

# annual report

2005–2006



NORMAN ROCKWELL MUSEUM



# president's letter

The Norman Rockwell Museum is a wonderfully fascinating place, made so, as I've often said over the years, because it is at the same time so simple and yet so complex ... somewhat like Norman Rockwell's art. His messages may be simple and accessible, but his vision and his artistry in executing his vision were anything but simple.

Our incredibly talented staff makes what we do at the Museum look simple, and how they manage to do so much with so little never ceases to amaze. Again this year, they mounted a huge number of exhibits characterized by elegance in artistic presentation and, importantly for us, in scholarship. They make it look simple because they are so good at what they do.

Both the Board of Trustees and staff remain focused on a set of simple to state, challenging to achieve, strategies: conserve our priceless collection and the facilities that accommodate it; find innovative ways to share our collection with a national and worldwide audience; digitize our archives for their protection and for easier research access (ProjectNORMAN); promote our Four Freedoms educa-

tional curriculum; and emphasize Norman Rockwell's preeminence in the field of American illustration by judiciously collecting important works of illustrators who influenced, or were influenced by, Norman Rockwell ... an exciting new direction just voted by the Board in June.

As I end my tenure as President of the Board, I must acknowledge my earnest admiration for Laurie Norton Moffatt, our esteemed Director and CEO, for her extraordinary, enthusiastic leadership ... and my deep gratitude to our National Council, our Illustrators Advisory, and our very dedicated Trustees for their time, talent, and generosity. You would be hard pressed to find a more devoted group of advocates. Congratulations and best wishes as well to Dan Cain, who will succeed me as Board President.

I invite you to enjoy this annual report and I encourage you to visit the Museum often in the coming year.

Sincerely,



*Lee Williams*  
President

# director's report

Community engagement and connection are at the heart of all we do at the Norman Rockwell Museum. Rockwell's narrative pictures invite conversation everywhere they are experienced, whether it's during a Museum visit in Stockbridge, in homes, classrooms, and museums around the world, on the Web or in the news. Rockwell's art invites people to engage in the sharing of stories across generations, inspires classroom discussions that connect historical moments with current events, examines the role of the individual in making history, and helps communities come together through shared values. Norman Rockwell's art expresses, with equal parts of compassion and hopefulness, both our cultural diversity and our humanity.

## Exhibitions

This year we presented an extraordinary line-up of illustration exhibitions in addition to our Norman Rockwell collections that are always on view: *The Art of The New Yorker: Eighty Years in the Vanguard*; *Windblown: Contemporary American Weathervanes*; *National Geographic:*

*The Art of Exploration*; *Tasha Tudor's Spirit of the Holidays*; *Dinotopia: The Fantastical Art of James Gurney*; *A Rockwell Rediscovered: The Tale of Two Paintings*; and *Frederic Remington and the American Civil War: A Ghost Story*. These wonderful exhibitions, assembled by our talented curatorial team and several guest curators, reflected the richness of illustration art that surrounds us and delighted visitors of all ages.

The Museum also shared its exhibitions with the country—*Building Books: The Art of David Macaulay*, featuring wonderful architectural drawings that help explain the built world, was on view at the Los Angeles Public Library. Generously sponsored by Helen and Peter Bing, the exhibition is scheduled for exhibition at nine national venues. The Museum has also curated a new Norman Rockwell exhibition that will travel to numerous American cities from 2007 to 2010, called *American Chronicles*. It has been funded, in part, by the National Endowment of the Arts through its American Masterpieces

grant program. The *Tasha Tudor* and *National Geographic* exhibitions are also traveling, along with the Museum's ever popular *Saturday Evening Post* covers exhibition which continues to tour the nation.

### New Directions

Illustration art illuminates our world. It shapes, interprets, and reflects society. Visual communication, defined by printed images and the ever increasing array of electronic media, is as important today as it was during Rockwell's era, if not more so. Norman Rockwell Museum is dedicated to deepening an understanding of the tremendous influence and impact visual culture has made, and continues to make, on society. This year, the Norman Rockwell Museum's Board of Trustees cast an historic vote to broaden the Museum's collections policy to include the collection of important works of American illustration in addition to the Museum's Rockwell holdings. This landmark vote will ensure that the Museum will not only continue to celebrate Norman Rockwell, but will create a context in which to better

understand Rockwell's oeuvre and its impact on 20th-century America and beyond. I believe that Norman Rockwell would have embraced this larger vision for the Museum, as he personally was a discerning collector of illustration art—an important collection that the Museum is in the process of acquiring.

Today Rockwell's original artwork is greatly admired and eagerly sought after by collectors and museums throughout the world and has correspondingly escalated in value. A record-breaking sale of a Rockwell work occurred this year: Norman Rockwell's *Homecoming Marine* sold at a Sotheby's auction to a private collector for \$9.2 million. As Rockwell art has, in recent years, undergone a reappraisal and a revived appreciation—for its artistic merit as well as its cultural importance—the entire field of American illustration art is now poised for reconsideration by the art world. The Norman Rockwell Museum will be at the vanguard of this reappraisal and looks forward to building one the finest illustration collections in the nation.

# director's report continued

## Newsworthy Events

One of the year's most exciting happenings was the unanticipated discovery of Norman Rockwell's 1954 *Breaking Home Ties* cover painting for *The Saturday Evening Post*. What was believed to be the original painting had been included in an exhibition at the Norman Rockwell Museum in 2003, the first time it had been on public view for nearly 25 years. At that time, museum and other experts noted discrepancies between the painting and *The Saturday Evening Post* tear sheet, but the impeccable provenance of the work, as well as a long-held understanding among Rockwell experts that the work had been damaged, outweighed these concerns. A series of extraordinary events early this year revealed the existence of a hidden original and an astonishing replica painted by the owner of the original. It was a real-life art mystery and the Museum had the opportunity to play a role in sleuthing the outcome. We are delighted that Norman Rockwell's masterful work has been recovered from obscurity.

ProjectNORMAN, the Museum's online digital art and archive project,

made enormous strides this year.

The curatorial team has nearly completed the scanning and digitization of the Museum's collection of more than 18,000 negatives. Once digitized, the delicate negatives will be placed in cold storage for longevity and stability. The multi-phased project includes the cataloguing of all of Norman Rockwell's business correspondence, photographs, fan mail, and ephemera. This important research archive will then be linked with the Museum's art collection in a database, making available all of the Museum's collections to researchers and eventually they will be accessible to a worldwide audience on the Internet. This year's launch of the Museum's newly designed and refreshed Web site is well-timed for the future integration of collections data online.

## Community Leadership

The Norman Rockwell Museum is committed to its role as a community leader and is working together with Hancock Shaker Village, The Berkshire Economic Development Corporation, our elected State delegation, the John Adams Innovation

Institute, and a wide range of representatives from the region's artistic, cultural and business communities to create a strategic business plan for the Berkshire creative economy. This economy is the wellspring of businesses, individuals, and organizations who contribute to the region's employment base through the production of creative and artistic output. The Berkshires have long been a fertile ground for creative enterprise. A haven and retreat for artists like Norman Rockwell and the utopian Shakers, it continues to be a place of beauty to live, work, vacation and visit, inspired by the beauty of the countryside and the richness of its artistic heritage.

### Museum Resources

The Norman Rockwell Museum conducts an impressive amount of creative activity and preserves one of the nation's premier art collections, all on a limited budget. Exceptionally efficient with resources, the Museum is nonetheless vulnerable to swings and downturns in the economy. Rising fuel prices, world unrest, and government policy each affect the Museum's economic well-being. Numbers don't

tell the whole story about an organization's health and effectiveness, but they are a helpful barometer of its efficiency. Each year, the Association of Art Museum Directors, a consortium of the nation's art museums, publishes a statistical data survey of key benchmarks, based on reports from the nation's premier art museums, ranging from the Metropolitan Museum of Art in New York and the National Gallery in Washington, D.C., to smaller, regional museums such as ours. Based on the AAMD survey results, I am pleased to note that the Norman Rockwell Museum, located in a rural location, with lean resources, yet serving a worldwide audience, is one of the nation's most financially efficient museums.

*Following is a sampling of how the Norman Rockwell Museum ranks among its peer group from 2005 data.*

- With an operating budget of \$3,782,998, NRM places 86 of 131 museums in budget size
- With total operating revenues of \$4,152,687, NRM ranks 92 of 130 museums

# director's report continued

- In endowment/investments NRM falls at 93 of 101 museums with an endowment portfolio valued at \$3,551,736

*Though the Museum ranks in the lower range in terms of financial resources (as measured by budget size, revenue, and endowment), it ranks in the top tier as regards audience numbers.*

- NRM ranks 52 of 132 museums in attendance size with 156,634 visitors
- NRM ranks 117 of 126 with an efficient low \$25 cost per visitor vs. national average \$127
- In admissions revenue NRM places 22 of 104 museums (and this is with Kids Free! thanks to the generosity of Country Curtains and the Red Lion Inn)
- NRM Store revenue ranks 25 of 131 museums nationwide

*Norman Rockwell Museum produces all of this outreach with one of the smallest collections and museum endowments in the nation.*

- NRM ranks at 126 of 129 museums in numbers of collection objects (611 vs. average of 175,320)

*What does all this mean? A few concepts are worthy of note:*

- Norman Rockwell remains one of the nation's most beloved artists and the Museum's activities strongly position Rockwell with its audiences in Stockbridge and internationally, through traveling exhibits at other museums, and via the Internet.
- Norman Rockwell Museum is incredibly efficient at stretching a dollar to serve its worldwide audiences.
- With one of the smallest museum collections in the nation, we place high in the range of audiences we serve.
- We have one of the highest earned-revenue ratios of museums, yet one of the smallest endowments.

These polarities leave the Museum vulnerable to economic influences beyond its control. External economic factors determine the Museum's financial health – visitation, fuel costs, the stock market, and governmental policy. *Growing the Museum's collection and endowment are the Museum's greatest and highest strategic priorities.* Each is small



but powerful. Norman Rockwell Museum's Board of Trustees has embarked on an endowment campaign to invest in the Museum's future by strengthening its financial underpinnings. Norman Rockwell left his collection in trust to the nation. We serve as collection stewards of the art, of course, but also for the ideals represented in Rockwell's paintings. You will hear more about this important and exciting venture in the coming months.

The Museum's President of the Board of Trustees for the past four years has been Lee Williams. CEO Emeritus of Country Curtains, Lee Williams shares Norman Rockwell's compassionate vision of humanity and his optimism. He has guided our growth, overseen the Museum's marketing, communications, and public relations outreach, toured the

nation with *Pictures for the American People*, and worked closely with me during times of great celebration and moments of tribulation. We salute Lee this year as he steps down from his presidential duties, while remaining on the Museum board. We have been blessed with a long tradition of loyal, dedicated, and passionate leadership. Lee Williams has led the Museum with grace and wisdom. We are grateful to him and his lovely wife, Cindy Williams, for their many, many years of caring commitment to the Norman Rockwell Museum and wish them all the best.

Sincerely,

A handwritten signature in black ink, reading "Laurie Norton Moffatt". The signature is fluid and cursive, with the first name "Laurie" being the most prominent.

Laurie Norton Moffatt  
Director & CEO  
September 2006

# board of trustees

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# exhibitions

This season, *The Art of The New Yorker: Eighty Years in the Vanguard* inspired visitation by an enthusiastic public who enjoyed encounters with more than 120 original cover illustrations by the world's most celebrated visual commentators. Curated by New Yorker Art Editor Francoise Mouly and Norman Rockwell Museum Curator Stephanie Plunkett, the exhibition honored the 80th anniversary of the only wide-circulation publication that continues to rely on free-standing illustrated covers. *Windblown: A Juried Exhibition of Artists' Weathervanes* paid tribute to Rockwell's own appreciation of the art form. Unique weathervane creations by 23 artists enticed visitors to stroll the Museum's bucolic site from July through October.

Family-friendly exhibitions engaged visitors of all ages this winter and spring. *National Geographic: The Art of Exploration* showcased the accomplishments of *National Geographic* magazine artists who have expanded our comprehension of the world for more than a century. Curated by former National Geographic Art Director Howard E. Paine and Norman Rockwell Museum Curator Stephanie Plunkett, the exhibition offered significant artistic references to science and history, of interest to educators and their students throughout the school year. Dinosaur fans flocked to *Dinotopia: The Fantastical Art of James Gurney*, which included stunning original artworks from the artist's best-selling book series.

Throughout an illustrious career spanning seven decades, Tasha Tudor has delighted readers with enchanting works that inspire the appreciation of life's simple pleasures. *Tasha Tudor's Spirit of the Holidays*, organized by Curator Stephanie Plunkett, illuminated the season with charming, rarely seen examples of the artist's original paintings, drawings, and studies for greeting cards and children's books created for holiday celebrations. Devoted admirers came from New England and beyond to view Tudor's original childhood drawings, handwritten manuscripts, miniature doll cards, and delicate hand-decorated boxes and Easter eggs.

For the past several years, Norman Rockwell's iconic *Breaking Home Ties* has been on view at the Norman Rockwell Museum, or so it was believed. *A Rockwell Rediscovered* tells the story of a series of events leading up to an astonishing discovery that revealed the hidden existence of the original painting, created for the cover of the September 25, 1954 issue of *The Saturday Evening Post*, and an expertly crafted replica. The nature of connoisseurship and the

challenges that Museum's sometimes face when evaluating and authenticating works of art are subjects of consideration in this compelling installation.

Yale University Professor of Art History Alexander Nemerov, Ph.D., served as guest curator of *Frederic Remington and the American Civil War: A Ghost Story*, a hallmark exhibition examining a significant aspect of the Western artist's celebrated career: his ongoing fascination with the American Civil War. The exhibition, which presents Remington in an entirely new light, features original paintings, drawings, and sculpture from public and private collections, as well as Civil War photography and rare books and periodicals.

#### EXHIBITIONS

*The Art of The New Yorker:  
Eighty Years in the Vanguard*  
June 11 through October 31, 2005

*Windblown: A Juried Exhibition  
of Artists' Weathervanes*  
July 16 through October 30, 2005

*National Geographic:  
The Art of Exploration*  
November 12 through May 31, 2005

*Tasha Tudor's Spirit of the Holidays*  
November 25, 2005 through  
February 5, 2006

*20th Annual Berkshire County  
High School Art Show*  
February 4 through March 5, 2006

*Dinotopia:  
The Fantastical Art of James Gurney*  
February 18 through May 21, 2006

*A Rockwell Rediscovered*  
April 6 through October 29, 2006

*Norman Rockwell's 323  
Saturday Evening Post Covers*  
Opened May 27, 2006

*Frederic Remington and the  
American Civil War: A Ghost Story*  
June 10 through October 29, 2006

# curatorial

ProjectNORMAN, the multi-year program designed to provide staff and researchers access to the Museum's extensive art and archival collections, has progressed exponentially. The Museum's staff is currently engaged in entering data about the collections and the approximately 4,000 known Rockwell artworks into a Vernon Systems collections management program, purchased during the initial phase of the project. Our goal is to make available documentation of all original artworks and negatives in the Museum's collections, and to represent the broad spectrum of photographic material, business and personal correspondence, fan mail, and film and audio footage contained in the archives. When digitally linked in the collections management system, these materials will provide an important resource for researchers and will promote preservation of the objects themselves by limiting exposure and handling.

In the past several months, the complete art collections records have been digitized and more than three-quarters of the estimated 18,000 acetate negatives have been accessioned into the collections management system. This process has made it possible to view Rockwell's negatives as positive impressions for the first time, enhancing our understanding of his work. These important materials provide insight into Norman Rockwell's working process. He used these photographs to document models, props, and settings used in his paintings. The fragile acetate negatives will be placed in cold storage for their ongoing preservation.

# permanent collection acquisitions

Norman Rockwell Museum's permanent collection was greatly enhanced with an extraordinarily generous donation of original Rockwell artworks by members Shirley and Salvatore Scoma this year. The impressive gift of an oil painting and 33 travel sketches and a drawing of Norman Rockwell will provide access to one of Rockwell's most interesting corporate advertising commissions, Pan Am.

The purchase of three charming thumbnail drawings and four preliminary drawings created by Norman Rockwell for Hallmark greeting cards have added to the Museum's growing and ever popular collection of Santa Claus images. Twenty-one Rockwell cards were commissioned by Hallmark between 1948 and 1957, and remain an enduring part of the company's holiday line. These heartwarming

images are a welcome addition and will inspire the spirit of the holidays in our galleries in the years to come.

Acquired by gift and purchase, 14 works from the collection of Peter Rockwell include three rare location studies by Norman Rockwell created in Death Valley and Randsburg, California, and Fjaerland, Norway. This group of objects is also significant because it contains original works from Norman Rockwell's own collection by artists whom he admired, including Henry Brock, Edmund Dulac, Thomas Fogarty, A.B. Frost, Ben Jorj Harris, Rico Lebrun, Maxfield Parrish, Edward Penfield, Howard Pyle, and Hugh Thompson. A bronze sculpture depicting trapeze acrobats in flight by Peter Rockwell has been generously donated by Lorraine Graham Morss in memory of Dr. Kenneth Graham, a fine complement to the Museum's existing collection of three-dimensional works by Norman Rockwell's youngest son.

This year, the Board of Trustees made a historic decision to broaden the Museum's collecting policy, allowing for the acquisition of works by artists other than Norman Rockwell. The establishment of a collection by an expanded roster of illustrators honors Norman Rockwell's commitment to his profession by maintaining, presenting, and inspiring academic consideration of a significant American art form, affirming the Museum's leadership in the vanguard of preservation and interpretation. An Illustration Collection Steering Committee consisting of the Museum's director, curators, trustees, illustrators advisory members, and noted historians will establish and maintain criteria for acceptance that adhere to an agreed-upon framework.

## donations

### DONORS OF ORIGINAL ART TO THE PERMANENT COLLECTION

Lorraine Graham Morss in memory of Dr. Kenneth Graham  
Peter and Cinnie Rockwell  
Shirley and Salvatore Scoma

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### ARCHIVAL ACQUISITIONS

Edward L. Dartford  
Carole Raymond  
Richard B. Wilcox

# exhibition loans

## LENDERS TO THE NORMAN ROCKWELL MUSEUM PERMANENT COLLECTION

Dr. & Mrs. Malouf Abraham American Legion Post #193, Winchendon, Mass.	Lowell Paddock
Berkshire Historical Society	Gail and Thomas Rockwell
Thomson C. Chew	Jarvis Rockwell
Phillip M. Grace	Peter Rockwell
Virginia & Douglas Haight	Mrs. Warren Rosati
Oliver C. Kempton, Jr.	Kenneth Salem
Idella Ludwig	Mrs. Mary Alice Schwarz
Family of Angus MacDonald	Ken and Katherine Stuart Collection
Marino Family Trust	Sun-Maid Growers of California
Carlos D. De Mattos	Trachte Family
The Family of William S. Miles	Verizon, Inc.
	Williams High School Alumni Association, Stockbridge, Mass.

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## LENDERS TO CHANGING EXHIBITIONS

### *The Art of The New Yorker: Eighty Years in the Vanguard*

Tee and Charles Addams Foundation	Floc'h
American Illustrators Gallery	Ian Frazier
Andrea and Max Andrews	Sarah Getz
Patricia Arno	Erika Glazer
Istvan Banyai	Drew Goodman
Gary Baseman	James Goodman Gallery
Harry Bliss	Carter Goodrich
Barry Blitt	William Joyce
Tina Brown	Ana Juan
Connie Bruck	Maira Kalman
Andrea Bush Rowe	Bruce Eric Kaplan
Roz Chast	Geoff Hargadon
Raul Colon	Benoit van Innes
Condé Nast, Inc.	Edward Koren
David E. Cripps	Jennifer Koury and David Grober
R. Crumb	David Kuhn
Peter de Sève	Anita Kunz
Eric Drooker	Lakeview Museum of Arts and Sciences
Ian Falconer	Gary Larson



Christoph Neimann  
Lorenzo Mattoti  
Bruce McCall  
Richard McGuire  
Mendota High School  
Françoise Mouly  
Museum of the City of New York  
Barbara Nicholls  
Brenda Phipps  
Private Collection  
Ana Quindlan  
David Remnick

Marc Rosenthal  
R. Sikoryak  
Gretchen Dow Simpson  
Owen Smith  
Art Spiegelman  
Estate of William Steig  
Saul Steinberg Foundation  
Syracuse University Art Collection  
Paul LeBarons Thiebaud  
Chris Ware  
Gahan Wilson  
Kittredge White

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*National Geographic: The Art of Exploration*

John Dawson	Howard Koslow	Howard E. Paine
Mick Ellison	Robert McGinnis	Ned Seidler
Robert Giusti	Davis Meltzer	Burton Silverman
John Gurche	Pierre Mion	Peter Thayer
James Gurney	The National	Michael Winston
Greg Harlin	Geographic Society	
Jane Hurd		

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*Tasha Tudor's Spirit of the Holidays*

Jeanette and Gerald Knazek  
Gretchen Brown McKeever/Collection of Ned Hills

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*Dinotopia: The Art of Exploration*

James Gurney

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*A Rockwell Rediscovered*

The Trachte Family

# exhibition loans continued

## *Frederic Remington and the American Civil War: A Ghost Story*

Abernethy Collection of American Literature, Middlebury College	William and Penny Hargreaves
Amherst College Library	Manoogian Collection
Amon Carter Museum	Montclair Art Museum
Autry National Center, Museum of the American West	Museum of Fine Arts, Houston
Beinecke Library of Rare Books and Manuscript, Yale University	National Archives and Records Administration
Buffalo Bill Historical Center	Pennsylvania Capitol Preservation Committee
Cormier Art Gallery	R.W. Norton Art Foundation
Frederic Remington Art Museum	University of Massachusetts
The Thomas Gilcrease Institute of American History and Art	Yale University Art Gallery

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## *Attendance Overview by Key Categories*

Daily Visitation July 1, 2005 through June 30, 2006	156,634
Daily Visitation, Children	15,574
Daily Visitation, College Students	5,389
Daily Visitation, Elderhostel	160
Group Tourism	13,655
School Programs, On-site	6,958
School Programs, Outreach	1,449
Family Days	1,180
Camp Programs	164
Linwood Living History Programs	99
Other Public Programs	3,372
Audio Tours	11,113
Library Passes	2,122

# traveling exhibitions

## *Building Books:*

*The Art of David Macaulay*  
National Center for Children's  
Illustrated Literature  
Abilene, Texas  
June 17 - September 24, 2005

*Norman Rockwell's 323*  
*Saturday Evening Post Covers*  
South Carolina State Museum  
Columbia, South Carolina  
August 1, 2005 - January 29, 2006

*The Adventures of Tom Sawyer*  
& *Huckleberry Finn*  
Mitchell Museum at Cedarhurst  
Mt. Vernon, Illinois  
September 3 - November 6, 2005

*Norman Rockwell in the 1940s:*  
*A View of the American Homefront*  
Mt. San Antonio College Art Gallery  
Walnut, California  
September 20 - December 1, 2005

*Norman Rockwell: Home*  
*for the Holidays*  
Kimball Art Center  
Park City, Utah  
November 1, 2005 - January 9, 2006

*Norman Rockwell's 323 Saturday*  
*Evening Post Covers*  
Northern Indiana Arts Association  
Munster, Indiana  
November 6, 2005 - January 15, 2006

*Norman Rockwell's Family*  
*Life Series*  
Foundry Art Centre  
St. Charles, Missouri  
November 11, 2005 -  
January 6, 2006

*Norman Rockwell: Home for*  
*the Holidays*  
Memphis Brooks Museum of Art  
Memphis, Tennessee  
November 18, 2005 -  
January 29, 2006

*Norman Rockwell's 323*  
*Saturday Evening Post Covers*  
Charles M. Russell Museum  
Great Falls, Montana  
December 1, 2005 -  
February 28, 2006

*Norman Rockwell in the 1940s:*  
*A View of the American Homefront*  
Pensacola Museum of Art  
Pensacola, Florida  
April 7 - July 1, 2006

*Building Books:*  
*The Art of David Macaulay*  
Los Angeles Public Library  
Los Angeles, California  
June 3 - August 27, 2006

# education

At the Norman Rockwell Museum, a wide range of educational experiences are planned throughout the year to deepen the public's awareness, appreciation, and understanding of the work of Norman Rockwell, the visual arts, and the field of illustration within cultural and art historical contexts. Designed to meet the needs of the Museum's diverse audiences, our comprehensive collection and exhibition-based programs provide learning opportunities for visitors of all ages and interests through meaningful experiences with original works of art. Interactive classes for school children, professional development programs, lectures and symposia, studio workshops, performances, and gallery tours maintain the highest standards of quality and excellence, and offer opportunities for interaction with renowned professionals working in a variety of fields.

## Programs

This year, the summer season was off to an exciting start with a successful roster of Thursday evening programs inspired by the blockbuster exhibition, *The Art of The New Yorker: Eighty Years in the Vanguard*. A New York State of Mind, an engaging lecture and performance series, explored the art of humor and visual storytelling with celebrated New Yorker artists Harry Bliss, Liza Donnelley, Edward Koren, Bruce McCall, Marc Rosenthal, and Peter de Sève. Gifted actresses Susan Buchholz and Nicki Lee brought legendary New Yorkers Emily Roebling and Dorothy Parker to life, and the spirit of the Big Apple was reflected in the timeless music of the Broadway stage. A memorable collaboration with the Berkshire Choral Festival brought a choir of extraordinary voices to the Museum each week to perform American favorites, and Comedy for Kids, a family celebration of New York humor, offered the young-at-heart a lively, interactive look at this special exhibition.

Educators from regional schools participated in two stimulating programs that explored the relationship between the visual arts and science. Illustrator Pierre Mion, whose award-winning paintings appeared in *National Geographic: The Art of Exploration*, discussed his artistic collaborations with noted scientists, authors, and our own Norman Rockwell. Science and Beyond, a full-day symposium, highlighted the convergence of fact and fantasy in art with *Dinotopia* creator James Gurney and *National Geographic* art director Howard E. Paine, who served as exhibition co-curator. Art/science connections became a popular subject of interest in the Museum's school program across grade levels, inspiring student visitation to *National Geographic: The Art of Exploration* and *Dinotopia: The Fantastical Art of James Gurney*.

*Tasha Tudor's Spirit of the Holidays* offered heartwarming opportunities for seasonal celebrations with Tudor family members Amy, Marjorie, and Winslow, and art collector and lender Jeanette Knazek. A collector's talk and elegant St. Nicholas and Valentine's Day Tea programs held in the beautifully appointed Linwood House were fully subscribed and enjoyed by new and long-time Tasha Tudor aficionados. Homespun Fun, a program for children and families, inspired appreciation of life's small moments and hand-made things. The nature of storytelling and the relationship between the visual and literary arts were further explored in two successful programs, The Craft of Fiction, a well-attended series of writing workshops with author/editor Vivial Dorsel, and Drawing with Paint, a week-long illustration intensive with award-winning artist John Thompson.

Now in its 20th year, the Museum's *Annual Berkshire County High School Art Show* showcases the art of talented area youth. The exhibition opened to a packed house with commentary by illustrator Peter de Sève, the character designer for the blockbuster animated film *Ice Age* and its sequel.

## marketing & communications

The marketing and communications office at the Norman Rockwell Museum acts as a comprehensive internal communications firm; with a small, but very productive team, we supervise the writing, editing, design, and printing of all the Museum's publications, including the member's magazine, Portfolio, Program and Event brochures, invitations, press releases, and the annual report. We handle public and press relations for the Museum and write, design, negotiate price, and schedule all of the Museum's advertising. We photograph and videotape programs and events, and have produced a growing library of videos created to accompany exhibitions. We also oversee the Museum's Web site, [www.nrm.org](http://www.nrm.org), so it was occasion for great celebration in late March when the newly designed and refreshed Museum Web site was launched. Thanks to the addition of a much needed in-house webmaster this year, improvements to the site have continued at a steady clip.

It has been a banner year for Norman Rockwell Museum publicity. The discovery of an original Norman Rockwell painting, *Breaking Home Ties*, found hidden behind a false wall in a Vermont home, was a major international news story. The Museum gave the

exclusive story to *The New York Times* and the local daily, *The Berkshire Eagle*, and on April 6, 2006, each paper broke the story on page one with a photo. *The International Herald Tribune*, owned by the same parent company as *The New York Times*, scooped the story by running it in Europe some hours before the *Times* went to press. A packed press conference was held at the Museum that morning, resulting in widespread coverage about the story on National Public Radio, CNN, and ABC News, in addition to many other television affiliates. According to CNN's Web site, *Breaking Home Ties* was the second most popular story in the world on April 6. Publications such as *The Guardian* (UK), *The Christian Science Monitor*, and *Yankee* and *Berkshire Living* magazines profiled the story. An Associated Press piece about the story was picked up by an extraordinary number of print and television outlets nationwide. A feature article about the discovery was published in the spring issue of *Illustration* magazine. Home and Garden Television visited the Museum in May to film a two-part segment for their aptly titled series, *If Walls Could Talk*, scheduled to air next year.

The Internet release of a an independent film parody, *The Norman Rockwell Code*, produced by New Hampshire filmmaker Alfred Thomas Catalfo, also captured the attention of the media and a worldwide audience. Norman Rockwell Museum was the fictional setting for this humorous short film based on *The Da Vinci Code*, the best-selling book and blockbuster movie. *The Norman Rockwell Code* debuted in May and since then, the movie's Web site, [www.thenormanrockwellcode.com](http://www.thenormanrockwellcode.com), has had over one million hits and the film earned a spot in *Entertainment Weekly* magazine's 'The Must List.' As a result, the Norman Rockwell Museum received tremendous press coverage, including stories in *The Boston Globe* and a front-page story in *The Springfield Republican*. On June 25, a world premiere screening of the movie was held at the Norman Rockwell Museum to a full house, with writer/director Catalfo in attendance.

Coverage of the Museum and its exhibitions also appeared in such publications as *National Geographic Traveler*, *The Boston Globe*, *The Boston Herald*, *The New York Daily News*, *The Springfield Republican*, *The Albany Times Union*, *The Schenectady Gazette*, and *USA Today* magazine. Radio and television coverage included National Public Radio, Gallery HD-TV (UK/US), WAMC-FM (Albany), WBZ-FM (Boston), WBUR-FM (Boston), WICN-FM (Central New England), WLIU-FM (East Hampton, NY), WRGB-TV (Albany), WNYT-TV (Albany), WXXA-TV (Albany), Capital News 9 (Albany), WGGB-TV (Springfield), WWLP-TV (Springfield), and

WMHT-TV (Schenectady). WMHT's monthly arts program Insight aired stories about *Tasha Tudor's Spirit of the Holidays* and *Dinotopia: The Fantastical Art of James Gurney*. Two exhibition videos, *Dinotopia* and *National Geographic: The Art of Exploration*, produced by the Museum, were enjoyed by visitors to the exhibitions as well as viewers of local public television and public access stations.

The Museum participated in a prestigious New York City travel and tourism show, *The New York Times Travel Show*, with a manned booth in the Berkshire Visitors Bureau pavilion. Museum staff had the opportunity to promote the Museum to international travel writers and the general public throughout the popular, three-day event.

The Museum won six awards this year for excellence in publication design and communication. Four awards were from the New England Museum Association, including two first place prizes for an invitation and a family guide, and two awards were from the American Association of Museums, an association of the nation's largest and most prominent museums, for a publicity poster and an advertisement.

## community outreach

The Norman Rockwell Museum maintains an active presence in the regional community, donating leadership, services and in-kind support to many civic and non-profit community organizations. The Museum actively volunteers with Tri-Town Rotary, Great Barrington, Stockbridge, Lee, Lenox, and Berkshire Chambers of Commerce, the Berkshires Visitors Bureau and a number of other service and cultural organizations. In the past year, the Museum distributed more than 2,000 complimentary passes to local libraries and hosted community events and exhibits, including the *20th Annual Berkshire County High School Art Show*. The Norman Rockwell Museum also participated in Pittsfield's Fourth of July Parade and the North Adams Fall Foliage Parade.

This year, the Museum received 52 requests for photographic rentals of Norman Rockwell's images. Most of these requests were for books, textbooks, and prints. The National Gallery of Art, McGraw Hill, Pleasant Company Publications (American Girl Dolls), Oxford University Press, John's Hopkins University, and the Peace Corps were among the 25 firms/individuals requesting Rockwell's art.

# external relations

The Norman Rockwell Museum is truly grateful to our many donors and individual and business members for their generous contributions this year. Your dedication and loyalty supports the Museum every day in a variety of ways: archival collection care, exhibitions of Norman Rockwell's work and that of other illustrators, educational programming for children and adults, and the improvement of our beautiful buildings and grounds.

We have received extensive sponsorship support from many friends of the Museum. An important gift from The Red Lion Inn and Country Curtains enables the Museum to extend free admission to children through Kids Free Every Day! A grant from the High Meadow Foundation will provide funding for bus transportation for school group visits.

Berkshire Bank has continued its exhibition sponsorship with underwriting for *Frederic Remington and the American Civil War: A Ghost Story*. Programs about the Wild West for families and children were made possible by the Neil & Jane Golub Foundation and the William & Estelle Golub Foundation, with additional support from Reynolds, Barnes & Hebb, Inc.

A foot-stompin' success at the Rockwell Remington Ranch Gala on June 10 netted \$65,000 for the Museum, thanks to a roaring response from 50 in-kind donors to the party and the auction, the generous bidders, and the leadership of gala co-chairs Kathy Cain and Sherrye Dantzker.

Bank of America funded educational programming for *National Geographic: The Art of Exploration*, and included the Norman Rockwell Museum in its Museums on Us promotion for the month of May 2006. Greylock Federal Credit Union contributed to *Dinotopia: The Fantastical Art of James Gurney*. *Tasha Tudor's Spirit of the Holidays* was supported by the Pembroke Welsh Corgi Club of America, Inc., Roberts & Associates Realty, and the Williams & Sons Country Store. Legacy Banks' sponsorship helped us stage the *20th Annual Berkshire High School Art Show*. The Museum is ever thankful to the Massachusetts Cultural Council for its continuing organizational support.

The Museum has made important progress on ProjectNORMAN, a comprehensive computerization, digitization, and programmatic publishing program intended to



preserve and make accessible the personal and public papers, art and archives of Norman Rockwell, with support for the acetate negative digitization and preservation effort from Save America's Treasures funding (\$296,500), administered by the National Endowment for the Arts, and an anonymous foundation donor.

Norman Rockwell's legacy has been recognized through an American Masterpieces Grant from the National Endowment for the Arts. This grant will fund *American Chronicles: The Art of Norman Rockwell*, a new exhibition which will travel to underserved and distant locations from Stockbridge, Massachusetts, beginning in November 2007.

As the Museum charts its path into the 21st century, leadership support from Cain Brothers & Company and the Burton D. Morgan Foundation has enabled the Museum to engage in the strategic business, fundraising and Internet planning and research that are vital to securing our future.

Linwood House has come alive with a multitude of guests attending weddings, rehearsal dinners, corporate meetings and "living history" theatrical performances. The administrative hub of the Museum, it is used regularly for public events and facility rentals, and was featured on the Holiday House Tour, and the St. Nicholas and Valentine's Day "Teas with the Tudor Family" during the winter. The Museum Terrace was aglow with klieg lights for the tribute dinner at the first Berkshire International Film Festival. In addition, the Museum was honored to host festivities for the Williams College Board of Trustees, the Tri-Town Rotary, and the New England Museum Association.

Membership numbers have risen during this fiscal year. With more than 2,000 individual members and over 100 business members, the Museum has raised more than \$460,000 this year. The Museum National Council continues to flourish as a source of support and inspiration for the institution. In 2005, the National Council Weekend, an annual autumn two-day gathering at the Museum, focused on Visual Culture and the Art of Illustration.

Forty-nine regional libraries from Massachusetts, Connecticut, New York, and Vermont are now Museum library members. This entitles their patrons to a Museum pass good for four individual admissions, making it accessible to many more visitors.

## external relations continued

The goal of External Relations is to increase the number of Museum members, donors, sponsors, and funders in the coming year so that we may better support the Museum's mission to preserve, study and communicate with a worldwide audience the life, art and spirit of Norman Rockwell in the field of illustration.

## administration and finance

Norman Rockwell Museum once again experienced a solid and stable 2005-2006 fiscal year. The Museum was successful in meeting, and even exceeding, its budgeted expectations, performing efficiently and effectively during a challenging economic climate in the cultural sector.

The Museum attracted approximately 157,000 visitors this year, a six-percent-increase from the previous year. These visitors generated admissions revenue of approximately \$1,375,000 and this, coupled with the net sales of \$885,000 from the Museum Store, accounted for nearly two-thirds of the Museum's total revenue stream. New products, tighter inventory management, and the seasonal food service on the Terrace Café (run in partnership with the Red Lion Inn) each contributed to an enjoyable visitor experience. In the upcoming year, efforts are underway to enhance the shopping experience at the Museum's online store.

Museum supporters expressed their loyalty and commitment through a record number of memberships, trustee giving and National Council backing. The varied categories of development income and miscellaneous rental income contributed an additional \$1,700,000 to the Museum's total revenue. Included in this total was over \$240,000 in fees generated by the Museum's traveling exhibition program. This program has allowed many museums across the country to display and enjoy exhibits originating from the Norman Rockwell Museum after their showings here have ended.

The Norman Rockwell Museum successfully applied for, and was awarded, several grants in support of ProjectNORMAN. This exciting undertaking is a comprehensive cataloguing, computerization, digitization, and programmatic publishing program intended to preserve and make accessible the personal and public papers, and art and archives of Norman Rockwell.

Against these revenues, the Museum spent \$3,815,000 on operating expenses resulting in an operating surplus of \$145,000 before capital improvements. The majority of these operating expenses were earmarked to provide a more artistic range of exhibits and broaden the sphere of educational programs offered to our audiences and visitors throughout the year.

Capital improvements were limited to continued facelifts to the Museum building and to Linwood, the historic Berkshire “cottage” on the Museum’s property, as well as investments in upgraded computer, security, and maintenance equipment. This was accomplished while growing the Museum’s endowment and art acquisition fund by \$300,000, as compared to June 30 of last year.

### Earned Revenue

The earned revenue department enhances and extends the Norman Rockwell experience through its retail and marketing activities. The Museum Store and Web site offer Rockwell merchandise, as well as special-exhibition-related items. A limited-edition-print program and operation of a print consignment service earned over \$230,000 this year, supporting the Museum’s art acquisition fund. The earned revenue area oversees the purchase and development of products, monitors inventory, formulates new income opportunities, and oversees the operation of the Terrace Café, now in its fifth season.

The store continued its trend of maintaining a strong capture rate of spending from its visitors. Because admissions and earned revenue fund the majority of the Museum’s exhibitions and educational programs, it has been imperative to proactively market the many services and products the Museum offers.

Efforts are continually underway to enhance the Museum’s merchandising with new products and presentation. One particular undertaking has been a significant and ongoing refreshment of our Web site. The Museum realizes that not everyone is fortunate enough to be able to visit our wonderful facilities; therefore, it strives to offer everyone the most enjoyable connection to the Museum as possible. At the same time, the Museum is creating ways to simplify and enhance the experience of visitors shopping on our Web site.

# donors

The Norman Rockwell Museum is grateful to the following donors for their generous support from July 1, 2005 through June 30, 2006.

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 Rena Zurofsky

#### LIBRARY MEMBERS

Adams Free Library  
 Agawam Public Library  
 Alford Free Public Library  
 Beardsley Memorial Library  
 Becket Athenaeum  
 Berkshire Athenaeum  
 Chicopee Public Library  
 Clarksburg Town Library  
 Dalton Free Public Library  
 Dickinson Memorial Library  
 Egremont Free Library  
 Forbes Library  
 Goodwin Memorial Library  
 Goshen Public Library  
 Grace Hall Memorial Library  
 Grafton Public Library  
 Hatfield Public Library  
 Hubbard Memorial Library  
 Joshua Hyde Library  
 Kent Memorial Library  
 Lanesboro Public Library  
 Leicester Public Library  
 Lenox Library  
 Leverett Library

Lilly Library  
 Merriam-Gilbert Public Library  
 Middlebury Public Library  
 Monson Free Library  
 Monterey Library  
 New Marlborough Town Library  
 North Adams Public Library  
 Otis Library and Museum  
 Palmer Public Library  
 Roe-Jan Community Library  
 Rutland Public Library  
 Savoy Hollow Library  
 Shrewsbury Public Library  
 Simsbury Public Library  
 South Hadley Public Library  
 Southwick Public Library  
 Stephentown Memorial Library  
 Stockbridge Library Association  
 Taft Public Library  
 Tolland Public Library  
 Tyringham Free Public Library  
 West Springfield Public Library  
 West Stockbridge Public Library  
 Westhampton Memorial Library  
 Williamstown Public Library

#### IN-KIND GIFTS

Carol Abaya  
 Barrington Stage Company  
 Ben & Jerry's Ice Cream  
 Berkshire Opera Company  
 Berkshire Theatre Festival  
 Bloomingdales  
 Blue Q  
 Ann Fitzpatrick Brown  
 Marty & Jim Bush  
 Kathleen & Daniel Cain  
 Canyon Ranch in the Berkshires  
 Richard Castagna  
 Castle Street Café  
 Charles Flint Antiques  
 Coca Cola Bottling Company  
 Anita Cohen  
 Cormier Art Gallery  
 Crane & Co., Inc.  
 Cranwell Resort, Spa &  
 Golf Club  
 Daily Bread Bakery  
 Peter & Randall de Sève  
 Nelson DeMille  
 Dolby's Florist  
 Domaney's Discount  
 Liquors, Inc.  
 Fencefield Frames  
 Mrs. Harold Frisch  
 Housatonic River Outfitters  
 Iredale Cosmetics  
 Jacob's Pillow Dance Festival  
 John Andrews  
 Julianna Collezione  
 Kate Baldwin, Private Chef  
 Lee Rogers Photography-Still  
 Light Studio  
 J. D. Logan  
 Mahaiwe Tent, Inc.  
 Craig & Laurie Norton Moffatt  
 Agnes Najeski  
 NBC Universal  
 Old Inn on the Green &  
 Gedney Farm  
 Orchids, Etc.  
 Pine Cone Hill  
 Prime Outlets at Lee  
 Primitive Artisans, Inc.  
 The Red Lion Inn  
 Shakespeare & Company  
 Sterling Possessions, Ltd.  
 T.P. Saddleblanket  
 Tanglewool  
 Tanglewood  
 Troy's Promotions  
 Undermountain Farm  
 Ward's Nursery, Inc.  
 Wheatleigh  
 Williams & Sons Country Store  
 Mr. & Mrs. Henry Witz  
 Yankee Publishing, Inc.



# staff

## ADMINISTRATION

Laurie Norton Moffatt	Director & CEO
Terry Smith	Associate Director of Administration & Finance
Holly Coleman	Director of Human Resources
Ann Sterlin	Assistant to Director
Joseph Aubert	Business Manager
Alisa Blanchard	Accounts Payable/Bookkeeper
Frank Kennedy	Information Technology Manager
Jean Drees	Administrative Assistant

Volunteers: Lenore Ladenheim, Bernie Shaw, and Joan Sinisi.

## COLLECTIONS

Linda Pero	Curator of Norman Rockwell Collections
Martin Mahoney	Manager of Collections & Registration
Corry Kanzenberg	Curatorial Assistant
Lauren Simmons	Cataloguer
James Gilbert	Library Assistant

## COMMUNICATIONS

Kimberly Rawson	Associate Director of Marketing & Communications
Mary Herrmann, Toni Kenny	Graphic Designers
Daniel Heck	Webmaster
Ellen Mazzer	Communications Coordinator
Jeremy Clowe	Communications Assistant

Volunteers: Carlton Dodge and Joan Parker.

## EDUCATION AND PROGRAMS

Melinda Georgeson	Director of Education
Maureen Reynolds	Manager of Visitor Services
Thomas Daly	Curator of Education
Jane Salvatore	Assistant Manager of Visitor Services
Kathy Dubree	VSA/Admissions
Dot McCracken	Visitor Services Assistant
Larson Powell	VSA/Admissions/Guide
Laura Tota	Communications Coordinator/Education Assistant

#### EDUCATION AND PROGRAMS (CONTINUED)

Priscilla Anthony	Customer Service Researcher
George Church	Admissions/Guide
Lee Marino	Admissions

Guide: Marge Blair, Peri Caverly, Marge Ceder, Barbara Clarke, Judy Daly, Joyce Freundlich, Sheila and Stephen Gershoff, James Gilbert, Elaine Gunn, Wray Gunn Jr., Beverly Kaplan, Anna Myers, Ann Nugent, Ann Shea, Robert Stevens, Natalie Tublitz, Claire Williams, and Meg Williamson.

Volunteers: Amy Alexander, Polly and Richard Braham, Robert Bujalski, Judy Daly, Kate Daly, Carlton Dodge, Kathie Dubree, Frank and Patricia Faucett, Paul and Marilyn Flaum, Emily Fradley, Hank and Katherine Gallitano, Susanne Hinkle, Claire Johanson, Lenore Ladenheim, Caroline Marshall, Ashley Mazzer, Tyra Mazzer, Howard and Alayne Miner, Lesley Oransky, Joan Parker, Molly Sheriff, and Jerry and Sylvia Silverberg.

#### EXHIBITIONS

Stephanie Plunkett	Associate Director for Exhibitions & Programs
Russell Horton	Exhibition Manager
Mary Dawson	Manager of Traveling Exhibitions

#### EXTERNAL RELATIONS

Mary Ellen Hern	Associate Director for External Relations
Lynda Mulvey	Special Events & Business Friends Coordinator
Judy Shaw	Development Coordinator
Kathy Dowler	Membership Coordinator
Leslie Shatz	Research Coordinator
Anita Cohen	Accreditation Coordinator
Renee Sisti	Intern

Volunteers: Florence Andrews, Charlotte Hern, Lenore Ladenheim, Eugene Marshall, Ashley Mazzer, Tyra Mazzer, Arnold Miller, Leigh Moffatt, and Bernie Shaw.

#### FACILITIES

Wesley Shufelt	Facilities Manager
Mark Carey	Maintenance Assistant
R. Dale Wilson	Maintenance Assistant
Edward Ziamik	Warehouse/Distribution Assistant

#### MERCHANDISE SALES

Allen Bell	Manager of Warehouse and Safety
Michael Duffy	Manager of Museum Store
Jill Laraway	Warehouse Assistant
Ed McHugh	Warehouse Assistant
Betsy Manning	Head Sales Associate

Sales Associates: Elias John Fernandez Aubert, Sherdyl Fernandez Aubert, Lisa Bollinger, Leslie Boudreau, Patricia Calobrisi, Grace Naughton, Loryna Siok, Robin Strauss, Kimberly Warner, and James Wilcox.

# NORMAN ROCKWELL MUSEUM

PO Box 308, 9 Glendale Road  
Stockbridge, MA 01262

[www.nrm.org](http://www.nrm.org)

A non-profit educational museum