houses receive from the seller are established at 20% for a work that goes for less than $2,000 to a smaller percentage for the sale for pieces over $10,000. A buyer pays a premium equal to 15% of the successful bid price up to and including $50,000, and 10% on any amount in excess of $50,000. The seller and the auction house may set a reserve price. This means that the auction house will withdraw the piece from sale if the final bid is lower than this amount.

The price of a work is generally established by the appraisers of the auction house; the seller may also bring the work to an independent art appraiser. The appraisers set a price range based on what similar items have sold for, what the present market will bear, and on the condition of the work—is the varnish discolored, is the canvas cupped or cracked, or has it been restored? Also considered in the appraisal is the size of the work, its history and subject, and whether or not it has appeared in a published work. Once the price is agreed upon, the work is assigned a number in the auction catalogue and a price range is established.

In the Sotheby’s catalogue,
December 5, 1996, The Choirboy was listed as follows: Number 183, Norman Rockwell (1894-1978), $500,000-700,000, followed by a discussion of the painting, its provenance (the record of all known previous ownerships), where it had been exhibited, and references to it in the literature. With buyer's premium included, the painting sold for $717,500.

The bidding begins usually just shy of the low range, (it can start even lower than that), and increases in increments proportionate to the anticipated selling price. The auctioneer scans the room for bids, noting phone bidders who talk to an auction-house agent who is on the sales floor. Knowing how to whet the interest of the audience is the auctioneer's talent, and he uses words such as "important painting," "rare," "one of a kind" to keep the bidding going up.

The pace is quick. A bidder must think fast. "Going once, going twice, sold." The hammer falls, and the auctioneer asks of the buyer, "Your number please?" When an item generates an unusually fevered pitch, the final fall of the hammer brings out a spontaneous applause. The competition has been exciting, and one person has emerged the winner!

As one might expect, some of the most popular Norman Rockwell pieces that sell at auction have been his Saturday Evening Post covers. It seems that collectors desire to own not only an original Rockwell work but the works for which he is most beloved, that appeared on the cover of America's most popular magazine.

It is interesting to note that the highest price paid at auction for a Rockwell painting was an advertising piece done for the Watchmakers of Switzerland. This painting, The Watchmaker, an oil, 26 by 26 inches, was auctioned on May 22, 1996 at Sotheby's. It sold, including the buyer's premium, for $937,500.

Not all Rockwell works sell in the six figures. There is something to fit every budget. It is rather like deciding to buy a Rolls Royce or a Yugo. In 1990, the Norman Rockwell Museum acquired for $3,300 two charcoal drawings from Christie's that were intended, but not used, for Family Tree. These drawings are valuable in understanding the way Norman Rockwell worked. He conceived an idea, worked on it, and then, as he fine-tuned his conception, discarded the sketch and made a new one. In 1994, the museum purchased a significant study for The Art Critic. This charcoal on paper 11 1/2 by 8 1/2 inches was bought for $6,325. This was also an important acquisition to the museum's collection as it helps to show the artist's process.

What does it feel like to sit at an auction and watch a beloved painting sell when the gavel goes down? The adrenalin starts pumping as the bids ascend.

"Do I have $500,000?"

"Do I have $500,000?"
"$525,000?"
"$525,000 on the phone."
"$550,000?"

A pause. "It's the lady's bid."
A bidder must think fast.
"Going once."
"One more increment?"
A hand goes up. Two bidders remain. The pace is quick. One hesitates. The other knows she's got it.
"Sold to the lady in the front. Number please?"
My Father's Paintings About Painting

Peter Rockwell, International Sculptor and Author

In the Winter Portfolio, Peter Rockwell discussed his father's place in American art, the strong influence the "old masters" had on his work, and the barrier that existed between the modernists and the traditionalists. Part II continues the discussion as to which side of the art barrier Norman Rockwell placed himself.

From the point of view of both the general public and the art world, one was either for or against abstract art. Flowing from this dualism was the characterization of the two sides as populist versus elitist, anti-intellectual versus intellectual and finally uneducated versus educated.

The populist side came to be characterized, as well as to characterize itself, not only as anti-intellectual but also as unthinkingly conservative. People would proudly write my father saying, "I don't know anything about art, but I like your work." The first part of the phrase became almost a form of bragging. The type of small town versus big city populism that has always been a part of American political life became a way of defining a division in art.

Norman Rockwell's work became, and to some extent remains, the archetypal populist work. By a natural extension, the artist himself came to be viewed as an archetypal populist, on the assumption that he must be like his work. He came to be seen as a hard-working, dedicated small-town type who had nothing to do with intellectual nonsense.

This characterization did not fit either the work or the person. He was born in New York and studied at the Art Students' League where many of the modernists studied. His work itself was neither so unthinking nor unquestioning as both his admirers and detractors presumed.

From 1938, when he painted himself at his easel for The Saturday Evening Post cover Deadline until the Triple Self-Wlcertainty: one hand on his hip, the other scratching his head. Several details, such as a watch and a piece of paper with a due date on it, show that the painter has a deadline that is almost up. It is the last minute and the artist does not know what to paint.

The story of being caught in a deadline seems simple. Nevertheless, there are several interesting points at which this becomes typical of his paintings about painting. The artist is shown with his back to us. Although it is fairly obviously a self-portrait, it also has the element of a painting within a painting, but the inner painting is blank. The artist is thus being faced directly by his canvas, surely a typical statement of the modernist dilemma: all the action is within the confines of the canvas, and therefore it is the blank canvas itself that presents the problem. What becomes interesting about this statement of the problem is that it is a false statement as far as Norman Rockwell's own technique was concerned.

There is one characteristic of this painting that holds true for all of his paintings about painting. They are all humorous. If the subject were treated too...
seriously, even though he felt
serious about it, it might not
appeal to his audience. Humor is
also a way of achieving objectiv­
ity. By caricaturing himself, the
painter creates a distance be­
tween his real self and his
painted self. It is also true that
the painter views a painting as a
place for playing tricks. In this
case part of the trick, which his
audience could not know, is that
he is not actually describing his
own technique. The blank
canvas is not a problem for the
artist who prepares for the act of
painting through a painstaking
series of detailed studies. It
becomes a problem when, as in
modernism, the artist begins the
painting by confronting the
canvas with nothing but his own
creativity. In this work, the blank
canvas is a metaphor for the
artist's own difficulty in
getting ideas. This metaphor acts as a
bridge between this particular
artist's problems and those of a
very different group—the
modernists.

During the 1940s and 1950s,
my father did a whole series of
paintings that were both jokes
and question marks at the same
time. Among them were three
that were entitled April Fools and
were covers for The Saturday
Evening Post. An example is the
cover for April 3, 1948: Girl with
Shopkeeper. In this painting, the
artist's insistence on getting
every detail exactly right is
turned upside down. All of the
details are painted with loving
care, but they are mostly wrong.
The animal next to the girl is a
cat with a dog's head, there are
flowers growing from the floor,
the wood stove has no stove
pipe, there is a bird flying out of
the painting from right to left,
and the
girl's doll
has the
head of the
storekeeper
and the
hooves of a
deer. At
another
level, there
are more
subtle
things
wrong. The
clock has a
human
rather than a
clock
face, the
candelabra
below has
eight rather
than seven
branches,

Something that at first sight is a
normal, realistic "Norman
Rockwell scene" is, in fact,
a complete falsification of reality.
and the reproduction of the
Mona Lisa shows her with a halo.
The intentional errors vary from
the obvious to the subtle, so that
when looking at any detail, we
cannot be sure whether or not it
is part of the joke.

Superficially, this painting is a
kind of trompe l'oeil joke that
can be enjoyed by anyone. It is a
treasure hunt in which the

April Fool: Girl with Shopkeeper, oil on canvas,
Saturday Evening Post, April 3, 1948, cover.
treasure is finding all the mis­
takes. On another level, however,
it is a slightly surrealistic dream
in which something that at first
sight is a normal, realistic
"Norman Rockwell scene" is, in
fact, a complete falsification of
reality. It if were not so peaceful,
it could be a nightmare. Every­
thing looks right and yet it is
wrong. On a third level, the
picture is a question about the
artist's own work. Is it possible
to convince the audience that the
unreal is real by simply painting
it all with consummate attention
to detail? To what extent can

you trick your audience?

Since the essence of my
father's painting was to use the
picture space as a window onto a
world that the audience should
believe is the real world, this
picture seems to be asking
questions about how honest the
technique is. Is the artist really
playing tricks with us? Since the
painting is honestly stating its
purpose, the artist is, by implica­
tion, sharing with his audience
the question of whether his
other paintings may not be
tricks as well. There is finally
another level at which this work
is asking a question about the
whole nature of realistic paint­
ing. To what extent is it really
realistic?
Of the several paintings spaced over more than twenty years that ask related questions about the nature of painting and of his own work, the best and virtually last is the Post cover Triple Self-Portrait, commissioned for the issue that contained the first installment of his autobiography. Triple Self-Portrait is a visualization, through the medium of a self-portrait, of the artist's method of working. In effect, it is a deconstruction of the painter's technique. We see the painter with his back to us, the same pose used in Deadline. He is looking into a mirror, where we see his face as he sees it. On the canvas is the image of the face as the painter wants us to see him, holding a pipe at a jaunty angle. There is a sort of progression away from reality from the seated figure to the mirror to the face on the canvas. The portrait on canvas is a manipulated image derived from reality rather than the reality itself. Attached to the canvas is a page of preliminary sketches and reproductions of self-portraits by Dürer, Rembrandt, Picasso and VanGogh. There are various other details that are apparently from his working space, but which may also be given different interpretations. For example, the frame of the mirror is topped by a symbol of America, an eagle holding a shield with the stars and stripes of the flag on it. The easel is topped by a brass helmet, which looks warlike but was actually a Paris firemen's helmet fobbed off on him as an antique. A wisp of smoke rises from the trash bucket. These details may be only part of his normal environment, but the wisp of smoke reminds me that he once caused his studio to burn down by carelessly emptying his pipe on a cushion.

The reproductions pinned to the canvas are all honest self-portraits; that is, it looks as if the artists looked into the mirror and painted what they saw. What are we to presume, then, is the meaning of the three images of the painter, who is not painting exactly what he sees? The four reproductions are not models of what he is doing but demonstrations of exactly what he is not doing. They clearly demonstrate that the artist is familiar with the tradition of European painting, as well as modernism. Are they a suggestion that these other self-portraits may also be manipulations of reality? In any case, they make it clear by way of contrast that the artist is conscious of what he is doing in his three self-images.

The real portrait of the artist is a fourth one, the one we see by analyzing the painting. Here, the viewer sees the artist as someone who accepts that his own self-image is split; he presents his awareness of the tradition—both the past and the present—of his art. Finally, he enjoys playing a visual joke by his putting his signature on the canvas within the canvas.

What are we to presume, then, is the meaning of the three images of the painter, who is . . . not painting exactly what he sees?
IN THE 1930S, NORMAN Rockwell was commissioned by Heritage Press, a division of George Macy Companies, to illustrate Tom Sawyer and Huckleberry Finn. From this very successful and profitable venture, a personal relationship developed between Rockwell and George Macy that led to proposals for additional book projects. Various titles were considered. During 1944, Rockwell and Macy corresponded on the subject of illustrations for Louisa May Alcott’s Little Women and Little Men. Other titles also were considered, and a list that included Rip Van Winkle, The Legend of Sleepy Hollow, The Scarlet Letter and several others was drawn up for Rockwell’s review.

It appears that sometime in 1945, Rockwell proposed an idea of a special book just for boys. The book was to be an anthology of single chapters taken from popular boy’s fiction. In December 1945, Macy wrote to Rockwell with enthusiasm about the project and scheduled the publication date for Christmas 1947. Rockwell gave Macy a tentative list of his selection of boys’ books, and by October of 1946 Wanna Hecker, an editor from Macy’s office who was assigned to do the research for The Norman Rockwell Book for Boys, had chosen ten chapters from boys’ fiction. The books were Little Lord Fauntleroy, The Story of a Bad Boy, Men of Iron, Penrod, Prince and the Pauper, Abe Lincoln Grows Up, Toby Tyler, Tom Sawyer, Huckleberry Finn and The Cherry Tree Story. Later, when Hecker was able to locate copies in the company’s library, Terry and the Pirates and Phil the Fiddler were added. Phil the Fiddler was written by Horatio Alger, Jr. in 1872. It was an attempt to expose and discredit the custom in Italy of selling boys into slavery to be brought to this country as street beggars for their “padrones.” Hecker remained hard at work providing Rockwell with reference material for the illustrations. At Rockwell’s request, she sent him pictures of street urchins and a copy of a drawing by Laura Caxton that was used in a book from the New York Public Library’s special Theatre Collection. She considered this drawing to be the perfect inspiration for Rockwell’s work on “our friend the Fidler [sic].”

From this list of 12 titles, we know that Rockwell prepared drawings and color studies for Phil the Fiddler and Little Lord Fauntleroy. The characters of Tom Sawyer and Huck Finn had already been done for Macy’s 1936 Heritage Press edition, and Ichabod Crane, from The Legend
of Sleepy Hollow, had been illustrated for a possible book on American fictional characters, so they were waiting in the wings. Rockwell never finished painting Phil or Lord Fauntleroy; at some point he turned sour on the single chapter idea. In a 1951 letter from George Macy to Rockwell regarding the use of reproductions of Tom Sawyer as premiums for new Heritage Club members, Macy spoke of his regret in not seeing Rockwell for so long and also his regret that Rockwell had never produced the paintings for the Book for Boys. He asked if it were possible for Rockwell to do them then or in the near future. Rockwell's notes for his secretary's reply read, "I certainly admire your patience in waiting. Have put lot of work in NR Book for Boys, but could never get sold on it as I don't like books with excerpts."

Rockwell kept in his own collection the large charcoal drawing of Phil the Fiddler, which is now in the museum's Trust collection, but gave the small color study to his Arlington, Vermont friend Philip Linde as a gesture of his gratitude for a drafting job Linde had done for him. Rockwell had selected his Vermont neighbor Dr. Russell as his model for a family doctor for the Post series, Norman Rockwell Visits ... . Philip Linde was asked to lend a hand in preparing an architectural drawing of Dr. Russell's office. Gene Pelham, Rockwell's photographer, was not able to photograph the room and get the correct perspective; it's lack of depth prevented him from getting far enough away. Linde, an architect, prepared a pencil drawing and took it to Rockwell's studio. Rockwell asked him to ink over the pencil lines so they would be dark enough to be used in his balopticon, the device he used to project an image onto canvas or paper, but Linde preferred to re-draw it in a size that could be traced directly to the canvas. Rockwell wanted to pay Linde more than the agreed upon fee for the extra work but Linde refused. Rockwell asked if Linde had any of his work. Linde replied that he did not, whereupon Rockwell went up to his balcony and, according to Linde, "let out a whoop." He came down with a small color study for Phil the Fiddler and, laughing to himself, inscribed "to Phil, the Fiddler from Norm the Fumbler" beneath his painted signature.

Mr. Linde has honored the museum with his donation of the painting. A copy of the book Phil the Fiddler, copies of the architectural drawing of Dr. Russell's office, and related prints and news clips accompany the gift. This color study is a fine addition to the museum's collections of original artwork, and enhances our ability to interpret Rockwell's artistic process. We are very grateful to Philip Linde for his generosity.
In Celebrated Company
Linda Szekely, Assistant Curator

On May 3rd, the Museum will present a gallery of photographs from the Norman Rockwell archives that picture Norman Rockwell with celebrities of the twentieth century. The viewer of this exhibition may find that his impression of Norman Rockwell changes after having seen Rockwell in the situations and with the people in these photos. The variety of social niches of the people in the photos appears as a world in which Rockwell was quite comfortable. Looking at Rockwell joking with Lyndon Johnson in the Oval office for instance, or play-acting in Denver with Ann-Margret, on the movie set of Stagecoach, suddenly changes your perception of him. Conversely, seeing John Wayne or Frank Sinatra in Rockwell’s little studio adds a dimension of warmth and quiet intimacy to the private lives of these super-stars.

If a celebrity is someone who is known for being known, then Norman Rockwell achieved celebrity status in the late 1920s when he could be seen on the pages of national magazines endorsing products such as Mennen Shaving Cream and Wallace silver. His career as a Saturday Evening Post cover artist had brought him an extremely high measure of visibility. This was a pre-television era when the work of magazine illustrators was seen in most American households, and the illustrators themselves became celebrities. In more recent years, Rockwell has become one of a handful of artists whose name is used as an adjective. An image that evokes emotions of sentiment, reverence or poignancy is now described as Rockwellian in nature, no matter who the artist or photographer is. Whether or not this is a dubious distinction remains to be decided. Because of his widespread fame in this country, Rockwell often took his holidays in Europe or the Caribbean to avoid recognition and the inevitable civic award or symbolic city key. His fame was
also an entrée into a variety of social strata that brought him numerous invitations to talk shows, speaking engagements, and into the privileged position of painting the portraits of Presidents, heads of state, company CEO’s, scientists, humanitarians, movie actors, and the great American hero of the 1960s—the astronaut. In his own milieu of American illustration, Rockwell was so popular that when he gave a lecture at the Society of Illustrators in New York City, the front rows were quickly filled by the veteran illustrators before the younger students could grab seats. Rockwell was the first inductee into the Society of Illustrators Hall of Fame; a distinction nonpareil in a field whose honorees consist of Howard Pyle, Maxfield Parrish, and Joseph Christian Leyendecker.

The Norman Rockwell persona as we know it today has been formed more by his role in the last half of his life, the years spent in rural New England, and by his depictions of that type of small town life. What has been forgotten, or perhaps was never really known, is the far from simple life he led as a young man in New York and New Rochelle. In the 1920s, Rockwell was a successful cover artist and illustrator living and working in what had become a haven of top-notch illustrators, the New York suburb of New Rochelle. With its accessibility to magazine and book publishers, the Society of Illustrators and the Salamagundi Club (an artists’ association), Manhattan was a nearby escape for Rockwell. He had an apartment at the Hotel des Artistes during the end of his first marriage and, after his marriage to Mary, kept it for awhile so that they would have it for their trips to the city.

In 1930, American Magazine described Rockwell as living “the life of the typical city man. He has ridden up and down in express elevators in tall buildings [pretend it’s 1930 to get the impact of this], he has crushed his way into the subway, he has dined and danced to the music of the greatest jazz bands. His clothes are made by a Fifth Avenue tailor and he wears a silk hat when he goes to the opera. He likes the newest plays and reads the newest books. Rockwell has never even seen a slippery slide at a swimmin’ hole. He has never harnessed up a horse and buggy, nor milked a cow, nor picked blackberries, nor carried in an armful of wood through the snow.”*

Rockwell was never a country bumpkin despite the fact that, in later years, his public image began to parallel his bucolic scenes of blacksmiths and fishermen and fathers who dragged home the Christmas

*American Magazine, November, 1930, “People We All Like,” by Jerome Beatty.
tree with their sons or shared a tête-à-tête about the facts of life. That he could, on canvas, capture experiences so disparate and foreign to his own, was part of his genius. Post editor Ben Hibbs once said of Rockwell, "Norman is about as naive as Nikita Khruschev." This was a man who felt perfectly comfortable halting the proceedings of a poetry class while he phoned Robert Frost to ask him just what it was that he meant by a certain line in a poem. This was a man to whom the famous came to have their portraits painted. That was Rockwell's rule. He was much too busy to travel to people who wanted their portraits done; they had to visit his studio unless they happened to be the President or the presidential candidate.

Most of the photographs in the exhibition are the actual archival photos, made by professional and amateur photographers, that were saved over the years by Norman Rockwell and kept in his files. However, a few enlargements, which have been made from originals that are too small for public viewing, are included. The photos are mostly candids in the sense of being unofficial, but as Rockwell was quite a ham when it came to being photographed, you really couldn’t call them unposed.

Critics have carved a niche for Rockwell as the painter of the common man, and this is partly correct. However, as we approach the next millennium, it is a good time to review and remember the connections between Rockwell the illustrator and those personalities that helped to shape American culture, popular and political, in the twentieth century. In doing so, we gain a greater understanding and clearer picture of the man whose artistic talent, liberal attitudes, and genuine interest in and appreciation of people brought him the friendship of people from all of society’s strata—from heads of state to Vermont dairy farmers.
Watch Your Collection Grow with an April Shower

Jo Ann Losinger, Director of Marketing

Picture yourself as a budding artist, perched on a scenic hillside with your portable easel and travel paint box. Dressed in beret and smock, there you are capturing the view on canvas. Then boom! The weather turns to thunder and rain and the scene resembles Wet Paint, Norman Rockwell's version of an April shower.

According to Linda Szekely, Assistant Curator at the Norman Rockwell Museum, Norman Rockwell would never have been in this situation himself. He rarely painted en plein air (in the open air), and most likely never had to escape from an April shower. The practice of plein air painting was introduced in the early 18th century, and was later embraced with enthusiasm by the Impressionists. This April 12, 1930 Saturday Evening Post cover could be considered one of Mr. Rockwell's private-joke paintings.

Collectors of prints signed by Norman Rockwell may purchase Wet Paint and other images in the dry comfort of their homes by calling the Museum Store: 1-800-742-9450.

The purchase of signed prints supports the museum's endowment fund.

Savor and Sip at the NRM!

It is not too early to save this date, October 18, 1997, for the Norman Rockwell Museum Benefit—The Great Wine Auction! Plans are in the works for a festive event celebrating fall harvest and benefiting the museum's Art Acquisition Fund. Since it will still be fall foliage season in the Berkshires, make reservations early if you plan on spending an overnight in the region. Invitations to follow this summer. For further information call 413-298-4120. Cheers!
It's a Family Affair
Melinda Georgeson, Manager of Youth Services

Often, when one of our museum workshops ends and the parent announces that it is time to leave, the answer to, “Are you ready? It's time to go,” is, “Not yet. We want to stay.”

Invariably, a surprised parent remarks, “They are having such a good time, what did you do to get them so motivated to draw? These are teenagers! Do you know how rare this is?”

The many families that visit us represent the fastest growing group of Norman Rockwell Museum visitors. Increasingly, young and old alike are looking for “family centered” experiences that encourage sharing, active involvement, and FUN! Weekend groups often consist of two to three generations—babies, young children, teens, parents, cousins, grandparents and friends. In response to the special interests of families, staff have created new ways of inviting everyone to look with the eyes of children, and discover both the new and the familiar in the art of Norman Rockwell.

To inspire independent investigation in the galleries, pedestals placed beneath selected images present extended information and ways of looking at the pictures. Comment books and “question” pedestals invite personal responses from visitors of all ages. Discussion brochures for families, “Kid Cards,” are organized by themes and objects that appeal to children. Ever ready, our knowledgeable museum guides help families extend their museum experience through observations, comparisons, and engaging questions.

It’s not unusual, after lengthy discussions with a guide, to find families engaged in active conversation with each other about what they are seeing in the pictures.

At the Norman Rockwell Museum, families enjoy programs and opportunities that explore the creative process. Monthly “Family Times” involve people in activities designed to stimulate individual expression through making art or exploring themes such as shapes or colors found in the art. School vacation week workshops allow children to investigate certain techniques or mediums. These experiences range from painting self-portraits in acrylics to exploring the specialized aura of Japanese sumi-e ink, from illustrating a story in colored earthenware.
Try This!

Try these activities taken from the *Eye Opener* exhibit. Find a Rockwell image that you like, or use this detail of *Stockbridge Main Street at Christmas*. Answer as many of the following questions as you can about that painting.

**IMAGINE**

Imagine what each character might be saying. Are the people in the picture friends, family, or strangers? What details are shown that make you think this?

Imagine how different this picture might be if it were painted today. What would be included and what would be left out?

**AS IF**

Approach the picture as if you were present in the scene. What different sounds might you be able to hear? What kinds of smells would you be able to smell there? Or choose the other senses of touch or taste, and describe how they might be present in the scene. Remember, look for the details in the painting to help you.

**RHYTHMS**

Often, a painting will contain a rhythm of repeated shapes or repeated colors.

An example of this can be seen in Rockwell’s painting *The Choirboy* (see page 3). What geometric shapes are repeated in the picture? Do you see any shapes from nature?
Museum Mourns Loss of Two Friends

THE NORMAN ROCKWELL Museum community was saddened recently by the death of two long-time friends and supporters of the museum—Pat Deely (Mrs. James S.) and Dot Perkins (Mrs. George F.).

Museum director Laurie Norton Moffatt commented, "We see the passing of history with the loss of two of the museum's greatest champions. However, the spirit and commitment Pat and Dot brought to the museum lives on through the many people whom they touched and to whom they brought great joy. Septuagenarian and octogenarian respectively, Pat and Dot were among the youngest-at-heart people I know. Both of them were literally hands-on people. Before we moved Norman Rockwell's studio to Linwood in 1986, Dot plunged in and helped pack up and then reinstall all the objects and artifacts. I remember that in 1992 Pat and a few other volunteers personally put in place the initial plantings around the studio. Both of them loved to entertain, and they held many parties to encourage others to support the museum. As members of the Board of Trustees and as friends, Pat and Dot gave their all to a generation of museum staff members. We will miss their boundless energies and enthusiasm."

Dot Perkins, d. January 11, 1997, trustee of the Old Corner House and of the Norman Rockwell Museum, was an active volunteer and supporter.

Pat Deely, d. December 15, 1996, one of the original founders of the museum at the Old Corner House, was a supporter and Trustee of the museum from 1967.
The Norman Rockwell Museum at Stockbridge

Programs and Events
Spring 1997


**For Adults**

Saturday, April 5, 9 am to 4 pm
**Special Seminar**

American Icons: Creating a National Identity

Enjoy an invigorating day of tours and talks that explore the nature of American self-portraiture. Join Currier & Ives: Printmakers to the American People, the program examines aspects of fine and commercial art.

Speakers include Steven Miller, Executive Director of the Bennington Museum; Jon Cohn, Professor of American Literature at American University, and a member of the Baltimore Collegethe Cooper Program; and George Ullian, Director of the Cooper Program. Admission is $55, $48 members, and $42, with advance registration.

Sunday, April 12, 3 pm
**GALLERY TALK**

Carri\*er & Ives: American Imagemakers

The American printmaking firm of Currier & Ives is often considered the country's best-known commercial creators and publishers of images for the general public. Join Steve Miller for this fascinating overview of the firm's history and broad range of imagery. The technology involved in producing the prints, the firm's ingenious marketing techniques, the artists and the company, and the current collection of the prints will all be discussed.

Steven Miller is the Executive Director of the Bennington Museum in Vermont. Enjoy this feast for body and soul. $12, $10 members and students.

Sunday, April 20, 3 pm
**GALLERY TALK**

An Eye on the Times

For any commercial artist, understanding one's audience, responding to opportunities and providing timely, desirable images is imperative. Explore what the images of Currier & Ives and Norman Rockwell reveal about consumer tastes of their day, with museum guide Dick Miller. Free with museum admission.

Sunday, May 3
**Exhibition Opening**

In Celebrated Company

Sunday, May 4, 4 pm
**GALLERY TALK**

Taking Art Apart

Take a revealing look at the artistic decisions and workings of Norman Rockwell's images, and the visual elements that make his works successful images of communication. Free with museum admission.

Sunday, May 11, 11 am
**Special Mother's Day**

Brunch/Performance

Artful Lives: Three Women Artists

Spend Mother's Day morning with Georgia O'Keeffe, Frida Kahlo and Mary Cassatt! Highly acclaimed for her sharply-etched theatrical depiction of life, each of these extraordinary women artists. Enjoy this feast for body and soul. $15, $12 members and mothers.

May 14, All Day
**Special Bus Tour**

The Gilded Age: Nineteenth Century Life Remembered

Step back in time and enjoy the fascinating glimpse into nineteenth-century American life in honor of Heritage Preservation Week. The Trustees of Reservations and The Norman Rockwell Museum will host a full-day bus tour featuring the Berkshires splendor mansions, and introduce us to the artists who designed them and the families who inhabited them.

Susan Risk Lehrer is the Manager of Education and Visitor Services at Chesterwood, a museum property of the National Trust for Historic Preservation. $21, $12 members.

Sunday, May 18, 3 pm
**GALLERY TALK**

My Best Studio Yet

Still life scencic grounds with Abigail Damont, Assistant Manager of Visitor Services and Programs and discover more about Norman Rockwell's studio as a working artist in his "best studio yet," which was relocated to the museum. Free with museum admission.

Sunday, May 24, 3:30 pm
**Special Performance**

Victorian Voices: Songs of Victorian America

With an emphasis on folk, gospel, spirituals and popular tunes of the 19th century, this program is suitable for all ages. Call 413-298-4100 x220 for further information.

Sunday, May 27, 7:30 pm
**GALLERY TALK**

Blakely's Splendid! The Great Estates of the Berkshires

Join us for tea and treats, and enjoy the fascinating look at the country estates of the Berkshires—explores the nature of American self-portraiture. Susan Risk Lehrer highlights the architecture and interior decoration of the Berkshires' splendid manors, and introduces us to the artists who designed them and the families who inhabited them.

Susan Risk Lehrer is the Manager of Education and Visitor Services at Chesterwood, a museum property of the National Trust for Historic Preservation. $21, $12 members.

Sunday, June 15, 3 pm
**GALLERY TALK**

For Keeps

As an illustrator, Norman Rockwell appreciated and was inspired by the work of many artists. Discover the images of other artists that Rockwell collected over the years and learn more about their creators. Free with museum admission.

Sunday, June 29 at 7:00pm
**Birding at the Norman Rockwell Museum**

Join Garris Ramsay of the Hoffman Bird Club on this enjoyable watch for feathered friends that reside on museum grounds. Call Mr. Ramsay at 413-677-0231 for details.

Exhibitions

Through April 27
**Eye Opener**

An interactive exhibition that encourages viewers of all ages to increase their observation and perceptual skills through Norman Rockwell's images.

Through May 26
**Currier and Ives: Printmakers to the American People:**

Highlights from the Collections of the Museum of the City of New York. An exhibit of seventy-nine selected works that illustrate the breadth of subjects depicted by the Currier and Ives firm during the 1870s.

May 3 through October 26
**In Celebrated Company**

A selection of photographs from Norman Rockwell's personal archive featuring the illustrator in the company of celebrated American figures from the worlds of entertainment, politics and art.

June 7 through October 26
**Family Ties: Rockwell's Art for Family, Friends and Fun**

An exhibit that examines aspects of the artist's personal life through images of family members, friends and celebrities, and art credited for friends.

Permanent Exhibits

**My Adventures as an Illustrator Mirror on America**

A selection of images that examine aspects of the artist's personal life through images of family members, friends and celebrities, and art credited for friends.

The Norman Rockwell Museum at Stockbridge

The property of the Trustees of Reservations, the Norman Rockwell Museum and the Mark Twain House and the Wadsworth Atheneum. Call 413-298-4100 x220 for further information.
Making one's mark.

Saturday, April 19, 10 am to 2 pm

**FAMILY TIME**

Eye Opener
Think, write and draw together as a family by discovering interesting aspects of Rockwell's art in our experimental learning center. Children $2, ages 5 and under free. half price museum admission for adults with children.

Monday, April 21, 1:30 pm to 3:00 pm

**TECHNIQUES**

On the Border
Explore printing techniques with found objects, and create border designs for writing paper, book covers, gift paper and more! For ages 8 and up. $10. $8 members, includes museum admission.

Tuesday, April 22, 1:30 pm to 3:00 pm

**TECHNIQUES**

What a Relief!
Continue the exploration of printing processes by making relief prints and composing an imaginative scene. Sculpting tools will be used to carve into Styrofoam to make templates to print. For ages 8 and up. $10. $8 members, includes museum admission.

Wednesday, April 23, 11am to 12 noon

**IN THE STUDIO CLASSROOM**

The Wild World of Print Making
Press, rub, and roll! Printing techniques of many kinds will be explained in this lively and colorful class for children ages 4 and up. Please wear clothing appropriate for an active art class. $10. $8 members, includes museum admission.

Thursday, April 24, 1:30 pm to 3:00 pm

**TECHNIQUES**

Monoprints
Express yourself! Try your hand at the intriguing technique of making monoprints. Design posters to decorate your walls or to give as gifts! For ages 8 and up. $10. $8 members, includes museum admission.