



annual report

2006–2007

NORMAN ROCKWELL MUSEUM

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Marc Rosenthal
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COVER ILLUSTRATION: Photographer unknown. *Norman Rockwell works with photographer Louie Lamone (1918-2007) to stage a scene in his Stockbridge, Massachusetts, studio.*

president's letter

Each year, the Norman Rockwell Museum sets goals and objectives consistent with our mission statement. As we look back at 2007 achievements, one dominant theme above all others seems to emerge—the sense of institutional momentum. The Museum is on a roll! As we approach our 40th anniversary, we have much to take pride in, recognizing that bigger dreams are ahead. From our humble beginnings, the Museum now touches the lives and values of a national audience far beyond its initial footprint in our beloved Berkshire mountains.

This year's Annual Report is fittingly dedicated to this spirit of momentum and the many ways community volunteerism is captured in the daily activities of the Museum. Specifically, I would like to convey three discreet examples of how this phenomenon of momentum drives the enthusiasm and optimism of staff, volunteers, and the many external constituents who make up the extended Museum family.

First, as more fully explained in our Director's report, the Museum received its national accreditation and the assurances implicit through independent peer review. The hard work and dedication of our leadership and the museum staff commands a "hats off" for everything captured in this prestigious accreditation achievement.

Accreditation is a voluntary undertaking which requires a significant commitment of time, resources, and staff focus. The Museum is committed to the principals of institutional transparency as we seek and use public and private resources to achieve our objectives and view this accreditation process as our "seal of approval" that progress is indeed accelerating.

Secondly, as evidenced in daily attendance statistics, the Norman Rockwell Museum continues to pass another rigorous test in the marketplace. During a time when consumers, patrons, and volunteers have an abundance of options for their time and treasure, the Museum is gathering new stakeholders as well as their contagious enthusiasm. Our constant offerings of new exhibits, seminars, conferences, and social exchanges exposes the Museum to new audiences and a generation of viewers growing up with different media forms and value systems.

Thirdly, success breeds its own reward. In recognition of this tangible momentum and the commitment of your Board to preserve and foster the values implicit in the art of Norman Rockwell, the Museum is embarking with confidence on a capital campaign to safeguard and preserve this invaluable American icon. Our campaign goal is to assure that quality and public access

president's report continued

to Norman Rockwell's works and the world of illustration that was the catalyst for the formation of the Museum nearly 40 years ago is never in jeopardy. Stewardship over our national heritage and the values expressed in our collection does not come cheap. As future Annual Reports are written and distributed, it will be our distinct pleasure to update our stakeholders of our successes and what new initiatives these financial resources will make possible.

America today is facing its own menu of challenges which might well stack up against the toughest of prior genera-

tions. Our cultural institutions are being asked to fill an unprecedented void in preserving and enhancing "social values" as family and schools falter. Museums like ours will be asked to do even more. We are proud of our momentum and those who have joined the efforts.

Many thanks to all who have given their time, energy, and resources.



Daniel M. Cain
President

Norman Rockwell's 323 Saturday Evening Post Covers

On view continuously from
May 27, 2006

Boy Painting Girl's Slicker (*She's My Baby*),
Norman Rockwell. ©1927 SEPS: Licensed
by Curtis Publishing, Indianapolis, IN.

THE SATURDAY EVENING POST



director's report

I am delighted to report to you that Norman Rockwell Museum has again achieved accreditation by the American Association of Museums (AAM)—the highest national recognition for a museum. Accreditation signifies excellence to the museum community, to government, funders, outside agencies, and to the museum-going public. The Museum was initially accredited in 1997, following the completion and opening of our new facility in 1993. The board and staff of the Museum take great pride in knowing their stewardship of the Museum meets the highest professional standards.

AAM accreditation brings national recognition to a museum for its commitment to excellence, accountability, professionalism, and continued institutional improvement. Of the nation's nearly 17,500 museums, about 775 are currently accredited. Norman Rockwell Museum is one of only 16 art museums accredited in Massachusetts. The Museum was especially lauded by the chair of the accreditation commission for "the Museum's strategic planning and the actions taken to insure its long-term relevance and viability."

With the leadership of Board Chair Dan Cain, trustees and staff held a strategic planning retreat hosted under the gracious hospitality of Blantyre in Lenox,

courtesy of Museum Trustee Ann Fitzpatrick Brown. The Museum examined three key issues—demographic trends, the changing expectations of visitors, and financial projections analysis, which modeled 'what-if?' scenarios five years into the future. Set within a context of national museum benchmarks, trustees affirmed the critical importance of growing the Museum's endowment to support national exhibition and program outreach and to adequately fund capital maintenance needs. Building an endowment is the Museum's highest priority. To that goal, under the helm of Trustees Anne Morgan and Dan Cain, the board has begun a major gifts endowment campaign, *Sharing Rockwell's Legacy, The Campaign for the Future*, in celebration of the Museum's 40th anniversary in 2009.

The Museum prepares to launch a major traveling exhibition of its collection called *American Chronicles: The Art of Norman Rockwell* in the fall of 2007. The exhibition, which has been organized by the Museum, will travel to 10 venues nationwide, opening at the distinguished new facility of the Akron Art Museum in November 2007. The exhibition has been made possible by the Fidelity Foundation, through Fidelity Investments, and by a grant from the National Endowment for the Arts, American Masterpieces Program. A

director's report continued

272-page collections catalogue is being produced and published by the Museum to accompany the exhibition and has been underwritten by a grant from the Henry Luce Foundation. Media sponsorship has been provided by the Curtis Publishing Company and by the Norman Rockwell Licensing Company. Conservation support for the collection has been provided by the Stockman Family Foundation. Other materials being prepared by staff for the exhibition include a new multi-lingual audio guide, family guide, and an updated school curriculum.

The Museum made important strides on its ambitious collections management and digitization program, ProjectNORMAN. Nearly all of the 16,198 acetate negatives in the Museum's archive have been scanned, digitized, associated with their art records, properly packaged and placed in cold storage for their maximum preservation and longevity. This monumental achievement was supported by a Save America's Treasures grant from the National Endowment for the Arts, which provided for the outsourcing services of Chicago Albumen Works to scan and digitize the negatives. In addition, all the records and images from *Norman Rockwell: A Definitive Catalogue* and the newly recorded addendum works have been entered

in the Museum's database. The long-term goals of ProjectNORMAN are to preserve the collections, to make the archival materials easily accessible to scholars and researchers through a searchable database in the Museum's Reference Center, and eventually to make this important resource available online. An interactive timeline on the art and life of Norman Rockwell can now be seen on the Museum's Web site, www.nrm.org, utilizing rarely seen reference photographs made available through ProjectNORMAN.

The Museum's exhibitions program flourishes at an ambitious pace. Dedicated to exploring the narrative and interpretive powers of visual imagery, the Museum curated and organized three major illustration exhibitions this year: *Frederic Remington and the American Civil War: A Ghost Story*; *Picturing Health: Norman Rockwell and the Art of Illustration*; and *Ephemeral Beauty: Al Parker and the American Women's Magazine, 1940-1960*. Each exhibition explored the impact of illustration on visual culture—artists whose work influences our cultural appetites and understanding through their images. The Museum published original scholarship in catalogues which accompanied the Remington and Parker exhibitions, and hosted a scholarly symposium on Remington.

With *American Chronicles* commencing travel in the fall, the Museum will have seven exhibitions traveling nationally: *Building Books: The Art of David Macaulay*; *Picturing Health: Norman Rockwell and the Art of Illustration*; *National Geographic: The Art of Exploration*; *Dancing by the Light of the Moon: The Art of Fred Marcellino*; *Ephemeral Beauty: Al Parker and the American Women's Magazine, 1940-1960*; and two sets of *Norman Rockwell's 323 Saturday Evening Post Covers*. The exhibitions spread the Museum's mission and share the art of illustration with a national audience. In addition, the Museum has agreed to lend works to two prestigious international venues, the Guggenheim Museum in Bilbao, Spain, and to an exhibition in Shanghai, China.

KIDS FREE! is one of the Museum's most popular programs. Children are introduced to art and creativity free of charge through a generous grant by the Fitzpatrick family companies. The Museum, dedicated to education for all ages, hosted internships for high school and college students throughout the year, and once again taught its five-series lecture program on *The History of American Illustration* to area seniors enrolled in the Berkshire Institute of Lifelong Learning. Nearly 10,000 school children were introduced to art through the eyes of Norman Rockwell

and other important illustrators. The Museum's studio art courses for all ages were fully enrolled.

Important capital maintenance was conducted on the Museum's buildings. Norman Rockwell's studio received a new roof, thanks to a grant from the 1772 Foundation which funds preservation of historic structures. The Museum's front terrace had a much needed upgrade after welcoming millions of visitors since the building's opening in 1993. Support for this project was received from trustee Perri Petricca, who also donated services to repair the parking lot lights. Next year, masonry work will begin on Linwood House stonework that is in dire need of repair.

A new record was established in November 2006 with the sale of Norman Rockwell's *Breaking Home Ties* for \$15.4 million. Sales of Rockwell's artwork in the past year have set the fourth highest prices at auction in the field of American Art. His work is in high demand by collectors and is eagerly sought by museums. An important Rockwell portrait of Abraham Lincoln was recently acquired by the Butler Museum of American Art in Youngstown, Ohio, placing a major Rockwell work in a public collection. Norman Rockwell Museum is a leader in the Berkshires' vibrant creative

director's report continued

economy. The Berkshire Creative Economy Council was formed to organize the region's robust creative industries—including for-profit and not-for-profit enterprises in the creative sector. Announcement by the Massachusetts Cultural Council of a major grant to fund the formation of the Council was made at the Museum in 2007. The Museum is one of the leading economic engines of the cultural community and is a leader in recognizing the creative economy as essential to the economic well-being of the Berkshires.

The Museum was privileged to represent the Commonwealth of Massachusetts at a national summit meeting on the state of our nation's collections in Washington, D.C., sponsored by the Institute of Museum and Library Services and the National Heritage Foundation. Norman Rockwell Museum is recognized as a leader in conservation and preservation of its collections.

ProjectNORMAN will form the base research collection for the Rockwell Center for American Visual Studies, which will promote scholarship in the fields of American illustration and visual culture. Norman Rockwell, as one of the nation's most masterful and compelling narrative storytellers, is a giant figure in the field of illustration. Norman Rockwell Museum is dedi-

cated to furthering research in these fields and in preserving this important American art form that tells the story of a nation and a culture.

The Museum's strategic priorities for 2008 are *Sharing Rockwell's Legacy* endowment campaign, formation of the Rockwell Center for American Visual Studies, growing the Museum's illustration collection, launching the American Chronicles exhibition tour, and advancing ProjectNORMAN in preparation for the Museum's 40th anniversary celebrations in 2009.

To that end, the Museum received its first bequest intention of a significant collection of American art by Robert and Lynne Johnson Horvath. The Museum is now home to two fine examples of the art of Edmund F. Ward (1892-1990), a noted Saturday Evening Post illustrator who was also a friend, classmate, and studio mate of Norman Rockwell. The Museum is grateful to these visionary collectors for their preservation of this important legacy and for their partnership with the Norman Rockwell Museum. The Museum is grateful for the donation of two major works to the Rockwell art collection: the 1927 Post cover *Boy Painting Girl's Slicker (She's My Baby)*, donated by William and Nancy Young, and the rare sketchbook of Norman Rockwell's

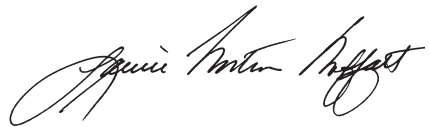
travels for Pan American Airlines in 1955, donated by Shirlee N. and Salvatore F. Scoma of Boca Raton, Florida. The drawings join the Museum's existing collection of Rockwell's Pan Am artworks and have been met with great interest by an appreciative public. A beautiful 1926 pen-and-ink street scene by Norman Rockwell's mentor and Art Students League teacher, illustrator Thomas Fogarty (1873-1938), joins another drawing by the artist in the Museum's collection—both donated by Alice A. Carter and Jane Eisenstat in memory of noted illustrator and teacher Ben Eisenstat. In addition, David Lowell Johnson and Thomas Johnson, the grandson and great grandson of renowned illustrator Orson Byron Lowell (1871-1956), have provided an exquisite work by Lowell, an important artist who was Norman Rockwell's neighbor in New Rochelle, New York, during the early twentieth century.

An outstanding collection of Norman Rockwell's 323 Saturday Evening Post covers and the funding for framing of the complete set has been generously provided by John A. and Laura C. Savio. Mr. and Mrs. Savio have lovingly established this rare representation of Norman Rockwell's 47-year-association with the magazine through collecting efforts that have lasted more than 25 years. We are honored to have

this fine collection of mint-condition Post covers on view in the Museum's Stockbridge Room.

Without these generous donors, it would be difficult for the Museum to continue to grow its important collections which bring so much pleasure to visitors, provide an important educational resource about our nation, and serve as a primary historic reference about our culture and society.

On behalf of the board and staff, we salute Board President Dan Cain who is providing vital national leadership to secure the Museum's financial future. I am grateful to the board and staff of the Norman Rockwell Museum for their continued dedication and inspired leadership. Their unwavering devotion to the Museum is evidenced in all areas as testified by the Museum's accreditation renewal. The Museum's commitment to excellence is inspired by Norman Rockwell's own high standards. His legacy continues to inspire us all.



Laurie Norton Moffatt
Director/CEO
Stockbridge
September 2007

exhibitions

An exciting collaboration was forged this year when 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*, the Museum's summer 2006 exhibition. This hallmark installation examined a significant but unstudied aspect of the Western artist's celebrated career: his ongoing fascination with the American Civil War. The exhibition, which presented Remington in an entirely new light, featured original paintings, drawings, and sculpture from public and private collections, Civil War photography, rare books, and periodicals. The richly illustrated exhibition catalogue brought a compelling aspect of American visual culture into focus.

During foliage season, the Museum's grounds were enlivened by *Stuffed Shirts: Sculptural Scarecrows Inspired by Rockwell*, an outdoor exhibition that invited a reinvention of the classic scarecrow, a familiar figure of the rural landscape. Unique and unexpected creations by regional artists were enjoyed by all, and jurors Lila Berle, Andrew DeVries, and Susan Frisch Lehrer selected the scarecrows that they deemed Most Rockwellian, Most Inventive, Most Classic, and Best in Show. Visitors enjoyed casting their ballots for a Viewer's Choice award, and a family-friendly opening event offered the opportunity for multi-generational creativity.

In an age of e-mail and instant messaging, *More Than Words: Illustrated Letters from the Smithsonian's Archives of American Art* reconnected visitors with the wonders of handmade communications. Sixty-five hand-illustrated letters penned by celebrated artists Alexander Calder, Thomas Eakins, Winslow Homer, Andy Warhol, and Andrew Wyeth offered intimate reflections in correspondence to family, friends, and business relations. Exuberant thank-you notes, winsome love letters, and reports of contemporary events—each in the sender's own distinctive style—celebrated the vanishing tradition of letter writing.

An outstanding corporate collection of Norman Rockwell paintings from Pfizer Inc was at the heart of *Picturing Health: Norman Rockwell and the Art of Illustration*, which featured 11 fine examples of the artist's imagery for advertising. These heartwarming portrayals created for the health industry inspired Americans to view themselves and their physicians with optimism, presenting the



The Last Lull in the Fight, Frederic Remington, 1903, Manoogian Collection.

Frederic Remington and the American Civil War: A Ghost Story

June 10 - October 29, 2006

notion that health is affected as much by our emotional lives as by our physical well-being. Rockwell's reflections were accompanied by original works exploring health, healing, and the doctor/patient relationship by today's prominent visual commentators. Works by Melinda Beck, Cathie Bleck, Guy Billout, Juliette Borda, Cora Lynn Deibler, Teresa Fasolino, Frances Jetter, Gregory Manchess, Peter de Sève, Whitney Sherman, Elwood Smith, and Mark Ulriksen offered provocative contemporary viewpoints. Our sincere appreciation goes to Barry Winiker, curator at Pfizer Inc, who worked closely with the Museum's curatorial staff to make this exhibition and its subsequent travel possible.

Continuing a long-standing tradition, the *21st Annual Berkshire County High-school Art Show* inspired visitation by the region's young artists and their families. This lively and diverse exhibition of original works by Berkshire County high-school art students celebrated the talents of newly emerging creators. Award-winning illustrator Teresa Fasolino offered personal perspectives on forging an artistic career at a well-attended opening event.

exhibitions continued

A 1948 fan letter from Norman Rockwell to noted illustrator Al Parker served as inspiration for *Ephemeral Beauty: Al Parker and the American Women's Magazine, 1940-1960*. This first comprehensive study of Parker's art and milieu examines the look and feel of published imagery in such popular magazines as Ladies' Home Journal, Cosmopolitan, McCall's, and Good Housekeeping, and their impact on the attitudes and aspirations of post-war America. Organized by the Norman Rockwell Museum in collaboration with Washington University in St. Louis, Missouri, it features original artworks and artifacts from several significant collections. The exhibition will travel to the Mildred Lane Kemper Museum in St. Louis.

Seven exhibitions featuring original art and archival tear sheets traveled to 14 museums and public institutions in the United States and abroad this year. This important outreach beyond our gallery walls raises broad public awareness of the Museum and its mission, forges professional bonds, and generates substantial revenue for our institution.

EXHIBITIONS

*A Rockwell Rediscovered:
Breaking Home Ties*
April 6 - October 21, 2006

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

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

*Stuffed Shirts: Sculptural Scarecrows
Inspired by Rockwell*
October 7 - October 31, 2006

*More than Words: Artists' Illustrated
Letters from the Smithsonian's Archives
of American Art*
November 11, 2006 - January 14, 2007

*Picturing Health: Norman Rockwell
and the Art of Illustration*
January 27 - May 28, 2007

*21st Annual Berkshire County High
School Art Show*
February 3 - March 4, 2007

*Ephemeral Beauty: Al Parker and the
American Women's Magazine, 1940-1965*
June 9 - October 27, 2007

curatorial

This year, a broad spectrum of art and archival initiatives kept the curatorial department moving toward the attainment of several significant goals. ProjectNORMAN, a multi-year program designed to provide public access to information about the Museum's collections has progressed rapidly. Digital accession records for all original artworks, and accompanying images, are now available in Vernon Systems, the Museum's collections management program. The first tier of cataloguing, including title, date, provenance, medium, measurements, publication information, and collections storage location, is now digitally accessible.

This ongoing project has also made extensive information relating to Norman Rockwell's larger body of work available digitally. Each of the 4,000 *Definitive Catalogue* records have been entered, as have all 672 addendum records for artwork documented as new works (352), possible new works (56), dubious works (93), fake works (80), and works mistakenly attributed to the artist (91) since this published record of Norman Rockwell artwork was assembled by Laurie Norton Moffatt in 1986. Images relating to addendum records have been digitized, uploaded, and associated with their digital records.

Each of the Museum's 16,198 acetate negatives, employed by Norman Rockwell as visual references for his paintings, have been organized and re-housed. To date, 14,351 of them have been scanned, accessioned, and entered into our collections management database. These and other film-based objects, such as roll film, are currently being housed in freezer storage for the preservation of these important artifacts. We are scanning and digitally photographing the extensive store of collections objects in Norman Rockwell's studio, from personal mementos to art supplies, and image files are being associated with their digital accession records. The Museum's new digital records have already provided researchers access to collections information about Norman Rockwell's artworks and the artist's use of photography in his creative process.

This year, plans for a national traveling exhibition of Norman Rockwell's art were implemented by Museum staff. Made possible by a prestigious American Masterpieces Grant from the National Endowment for the Arts, by the Fidelity Foundation, and by the Henry Luce Foundation, *American Chronicles: The Art of Norman Rockwell* will be showcased by 10 prominent museums during a

curatorial continued

five-year-period, from 2007 through 2012. The exhibition, containing 42 original paintings, 323 Saturday Evening Post covers, and related archival objects, will be accompanied by the Museum's first published catalogue of collections. This important document will serve as a lasting record of the artist's contributions and of the Museum's work. An *American Chronicles* family guide, Antenna Audio tour, curriculum for educators, and a press kit are underway.

Karachi, Pakistan, an important large-scale work by Norman Rockwell, was conserved by the Williamstown Art Conservation Center this year as part of the Museum's ongoing efforts to preserve the artist's work. This expressive 1956 Wolff pencil drawing depicting a "camel-elephant-water buffalo-bicycle-and-beggar-thronged street in Karachi" was commissioned by Pan American World Airways and inspired by an ad campaign-related round-the-world tour. The conservation of this drawing has made its exhibition possible. It is among a suite of related sketches Rockwell created in such far-flung locations as Paris, Bangkok, and Honolulu.

*Stuffed Shirts:
Sculptural Scarecrows
Inspired by Rockwell*
October 7 - October 31, 2006



permanent collection donations

Norman Rockwell Museum's permanent collection was greatly enhanced this year by Shirlee N. and Salvatore F. Scoma through their generous donation of a rare series of 31 sketches created by Norman Rockwell in 1955, when he was commissioned to capture the excitement of world travel for Pan American World Airways. These vibrant sketchbook images depicting American tourists in foreign countries helped shape travelers' expectations of how they might experience diverse cultures. The drawings join the Museum's existing collection of Rockwell's Pan Am artworks and have been met with great interest by an appreciative public. *Boy Painting Girl's Slicker (She's My Baby)*, a beautiful 1927 Saturday Evening Post cover painting by Norman Rockwell, has been generously added to the Museum's permanent collection by Mr. and Mrs. William Young. This fine painting significantly deepens the Museum's collection of artworks from Rockwell's early period.

Generous gifts of original artwork have been donated in support of the Museum's enhanced collecting mission which will provide a significant historical perspective through the acquisition of works by an expanded spectrum of illustrators. A beautiful 1926 pen-and-ink street scene by Norman Rockwell's mentor and Art Students League teacher, illustrator Thomas Fogarty (1873-1938), joins another drawing by the artist in the Museum's collection—both donated by Alice A. Carter and Jane Eisenstat in memory of noted illustrator and teacher Ben Eisenstat. With sincere thanks to collector Robert T. Horvath, the Museum is now home to two fine examples of the art of Edmund F. Ward (1892-1990), a noted Saturday Evening Post illustrator who was a friend, classmate, and studio mate of Norman Rockwell. David Lowell Johnson and Thomas Johnson, the grandson and great grandson of renowned illustrator Orson Byron Lowell (1871-1956), have provided an exquisite work by Lowell, an important artist who was also Norman Rockwell's neighbor in New Rochelle, New York, during the early twentieth century.

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donations

PERMANENT COLLECTION DONATIONS

Alice A. Carter
Jane Eisenstat
Robert T. Horvath

David Lowell Johnson
& Thomas Johnson
Shirlee N. & Salvatore F. Scoma
William & Nancy Young

ARCHIVAL DONATIONS

Alice A. Carter
Mirian M. Dornbierer
Linda Edgerly
Walter & Mary Jo Engels
Thomas & Barbara Haver

Jeffrey K. Kohn, M.D.
Katharine Lawrence
Charles Martignette
Rabbi Harold & Audrey Salzmann
John A. & Laura C. Savio

exhibition loans

LENDERS TO THE NORMAN ROCKWELL MUSEUM PERMANENT COLLECTION

Dr. and Mrs. Malouf Abraham
American Legion Post #193,
Winchendon, Massachusetts
Stewart Babbott
Berkshire Historical Society
Thomson C. Chew
Carlos D. De Mattos
Phillip M. Grace
Virginia & Douglas Haight
Oliver C. Kempton, Jr.
Herbert Lobsenz
Idella Ludwig
Marino Family Trust
Family of Angus Macdonald
Kelly Meany
The Family of William S. Miles
Elizabeth Montgomery
Don Mott
Lowell Paddock

Jarvis Rockwell
Peter Rockwell
Gail & Thomas Rockwell
Mrs. Warren Rosati
Kenneth Salem
Mrs. Mary Alice Schwarz
Stuart and Sons, LLP
William Stuart
Sun-Maid Growers of California
Verizon, Inc.
Williams High School
Alumni Association

LENDERS TO NORMAN ROCKWELL MUSEUM EXHIBITIONS

A Rockwell Rediscovered: Breaking Home Ties

The Trachte Family

Frederic Remington and the American Civil War: A Ghost Story

Abernethy Collection of American
Literature at Middlebury College
Amon Carter Museum
Autry National Center,
Museum of the American West
Beinecke Rare Book and Manuscript
Library, Yale University
Buffalo Bill Historical Center
Cormier Art Gallery
Fairmont Park Association
Frederic Remington Art Museum
William & Penny Hargreaves
Manoogian Collection
Montclair Art Museum
R.W. Norton Art Foundation

National Archives and
Records Administration
Pennsylvania Capitol Preservation
Committee
Prints and Photographs Division,
Library of Congress
Sterling Memorial Library,
Yale University
The Museum of Fine Arts, Houston
The Thomas Gilcrease Institute of
American History and Art
University of Massachusetts

Stuffed Shirts: Sculptural Scarecrows Inspired by Rockwell

John Elling
Steve Elling
Richard Griggs
Karen Herbst
IS 183 Art School of the Berkshires
Gege Kingston
John Kingston
Mary Virginia Klaes
Glenda Lewis

Michael A. Melle
Margaret Ricci
Angelo Sinisi
Faith Weldon
Dale M. Zola

*More than Words: Artists' Illustrated Letters from the Smithsonian's Archives
of American Art*

Archives of American Art, Smithsonian Institution

exhibition loans continued

Picturing Health: Norman Rockwell and the Art of Illustration

Pfizer Inc	Teresa Fasolino
American College of Cardiologists	Frances Jetter
Melinda Beck	Gregory Manchess
Cathie Bleck	Peter de Sève
Guy Billout	Whitney Sherman
Juliette Borda	Elwood Smith
Charles Cross	Mark Ulriksen
Cora Lynn Deibler	

Ephemeral Beauty: Al Parker and the American Women's Magazine, 1940-1960

Kit & Donna Parker	The Museum of American Illustration
Department of Special Collections, Washington University Libraries at Washington University	at the Society of Illustrators
The Eisenstat Collection of American Illustration	Faith Sable
The Horvath Collection	The Sordoni Collection
American Illustrators Gallery and the National Museum of American Illustration	Carol & Murray Tinkelman

Building Books: The Art of David Macaulay

David Macaulay

Tasha Tudor's Spirit of the Holidays

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

Dancing by the Light of the Moon: The Art of Fred Marcellino

Jean Marcellino & Nico Marcellino

traveling exhibitions

Norman Rockwell's 323 Saturday Evening Post Covers

City Hall Arts and Cultural Center
Lake Charles, Louisiana
March 1 - April 21, 2007

Norman Rockwell in the 1940s: A View of the American Homefront

Pensacola Museum of Art
Pensacola, Florida
June 3 - August 27, 2006

New Rochelle High School
New Rochelle, New York
September 19 - November 17, 2006

Mairie de Saint-Sebastian-sur-Loire
France
January 19 - March 4, 2007

Rogers Historical Museum
Rogers, Arkansas
May 22 - August 11, 2007

Norman Rockwell: Home for the Holidays

Museum of History and Industry
Seattle, Washington
October 28, 2006 - January 15, 2007

Louisiana State Museum
Opelousas, Louisiana
February 1 - April 30, 2007

Norman Rockwell: The Adventures of Tom Sawyer and Huckleberry Finn

Greenville Museum of Art
Greenville, North Carolina
December 7, 2006 - February 25, 2007

Building Books: The Art of David Macaulay

Los Angeles Public Library
Los Angeles, California
June 3 - August 27, 2006

Delaware Art Museum
Wilmington, Delaware
October 13, 2006 - January 7, 2007

The Speed Art Museum
Louisville, Kentucky
February 6 - May 13, 2007

The Hudson River Museum
Yonkers, New York
June 17 - September 2, 2007

Tasha Tudor's Spirit of the Holidays

The Henry Ford Museum
Dearborn, Michigan
November 4, 2006 - January 1, 2007

Dancing by the Light of the Moon:

The Art of Fred Marcellino
Los Angeles Public Library
Los Angeles, California
April 7 - July 29, 2007

attendance

Attendance Overview by Key Categories

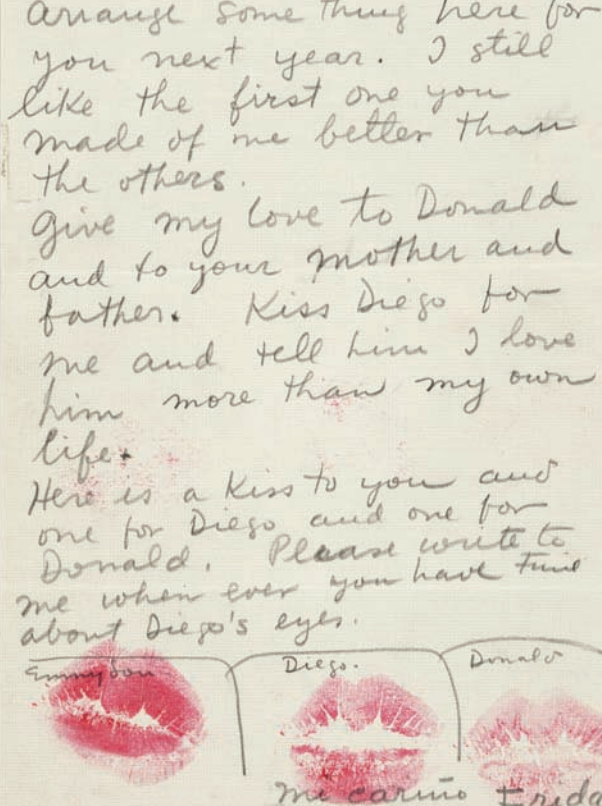
July 1, 2006 through June 30, 2007

Total Visitation	137,105
Daily Visitation, Children	14,302
Daily Visitation, College Students	5,276
Daily Visitation, Elderhostel	619
Group Tourism	12,793
School Programs, on site	9,413
School Programs, outreach	1,948
Family Days	588
Linwood Living History Programs	115
Other Public Programs	3,606
Audio Tours	9,006
Library Passes	2,231

education

Dynamic educational experiences are planned throughout the year at the Norman Rockwell Museum, deepening public awareness and understanding of the art of Norman Rockwell, the visual arts, and the field of illustration within cultural and art historical contexts. Designed to engage audiences of all ages and interests, our comprehensive collection and exhibition-based programs provide meaningful experiences with original works of art in our galleries, and expand the Museum's reach beyond its walls. Interactive classes for school children, professional development programs for educators, lectures and symposia, studio workshops, performances, and gallery tours maintain the highest standards of quality and excellence, and invite the public to learn from professional artists and scholars working in a variety of fields.

Generous support from the High Meadow Foundation, Sheriff Carmen C. Massimiano, Jr. and the Deputies of Berkshire County, and Target Corporation has enhanced accessibility by providing underwriting for the cost of bus transportation and program fees for students in our region, making Museum visits possible for schools in need. This year, 9,413 students have visited the Museum to participate



Frida Kahlo (1907 - 1954) to Emmy Lou Packard, 24 Oct. 1940

*More than Words:
Artists' Illustrated Letters
from the Smithsonian's
Archives of American Art*

November 11, 2006 -
January 14, 2007

in exciting, curriculum-based art, history, and language arts experiences, representing an increase of 2,455 students over the previous school year.

Many programs reached students and teachers prevented by distance from visiting the Museum. Museum staff discussed the art of Norman Rockwell with more than 800 students and educators in Camp Verde, Arizona, and served as advisors on a district-produced musical about the artist. In the fall, more than 850 teens participated in programs offered at New Rochelle High School, which exhibited *Norman Rockwell: Views of the American Homefront*, a Norman Rockwell Museum traveling exhibition. With a firm belief in access for all, educators continue to forge relationships with at-risk students and groups, including those participating in the Key Program, Teen Parent Program, Girls Inc., Hillcrest Education Center, and Springdale Education Center, which consider the Museum an important community resource. Curriculum materials for educators bring Norman Rockwell's art to light for students throughout the world, disseminated on the Museum's Web site and through the education department.

education continued

The American West, a well-received lecture and performance series, offered entertainment and enrichment in conjunction with our summer exhibition, *Frederic Remington and the American Civil War: A Ghost Story*. The series offered artistic and historical perspectives by Alexander Nemerov, Laura A. Foster, and Bob Zeller, as well as popular, interactive fare that included square dancing with Cliff and Senta Brodeur and the Housatonic Philharmonic, music by the Jeanne Laurin Trio, and encounters with Calamity Jane (Marianne Donnelly) and Theodore Roosevelt (Ted Jalewski).

Several long-running educational workshops continue to draw appreciative audiences and a loyal following from near and far, including *Business of Art* programs, offering counsel to aspiring and professional artists, and *Adult Writing Workshops*, presented by authors Vivien Dorsel and Kendall Dudley, among others. Award-winning illustrator Gregory Manchess joined us as the Museum's artist-in-residence for a week-long *Summer Art Intensive* workshop for adults. Monthly *Art Comes Alive!* family programs, *Drawing Together* parent-child workshops, and our hands-on *Summer Sketch Club* provide instruction and inspiration for the young and the young-at-heart year round.

marketing & communications

Norman Rockwell Museum received considerable media coverage this year. The astonishing story of Norman Rockwell's *Breaking Home Ties*, which was discovered hidden in an Arlington, Vermont, home in early 2006, continued to attract attention throughout the year, resulting in profile stories on national television programs *Inside Edition* and Home and Garden Television's aptly titled *If Walls Could Talk*, as well as on many online news outlets and blogs, and in numerous print publications including The New York Times. The story made the top ten list of The Berkshire Eagle's 2006 news stories. Following the painting's exhibition at Norman Rockwell Museum, the record \$15.4 million sale of the painting was featured on Vermont Public Radio, National Public Radio, and in The New York Times. Sotheby's Auction House in New York made extensive use of the Museum's archives and press materials to produce the auction catalogue that accompanied the sale of the painting.

Coverage of the Museum and its exhibitions appeared in such publications as The Smithsonian magazine, The New York Times, The Toronto Star, The Dallas Morning News, The Denver Post, The Boston Globe, The Toledo Blade, The Salt Lake Tribune, The Shreveport Times, American Art Review, The Art Daily, Yankee magazine, Express (Greece), Téléram Hors-Série (Paris), The Decorative Painter, Design Arts Daily, Drawing magazine, Civil War News, North and South magazine, USA Today Magazine, The Albany Times Union, The Schenectady Gazette, Metrowest Daily News, The Daily Hampshire Gazette, The Springfield Republican, The Independent, Lakeville Journal, The Troy Record, Berkshire Living, Berkshire Eagle, Berkshire Record, The Bennington Banner, Bergen County Record, Chronogram, Country and Abroad, Northeast Traveler, Where's Boston, The Valley Advocate, and The Advocate. Print coverage alone accounted for a total circulation of over 5.5 million readers.

Radio and television coverage included ABC News, New England Cable News, WGBY-TV (Springfield), WBZ-FM (Boston), WICN-FM (Central New England), Dr. Ronald Hoffman's *Health Talk* on WOR-FM (New York), and a segment on the program *Artland USA* which airs on Gallery HD-TV (UK/US). A live radio broadcast/giveaway was also conducted at the Museum for WSBS/WUPE AM/FM. The Museum had a strong online presence this year, including profiles on such Web sites as sixnewthings.com, El Mundo (Spain), International Art Treasures, Resource Library, and Today's Inspiration, a popular blog about the field of illustration.

In the area of in-house video production, the communications department unveiled a long-planned electronic press kit, featuring a general overview of the Museum and b-roll, which has been well-received and utilized by media outlets. Production continued on interviews with people who knew Norman Rockwell, particularly his models, material for upcoming exhibition videos, and a short documentary on Norman Rockwell's years in Stockbridge, set to debut in July 2007. Clips from one of the Museum's previous exhibition videos, *Dinotopia: The Fantastical Art of James Gurney*, are being used to promote the artist's upcoming *Dinotopia* book on the Andrews McMeel Publishing Web site and in the book's press kit.

marketing & communications cont.

This year the Museum fulfilled 39 requests for image rentals of Norman Rockwell's art. The projects featuring Rockwell's work range from textbooks, books, prints, and calendars, to Web sites, auction catalogues, currency, and exhibition support materials. Christies, Sotheby's, E.F. Schumacher, and the National Endowment for the Arts were among those seeking images. Norman Rockwell's universal appeal was evident with requests coming in from Canada, The Netherlands, Japan, London, Paris, and Zurich. A total of 26 firms/individuals requested Rockwell's work.

The communications department continued to produce and design all print materials in-house, including invitations, program and events materials, advertisements, and Web site design. The Museum received three publication design awards for creative work from the New England Museum Association. The work will be exhibited at the New England Museum Association's annual conference in Portland, ME, in November.

Norman Rockwell Museum's Internet presence has undergone both incremental and large scale improvements, including a major redesign of the Museum's Web site, nrm.org. Our online audience grew again this year, with over 12 million hits and over 780,000 page views on our site. There were some extreme spikes in traffic relating to high-profile media coverage including the *Breaking Home Ties* story and record-breaking sale and the FBI's recovery of a stolen Rockwell painting, *Russian Schoolchildren*. As well as building a much more navigable, informative Web site that is more consistent with the Museum's visual identity and brand, we have begun to exploit the potential of multimedia interactivity with projects such as *Norman Rockwell: A Timeline*, which offers visitors an in-depth examination of Rockwell's years in Stockbridge through informative text, artwork, reference photos and studies from the Museum's archives, and exclusive video clips. The site now features exhibition and collection-related slideshows with accompanying text.

Improved search engine optimizations increased online store sales by 12 percent this year. The online store has undergone a few small iterations of redesign and a comprehensive redesign is in process with a scheduled launch in November 2007. This will provide an online shopping experience that is both easier to use and more sophisticated in terms of capabilities. It will feature our new line of giclee prints in an interactive and engaging manner.

Another focus of the communications department has been marketing and outreach using e-mail initiatives, such as general newsletters and e-postcards for specific events, and online advertising. This, coupled with the ease of the site's navigation, an interactive calendar of events, weekly program updates on the home page, and online ticket purchasing, has resulted in a notable increase in attendance at Museum programs and events. Various other improvements to the site have expedited outreach and development through the addition of such features as a membership signup and a planned giving section.

Looking toward the future, we have begun to incorporate more “web 2.0” features. Planning is underway to include new features such as RSS news feeds, social tagging of artworks, social book-marking of news stories and press releases, and a monthly or quarterly Pod-cast. The combined efforts of the Museum's communications and marketing staff reach a vast, global audience, informing and entertaining the public about the life and work of Norman Rockwell and the field of illustration.

external relations

Norman Rockwell Museum is truly grateful to our many donors, individual and business members who made contributions this year. Your generosity, dedication and loyalty supports the Museum every day: exhibitions of Norman Rockwell's artwork and that of his fellow illustrators, educational programming for children and adults, preservation and care of Rockwell's extensive archives, and outreach to audiences nationwide through our traveling exhibitions.

We have received sponsorship support from many friends. An important gift from The Red Lion Inn and Country Curtains enables the Museum to extend free admission to youth 18 and younger through Kids Free Every Day!

A major grant from the High Meadow Foundation has provided funding for bus transportation for school group visits. Their support was matched by the Berkshire County Sheriffs Association, Sheriff Carmen Massimiano, Jr. and the Deputies of Berkshire County, and Target Corporation.



Doc Mellhorn and the Pearly Gates, Norman Rockwell. © 1938 Licensed by Norman Rockwell Licensing, Niles, IL.

*Picturing Health:
Norman Rockwell
and the Art of
Illustration*

January 27 -
May 28, 2007

external relations continued

Norman Rockwell's hope-filled and timeless message will be shared across America, starting in November 2007, through *American Chronicles: The Art of Norman Rockwell*, an exhibition, catalogue, family guide, educational programming, and audio tour. *American Chronicles* will be seen in 10 cities nationwide, in the South, Midwest, and West, for winter and spring, through 2012. *American Chronicles* is underwritten by an American Masterpieces Grant from the National Endowment for the Arts and the Fidelity Foundation, through Fidelity Investments. The Henry Luce Foundation provided support for publications, Curtis Publishing and the Norman Rockwell Licensing Company for media sponsorship, and the Stockman Family Foundation for conservation support.

The Museum sends *Norman Rockwell's 323 Saturday Evening Post Covers* to museums and art centers nationwide. We are most grateful to John and Laura Savio, who made a gift to the Museum of a pristine set of Post magazines plus a generous gift to conservationally mount and frame them for permanent exhibition in the Stockbridge Room.

Exhibitions presented at the Museum are made possible by special patrons. *More Than Words: Artists' Illustrated Letters from the Smithsonian's Archives of American Art* was supported by Pamela Deely, Cross, and by Zaner-Bloser Education Publishing. *Picturing Health: Norman Rockwell and the Art of Illustration* received substantial funding from Pfizer, Inc. *Stuffed Shirts: Sculptural Scarecrows Inspired by Norman Rockwell* was supported by Heather Wells Heim and Matthew J. Heim.

America's post-war women, seen in *Ephemeral Beauty: Al Parker and the American Women's Magazine, 1940-1960*, were featured in the American Pop lecture and performance series, and the summer's children and family programs, sponsored by Bank of America. Kit and Donna Parker assisted with publication of the exhibition catalogue. The Glam Gala, on June 9, 2007, brought the 1950s to life, with a festive dinner dance, a glam-o-rama auction led by Charlie Flint, and swinging and swaying to the Ross Novgrod Sextet. The Glam Gala, co-chaired by David McKernan and Anne McLaughlin, was celebrated by over 50 donors who contributed to the party and the auction, and 175 guests, raising nearly \$65,000 to support the Museum's exhibitions and educational programs.

Legacy Banks' sponsorship helped the Museum stage the *21st Annual Berkshire County High School Art Show*. The Museum is ever thankful to the Massachusetts Cultural Council for its continuing organizational support.

The Museum has made great progress on ProjectNORMAN, a computerization, digitization and programmatic publishing program to preserve and make accessible the personal and public papers, art and archives of Norman Rockwell. The preservation through digitization of the acetate negatives is nearly completed, with funding from Save America's Treasures, and the Institute of Museum and Library Services. The Stockbridge Models Photographic Project, documenting

external relations continued

the experiences of Rockwell's models and preserving the photographic images, has been funded with a grant of \$25,000 from the Town of Stockbridge Community Preservation Fund. Norman Rockwell's Stockbridge studio received support to replace an aging roof and make wood repairs through a grant from the 1772 Foundation.

Leadership support from Cain Brothers & Company, the Burton D. Morgan Foundation, and Blantyre has enabled the Museum to engage in strategic business and Internet planning, and in fundraising and research, which is vital to securing our future.

Linwood House has come alive with guests attending weddings, rehearsal dinners, corporate meetings, trainings and "living history" theatrical performances. The administrative hub of the Museum, it is used regularly for public events and facility rentals. The Museum was honored to host festivities for the Special Olympics, Berkshire Coaching Society, United Way, Sinai Academy of the Berkshires, Massachusetts Business Roundtable, Harvard Business School Alumni, Berkshire School Alumni, New York State Bar Association, Mass Mutual Life Insurance, Jane Iredale Mineral Cosmetics, General Electric, the Tri-Town Rotary, and the Berkshire-Taconic Community Foundation, among others.

Membership numbers have stayed constant during this year, with 2,000 individual donors and nearly 100 business members. The Museum's National Council continues to flourish as a source of support and inspiration for the institution. In 2006, the National Council Weekend, an annual autumn two-day gathering at the Museum, focused on "Artists, Collectors and their Legacies," and shared a celebration of artist Peter Rockwell's 70th birthday and the Rockwell family reunion.

The Museum will be honoring members of the Norman Rockwell Legacy Society, a fellowship of friends who have included the Museum in their estate plans.

The external relations staff is supporting the co-chairs, steering committee, and Board of Trustees with *Sharing Rockwell's Legacy, The Campaign for the Future*, which is in its initial phase. The purpose of the campaign is to raise endowment funds to ensure the institution's financial stability, access to Rockwell's work and legacy for generations to come. A secure financial foundation will

enable the Museum to move forward with collection care and acquisition, exhibitions and educational programming, research and scholarship, and important new initiatives. We are very appreciative of, and most thankful, to those who have made pledges, gifts, and planned gifts to secure the Museum's future dreams and current operations.

Fifty-seven regional libraries from Massachusetts, Connecticut, New York and Vermont are now library members at the Museum, which entitles their patrons to "check out" a pass for four individual admissions, making the Museum accessible to many more visitors.

The external relations division's goal is to increase the number of Museum members, donors, sponsors and funders, but also to deepen our relationships with our Museum friends so that we may better support the mission to preserve, study, and communicate with a worldwide audience the life, art and spirit of Norman Rockwell in the field of illustration. Thank you for being part of our Museum family.

administration & finance

YEAR IN REVIEW

The Museum was a model of financial stability during the 2006-2007 fiscal year. Not only did it meet its budgeted expectations, it was successful in exceeding them. The Museum performed efficiently and effectively, producing sound footings during the very challenging climate of the cultural sector.

During the year, the Museum welcomed its 140,000 visitors with five outstanding and entertaining exhibits to accompany its renowned collection of original Norman Rockwell artwork. These visitors generated admissions revenue of \$1,250,000 and this, coupled with the net sales of \$995,000 from our Museum Store, accounted for over half of the Museum's total revenue stream. New products and our seasonal food service at the Terrace Café (run in partnership with the Red Lion Inn) also contributed to an enjoyable visitor experience. In the upcoming year, efforts are underway to continue enhancing the Museum's Web site to allow a more widespread accessibility to our Museum Store.

administration & finance continued

Loyal and generous supporters of the Museum expressed their commitment throughout the year via memberships, trustee giving, and National Council backing. The varied categories of development income and miscellaneous rental income contributed an additional \$1,950,000 to the Museum's total revenue stream. Included in this total, was a grant of \$750,000 awarded to the Museum in support of the development of a very extensive traveling exhibition, *American Chronicles: The Art of Norman Rockwell*, and a \$150,000 grant in support of ProjectNORMAN.

Against these revenues, the Museum spent \$4,000,000 on operating expenses resulting in an operating surplus of just under \$200,000 before capital improvements. The majority of these operating expenses were earmarked to provide a more artistic range of exhibitions and to broaden the sphere of educational programs offered to our audiences and visitors throughout the year.

Capital improvements were limited to refreshing the Museum building and Linwood, the historic Berkshire "cottage" on the Museum's property, and to investments in enhanced technology and maintenance equipment. This was accomplished while growing the Museum's endowment and art acquisition fund by \$350,000, 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 nearly \$150,000 this year, in support of the Museum's art acquisition fund. In addition to the store, the earned revenue area oversees the purchase and development of products, facility rentals, formulates new income opportunities and oversees the operation of the popular Terrace Café, now in its sixth season.

The Store is proud to continue its trend of maintaining a strong capture rate of spending from visitors. Because admissions and earned revenue fund the majority of the Museum's exhibitions and educational programs, it is imperative to proactively market the many services and products the Museum offers.



Detail: *You're Always with Me*, Alfred Charles Parker. 1942. Collection of Carol and Murray Tinkelman.

*Ephemeral Beauty: Al Parker and the
American Women's Magazine, 1940-1965*

June 9 - October 27, 2007

Efforts are ongoing to enhance the Museum's merchandising with new products and presentation. One important undertaking has been a significant and ongoing upgrade of our Web site with the intention of offering everyone the most enjoyable connection to the Museum as possible on the Internet, as well as in Stockbridge.

donors

The Norman Rockwell Museum is grateful to the following donors for their generous support from July 1, 2006 through June 30, 2007.

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21st Annual Berkshire County
High School Art Show

February 3 - March 4, 2007

Lo Kleiser, Mount Greylock Regional High School

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