

NORMAN ROCKWELL MUSEUM



annual report

2011–2012



home of american
illustration art



NORMAN ROCKWELL MUSEUM

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president & chairman's letter



*Norman Rockwell Museum
President Anne Morgan
and Chairman Thomas
L. Pulling.*

Dear Friends of Norman Rockwell Museum,

On behalf of our fellow Trustees, we are happy to present the 2011-2012 Annual Report of Norman Rockwell Museum. This comes with a magnificent account of the year's exhibitions in Stockbridge and across the nation, educational and community programs, scholarship to advance illustration art, and curatorial achievements.

This remarkable Museum does all of this and more, inspired by the values Norman Rockwell depicted in his iconic paintings. His works portray freedom, tolerance, humanity and kindness, integrity, honesty, and authenticity along with a joyfulness and celebration of life. These values inspire our visitors and staff alike.

The Museum concluded its fiscal year on June 30, 2012 in a strong position. As noted a year ago, we eliminated our long-term debt. This year we are pleased to report that we have no short-term borrowing on our balance sheet. Annual attendance at the Museum has generated good revenue, and we saw nationwide interest and attendance grow for our traveling exhibition program as well.

We are especially grateful for the generosity of our members and donors who care so deeply for this national treasure in the Berkshires. All contributed to a successful year.

We want to extend very special personal gratitude to the Museum's exemplary Board. We thank them for their dedication, enthusiasm, and especially for their engagement in all aspects of our Museum. We salute and applaud this remarkable group of men and woman who donate so much time, energy, and financial support.

We look forward to sharing the coming year with our Museum friends and loyal supporters. We thank all of you, and especially, our Director/CEO, Laurie Norton Moffatt, and her resourceful staff for having made the past year a resounding success. Our Museum is financially sound and well-positioned to celebrate the legacy of Norman Rockwell for years to come.

Anne Morgan
President

Thomas L. Pulling
Chairman

Our Mission

Norman Rockwell Museum is dedicated to education and art appreciation inspired by the legacy of Norman Rockwell. The Museum preserves, studies and communicates with a worldwide audience the life, art and spirit of Norman Rockwell in the field of illustration. The Museum is a gathering place for reflection, involvement, and discovery through the enjoyment of the artist's work. Norman Rockwell's unique contributions to art and society, popular culture, and social commentary influence the Museum's collections and programs.

Our Values

The Museum celebrates diversity through the values of respect, kindness, decency, and humor, and honors the tenets of equality, democracy and freedom. The Museum values freedom of expression through visual images created for mass audiences; is a cultural gathering place with a global reach; serves audiences beyond our gallery walls; is a forum for lively civic dialogue; and fosters scholarship in American visual studies.

Our Vision

Norman Rockwell Museum aspires to make Norman Rockwell's artistic legacy and his unique expression of enduring American values within the rich visual legacy of American illustration art available to all audiences, and especially to new generations. Through exhibitions and programs in Stockbridge presented on our beautiful campus; through traveling exhibitions presented in the nation's premier museums; and through the infinite internet community, the Museum has expanded its reach in recent years to serve millions of visitors and viewers.

director's report

The art of Norman Rockwell and illustration touches lives in profound ways.

This year we defined and presented the bookends of American illustration art—from the landmark 19th century, Golden Age of Illustration exhibition, *Howard Pyle, American Master Rediscovered*, organized by Delaware Art Museum, to a cutting-edge 21st century exhibition, *Ice Age to the Digital Age, The 3D Animation Art of Blue Sky Studios*, developed by our own curatorial team.

An institution must answer two questions to be resilient and relevant. First, “**Why do we matter? Why should people care about Norman Rockwell Museum?**” And second, “**What impact do we have on the world?**”

While our iconic collection is a constant, we remain contemporary through our programming and illustration context. Imbued with America’s founding values of democracy and social justice, Rockwell’s images are timeless.

That is why the White House asked to borrow Rockwell’s *The Problem We All Live With* to commemorate the civil rights movement; why embassies have invited us to bring the concept of freedom to Ethiopia through the *Four Freedoms*, and why the State Department seeks Rockwell’s art for democracy outreach to cultural centers around the world; why the news media reprints Rockwell on holidays and anniversaries, juxtaposed with contemporary news events; why textbook companies seek images to teach historical events; and why more than 100 museums have sought to exhibit this Museum’s Rockwell collections.

It is why Rockwell’s *The Problem We All Live With* can inspire an eight-year-old boy to speak in his classroom for the first time about his family abuse when using this image to elicit a conversation about bullying and exclusion during a community reading day. Norman Rockwell is relevant right now, right here, around the world.

Rockwell’s images inspire hope, humor, and joy, portraying the resilience of the American people and their ability to remain optimistic in the face of challenging times. These qualities are resonant of the values defined in our Constitution, declaring for every citizen, “the right to life, liberty, and pursuit of happiness.” The spirit of American-Canadian friendship was palpable during the patriotic ceremonies at this year’s opening of the first Canadian exhibition of Norman Rockwell – our traveling exhibition, *American Chronicles: The Art of Norman Rockwell*, at Winnipeg Art Gallery.

Our ability to connect with contemporary issues and audiences ensures our future resilience and thus our financial stability. Vibrant programs like our traveling



exhibitions, the Four Freedoms Forums (Town-Hall style community gatherings to discuss important topics,) ProjectNORMAN, Google Art Project® (Norman Rockwell Museum is one of 150 worldwide museums linking some of the finest human artistic creations via the web at www.googleartproject.com), and our highly-respected school programs connect the Museum globally.

Among this year’s most poignant events was the live portrait workshop by Everett Raymond Kinstler, one of the most prominent portraitists. During the Museum’s retrospective exhibition *From Pulps to Portraits*, he painted a fresh portrait of Museum founder Lila W. Berle. What a joy it was to watch an artist paint and to see through his eyes and brush. Observing the deep friendship of American icons Everett Raymond Kinstler and Tony Bennett at the exhibition opening was a special gift.

“People leave Norman Rockwell Museum happier than when they arrived,” observes former Board President Lee Williams, who believes the Museum is an antidote to the cynicism of our recent times. In the end, is it not life’s small pleasures with family and friends that make life rich with meaning? That is what Norman Rockwell and other illustration masters remind us every day through their work.

Impact

I was invited by National Arts Strategies to work with 100 arts CEOs in a two-year program to re-imagine the future of our nation’s cultural landscape and how it contributes to civil society. We were urged to describe our organization’s impact in 20 seconds. This is harder than one might think.



Everett Raymond Kinstler

Here was my first attempt:

“Norman Rockwell Museum creates a kinder, more civil, just and respectful society by celebrating our shared human experiences through the moments of our everyday lives, portrayed in the rich world of illustration art.”

Could I say it in 10 words? I tried to be more succinct:

“Norman Rockwell Museum creates a more compassionate, just, civil and joyous world.”

Or perhaps:

“A visit to Norman Rockwell Museum is an uplifting experience.”

Or how about:

“Norman Rockwell saw the best in us through celebrating life’s everyday moments.”

Alternately, my professor, who had visited the Museum, mused:

“Norman Rockwell Museum invites us to celebrate the joys, laughter, and mysteries of everyday life.”

What is your proposition for the impact this unique museum has on the world? I invite you to try this exercise right now. Write it out on a piece of paper. Your answer is why this Museum matters.

The Museum today is truly the home of American illustration art. Our Distinguished Illustrator Series exhibitions present the best of contemporary American illustration. The Rockwell Center for American Visual Studies is defining the scholarship, connecting the nation’s leading collections, artists, schools and scholars, and presenting dozens of exhibitions that travel nationally.

This year, the Center bestowed the first distinguished scholar award to Walt Reed, who is largely responsible for saving American illustration art from the dust bin and inspiring its first collectors, scholars and curators and awarded four paid fellowships to Rockwell Scholars. Our curators created the first graduate course in American illustration art at Maryland Institute College of Art. Also this year, we formed the National Humanities Scholar Council comprised of leading humanities scholars to advise us on our humanities themes and programs.

Bright Spots and Fresh Perspectives

I’ve spent a good deal of time this year traversing the globe for exhibition openings, friend- and fundraising outreach, participating in the launch of the Google ArtProject, and, as I concluded my term on the board of the American Association of Museums, participating in several national meetings with leading thinkers on arts and museums. Colleagues from the American Alliance of Museums, Association of Art Museum Directors, and National Arts Strategy CEO Leadership program inspired thoughts and observations about the future of our pioneering Museum.

Our regional Berkshire Taconic Community Foundation invited me to reflect on how Norman Rockwell Museum continues to be a bright spot in the nonprofit world,

articulating its purpose to remain relevant through a changing cultural landscape. “Bright Spots”, a concept developed by Holly Sidford, principal of Helicon, reflects cultural organizations that adapt to their changing circumstances without exceptional resources. Sidford defines Bright Spots institutions as:

“never out of touch with the essential nature of what they do, and they believe in it passionately. They have deep self-knowledge about their unique assets, their unique circumstances and whom they serve. They know what they have to offer and how it fits uniquely into their community. A key part of this self-knowledge is an understanding of the contemporary relevance of their mission. Bright Spots know they must have a compelling reason to exist at this particular moment. At the same time, Bright Spots position themselves to be able to take risks. Being clear about their purpose means they keep doing bold and exciting work, even when times are rough. They are adept at animating their purpose through changing times.”

When I arrived 35 years ago at the then—Old Corner House, I observed three unique qualities about this Museum that galvanized my inspiration and have remained constant. I observed Norman Rockwell’s love of his communities, his place in illustration art as an artist of and for the people, as one who tells America’s story better than any other artist. And the fact that our Museum holds the most significant collection of his work and has animated our purpose to be audience-centric, nationally focused, and dedicated to American illustration art. Every decision the Museum’s leaders have made to build a building, travel the collection, or move into the digital world has been filtered through these core strengths.

This year’s achievements, on the eve of the 20th anniversary in our new home, were no exception to these precepts.

Our uniqueness has inspired innovative leadership moves: broadening our mission to create illustration exhibitions and scholarly publications; traveling our exhibitions; launching





the Rockwell Center for American Visual Studies and its national partnership network; building a fine collection of American illustration art; and creating global access to our collections and experiences.

This purpose has leveraged the intellectual, artistic, social, and financial capital of hundreds of partners and organizations and thousands of scholars, collectors, and professionals across the nation. Together with artists, patrons, illustrators, curators, museum directors, academics, the animated film industry, and our visitors and virtual visitors, they weave a rich tapestry of relevance.

Norman Rockwell's art is a touchstone of America's values. Again and again, his art is used to impart a timely message. Museums all over America and the world seek out our collection to present in their home cities. Millions see our exhibits in other venues. Millions more experience Norman Rockwell through the mainstream media or the web.

Together, we share the privilege and responsibility of leading one of the most important and influential museums in America. We are small, but our reach and influence is immense. And it is imperative that we appreciate the substantial scale of influence Norman Rockwell had and continues to have.

The Museum's collections, message, and programs reach far beyond our beautiful campus and community. We are the stewards of this responsibility. We touch millions of lives each year and aim to reach millions more – especially new generations who can learn so much about our great nation through Mr. Rockwell's images. Every day, we see the faces and emotions expressed by our visitors. It is deeply rewarding to see the impact Rockwell and other artists have on our patrons, young and old, of all nationalities.

I want to thank the Museum's dynamic Board leadership of Anne H. Morgan and Thomas L. Pulling. They give enthusiastically of their time and talents to ensure the Museum's success and lead our dedicated Board of Trustees and National Council members to support the Museum in so many ways.

I remain eternally grateful to our talented staff who dedicate their lives to bringing art experiences to audiences near and far. Their love of their work and the people they do it for is an extension of Norman Rockwell's own affection for humanity.

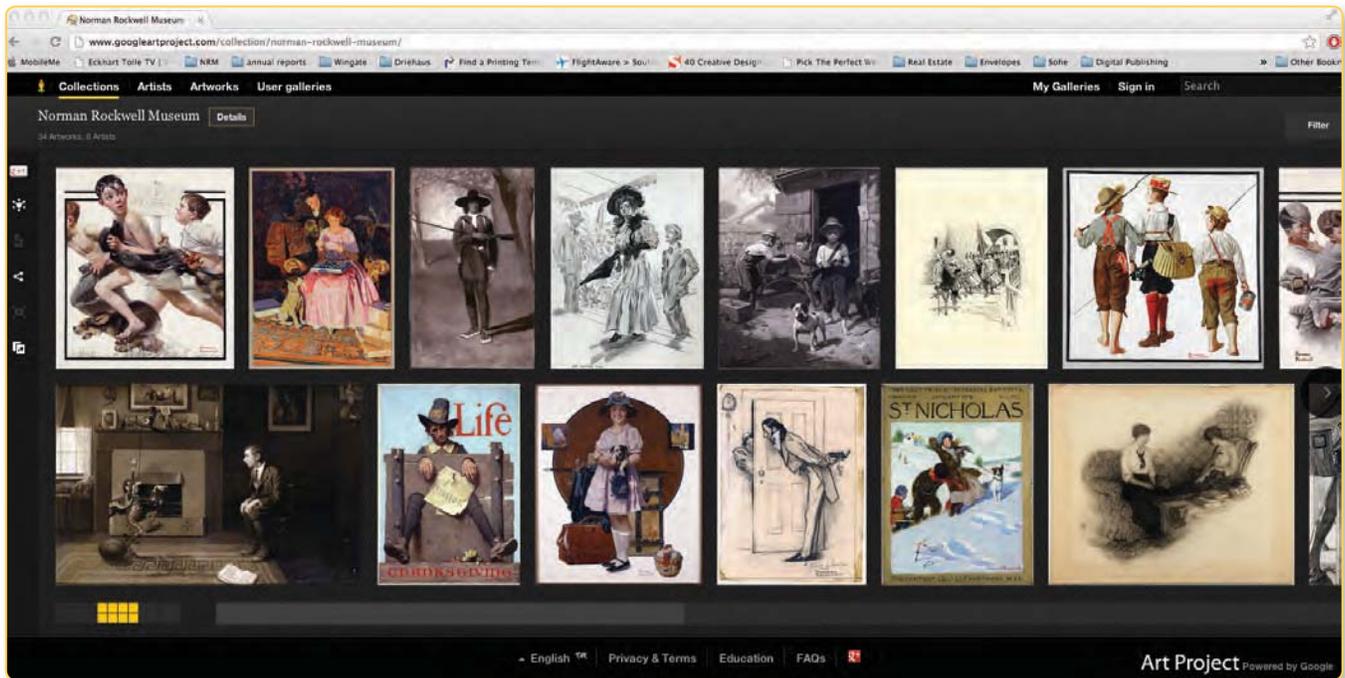
What does Norman Rockwell Museum of the future look like? Where will it be in another 35 years?

I suggest the notion of museum-as-community-footprint, building community, generating civil conversation and engendering civil society wherever Norman Rockwell Museum steps around the globe.

People experience the Museum not just as a destination site. While Stockbridge is the Museum's headquarters in Norman Rockwell's hometown village in the Berkshires, our virtual campus is experienced globally through traveling exhibitions, scholarly programs, school curricula, digital collections, the web and various mobile media resources.

I hope you will help dream and create this vision as I did 35 years ago, to ensure that the Museum is relevant, well-financed, and making a profound impact on our world.

Laurie Norton Moffatt
Director/CEO
September 2012



Google Art Project® selects Norman Rockwell Museum to join 150 prestigious museums from around the world in a virtual museum resource, accessible to all. www.googleartproject.com

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NORMAN ROCKWELL MUSEUM ART COLLECTIONS

Norman Rockwell Museum continues to explore the impact of illustrated images and their role in shaping and reflecting our world through an active program of changing and traveling exhibitions, publications, and learning experiences for all. Stellar ever-growing art and archival collections relating to the life and art of Norman Rockwell and the art of illustration are at our mission's core. Through donation, purchase, and bequest, the Museum's premier collection of Norman Rockwell artworks has risen to 781 paintings, drawings and studies, and its illustration collections now number 2,291 outstanding original works.

This year, 742 acquired illustrations by 31 artists, spanning the 20th century and beyond, were donated by 17 generous artists and collectors. In addition, a significant collection of over 1,000 works by William Steig, the second such donation from Jeanne Steig, is currently being processed. A comprehensive collection of World War I posters, donated to the Museum by Thomas and Edward Pulling, are being acquired and prepared for future travel.

The Museum's collections, made accessible worldwide through our website, are a comprehensive resource relating to Norman Rockwell and the art of illustration, the role of published imagery in society, and the American twentieth century. Paintings and drawings by noted Golden Age artists Frank Schoonover, Henry J. Peck, James Montgomery Flagg, Edmund F. Ward, and Philip Prugh; 20th century moderns Robert Cunningham and Fred Eng; and contemporary creators Dennis Nolan, Ted and Betsy Lewin, Ruth Sanderson, Doug Andersen, Vincent Di Fate, and

Bill Thompson are among the many now represented in the permanent collection.

Ongoing conservation and processing, made possible by significant grant funding, has brought the Museum's art and archival collections within reach for biographers, historians, researchers, curators, collectors, students, and visitors.

Now in the final phase of a Save America's Treasures grant, the Museum is conserving and providing access to large-scale Rockwell drawings that have been in storage and in need of care for decades, including such popular images as *Soda Jerk* (1953) and *Marriage Counselor* (1963), as well as drawings by Charles Dana Gibson and William Smedley.

The Institute of Museum and Library Services (IMLS) is supporting the conservation of a rare collection of drawings by famed anatomist George Bridgman, a beloved Rockwell teacher.

Funding from the Massachusetts Cultural Council will enhance art storage capacity with an upgraded space-saver system. Work will be completed by 2013.

This spring, an Art Committee of the Board of Trustees, led by collector/donor Robert T. Horvath, brought together illustration historians/collectors Alice Carter, Richard Kelly, and Murray Tinkelman to work with the director and curators to enhance, expand, and refine the Museum's illustration collections based upon the aesthetic and historical parameters and standards of quality and excellence outlined in our Illustrating Collecting Plan. The Art Committee, supports the Museum's goal to establish itself as the premier repository for American illustration art.



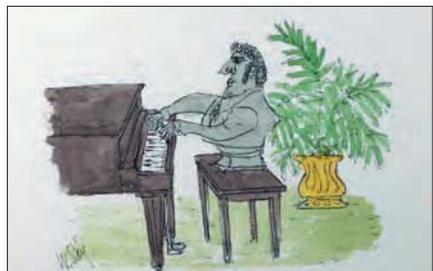
Lynn Pauley



Betsy Lewin



Bill Thomson



William Steig

acquisitions

DONATIONS OF ORIGINAL ILLUSTRATION ART

Doug Andersen

**Pilot Pale Ale*, 2011,
Original illustration, Advertisement for Home of the Brave Brewing Company
Oil on board
Gift of Doug Andersen

Ernest Hamlin Baker (1889-1974)

Self Portrait, c. 1930
Pencil on paper
Gift of Murray and Carol Tinkelman

Robert M. Cunningham (1924-2010)

**Untitled*, 1965 Illustration for *Sinkbox Shooting*, *Sports Illustrated*
October 1965
Acrylic on board
Gift of Jean Cunningham

Robert M. Cunningham (1924-2010)

Untitled II, 1965, Illustration for *Sinkbox Shooting*, *Sports Illustrated*, October 1965.
Acrylic on board
Gift of Jean Cunningham

Clyde O. DeLand (1872-1947)

Pilgrims, n.d.
Oil on canvas
Gift of Lynn and Robert T. Horvath

Vincent Di Fate

**The 1984 World's Best SF*, 1984
Original illustration, Anthology cover illustration
Acrylic on hardboard
Gift of Vincent Di Fate

Douglas Duer (1887-1964)

Mexican Scene, n.d.
Oil on canvas
Gift of Lynn and Robert T. Horvath

Fred Eng (1917-1995)

*93 original illustrations by Fred Eng including a 75-piece drawing and painting folio featuring works created on-location in Casablanca during World War II; advertising and book jacket illustrations.
Pencil, ink and gouache on paper
Gift of Michael and Monica Eng

*pictured

James Montgomery Flagg (1877-1960)

**And the World Moved On, Forgotten* c. 1920
Ink on paper
Gift of Everett Raymond Kinstler

James Montgomery Flagg (1877-1960)

Portrait of Bart Marshall, n.d.
Pencil on Paper
Gift of Everett Raymond Kinstler

James Montgomery Flagg (1877-1960)

Portrait of Helen Moody, n.d.
Pencil on Paper
Gift of Everett Raymond Kinstler

Arthur Fuller (1889-1966)

**Couple on the Beach*, 1924
Story illustration
Oil on canvas
Gift of The Kelly Collection of American Illustration

William Glackens (1870-1938)

Two Women, c. 1905
Pencil on paper
Gift of Steven Hirsch

Gordon Hope Grant (1875-1962)

Basket of Herring
Ink on paper
Gift of Everett Raymond Kinstler

Peter Helck (1893-1988)

**Avila*, 1920
Watercolor on paper
Gift of Murray and Carol Tinkelman

Peter Helck (1893-1988)

Markets of Bijkra, 1920
Ink on paper
Gift of Murray and Carol Tinkelman

Gertrude Alice Kay (1884-1939)

**Easter Morning—Finding the Place*, c. 1910, Study, Story illustration
Charcoal and pencil on paper
Gift of Lynn and Robert T. Horvath

Everett Raymond Kinstler

Portrait of Lila W. Berle, 2012
Norman Rockwell Museum President Emeritus
Oil on canvas
Gift of Everett Raymond Kinstler

Betsy Lewin

**Click, Clack, Moo: Cows That Type*, 2000 Original illustration for book by Doreen Cronin
Watercolor on paper
Gift of Betsy Lewin

Ted Lewin

**Peppe the Lamplighter*, 1994
Original illustration for book by Elisa Bartone
Watercolor on paper
Gift of Ted Lewin

Pirie MacDonald (1867-1942)

Photograph of James Montgomery Flagg, n.d.
Gift of Everett Raymond Kinstler

Dennis Nolan

Shadow of the Dinosaurs, 1994
Original Illustration
Watercolor on paper
Gift of Dennis Nolan

Lynn Pauley

*Collection of 585 paintings, drawings, and sketchbooks comprising the illustrator's published art for *New York Magazine*, *The New York Times*, *Print*, *Boy's Life*, *Yankee*, and other publications, from 1991-2011.
Gift of Lynn Pauley

Henry J. Peck (1880-1964)

Where is Thee Going?, 1912, illustration for *Peggy Owens and Liberty* by Lucy Foster Madison
Oil on board
Gift of Lynn and Robert T. Horvath

Henry Pitz (1895-1976)

Legardian's Hand Flashed From His Sash to Meet Him, 1931, Illustration for *The Red Prior's Legacy* by Alfred H. Bill,
Ink on board
Gift of Lynn and Robert T. Horvath

DONATIONS OF ORIGINAL ILLUSTRATION ART continued

Walter Plate (1925-1972)

Soldier on Okinawa, c. 1943
Pencil and Gouache on Paper
Gift of Steven Hirsch

Philip W. Prugh (1899-1970)

*Bookplate illustration for Mildred Wolf Prugh, ink on paper; People Gathered Outside of Mansion, c. 1918; Watercolor on paper; Sketch for *American House*, pencil on paper; *Man and Woman Talking*, oil; *Man and Woman Talking*, study, oil; *Woman Trying on Hats*, pencil on paper; *Woman Trying on Hats*, study, pencil and crayon on paper, graphed; *Woman at Beach*, study, pencil and crayon on paper, graphed; *Woman at Beach*, pencil on paper; Illustration for *The Cashmere Shawl* by Edwina Elroy, Study, pencil on paper; Gift of Stephen P. Weldon

Norman Rockwell (1894-1978)

**Portrait of Walter D. Fuller*, 1948
Chairman of the Board and President of Curtis Publishing, 1933-57
Charcoal on paper
Donation of the Fuller Family

Ruth Sanderson

A collection of 19 original oil paintings and two pencil studies for the classic children's book *The Twelve Dancing Princesses*, retold and illustrated by Ruth Sanderson.
Gift of Sanderson MacLeod, Inc.

Frank Schoonover (1877-1972)

**Untitled Study (Ice Cutters)*, c. 1898
Charcoal and colored pencil on paper
Gift of Lynn and Robert T. Horvath

Ned M. Seidler (d. 2007)

Cortés Meets Moctezuma, 1984
Illustration for *Following Cortés: Path to Conquest* by S. Jeffrey K. Wilkerson, *National Geographic*, October 1984
Oil on board
Gift of The Estate of Ned M. Seidler/
David Marcus

Ned M. Seidler (d. 2007)

**Finding a Pharaoh's Funeral Bark*, 1988
Illustration for *Finding a Pharaoh's Funeral Bark* by Farouk El-Baz in *National Geographic*, April 1988
Oil on board
Gift of The Estate of Ned M. Seidler/
David Marcus

Ned M. Seidler (d. 2007)

A Moche Tomb in Sumptuous Layers, 1988, Illustration for *Discovering the Tome of a Moche Lord* by Walter Alva, *National Geographic*, October 1988
Gouache on paper
Gift of The Estate of Ned M. Seidler/
David Marcus

William Steig (1907-2003)

*Collection of over 800 paintings, drawings, and studies, joining a previous gift of 779 original works, making the Museum's—the largest collection of William Steig art.
Gift of Jeanne Steig

Bill Thomson

**Untitled (Girl Drawing in Chalk)*, 2010
Original study for *Chalk*,
Acrylic and colored pencil on paper
Gift of Bill Thomson

James Turnbull (1909-1976)

**Dr. Hoover, P.U.*, c. 1930
Political cartoon
Ink and gouache on paper,
Gift of Steven Hirsch

Edmund F. Ward (1892-1990)

The Engagement, 1921, Story illustration
Oil on board
Gift of The Kelly Collection of American Illustration

Edmund F. Ward (1892-1990)

**Landscape, Monhegan Island, Maine*, n.d.
Watercolor on paper
Gift of Rob and Sharon Slocum

Edmund F. Ward (1892-1990)

Wrestlers n.d.
Oil on board
Gift of Rob and Sharon Slocum

*pictured

GALLERY OF ORIGINAL ILLUSTRATION ART DONATIONS



Arthur Fuller



Ted Lewin

GALLERY OF ORIGINAL ILLUSTRATION ART DONATIONS continued



Frank Schoonover



Vincent Di Fate

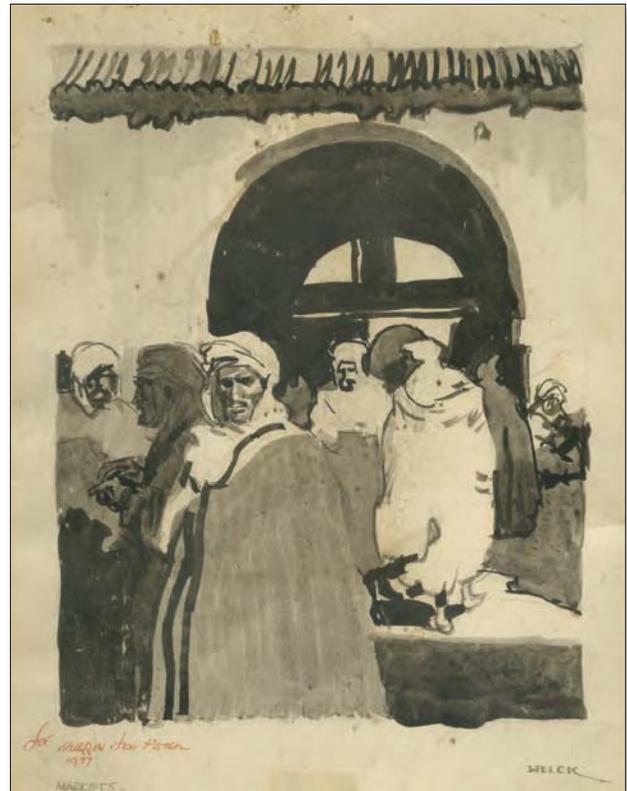


Ruth Sanderson

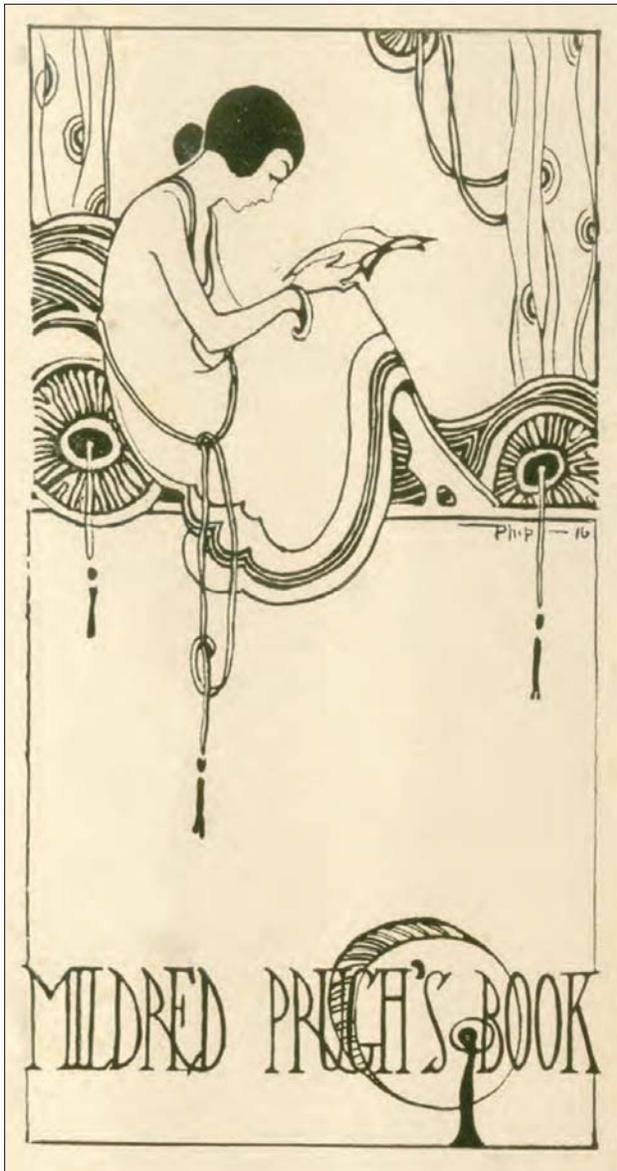
GALLERY OF ORIGINAL ILLUSTRATION ART DONATIONS continued



Doug Andersen



Peter Helck



Philip W. Prugh



James Montgomery Flagg

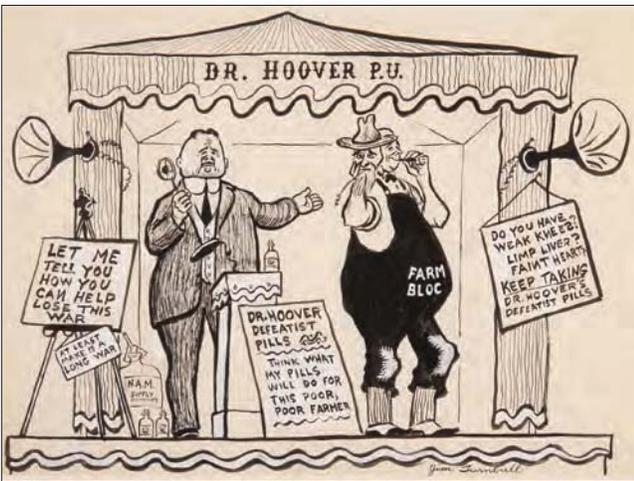
GALLERY OF ORIGINAL ILLUSTRATION ART DONATIONS continued



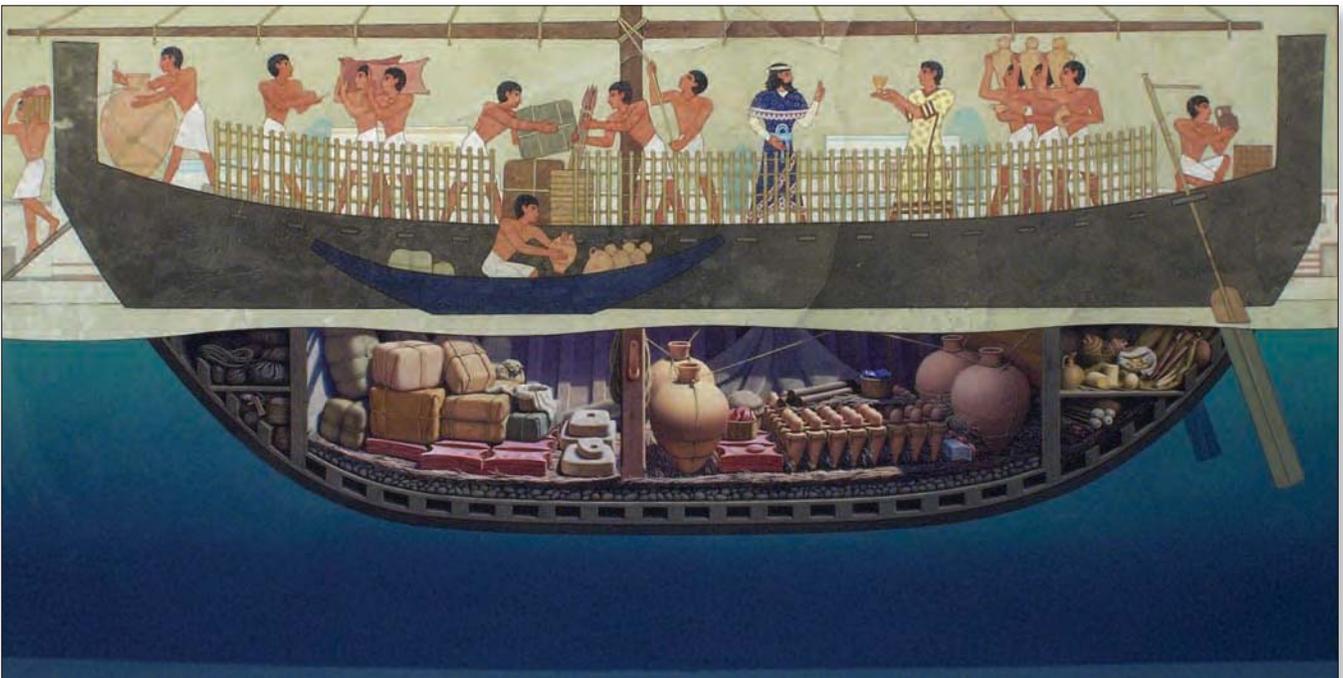
Robert M. Cunningham



"EASTER MORNING—FINDING THE PLACE," DRAWN BY GERTRUDE KAY.



James Turnbull



Ned M. Seidler

GALLERY OF ORIGINAL ILLUSTRATION ART DONATIONS continued



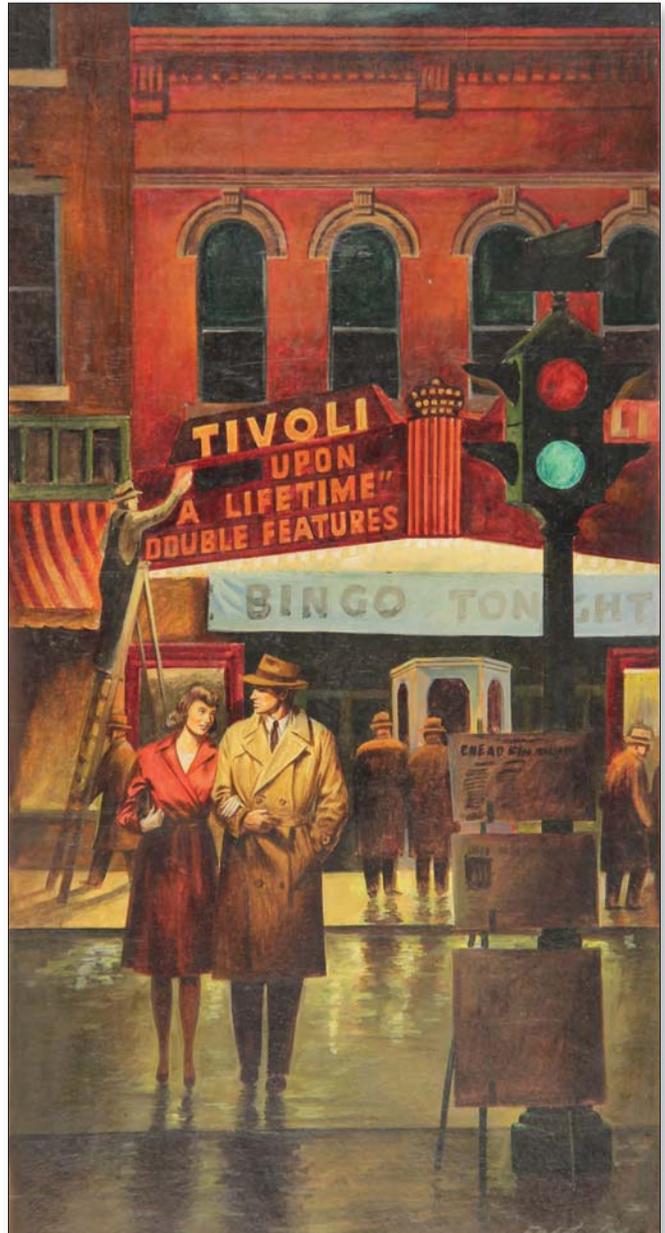
Dennis Nolan



Edmund F. Ward



Norman Rockwell



Fred Eng

NORMAN ROCKWELL MUSEUM ARCHIVAL COLLECTIONS

Generous support from the National Endowment for the Humanities (NEH) and the National Historical Publications and Records Commission (NHPRC) have made the ongoing arrangement, description, and digital processing of the Museum's extensive archival collections possible, greatly expanding access to original source materials for scholars, authors, collectors, curators, educators, and students. In addition, these efforts have advanced internal programming, allowing staff to more efficiently prepare national exhibitions, programs, and publications, and to stimulate international collaboration, investigation and scholarship relating to the art of Norman Rockwell and American illustration. Toward this end, the Museum's digital collections database has been published on our

website where it is freely accessible.

This year, we continued to conduct basic processing and a reorganization of the entire Archives to current archival standards – approximately 728 cubic feet that had not yet been addressed – under a two-year grant from the National Archives and Records Administration. This significant effort concluded in September 2012, making the Archives more accessible, and preparing us for the next important step – detailed archival processing, enabling even broader, easier access to the collections.

The Museum received many important archival donations, including a rare, complete set of *Saturday Evening Post* cover tearsheets by legendary illustrator J.C. Leyendecker, generously donated by William Hargreaves.

An inspirational figure for Norman Rockwell, this stylish creator of the Arrow Collar Man produced more than 320 covers for the publication, as did Rockwell himself. An extensive tearsheet collection representing Hall of Fame illustrators by Murray and Carol Tinkelman was also acquired, as was a unique artifact—a typewriter used to draft Norman Rockwell's manuscript for his 1960 autobiography, *My Adventures as an Illustrator*, donated by Anne Opperman, who assisted him with the typing and editing process. Forty-five bound volumes for *St. Nicholas*, a children's magazine that published Norman Rockwell's art during his early years in the field, were donated by Catherine B. Deely, along with several rare illustrated books, outstanding additions to our holdings.

art & archival donors

ARCHIVAL AND LIBRARY DONATIONS

Robert Abrams
Peter Caras
Richard Cohn
Jean Cunningham
Catherine B. Deely
Walter Engels
Frank Fontana
William Hargreaves

Martha Sandman Holmes on
behalf of her father Robert
L. Sandman
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Murray and Carol Tinkelman
Venus Van Ness
Stephen P. Weldon
Ellen Zoppo-Sassu

LENDERS TO THE PERMANENT COLLECTION

Anonymous Lender
American Legion Post #193,
Winchendon, Massachusetts
Stewart Babbott
Kay Dore
The Dowd Family
Phillip M. Grace
Ed Gregory
Virginia and Douglas Haight
The Estate of Thomas Hoving
Oliver C. Kempton, Jr.
Idella Ludwig
Marino Family Trust

Family of Angus Macdonald
John and Nan MacEwen
Kelly Meany
Elizabeth Montgomery/Family
of William S. Miles
Don Mott
The Musselman Family
Lobsenz Family Limited
Partnership
The Family of Lowell Paddock
Pfizer Inc.
Gail and Thomas Rockwell
Jarvis Rockwell

Peter Rockwell
Kenneth Salem
Bradley M. Schuchat and
Susan L. Schuchat
Mrs. Mary Alice Schwarz
Nelson Severinghaus
The Stuart Family
Sun-Maid Growers of
California
Williams High School Alumni
Association
Warren Foundation

exhibition loans

LENDERS TO NORMAN ROCKWELL MUSEUM EXHIBITIONS

Curious George Saves the Day: The Art of Margaret and H.A. Rey

The Jewish Museum, New York
De Grummond Children's Literature Collection, University of Southern Mississippi

Dinotopia: The Fantastical Art of James Gurney

James Gurney

Everett Raymond Kinstler: Pulp to Portraits

Everett Raymond Kinstler	Hood Museum of Art
Butler Museum of American Art	Society of Illustrators
National Portrait Gallery, Smithsonian Institution	National Arts Club

Howard Pyle: American Master Rediscovered

Delaware Art Museum
The Brandywine River Museum
The Kelly Collection of American Illustration

Ice Age to the Digital Age: The 3D Animation Art of Blue Sky Studios

Blue Sky Studios/20th Century Fox	William Joyce
Peter de Sève	Greg Couch
Chris Wedge	

It's A Dog's Life: Norman Rockwell Paints Man's Best Friend

Tim McCann	Sun-Maid Growers of California
Peggy and Miles Feinstein	Pfizer Inc.

LitGraphic: The World of the Graphic Novel

Jessica Abel	Estate of Harvey Kurtzman
Sue Coe/Galerie St. Etienne	Matt Madden
Howard Cruse	Frans Masereel
Scott Eder	Terry Moore
Estate of Will Eisner	New York Society Library
Brian Fies	Dave Sim
HA Galleries	Barron Storey
Marc Hempel	Lisa Thamasett
Niko Henrichon	Estate of Lynd Ward
Mark Kalesniko	Lauren Weinstein
Peter Kuper	Mark Wheatley

Norman Rockwell: Behind the Camera

Berkshire Museum	Memorial Art Gallery
Brooklyn Museum	National Press Club
Columbus Museum of Art	Smithsonian Air and Space Museum
Mary Whalen Leonard	Taubman Museum of Art

Norman Rockwell and the Ghost of Dickens!

Mort and Deborah Künstler
Bank of America



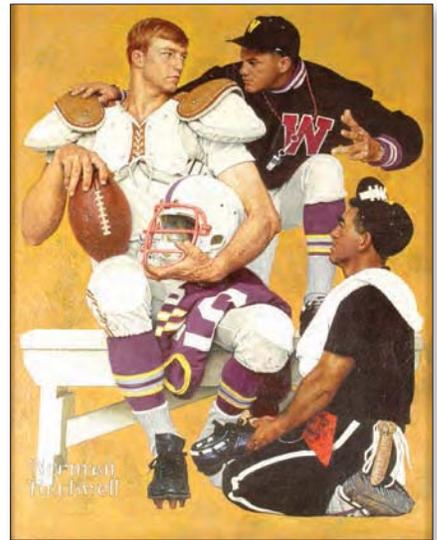
LENDERS TO NORMAN ROCKWELL MUSEUM EXHIBITIONS continued

Norman Rockwell: Sports!

National Baseball Hall of Fame
Louisville Slugger Museum

Picturing Health: Norman Rockwell and the Art of Illustration

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



Pop Up! The Magical World of Movable Books

Barbara Stern Shapiro

Robot Nation: An Outdoor Juried Exhibition

John Catalano	Matt Evald Johnson
Wayne Donelon	Stephen Klema
Walter and Mary Jo Engels	Angelo Sinisi
Stephen Gerberich	Chris Spollen
James Gurney	Vincent Villafranca
Steve Heller	



Sol Schwartz: Drawing in the Dark

Sol Schwartz and Elayne Bernstein

Tasha Tudor: Around the Year

Jeanette and Gerald Knazek
Family of Ned Hills

Witness: The Art of Jerry Pinkney

Jerry Pinkney



ROCKWELL CENTER FOR AMERICAN VISUAL STUDIES

Norman Rockwell Museum is home to the Rockwell Center for American Visual Studies, the nation's first research institute devoted to the art of illustration.

With the goal of advancing scholarship relating to published imagery, the Rockwell Center awarded its first fellowships this year to Dr. Michael Lobel, Associate Professor of Art History in Modern and Contemporary Art, Criticism, and Theory, School of Humanities at Purchase College, State University of New York; and S. Jaleen Grove, a Ph.D. candidate at the State University of New York at Stonybrook. Their research will be accessible to the public in the Reference Center and through programs presented at the Museum, to be made broadly available online. "Becoming an Artist: John Sloan, the Ashcan School, and Popular Illustration" was Dr. Lobel's subject of inquiry, and "A Cultural Trade: Canadian Commercial Illustration at Home and in the United States" were explored by Ms. Grove.

The Rockwell Center's website has been extremely popular. It features ongoing essays in visual culture, resources in illustration art, information about blogs and partner institutions, and current news about the field. The site has had over 235,600 visitors since February 2010, currently about 400 viewers per day.

In 2011 the Center welcomed three new Illustration Network Partners: The Center for Historic American Visual Culture of the American Antiquarian Society in Worcester, Massachusetts; the National Scouting Museum in Irving, Texas, and the National Museum of American Illustration Art in Newport, Rhode Island. In 2012 The Center added The Illustrated Gallery in Fort Washington, Pennsylvania, Shhboom Illustration Gallery, Joliet, Illinois, and Taraba Illustration Art, LLC, in Casper, Wyoming.

The Rockwell Center launched its

Lecture Series this year to engage audiences with illustration scholars, practicing illustrators, bloggers, and commentators. The program was initiated with an outstanding lecture by Dr. Jennifer A. Greenhill, Assistant Professor of Art History, University of Illinois in Champaign, who presented "Imperiled Illustrators: J.C. Leyendecker and Norman Rockwell and the War at the Saturday Evening Post" to much acclaim. Last summer 2011, illustrator Peter de Sève discussed his work as a premier character designer for animation in conjunction with *Ice Age to the Digital Age: The 3D Animation Art of Blue Sky Studios*.

In the spring of 2012 the Rockwell Center announced the recipients of its second round of fellowships. The senior scholar recipient was Dr. John Ott, a professor of Art History at James Madison University in Virginia. His research topic was "Graphic Consciousness: The Visual Culture and Institutions of the Industrial Labor Movement at Midcentury." Dr. Ott expects to first publish his research as a scholarly article and it will subsequently form a chapter in a book to be called, *The Visual Culture of Racial Integration, 1931-1957*. We are grateful to The Robert Lehman Foundation, The Thronson Foundation, and Jordan and Diane Berman for their support of new scholarship relating to the art of illustration.

Rockwell Center dissertation fellowship recipients for 2012 were:

- Emily A. Schiller, a doctoral candidate at Pennsylvania State University; "Unsettled Masses: Transportation in American Art During the 1930s and 1940s."
- Bryna R. Campbell, a doctoral candidate at Washington University in St. Louis; "Bodies in Crisis: The Comic Grotesque in American Caricature of the 1930s."
- Ranelle Lueth, a doctoral candidate at the University of Iowa; "Conflicting



Lines: The Ambush on America's World War I Combat Art."

The Rockwell Center mounted *Everett Raymond Kinstler: Pulp to Portraits*, the second in a series of Distinguished Illustrator exhibitions honoring the unique contributions of outstanding contemporary visual communicators.

This year, two significant honors were bestowed by the Rockwell Center. Award-winning illustrator David Macaulay was named Artist Laureate, an honor presented for his outstanding lifetime achievements and ongoing support of the Museum's mission. Author, historian, and Illustration House founder Walt Reed was named the Museum's first Distinguished Scholar for his life long commitment to the advancement of scholarship relating to the art of illustration.

Norman Rockwell Museum curators Stephanie Haboush Plunkett and Joyce K. Schiller created curriculum for graduate illustration students at MICA, The Maryland Institute College of Art. *The Power of Published Art: A Critical Exploration*, a graduate seminar course taught in-class and online, is designed to engage students in a range of critical thinking experiences and assignments that explore the deep and ever-present links between illustration, fine art, and culture; inspiring consideration of the unique power of the artist as commentator in his or her time. Student essays are featured among the Rockwell Center's bi-weekly *Exploring Illustration* web posts.



exhibitions

Family-friendly exhibitions brought visitors of all ages to Norman Rockwell Museum this year. Installations inspired by the art of animation and children's books delighted audiences from our community and around the world. *Ice Age to the Digital Age: The 3D Animation Art of Blue Sky Studios* offered an exciting glimpse into the behind-the-scenes process of creating animated images in the 21st century. The exhibition, which featured original character designs, storyboards, sculpts, and state-of-the-art digital interactives also made its way to the Society of Illustrators in New York. *Robot Nation*, inspired by Blue Sky Studio's movie *Robots*, invited artists and craftsmen to bring the worlds of art and science together by creating whimsical sculptures for installation on the Museum's 36-acre site.

A special Rockwell exhibition during the summer of 2011 was *A Dog's Life: Norman Rockwell Paints Man's Best Friend*. Throughout Rockwell's career, dogs of all kinds—from wide-eyed beagles to shiny collies—made frequent appearances in his art. A dog-lover himself, the artist intentionally cast them as central figures in his compositions for cover paintings, story illustrations, advertisements, and family Christmas cards.

The power of direct drawing was explored in *Sol Schwartz: Drawing in the Dark*, featuring artworks that have captured the beauty and excitement of music, theater, and dance in the Berkshires for more than a decade. Created on location from his place in the audience at Tanglewood, Shakespeare & Company, Berkshire Theater Festival, and Jacob's Pillow, Schwartz's drawings reflect the intensity and focus of his

gifted subjects, providing a unique glimpse into the world of performing art.

Opening in November, *Curious George Saves the Day: The Art of Margret and H.A. Rey* featured nearly 80 original works for the couple's famed children's books, and documentation related to their escape from Nazi-occupied Europe. The exhibition, popular among both children and adults, examined parallels between the obstacles the Reys faced and the drawings that may have saved their lives. This exhibition was organized by The Jewish Museum in New York City, drawn from the H. A. & Margret Rey Papers, de Grummond Children's Literature Collection, McCain Library and Archives, The University of Southern Mississippi. Complimenting the *Curious George* exhibition, *Pop-Up! The Magical World of the Movable Book* was on view in the adjacent gallery and brought to life the history and wonder of movable literature for all ages. Compiled from Barbara and Bernard Shapiro's extensive collection, the exhibition featured diverse genres, from whimsy and fantasy to the worlds of art, history and science.

The second in the Museum's Distinguished Illustrator series, *Everett Raymond Kinstler: Pulp to Portraits* showcased the art of prominent American portraitist Everett Raymond Kinstler, who began his career as a comic book artist and illustrator working for the popular publications of his day. The artist's original illustrations and portraits of noted celebrities—from John Wayne, Katherine Hepburn, Tony Bennett, and Tom Wolfe to artists James Montgomery Flagg, Alexander Calder, and Will Barnett, as well as his early illustrations for comics and pulp

magazines, were on view.

Opening in June, *Howard Pyle: American Master Rediscovered* was the first comprehensive, critical assessment of the influential artist who is often referred to as the grandfather of American illustration. Organized by the Delaware Art Museum, this exhibition featured an outstanding selection of the artist's best-known and rarely-seen paintings, drawings, prints, and archival materials that shed light on the artist's career as a painter and a consummate storyteller in a changing world, at the cusp of the 20th century. The exhibition catalogue features essays by Norman Rockwell Museum Curators Stephanie Plunkett and Joyce K. Schiller.

Almost 400,000 visitors attended our 16 traveling exhibitions bringing the art of Norman Rockwell and American illustration to audiences at 21 museums throughout the nation and in Canada this year. Two comprehensive Rockwell exhibitions, *American Chronicles: The Art of Norman Rockwell* and *Norman Rockwell: Behind the Camera*, continued their travels to noted institutions like Dayton Art Institute, Winnipeg Art Gallery, George Eastman House International Museum of Photography, and the El Paso Museum of Art. Illustration exhibitions organized by Norman Rockwell Museum, including *Witness: The Art of Jerry Pinkney*; *Building Books: The Art of David Macaulay*; *Tasha Tudor: Around the Year*; *Dinotopia: The Fantastical Art of James Gurney*; and *Ice Age to the Digital Age: The 3D Animation Art of Blue Sky Studios*, were well-received by audiences at museums throughout the country, underscoring the relevance and power of published images in our world.

exhibitions

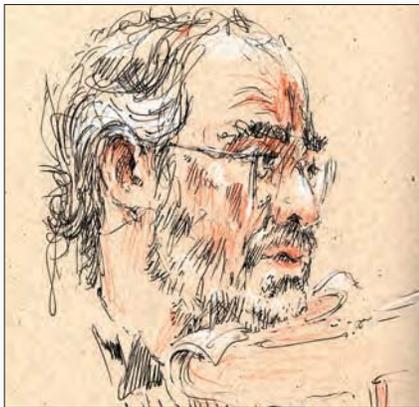


A Day In The Life:
Norman Rockwell's Stockbridge Studio
May through October

A step back in time to October 1960, when Norman Rockwell was hard at work on his classic painting *The Golden Rule*. This historic installation of Rockwell's Stockbridge Studio offers new insights on the working methods of America's favorite illustrator.

Norman Rockwell's 323 Saturday Evening Post Covers

On view throughout the year
 An exciting look back at *The Saturday Evening Post*, featuring every one of Norman Rockwell's cover illustration tearsheets for the noted American publication, created over the course of 47 years from 1916 to 1963.



"Ice Age" to the Digital Age: The 3D Animation Art of Blue Sky Studios
June 11 through October 31, 2011

An interactive look at the art of animation! Storyboards, character designs, digital modeling and more from Blue Sky Studios (*Ice Age*, *Robots*); an exciting behind-the-scenes look at the process of creating animated movies in the 21st century.

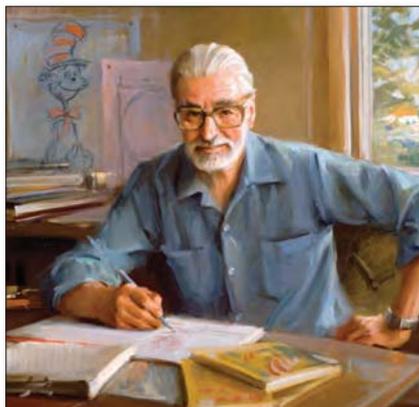
It's a Dog's Life: Norman Rockwell & Man's Best Friend

June 25 through November 11, 2011
 Throughout Norman Rockwell's career, dogs of all kinds—from wide-eyed beagles to shiny collies—made frequent appearances in his art. This engaging installation shed light on Rockwell's work with man's best friends through original artworks, photographs, and archival materials.



Sol Schwartz: Drawing in the Dark
July 9 through October 23, 2011

The spirit of music and movement was presented through the art of Sol Schwartz, whose vibrant drawings have captured the beauty and excitement of music, theater, and dance in the Berkshires for more than a decade.



Robot Nation: An Outdoor Installation for the 21st Century

July 16 through October 31, 2011
 The worlds of art and science combined in this whimsical exhibition of 21st century robots created by a diverse list of artists for installation on the Museum's scenic 36-acre site.

Curious George Saves the Day: The Art of Margret and H. A. Rey
November 12, 2011 through February 5, 2012

Curious George, the beloved, irrepressible monkey of children's book lore, is famous for his ability to "save the day." Organized by The Jewish Museum in New York City, the exhibition examined parallels between the obstacles the Reys faced and the drawings that may have saved their lives.

Pop-Up! The Magical World of Movable Books

November 12, 2011 through April 22, 2012
 The history and wonder of pop-up books was brought to life in this special exhibition featuring diverse genres, from whimsy and fantasy to the worlds of art, history, and science.

Norman Rockwell and the Ghost of Dickens
November 19, 2011 through March 4, 2012

Celebrating the 200th anniversary of Charles Dickens' birth, this exhibition featured original Rockwell artworks inspired by the literary giant's contributions.

26th Annual Berkshire County High School Art Show

February 5 through March 6, 2012
 A diverse and inspiring exhibition of original works by Berkshire County's talented high school art students.

DISTINGUISHED ILLUSTRATOR SERIES
Everett Raymond Kinstler: Pulp To Portraits

March 10 through June 10, 2012
 A stunning retrospective of the art of American portraitist Everett Raymond Kinstler, who's career transitioned from illustrating pulp magazines to creating classic portraits of noted artists, U. S. presidents, and celebrities.

Howard Pyle: American Master Rediscovered

June 9 through October 28, 2012
 An outstanding selection of the Golden Age illustrator's best-known and rarely seen paintings, drawings, prints, and archival materials. The exhibition sheds light on the artist's career as a painter and a consummate storyteller. Organized by the Delaware Art Museum.

traveling exhibitions

American Chronicles:

The Art of Norman Rockwell

Dayton Art Institute, Dayton, OH
November 12, 2011 - February 5, 2012

Winnipeg Art Gallery, Canada
March 1 - May 27, 2012

Norman Rockwell: Sports

Louisville Slugger Museum and Factory,
Louisville, KY
March 19 - August 14, 2011

Picturing Health: Norman Rockwell and The Art Of Illustration

El Paso Museum of Art, El Paso, TX
October 1, 2011 through January 1, 2012

Heritage Museums & Gardens,
Sandwich, MA
May 5 - September 3, 2012

Norman Rockwell: Behind the Camera

George Eastman House, Rochester, NY
June 25 - September 18, 2011

El Paso Museum of Art, El Paso, TX
October 1, 2011 - January 1, 2012

Heritage Museums & Gardens,
Sandwich, MA
May 5 through September 3, 2012

Norman Rockwell's Home for the Holidays

Stauth Memorial Museum, Montezuma, KS
December 11, 2011 - January 22, 2012

Norman Rockwell and The American Family

547 Arts Center, Greensburg, KS
April 1 through May 15, 2012

Norman Rockwell's Tom Sawyer and Huckleberry Finn

Mark Twain House and Museum,
Hartford, CT
March 10 - September 6, 2011

Piedmont Arts, Martinsville, VA
March 9 - April 28, 2012

Norman Rockwell's 323 Saturday Evening Post Covers

Washakie Museum & Cultural Center,
Worland, WY
October 13, 2011 - January 5, 2012

Museum of Northwest Colorado, Craig, CO
May 14 - November 2, 2012

Witness: The Art of Jerry Pinkney

Flint Institute of Arts, Flint, MI
January 21 - April 15, 2012

Charles H. Wright Museum of
African American History,
Detroit, MI
June 1 - August 31, 2012

Building Books: The Art of David Macaulay

Brevard Art Museum, Melbourne, FL
July 1 - October 9, 2011

Dinotopia: The Fantastical Art of James Gurney

Leigh Yawkey Woodson Art Museum,
Wausau, WI
January 28 - April 8, 2012

Litgraphic: The World of The Graphic Novel

Fitchburg Art Museum, Massachusetts
September 25, 2011 - January 1, 2012

Munson Williams Proctor Art Institute,
Utica, NY
March 3 - April 29, 2012

Over The Top: American Posters from World War I

Cold Spring Harbor Library, Cold Spring
Harbor, NY
November 1 - December 31, 2011

Ice Age to The Digital Age: The 3D Animation Art of Blue Sky Studios

Society of Illustrators, New York, NY
March 21 - May 5, 2012

Everett Raymond Kinstler: Pulp to Portraits

Bellarmine Museum of Art, Fairfield, CT
June 14 - September 24, 2012

Tasha Tudor: Around The Year

Duluth Art Institute, Duluth, MI
June 21 - September 9, 2012





education & visitor experience

PUBLIC PROGRAMS

Exciting learning experiences engaged audiences of all ages at Norman Rockwell Museum, and in communities throughout the nation this year. Educators and school groups, children and families, teens and tweens, students and scholars, seniors, artists, and Rockwell and illustration aficionados participated in a wide variety of programs connecting art, culture, and technology through the Museum's collections and exhibitions.

In conjunction with *Ice Age to the Digital Age: The 3D Animation Art of Blue Sky Studios*, our Blue Sky and Beyond Lecture and Performance Series celebrated the art of visual storytelling and the contributions of noted American illustrators—from Norman Rockwell to the animators of Blue Sky Studios—who inspire us to see the world in new ways. Guests included noted illustrator and character designer Peter de Sève, Blue Sky Studios founder Chris Wedge, Rio art director Thomas Cardone and lighting supervisor Jim Gettinger, and Diane Pearlman and Jeff Diamond of the Berkshire Film and Media Commission, among others.

Careers in Animation and *Family Day* events encouraged artists of all ages to explore opportunities in the world of animation and visual storytelling with successful practitioners working in the

field. Renato Falco, Mike Knapp, Galen Chu, Nick Bruno, Scott Carroll, Paul Downs, Peter Paquette, Jeff Gabor, and other artists from Blue Sky Studios offered insights into the many facets of the animation in the 21st century.

Week-long summer art workshops for teens provided lively hands-on explorations of two dynamic art forms—digital animation and filmmaking—taught by artist/educators Scott Lincoln and Robert Castillo. Other summer workshops for the young and the young at heart encouraged artistic discovery. Led by the Museum's talented education staff, *The Summer Art Club* engaged children in on-site drawing and painting as a tool for seeing, and *Create Together* offered hands-on interactive parent-child experiences in the Museum's galleries. *Luminous Layers: The Art of Watercolor Glazing* with illustrator Bob Marstall explored the painting and image-making process with an enthusiastic, week-long, filled-to-capacity adult class.

During the school-year, *Kids Create: A Pre-School Art Program* provided dynamic gallery experiences for young art lovers and their caregivers. *Page Turners*, a winter/spring workshop series for teens explored the art of the hand-made book in conjunction with two stellar book exhibitions, *Curious George Saves the Day* and *Pop Up! The Magical World of Moveable Books*; and vacation-week workshops

connected words and pictures in *Writing and Illustrating Classic Tales*.

Four Freedoms Forums continued in the winter and spring, as an ongoing community initiative that creates opportunities for civic dialogue on significant societal issues. This year's focus was on themes relating to education, economy, and teens. We were extremely grateful to the many dedicated professionals in our region who gave their time and talents to speak at these lively forums, and to the well-informed audiences who joined the conversation. The program was conceived in collaboration with an advisory group of interested community members who worked with staff to make the series a success.

Spotlighting our campus' rich history, *Historic Property Walks* explored the Linwood Estate's bucolic landscape and legacy before becoming home to Norman Rockwell Museum. In addition, a popular *Stockbridge Cemetery Walk* during Halloween week explored the historic burial ground and the lives of many prominent figures there—including Rockwell himself.

Newly-designed, popular programs for Girl Scouts and Boy Scouts invited troops from our region and beyond to deepen their knowledge of the life and work of Norman Rockwell while fulfilling selected badge requirements through tours, hands-on art making, and more.



SCHOOL PROGRAMS, OUTREACH, & COLLABORATIONS

Interactive, curriculum-based programs for school groups, K-12, inspired students to explore language arts (Narrative and Nuance), studio arts (Art and Inspiration), and social studies (Moments in History) through original art by Norman Rockwell. Interrogative teaching methods, drawing as a tool for seeing, creative writing in the galleries, and close-up encounters with historical artifacts relating to the works on view brought the Museum's collections into focus for students and their teachers, who offered enthusiastic feedback about their experiences. Support from the High Meadow Foundation and the Deputies of Berkshire County offered schools underwriting support for bus service and Museum admission, making visits possible in challenging economic times.

Museum educators conducted a curriculum-based in-service program for Berkshire County art and music teachers that explored the ties between music and the visual arts, a productive collaboration that will continue this year. Teachers and librarians also participated in a training program in January with author/historian Louise Borden who provided insight in to the remarkable lives of Curious George creators Margret and H.A. Rey, as documented in her book *The Journey that Saved Curious George*.

Many college students joined us for advanced tours and behind-the-scenes

Archives discussions that extended their classroom learning in illustration art, history, education, and women's studies. Professor Susan Birns of Massachusetts College of Liberal Arts participated in thematic gallery tours with her undergraduate students. Classes from the Hartford Art School, Fashion Institute of Technology, Jersey State University, Massachusetts College of Art, and others immersed themselves in Rockwell's art and process, and in our special exhibitions.

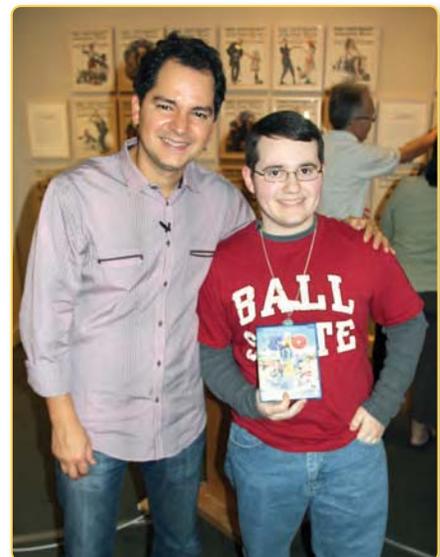
More than 200 students and their families attended the exhibition opening for the Museum's 26th Annual Berkshire County High School Art Show. Children's book illustrator Ruth Sanderson was an inspirational opening commentator discussing her own path as a professional artist. An exciting array of two and three-dimensional artworks from students at BArT Charter School, Berkshire School, Drury High School, Lenox Memorial High School, Miss Hall's School, Monument Mountain Regional High School, Mount Everett Regional High School, Mount Greylock Regional High School, Pittsfield High School, St. Joseph Central High School, Taconic High School, and Wahconah Regional High School were on view in this joyful installation, which brought many regional families to the Museum.

The Museum's collaborations with Multicultural BRIDGE and its director Gwendolyn Hampton VanSant

continued this year, bringing interactive programs promoting literacy, tolerance, healthy living, and respect for the environment to the youth of our region. Literacy Network of South Berkshire, a nonprofit organization that makes instruction in basic academic skills accessible to adults living and working in Southern Berkshire County, joined us for a series of group and independent visits promoting literacy through art.

The Berkshire Choral Festival, Berkshire Theater Festival, and The Stockbridge Sinfonia are among the outstanding cultural partners that have shared their talents with Museum visitors at our site.

Outreach visits to many schools, libraries, museums, and communities near and far brought the art of Norman Rockwell to a diverse population.



Each year the Museum strives to meet our strategic vision and goals; the important measures of our progress and success go far beyond the financial report and are highlighted by the following statistics and information.

artistic leadership, innovation and stewardship

exhibitions

10 New Exhibitions presented at Norman Rockwell Museum

See page 21

16 Traveling Exhibitions presented at 21 Museums & Venues across North America

Host States - 14 Host Countries - 2

Plus special reproduction exhibitions at the U.S. Embassy in China

See page 22

400,000 Visitors to Traveling Exhibitions

Student visitors: approximately 18% or 72,000*

*(8 of 21 venues reporting student attendance ranging from 8% - 34%)



collections

742 New Art Aquisitions added to the Museum's Collections*

By 22 Artists from 17 Donors *see pages 9-15*

3,072 Total Artworks in the NRM Collection

781 Norman Rockwell works 2,291 works by other American illustrators

810 Items Added to the NRM Library and Archival Collection

Includes: photographs, correspondence, ephemera, tearsheets, and books *see page 16*

1,800 New items digitized and added to ProjectNorman, the fully-accessible, online resource of art and archival collections

* Does not include the over 1,000 donated works by William Steig, still being processed.

scholarship

4 New Illustration Network Partners join the Rockwell Center of American Visual Studies

21 Total partners, in 15 states and the District of Columbia *see page 19*

4 Rockwell Center Fellowships Awarded

1 Professor, 3 Graduate Students *see page 19*

NRM Staff Scholarships, Lectures, and Teaching

49 Lectures presented on sight

48 Offsite Lectures or Programs

35 Articles, Reviews, Blogs, Postings, Publications and Catalogue contributions

3 Graduate-level College Seminars *see page 19*

122 Interdisciplinary Collaborations:

OLLI, Literacy Network, 13 Berkshire County High School art departments, Housatonic Heritage Foundation, Road Scholar, Multi-cultural Bridge, Girl Scouts, Boy Scouts, Berkshire Choral Festival, Stockbridge Sinfonia, and more.



audience engagement, education and community involvement

124,776 Total Visitors to NRM

- 13% from Berkshires
- 32% from Massachusetts
- 66% from New England and New York, (including Massachusetts)
- 95% from U.S.
- 5% from 24 countries

- 85.2% Paid Admission 14.8% Free Admission
- 61% Discounted Admission: Senior, Student, Youth, Groups, AAA & other incentives, Co-tickets, Schools & Camps
- 16% Children and Student visitors

Free Admission Provided to 18,459

- 3,512 Children 5 and under
- 629 School Teachers/Chaperones
- 457 Active Military and family members
- 804 Group Tour Leaders
- 3,107 Museum Members
- 606 Community, Stockbridge Residents
- 4,712 Free Day visitors and/or donated admission passes
- 4,632 Library Pass visitors

91 School and Educator Programs serving 3,114 students and teachers

81 Volunteers and Interns contributing over 3,594 hours

451,628 nrm.org User Sessions

- 5 pages per visit (average), 37% increase over last year
- 2:12 minutes average length of visit
- 143% increase in mobile access of website

55,589 ProjectNORMAN User Sessions, nrm.org online collections

175,000 rockwellcenter.org User Sessions

- 3.5 pages per visit average

25,801 NRM e-news subscribers

124,050 YouTube Views on NRM channel

- 190 Subscribers
- 81 Total Videos

7,000 Facebook Fans

- 478 posts

1,000 Twitter Followers

250+ Media Articles and Reviews, blogs, interviews, television coverage regarding Norman Rockwell Museum

33 Collaborations & Promotional Partnerships

- 7 joint-ticket offers with other cultural venues
- 9 Lodging partnerships - (Hotel & Museum packages)
- 17 Discount programs



advancement

Norman Rockwell Museum is deeply grateful to our many members and friends – including individuals, corporations, foundations, and government agencies. Their support, combined with the generous contributions of our Board of Trustees and National Council, has advanced conservation and preservation priorities under ProjectNORMAN, developed and presented national exhibitions and related programs, supported scholarly initiatives under the Rockwell Center for American Visual Studies, funded vital restoration and preservation of our buildings and grounds, and helped grow our Endowment – a top strategic priority.

Grants

This past fiscal year, the Museum received \$270,650 in grant awards from federal, state, and local government agencies, and from private foundations. A Massachusetts State Cultural Facilities Program grant provides important matching funds for Museum roof repairs and other priority capital projects as well as state-of-the-art compact storage furniture to house our growing art collections. Restoration of historic Linwood House continues with grant funding from the Stockbridge Community Preservation Committee. A federal matching grant from the Institute of Museum and Library Services is enabling conservation of a recently acquired collection of 28 rare but damaged drawings by renowned anatomy teacher George Bridgman, one of Norman Rockwell's mentors. After these drawings are restored, they will be available for the first time for research and future exhibitions.

Grants from The Max & Victoria Dreyfus Foundation supported two major exhibitions, *Curious George Saves the Day*, and *Howard Pyle: American Master Rediscovered*. The funds helped underwrite major expenses associated with the exhibition fees, transportation, insurance, promotion, installation, and the exhibition opening.

Curious George also received support from the Barrington Foundation, the Elayne Bernstein Schwartz and Sol Schwartz Foundation, and the Wassermann-Streit Y'DIYAH Memorial Fund, as well as in-kind media support from WGBY-TV, a major bequest, and many individual gifts. *Everett Raymond Kinstler: Pulp to Portraits* was generously supported by The Dr. Seuss Fund at the San Diego Foundation, and by many important individual gifts from patrons of Mr. Kinstler.

Grants also supported public programs. A Highland Street Foundation grant enabled our participation in *Free Fun Fridays*, the popular summer program offering free admission to 50 Massachusetts cultural attractions. Lee Bank sponsored one of the Museum's popular *Four Freedoms Forums*, now in their third year. And Berkshire Bank – Legacy Region once again sponsored our 26th Annual Berkshire County High School Art Show.

Additionally, the Massachusetts Cultural Council and Henry Luce Foundation provided support for general operations.

Membership

Norman Rockwell Museum's membership program contributes significantly to our annual revenue. This year, more than 1,530 members



contributed \$189,302 in support of operations. Membership renewals were 40% higher than last year, and website membership enrollment increased by 53%.

The Museum participates in the North American Reciprocal Museums (NARM) membership program for our *Illustrator's Roundtable* members (\$125 and above), which provides membership privileges to more than 581 North American museums. This year, the Museum saw a 30% increase in memberships and renewals with NARM.

The Museum's Library Membership serves patrons at more than 80 libraries by providing Museum admission for up to four people who otherwise might not be able to visit. Libraries in Massachusetts, Connecticut, New York, and Vermont participate in the program – an increase of 7.5% over last year.

Business Partner Memberships support Museum programming while offering a wide range of benefits for



businesses and their employees at membership levels tailored to their needs. Currently the Museum has 50 Business Partner members, and we are working to grow this category.

Contributions

Together, all contributions from the annual appeal, bequests, unrestricted gifts, and Board and National Council gifts, and special projects totaled \$408,218.

Generous memorial contributions in honor of two devoted Rockwell friends are among these gifts. John H. "Jack" Fitzpatrick, a personal friend and model of Norman Rockwell, a Museum patron, and a dedicated advocate of the Museum as well as the business and cultural community, gave a bequest to Norman Rockwell Museum; together with Jane, his dear wife of 67 years, Jack has left an indelible legacy in the Town of Stockbridge and beyond. Additionally, when our dear friend and colleague Allen Bell, Manager of Security and the Warehouse at the Museum, died last summer, the Museum received numerous gifts in his honor.

The Annual Appeal \$100,000 Challenge began November 1, 2011 and matched dollar-for-dollar up to \$100,000 all new and increased contributions to our Annual Appeal and



memberships. Funds raised would offset operating expenses and help support exhibitions and programs in the coming year. We are very pleased to announce that Norman Rockwell Museum reached the \$100,000 challenge, thanks to the generous donations of many members and friends.

Special Events

The Museum is ever grateful to the many people, businesses, and organizations that supported events during FY2011-12 through donations or in-kind gifts. Exhibition openings and related programs attracted visitors of all ages and backgrounds to the Museum. *Curious George Saves the Day: The Art of Margret and H. A. Rey* drew families with children in love with the Curious George story, as well as educators, librarians, and other adults engaged in programs illuminating the Rey's narrow escape from the Nazi invasion of Paris in 1940.

The ever-popular *Berkshire County High School Art Show* opening reception in February welcomed young artists from 13 area high schools and their families and friends.

In March, *Everett Raymond Kinstler: From Pulps to Portraits* opened with a star-studded reception that included Ray Kinstler's dear friend Tony Bennett as guest speaker, and many of his loyal patrons in attendance.

In addition to events in Stockbridge, Trustees and staff visited with Museum

friends around the country while at traveling exhibition openings and conferences. We are especially grateful to National Council Member Louise Holland who hosted a large reception in Winnetka, Illinois in May.

Walter and Mary Jo Engels and Robert and Lynne Horvath co-chaired the Swagger and Dagger party for the June 9 opening of *Howard Pyle: American Master Rediscovered*. Many donors of in-kind gifts, time, and talent made this event a wonderful success.

During last September's National Council Weekend, Norman Rockwell Museum presented its second Artist



Laureate Award to author and illustrator, David Macaulay. Our 2009 Artist Laureate Barbara Nessim presented the award to David.

National Council

The National Council is a dedicated and enthusiastic group of diverse leaders and ambassadors for Norman Rockwell Museum. Comprised of 40 members representing 12 states and one foreign country, Council members convene here over a weekend in September to learn about Museum programs, share ideas, discuss key strategies, and immerse themselves in Norman Rockwell Museum behind-the-scenes. During their 2011 gathering, members elected to raise funds for one of the Museum's

priority technology initiatives. Led by Council members Tim Fidler, Deb Hoover, Ramelle Pulitzer, and Marion Simon, they raised funds for the WiFi installation project, which is now complete.

We thank everyone who supported

Norman Rockwell Museum this past year. Your important contribution makes a difference not only to our Museum and its visitors, but to museums across the nation where our traveling exhibitions and programs reach more than 500,000 people every year.



finance & administration

The Museum continues to strengthen its financial foundation, rebounding from several challenging recessionary years, closely following our strategic and financial plans. Results for FY2011-12 ended on a strong note with a balanced budget and no deficit.

Norman Rockwell Museum is debt free, having retired the mortgage bond in 2011 and ended the year with zero balance on our seasonal revolving line of credit.

Raising sufficient revenues to cover

operating costs and replenish our building fund remains a challenge without a meaningful endowment. In addition to trimming expenses and implementing tight fiscal controls, we increased memberships and contributed income in FY2011-12, and successfully developed alternative sources of revenue.

Building an endowment is the Museum's highest fiscal priority. Trustees created a building reserve fund and the National Council raised funds to

provide Wi-Fi access across the campus.

The Museum continued investing in the physical plant, with ongoing roof maintenance, repairs to drainage systems, rebuilding historic stone work at Linwood House, technology and security upgrades, and redesign of the art storage space.

In the year ahead, we will continue to address collections storage issues, ongoing technology upgrades, and improvements to walking paths and roadways.

finance & administration

NORMAN ROCKWELL MUSEUM FISCAL HIGHLIGHTS OF THE 2011-12 OPERATING YEAR

- Generated over \$2.1 million in admissions income and net store operations from our nearly 125,000 visitors.
- Received over \$1.6 million in memberships, contributions and gifts from individuals and corporations from across the country.
- Generated over \$530,000 from Traveling Exhibition rental fees.
- Decreased operating expenses 5.4% from last year.
- Ended the fiscal year completely debt free to position ourselves securely for the future.

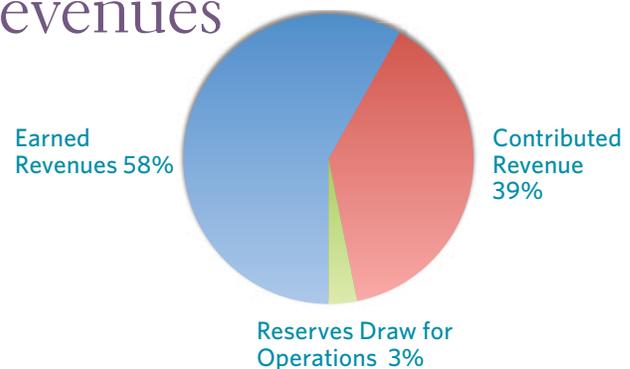
CONDENSED STATEMENT OF FINANCIAL POSITION

Assets		Liabilities and Net Assets	
Cash and cash equivalents	\$145,146	Payables	\$66,532
Receivables	735,451	Debt	0
Store Inventory	554,198	Deferred Income	596,723
Investments	2,818,635	Total Liabilities	663,255
Property and Equipment	<u>4,056,691</u>	Total Net assets	<u>7,646,866</u>
Total assets	\$ 8,310,121	Total Liabilities & Net Assets	\$8,310,121

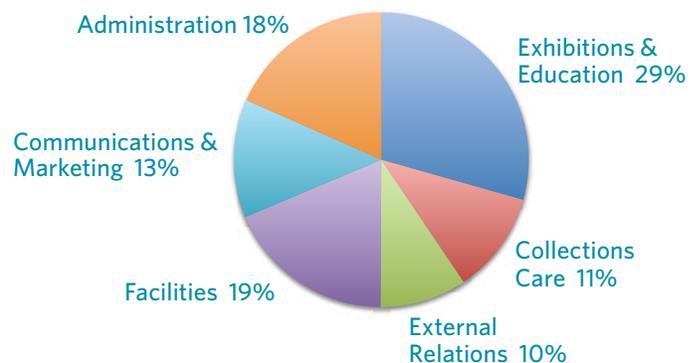
CONDENSED STATEMENT OF OPERATIONS

Operating Revenues		
Admissions Income	\$ 1,357,084	} 58%
Gross Profit from Store Operations	767,356	
Traveling Exhibition Fees	532,000	
Other Earned Revenues	104,601	
Contributions & Gifts	1,358,281	} 39%
Memberships	208,302	
Grants	270,650	
Reserves Draw for Operations	<u>150,900</u>	3%
Total Revenue	\$ 4,749,174	100%
Operating Expenses		
Exhibitions & Education	1,241,465	29%
Collections Care	472,048	11%
Fund Raising & External Relations	400,394	10%
Facilities & Depreciation	784,034	19%
Marketing & Communications	548,379	13%
Administration & Business Operations	<u>775,610</u>	<u>18%</u>
Total Expenses	\$4,221,930	100%
Change in net assets from operations	\$ 527,244	
Income from Investments	\$ (204,278)	
Net change in assets	\$ 322,966	

revenues



expenses



The condensed statements of financial position and operations are derived from the Norman Rockwell Museum's June 30, 2012 audited financial statements by Wolf and Co., whose report expressed an unqualified opinion on those statements. A complete copy is available upon request.

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Norman Rockwell Museum is grateful to the following donors for their generous support from July 1, 2011 through June 30, 2012.

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 Bushnell-Sage Library
 Canton Public Library
 Cheshire Library Association
 Chicopee Public Library
 Clapp Memorial Library
 Clifton Park Halfmoon Public Library
 Cohoes Public Library
 Dalton Free Public Library
 East Greenbush Community Library
 East Hartford Public Library
 East Longmeadow Public Library
 Edith Wheeler Memorial Library
 Fairfield Public Library
 Forbes Library
 Goodwin Memorial Library
 Goshen Public Library
 Grace Hall Memorial Library
 Guilderland Public Library
 Hinsdale Public Library
 Holyoke Public Library
 Hubbard Memorial Library
 Joshua Hyde Library
 The Kent Memorial Library
 Kinderhook Memorial Library
 Lanesboro Public Library
 Lee Library Association
 Lenox Library
 Lucy Robbins Welles Library
 M. N. Spear Memorial Library
 Mason Public Library
 Milne Public Library
 Monson Free Library
 Town of Monterey Library
 New Lebanon Library
 New Marlborough Town Library
 North Adams Public Library
 North Chatham Free Library
 North Haven Memorial Library

Otis Library and Museum
 Palmer Public Library
 Philmont Public Library
 Porter Memorial Library
 Ramsdell Public Library
 Richard Salter Storr's Library
 Richmond Public Library
 Roeliff Jansen Community Library
 Russell Public Library
 Rutland Public Library
 Sand Lake Town Library
 Schenectady County Public Library
 Shrewsbury Public Library
 Simsbury Public Library
 South Hadley Public Library
 Southwick Public Library
 Staatsburg Library
 Stephentown Memorial Library
 Stockbridge Library Association
 Tilton Library
 Tolland Public Library
 Topsfield Public Library
 Troy Public Library
 Tyringham Free Public Library
 Voorheesville Public Library
 Wallingford Public Library
 The Welles-Turner Memorial Library
 West Hartford Public Library
 West Stockbridge Public Library
 Westfield Athenaeum
 Wethersfield Public Library

The Norman Rockwell Museum is honored to acknowledge our donors' generosity. We strive to be as accurate as possible. Please call the Development Office at 413-931-2234 with any corrections. Thank you.



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Development Officer
Webmaster
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Director of Development
Manager of Facilities
Chief Operating Officer
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INTERNS

2011

Sarah Browne, Elizabeth Came, Jenna English, Bethany Gordon, Jessica Man, Craig Perras, Gordon Polglase, Alicia Soos, Stephanie Van Bramer, Daniella Zarlengo

2012

Danielle Bryant, Devan Casey, Chiara Cafiero, Carrie Coleman, Nora Considine, Jenna English, Matthew Guariglia, Sally Klose, Colette Lohr, Nell O'Leary, Annie Rusk, Emma Sims-Biggs



A Tribute to Larry Vaber

(1929-2011)

In 1953, young cub reporter Larry Vaber scooped the *Berkshire Eagle* with a story for the *Springfield News* to announce the arrival of a famous new resident who had just moved to Stockbridge. Larry walked right up to the studio door and interviewed Norman Rockwell, who had just arrived from Arlington, Vermont. And thus began Larry's long history of friendship with Norman Rockwell and Norman Rockwell Museum.

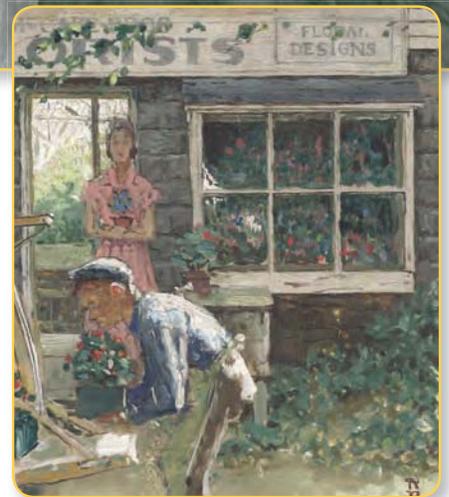
Larry's personal connections with Norman Rockwell deepened in 1961, when Mr. Rockwell told him to keep a color study for *McCabe Brothers Florists* that Norman had offered as a raffle prize for a Red Cross benefit organized by Larry. Fast forward to 1992, when, after enjoying the gift for 30 years, Larry donated the work to Norman Rockwell Museum. (For further details, read this 1992 *Portfolio* "Curator's Corner" article.)

1992 also marked the beginning of Larry's six-year service as a member of the NRM Board of Trustees, during which time he served on several committees (including *Building & Grounds* at the time of the construction of our new Museum) and helped launch the first national traveling exhibition, *Norman Rockwell: Pictures for the American People*.

Larry was a lifelong active supporter of the Museum, whether at home in the Berkshires or in Boca Raton, where he hosted special events together with his partner, Dick Ziter, for our Sunshine State members. Today, while Larry is sorely missed, his legacy of support continues through a generous monetary bequest from his Estate.

In a letter to Laurie Norton Moffatt dated November, 2009, Larry wrote, "Anything connected to you and our beloved Norman Rockwell Museum is always a joy. I'm always proud to say not only that I knew Norman Rockwell, but that I'm proud to be part of the Norman Rockwell Museum Family".

It was in this spirit that Larry became a member of Norman Rockwell Museum's Legacy Society by including the Museum as a beneficiary in his estate plans.



A Tribute to Curtis Buttenheim

(1918-2012)

Curtis Buttenheim moved to Stockbridge in 1969, just two years after the Articles of Incorporation designation of the Stockbridge Corner House Corporation (1967) and 15 years prior to the opening of the "new" Norman Rockwell Museum on the Linwood Estate in 1993, which by then was officially known as The Norman Rockwell Museum at Stockbridge, Inc.

Active throughout the Berkshire community, Mr. Buttenheim served as a Norman Rockwell Museum Trustee from 1973 to 1978, thus participating in the formative years of the then—Old Corner House, whose popularity grew exponentially when visi-

tors flocked in long lines around the block in anticipation of seeing Norman Rockwell's artwork, on view then as just one part of the Historical Society's displays.

Mr. Buttenheim continued his loyal support as a member of the Museum following his trusteeship and eventual move to Dennis, Massachusetts. He loved to receive and write letters, sending one to Laurie Norton Moffatt at age 91, describing with relish a visit to a Norman Rockwell exhibition at the Ringling Museum in Sarasota, Florida. We are proud to acknowledge this true gentleman's affiliation with the Museum.

A Tribute to Richard “Dick” Clemens

(1928-2012)

Richard “Dick” Clemens, who posed as the police officer in Norman Rockwell’s iconic 1958 painting, *The Runaway*, was a long-time friend of the Museum, and will be sorely missed. Having worked as a Massachusetts State Trooper, Mr. Clemens was always very generous with sharing stories about his time working as a model for his Stockbridge neighbor. In addition to *The Runaway*, Rockwell also painted Clemens’ portrait for a 1961 Christmas card for the Massachusetts State Police.

The Runaway endures as one of Norman Rockwell’s most admired paintings. Over the years, Clemens visited Norman Rockwell Museum together with the other *Runaway* model Ed Locke to take part in model reunions and special talks about their experiences.

The painting has also resonated with police and military personnel around the world. In 2008, Mr. Clemens and Mr. Locke were honored by the Massachusetts State Police during a special ceremony in Framingham to celebrate the 50th anniversary of the September 28, 1958 cover illustration for *The Saturday Evening Post*.



Ed Locke (left) with Dick Clemens (right) in Rockwell’s studio. 2009

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P. 5: Left to right - Norman Rockwell Museum President Anne Morgan, President Barack Obama, Ruby Bridges, and Norman Rockwell Museum Director/CEO Laurie Norton Moffatt view Rockwell’s *The Problem We All Live With*, hanging in the White House, 2011. Official White House Photo by Pete Souza. All rights reserved.

Portrait of Lila Berle, Raymond Everett Kinstler, 2012. Norman Rockwell Museum Collections. All rights reserved.

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P. 18: *The Recruit*, Norman Rockwell, 1966. Illustration for *Look*, Norman Rockwell Museum Collections. ©NRELC: Niles, IL; *The Musclemans*, Norman Rockwell 1941. Display advertisement for The Upjohn Company. Private collection. ©NRELC: Niles, IL; Illustration from *The Sweethearts of Rhythm*, Jerry Pinkney, 2009. ©2009 Jerry Pinkney Studio. All rights reserved.

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P. 20: *Marooned*, 1909 Howard Pyle (1853-1911) Delaware Art Museum.

P. 21: *Going and Coming*, Norman Rockwell, 1947. Cover illustration for *The Saturday Evening Post*. Norman Rockwell Museum Collections. ©SEPS: Curtis Publishing, Indianapolis, IN; *Portrait of Malcolm Lowe*, Sol Schwartz, 1999. ©Sol Schwartz. All rights reserved; *This is George. He lived in Africa*, H. A. Rey,

1939-40, published in *The Original Curious George*. H. A. & Margret Rey Papers, de Grummond Children’s Literature Collection, McCain Library and Archives, The University of Southern Mississippi; *Portrait of Theodore Geisel (“Dr. Seuss”)*, Everett Raymond Kinstler, 1982. Collection of the Hood Museum, Dartmouth College. Artwork ©1982 Everett Raymond Kinstler. All rights reserved.

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P. 36: Norman Rockwell and Larry Vaber, 1961. Photo by Eugene Mitchell, all rights reserved; *McCabe Brothers Florists*, Norman Rockwell, 1961. ©NRELC: Niles, IL.

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P. 37: Photo of Ed Locke and Richard Clemens, 2009, models for Norman Rockwell’s *The Runaway*. Photo by Norman Rockwell Museum. All rights reserved.

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