

# annual report

2003-2004



Quebec

PFIZER

STOCKBRIDGE



Red Rose Girls

18th Annual  
Berkshire County  
High School  
Art Show



MOI!

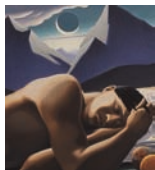


Paris

CORCORAN

Hometown Hero

WASHINGTON DC



Women  
in  
Illustration

NORMAN ROCKWELL MUSEUM



# president's letter

We are pleased to present our Annual Report for the 2003-2004 program year . . . a report filled with accounts of marvelous exhibitions and programs . . . local, national, international . . . of continuing expert scholarship . . . and of enthusiastic visions for our future.

As you all well know, the last few years have presented significant financial challenges to cultural institutions across the country given the performance of the economy and the financial markets, and reductions in travel and tourism. This fact of our national life has forced us to reduce our annual budget during this period by over 25%, which makes the achievements of our talented staff all the more remarkable.

Nevertheless, we operated this year with a reduced, but balanced, budget as a consequence of careful planning and prudent management of our limited resources. The astute leadership of our remarkable Director and CEO Laurie Norton Moffatt, supported by her team of talented Associate Directors, a dedicated staff, and a wonderful group of volunteers led to this outcome.

Of course, what must be especially appreciated in recognizing the substan-

tial staff achievements and progress this year, in a climate of such constrained resources, is that the entire staff has worked very hard, and very long, with commitment and dedication that would be difficult to ever repay, to ensure that the Museum continues to advance in pursuit of its important mission.

Therefore, on behalf of the Board of Trustees, to whom I also extend my personal gratitude for their generous contributions of time, talent and financial support, I salute and applaud the outstanding achievements of our wonderful staff and volunteers. Thank you, thank you!

With the ongoing dedicated leadership of our staff and trustees, and the much appreciated support of our National Council and Illustrators Advisory, our Museum is in good hands, financially sound, and well positioned to continue to vigorously present and promote the important legacy and lessons of Norman Rockwell's art . . . as well as the broader field of the illustration arts.



Lee Williams  
President



#### IN MEMORIAM

We wish to recognize the life, work, and friendship of trustee Jan Cohn, who passed away this year. Jan was a professor of American Literature at Trinity College in Hartford, CT. Her scholarship included Norman Rockwell, art history, *The Saturday Evening Post* and mass media. She was in the process of curating an exhibition on *The Image of the American Child* for the Museum. Jan was a respected and distinguished scholar who brought academic distinction to the Museum. Her friendship and vision will be greatly missed.

Lee Williams  
and  
Laurie Norton Moffatt

Portrait by Zhou Shu Liang

# director's letter

Paris, Montreal, Boston, Washington, D.C., Stockbridge, what an exciting year! It was a year rich with Rockwell, a year of wonderful illustration art, a year of national partnerships and programs, a year of artistic collaborations and of meeting many new friends. Visitors around the world enjoyed Norman Rockwell's art and humanitarian message.

## EXHIBITIONS

A professional accolade for Norman Rockwell was his inclusion in two international exhibitions in Montreal, Canada, and Paris, France. *Murder in Mississippi* was included in *Global Village 1960s* at the Musee des Beaux Arts in Montreal, and *Triple Self-Portrait* was selected as the signature image for *Móí!* an exhibition of 20th-century artists' self-portraits at the Musee du Luxembourg in Paris. Rockwell's self-portrait was featured on the exhibition's catalogue cover, invitation, the cover of *Paris Match* magazine and on billboards around the city. The painting will travel next to Florence, Italy, where the exhibit will be on view at the Uffizi beginning September 18.

The Museum presented two exceptional exhibitions of illustration art during the year—*The Red Rose Girls*, co-curated by

Alice Carter, professor of illustration art at the University of California in San Jose, and Stephanie Plunkett. A rich assemblage of the pivotal work of Jessie Willcox Smith, Elizabeth Shippen Green and Violet Oakley, it was the first retrospective of these distinguished women illustrators who painted at the turn of the 20th century. Many of the works were lent from the Eisenstat Collection of Art, as well as the Library of Congress and the Kelly Collection of American Art.

*Contemporary Women in Illustration* examined the leading-edge work of 20 of today's best-known illustrators and contrasted the challenges and successes of women in the illustration field one century after the Red Rose Girls. Visitors experienced firsthand the remarkable and recognizable work of today's visual communicators. Eighty works filled the Museum galleries, a testament to the power of the visual image in today's world.

A poignant series of original Rockwell works owned by Pfizer Inc was presented by the Museum in the exhibition, *The Picture of Health: Paintings from the Pfizer Collection*. Curated by Linda Pero, the exhibition focused on the artist's portrayals of the medical profession at work.

Created between the late 1930s and the early 1960s for the Upjohn Company, American Optical and Warner Lambert, Rockwell's images helped to shape the public's perception of the doctor as a kind, caring, and knowledgeable professional, appearing in advertisements and posters for the companies. The Museum is grateful to Pfizer Inc for the privilege to present one of the most significant corporate collections of Rockwell art. These 11 paintings provide a window into 20th-century-American health care and pharmaceutical practices.

The Museum was honored to partner with the Corcoran Gallery of Art in Washington, D.C., to commemorate the dedication of the World War II Memorial. Norman Rockwell's *Four Freedoms* were the focal point of an exhibition co-curated by Sara Cash of the Corcoran and Linda Pero of the Norman Rockwell Museum. *Norman Rockwell's Four Freedoms: Paintings that Inspired a Nation* explored Norman Rockwell's iconic interpretations of President Roosevelt's historic speech and the extraordinary impact these images had, and continue to have, on the nation.

The year's exhibition program culminated in Stockbridge with *Hometown Hero, Citizen of the World: Rockwell in Stockbridge*, the third in a trilogy of exhibitions, was generously supported by BerkshireBank, focusing on Norman

Rockwell's life and work in the communities in which he lived. Rockwell's Vermont was the subject in 2003, featuring the work of a small cadre of important illustrators in Arlington, Vermont, during the 1940s and 1950s. Linda Pero, curator of the Norman Rockwell Collections, organized both exhibitions. The Museum is grateful to the numerous private lenders who shared their work with the Museum for these exhibitions.

#### EDUCATION, PUBLIC PROGRAMS, RESEARCH AND SCHOLARSHIP

The programmatic highlight of the year was a presentation by Ruby Bridges Hall, whose experience as a young girl inspired Norman Rockwell's painting *The Problem We All Live With*. She was joined by her first-grade-teacher, Barbara Henry, at the podium. Ms. Bridges Hall was seeing the painting for the first time at the Museum and she gave a spellbinding talk at the opening of *Hometown Hero*. She spoke of her experience at age six of integrating the first public school in New Orleans following the Brown v. Board of Education Supreme Court ruling. Her national curriculum program, *Ruby's Bridges*, strives to eliminate prejudice and teaches tolerance to children nationwide. Museum staff, under the leadership of Melinda Georgeson, researched and wrote a school curriculum that uses Norman Rockwell's *Four Freedoms* to teach the foundation of American

democracy and citizenship. The *Four Freedoms* paintings form the basis of a national curriculum for grade-school students, based on Norman Rockwell's *Four Freedoms*. The curriculum teaches language arts, visual arts, social studies, and character education through Norman Rockwell's paintings. The curriculum was piloted by Museum staff in Washington, D.C. It awaits publication and nationwide distribution as the Museum works to raise the necessary funds.

A members' tour was held in Washington, D.C., in conjunction with the exhibition *Norman Rockwell's Four Freedoms: Paintings that Inspired a Nation*. The trip focused on the monuments, documents, and memorials that commemorate America's founding and heritage. Participants were treated to a very special evening with National Council members Richard and Mary Kelly at their beautiful home in Falls Church, VA, that showcases their collection of American illustration.

Keith Lockhart, conductor of the Boston Pops, invited the Museum to collaborate on an innovative artistic partnership. He selected the *Four Freedoms* concert by Robert Russell Bennett for a special Boston Pops performance this year, and worked with the Museum to create a visual essay of Rockwell images to augment the piece. Concerts were

performed at Symphony Hall in Boston in May and at Tanglewood over the summer. The performance includes narration by Charles Osgood. Susan Dangelo of WGBH-Public Television in Boston edited the piece. There are plans to make it available to orchestras nationwide.

In conjunction with Norman Rockwell's *Four Freedoms* exhibition at the Corcoran Gallery of Art, The Franklin and Eleanor Roosevelt Institute in Hyde Park partnered with the Corcoran and the Norman Rockwell Museum to issue a special Medal of Freedom to Senator Robert Dole for a lifetime of service to the country. The prestigious Four Freedoms Award recognizes outstanding leaders worldwide who have given a lifetime of service in the pursuit and protection of freedom around the world.

Scholarly articles were published on the *Red Rose Girls*, Norman Rockwell, and the Norman Rockwell Museum in *American Art Review* by guest curator Alice Carter, curator Linda Pero, and director Laurie Norton Moffatt.

Stephanie Plunkett and Laurie Norton Moffatt participated in a forum discussion at the Society of Illustrators to establish a thematic treatment for a proposed television special on the illustration arts. The Museum hosted preliminary meetings with the filmmakers and trustee and illustrator Wendell Minor.

#### COMMUNITY COLLABORATION

Stephanie Plunkett and Laurie Norton Moffatt developed a curriculum program about Norman Rockwell and the history of illustration arts to teach to students from the Berkshire Institute for Lifelong Learning. The first course was held at the Norman Rockwell Museum in the winter.

The long-standing tradition and favorite exhibition venue of high-school-students in the Berkshires continued with the 18th Annual High-School Art Show. More than 300 students entered work to exhibit in this vibrant show. The Museum was fortunate to have Legacy Banks sponsor this important educational event.

The Museum hosted several other community collaborations. Housatonic River Summer 2004, a regional artistic and environmental celebration of the Housatonic River, featured the Museum's grounds for an installation of sculptures inspired by the river. This exhibit was organized by Sculpture Now.

*ReViewed*, an exhibition featuring books created by Berkshire artists inspired by writing published in *The Berkshire Review* was the first exhibition to be held in Linwood House. It provided a wonderful opportunity for the Museum to collaborate with the Writer's Room and regional artists who, like illustrator Norman Rockwell, paired art with the

written word. To cap off the summer, the best in show of Housatonic River Summer 2004 exhibitions were featured in the Museum's Stockbridge Room Gallery.

The Museum was the delighted beneficiary of the Landmark Volunteers program, which sponsored a group of 13 high-school-students to work at the Museum for two weeks during the summer. The students accomplished a variety of tasks on the grounds, in the buildings, and in storage areas. Projects ranged from renovation work to educational, artistic and technology work.

#### STEWARDSHIP

Important steps were taken in the area of collections management. A comprehensive conservation report on the Norman Rockwell Archives and Reference Center Collections was completed with the assistance of an IMLS grant and the Northeast Document Conservation Center. The resulting Collection Care and Conservation Plan forms the nucleus of ProjectNORMAN, the Museum's "New Media On-Line Rockwell Management Art & Archives Network," a comprehensive computerization, digitization, and programmatic publishing program intended to preserve and make accessible the personal and public papers, art and archives of Norman Rockwell. Project planning was advanced in 2004 and fundraising for



ProjectNORMAN is underway. It is one of the Museum's most important projects, as it will preserve the collection and provide worldwide access to Museum collections.

The Museum was honored to receive a gift of art from Mrs. Evelyn Hitchcock, a rare 1921 oil painting, *The Artists Costume Ball*, by Norman Rockwell. He painted it for a fundraiser while he was living in New Rochelle, NY.

Linwood's kitchen, pantry, and basement renovations continued with the support of an anonymous trustee angel, a challenge grant from National Council member John Frank and the Burton Morgan Foundation, and the good help of trustee Perri Petricca and contractor Craig Moffatt. Trustee Ann Brown continued her gracious and generous support of Linwood's refurbishment with freshly painted walls, new slipcovers, and refinished floors. The building's electrical infrastructure has been completely upgraded. The first floor of Linwood is now open to the public during the summer and fall and is available for corporate and private social functions, meetings, and events.

#### GOVERNANCE

The Board of Trustees completed a governance review through the American Association of Museum's "Museum Assessment Program," MAP

IV. Reviewers Dr. Scott Swank and Dr. Robert Wilson from the Canterbury Shaker Village in Canterbury, NH, spent two days at the Museum, and met with trustees and staff to issue a final report and recommendations. We were pleased with the assessment and participation.

Trustees engaged in a Strategic Planning Day in March to examine the Museum's financial health and to discuss cultural participation strategies. Trustees worked with staff to develop a set of measures to evaluate project priorities during this time of lean resources. Various case studies and project scenarios to generate revenue and to broaden participation in the Museum were examined.

The National Council held its second meeting in September 2003. Ten couples joined Museum board and staff for a weekend of educational lectures and social events. Artists' studios were the focus of the weekend, with visits to Chesterwood and the Freylingheusen Morris home and studio. Laurie Norton Moffatt presented a lecture on single artist museums, and hosts Jane and Jack Fitzpatrick and Ann Brown provided warm and generous hospitality.

The Illustrators Advisory Group met during the summer of 2004. Topics included hosting an illustrators' intensive in the Berkshires, a report on a proposed film project on the art of

illustration, an upcoming Museum exhibition on the graphic novel, and national illustration policy directions.

VISION FOR THE FUTURE

The future of the Norman Rockwell Museum is vibrant and strong. Loyal audiences and members, respected partners, and innovative opportunities deepen the Museum's mission and reputation. The results of stimulating planning sessions embrace a vision of the Museum as a Center for Illustration Arts with national impact.

The Museum has four main goals for the immediate future:

- Fund and launch ProjectNORMAN
- Publish the *Four Freedoms* Curriculum and distribute it to schools nationwide
- Continue to focus on excellent exhibitions, educational programs and scholarship
- Continue to progress toward becoming a Center for the Illustration Arts

The year ahead holds many opportunities. We look forward to upcoming exhibitions, including the work of illustrator, author, and architect David Macaulay, an exhibit of contemporary children's book art, and next summer's exhibition, *The Art of the New Yorker: Eighty Years in the Vanguard*.

My heartfelt thanks and appreciation are extended to our staff and trustees – especially for the extraordinary efforts of Board President Lee Williams who leads the Museum at a particularly challenging financial juncture in the nation's cultural economy. His vision and understanding of the meaning and importance of Norman Rockwell, his belief in the future of the Museum as a Center for the Illustration Arts, his compassion for our Museum family and his warm humanity are greatly cherished by all.



Laurie Norton Moffatt  
Director

# board of trustees

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Mark Selkowitz  
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Ellen Kahn  
Jeffrey Kleiser  
John Konwiser  
Thomas D. McCann  
Deborah S. McMenamy  
Wendell Minor  
John C. (Hans) Morris  
Barbara Nessim  
Brian J. Quinn  
Tom Rockwell  
Diana Walczak  
Richard B. Wilcox  
Jamie Williamson

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Jane P. Fitzpatrick  
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S. Lane Faison, Jr.

# illustrators advisory board

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Kinuko Craft  
Teresa Fasolino  
Frances Jetter  
Tim O'Brien

C.F. Payne  
Marc Rosenthal  
Ruth Sanderson  
Elwood Smith  
Barbara Nessim  
Wendell Minor

# national council members

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Lonna & Robert Berridge  
Jim & Marty Bush  
Johnny & Beth Haney  
Bill & Penny Hargreaves  
Louise & Bill Holland  
Mary & Richard Kelly

Carol Konner  
Barry & Pamela Kriebel  
Betsey & David McKearnan  
Fred & Carole Taylor  
Jamie & Laura Trowbridge  
John & Pam Deely Van DeLoo  
Jonathan Ward & Margo Montgomery

# exhibitions

*The Berenstain Bears Celebrate:  
The Art of Stan and Jan Berenstain*  
February 8, 2003 through October 26, 2003

*Norman Rockwell's 322 Saturday  
Evening Post Covers*  
March 8, 2003 through January 19, 2004

*Freedom:  
Norman Rockwell's Vermont Years*  
June 7 through October 19, 2003

*America the Beautiful Illustrated:  
The Art of Wendell Minor*  
June 14 through September 1, 2003

*The Red Rose Girls:  
An Uncommon Story of Art and Love*  
November 9, 2003 through June 6, 2004

*The Picture of Health: Rockwell  
Paintings from the Pfizer Collection*  
November 8, 2003 through May 31, 2004

*18th Annual Berkshire County  
High School Art Show*  
January 24 through February 22, 2004

*Women in Illustration:  
Contemporary Visions and Voices*  
March 6 through May 31, 2004

*Norman Rockwell's Willie Was Different*  
June 4 through August 6, 2004

*Hometown Hero, Citizen of the World:  
Rockwell in Stockbridge*  
June 5 through October 31, 2004

*Sculpture Now: In and By the River*  
June 12 through October 31, 2004

*Reviewed: Artist's Books Inspired by  
The Berkshire Review*  
July 15 through September 1, 2004

# curatorial

The Norman Rockwell Museum continues to inspire awareness, appreciation and understanding of the art of Norman Rockwell within the larger field of art and illustration. This year, a series of landmark exhibitions highlighting significant phases of Norman Rockwell's life and career were completed with *Freedom: Norman Rockwell's Vermont Years* and *Hometown Hero, Citizen of the World: Rockwell in Stockbridge*, both curated by Linda Pero. Visitors had the opportunity to become immersed in Rockwell's art for advertising in *The Picture of Health: Rockwell Paintings from the Pfizer Collection*, which featured an outstanding selection of original works created for the health industry.

# curatorial (continued)

Jointly organized by the Norman Rockwell Museum and the Corcoran Gallery of Art in commemoration of the opening of the World War II Memorial in Washington, D.C., *Norman Rockwell's Four Freedoms: Paintings that Inspired a Nation* featured important objects from the Museum's art and archival collections. Rockwell's reach was also international. The artist's *Triple Self-Portrait* became the centerpiece of *Moi!*, an exciting exhibition of historical and contemporary artists' self portraits, at the Musee du Luxembourg in Paris, France, and the Uffizi Gallery in Florence, Italy. The Museum's traveling exhibition program brought Rockwell's imagery to museums and libraries throughout the nation.

Two important exhibitions honoring the contributions of women illustrators spoke to the evolution and convergence of art and society. *The Red Rose Girls: An Uncommon Story of Art and Love*, curated by Alice Carter, and *Women in Illustration: Contemporary Visions and Voices*, curated by Stephanie Plunkett, invited comparison and contrast by juxtaposing original illustration art created 100 years apart. Outstanding, rarely exhibited artworks were loaned to the Museum from many public and private collections for these exhibitions.

The Museum's permanent collection was enhanced with the generous gift of *Artists Costume Ball* (1921), an original Norman Rockwell painting for a costume ball poster, donated by Evelyn F. Hitchcock in memory of her husband, Ethan Wolcott Hitchcock. Many rarely seen Rockwell paintings from collections nationwide have come to the Museum on loan, including *The Mermaid* (1955), *The Rookie* (1957), *Easter Morning* (1959), and *The Connoisseur* (1962).

## DONORS OF ORIGINAL ART TO THE PERMANENT COLLECTION

Evelyn F. Hitchcock in Memory of Ethan Wolcott Hitchcock

## DONORS TO THE ARCHIVES

150 objects were received from the following donors:

Virginia O. Abbe	Oliver C. Kempton
Anonymous (1)	Eve Lebowitz
Jack M. Callahan	Helen S. Palmquist
Thomas Daly	William "Smitty" Pignatelli
Charles Flint	J. Rene Thibault
Evelyn F. Hitchcock in memory of Ethan Wolcott Hitchcock	Anne Lamone White

## LENDERS TO THE NORMAN ROCKWELL MUSEUM'S EXHIBITIONS

Dr. & Mrs. Malouf Abraham	Peter Rockwell
American Legion Post #193, Winchendon, MA	Mrs. Warren Rosati
Thomson C. Chew	Ms. Margaret Salem
Phillip M. Grace	Mrs. Mary Alice Schwarz
Virginia and Douglas Haight	Sears, Roebuck and Company
Oliver C. Kempton, Jr.	Stockbridge Library
Idella Ludwig	Ken and Katherine Stuart Collection
Angus MacDonald	Sun-Maid Growers of California
The Family of William S. Miles	Trachte Family
Lowell C. Paddock	Verizon, Inc.
Gail and Thomas Rockwell	Williams High School Alumni Association, Stockbridge MA
Jarvis Rockwell	

## LENDERS TO CHANGING EXHIBITIONS

*The Berenstain Bears Celebrate: The Art of Stan and Jan Berenstain*  
Stan and Jan Berenstain

*Freedom: Norman Rockwell's Vermont Years*

American Legion Post 193, Winchendon, MA	The New Britain Museum of American Art
Anonymous (5)	Mr. and Mrs. Gilbert Papazian
Bennington Museum	Pfizer Inc
Berkshire Museum	Ms. Margaret Salem
Mr. and Mrs. James Edgerton	Mrs. Mary Alice Schwarz
The Griffin Museum of Photography	Society of Illustrators
Hallmark Cards, Inc.	Ken and Katherine Stuart Collection
Memorial Art Gallery	Trachte Family
The National Museum of American Illustration	

*The Red Rose Girls: An Uncommon Story of Art and Love*

American Illustrators Gallery	Kendra Krienke and Allan Daniel
Brandywine River Museum	Library of Congress
Bryn Mawr College	Keith Morgan
Alice Carter	Kraft Food Inc.
Laura Chester	The Pennsylvania Academy of the Fine Arts
Jane and Ben Eisenstat	The Plastic Club
Robert T. Horvath	Private Collection
The Kelly Collection of American Illustration	Woodmere Art Museum

*Women in Illustration: Contemporary Visions and Voices*

Natalie Ascencios	Jane Dyer	Barbara Nessim
Cathie Bleck	Teresa Fasolino	Lynn Pauley
Elizabeth Buttler	Mary GrandPré	Ruth Sanderson
Yvonne Buchanan	Susan Jeffers	Scholastic Publishing
Alice Carter	Frances Jetter	Whitney Sherman
Kinuko Craft	Maira Kalman	Stephan Taft
Cora Lynn Deibler	Anita Kunz	Cathleen Toelke
Elaine Duillo	Jaqueline LeFrak	

*The Picture of Health: Rockwell Paintings from the Pfizer Collection*  
Pfizer Inc

*Hometown Hero, Citizen of the World, Rockwell in Stockbridge*

Anonymous (5)	The National Museum of
Berkshire County Historical Society	American Illustration
Berry-Hill Galleries, New York	Carole Raymond
Columbus Museum of Art	Stockbridge Library Association
John H. and Jane P. Fitzpatrick	Washington County Museum of
National Air and Space Museum	Fine Arts

**TOTAL VISITATION**

**July 1, 2003 through June 30, 2004** **156,616**

**Overview by key categories**

Visitation, Children	17,287
Visitation, College Students	5,263
Visitation, Elderhostel	403
Group Tours	13,144
School Programs, On Site	7,170
School Programs, Outreach	1,297
Family Days	1,290
Other Public Programs	2,004
Outreach Programs for Adults	180
Audio Tours	5,994



# traveling exhibitions

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

Los Angeles Public Library, Library Foundation of Los Angeles

September 20, 2003 through January 11, 2004

The Corcoran Gallery of Art, Washington, D.C.

May 15 through September 6, 2004

Cuyahoga County Agricultural Society, Berea, Ohio

August 4 through August 10, 2003

*Norman Rockwell's Tom Sawyer and Huckleberry Finn*

Cuyahoga County Agricultural Society, Berea, Ohio

August 4 through August 10, 2003

*Norman Rockwell: Home for the Holidays*

Fenimore Art Museum, Cooperstown, New York

October 8 through December 31, 2003

Bay Harbour History Museum, Bay Harbor, Michigan

October 17, 2003 through January 3, 2004

*Norman Rockwell's Four Freedoms: Paintings that Inspired a Nation*

Corcoran Gallery of Art, Washington, D.C.

May 15 through September 6, 2004

*The Berenstain Bears Celebrate: The Art of Stan and Jan Berenstain*

The Strong Museum, Rochester, New York

February 28 through May 30, 2004

# education

The Norman Rockwell Museum offers a wide range of exhibition-related educational experiences to deepen public awareness, appreciation and understanding of the work of Norman Rockwell, the visual arts, and the field of illustration within a historical and art historical context. Designed to meet the needs of the Museum's diverse audiences, a full program of lectures, tours, studio programs, performances and classes maintain the highest standards of excellence, and offers the public the opportunity to work with and learn from experts in a variety of fields.

## education (continued)

This year the education department advanced the Museum's national outreach goals by creating and presenting a comprehensive curriculum packet for elementary and high school teachers that explores Norman Rockwell's legendary *Four Freedoms* within the context of art, history, social studies, language arts, and character education. First presented to enthusiastic educators at the Corcoran Gallery of Art in Washington, D.C., by Melinda Georgeson and Stephanie Plunkett this spring, the curriculum will be piloted by regional educators in the coming year. A well-received educators' symposium at the Norman Rockwell Museum explored the art of women illustrators in conjunction with *The Red Rose Girls: An Uncommon Story of Art and Love* and *Women in Illustration: Contemporary Visions and Voices*.

The Museum's lively, interactive school programs continued to be popular with students and teachers of all ages, and a wide variety of special groups, including Springdale Educational Center, Madden Open Heart Camp, and America's Camp, began or continued educational alliances with the Museum. *Art Comes Alive! Family Days* offered monthly opportunities to interact with original works of art, and summer *Drawing Together* parent-child workshops drew a record number of participants.

Programs for adults included a popular evening lecture series held in conjunction with *Freedom: Norman Rockwell's Vermont Years* that offered contemporary perspectives on the concept of freedom by such noted commentators as Alan S. Chartock, Ewert Cousins, James MacGregor Burns, and Randy Cohen. *Business of Art* classes focused on the art marketplace, with such topics as *Legal Issues in the Arts*, *The Art of the Children's Book*, and *The World of Educational Publishing*, and studio workshops inspired investigation of a variety of media, techniques and aspects of the field of illustration.

Linwood, the Berkshire "cottage" built in 1859 for New York City attorney Charles Butler, was opened to the public for the first time this year. Situated on the Museum's bucolic site, this lovely home was researched and interpreted by Tom Daly with assistance from Allen Bell, and was readied for visitation with the assistance of many dedicated volunteers. *Linwood Living History*, a special series of first-person interpretation programs was developed to bring the building and its inhabitants to life.

# communications

Coverage of the Museum and exhibitions appeared in such publications as the *New York Times*, *The Boston Globe*, *Vanity Fair*, *USA Today*, *Time Out New York*, *Boston Where*, *American Art Review*, *American Arts Quarterly*, *Art Business News*, *USA Today Magazine*, and *The Providence Journal*, with several articles reported by the Associated Press. An AP story about Ruby Bridges Hall and the *Hometown Hero* exhibition ran in at least 70 newspapers with a circulation of over 3 million readers. An AP story about the *Red Rose Girls* was picked up by at least 45 newspapers with a circulation of over 1.7 million. A special syndicated Mini-Page insert for children ran at Thanksgiving in at least 56 newspapers with a circulation of 4.8 million.

A high-profile story on Rockwell's *The Four Freedoms* featuring footage and interviews recorded at the Museum, aired on ABC-TV News *Nightline* on Thanksgiving evening with a viewership of 3.5 million people. Film crews from TV Tokyo and NHK-TV in Japan also visited the Museum to shoot footage for programs about Norman Rockwell. *The Red Rose Girls: An Uncommon Story of Art and Love*, received excellent coverage on National Public Radio's *Fresh Air* program. The Museum continued to receive terrific coverage on broadcast television and radio stations in Massachusetts, New York State, and throughout New England. Prominent stories on the Museum's exhibitions were featured on numerous Web sites, including Art Museum Network News and CNN News.

The Museum's Web site, [www.nrm.org](http://www.nrm.org), had 564,843 unique visitors this year. Staff continued to create content-rich exhibition pages and news stories for the heavily trafficked site. Plans began for the development and redesign of the entire Web site, for an anticipated launch in 2005.

The Museum received four publications design awards from the New England Museum Association, under the project direction of Kimberly Rawson working with graphic designers Mary Herrmann, and Toni Kenny. The invitation for *Freedom: Norman Rockwell's Vermont Years* took second place in the invitations for exhibitions category. The *Anniversary Gala* invitation took second place in the invitations for fundraisers category. The Summer 2003 *Portfolio* took third place in the newsletters category, and the illustrated catalogue for *Picture of Health: Norman Rockwell Paintings*, created in conjunction with the Museum by Pfizer Corporate Graphic Design, received a second place award in the "illustrated catalogues under \$10" category.

For the first time, with special thanks to State Representative Smitty Pignatelli for his assistance, the Museum now has a directional sign at the Lee exit of the Massachusetts turnpike. This has enabled visitors to more easily find the Norman Rockwell Museum, and is a great asset.

The Museum continued to videotape significant events, exhibitions, and programs related to the Museum and Norman Rockwell, and aired a number of these programs on local television stations. Professional video-editing equipment and audio equipment were purchased during the past year, improving the quality and extent of in-house video productions. Staff took advantage of the new resources by starting an extensive research project, gathering on-camera interviews with people acquainted with and influenced by Norman Rockwell. The list of interviewees include Ruby Bridges Hall, Jane Fitzpatrick, Thomas Rockwell, illustrators Wendell Minor and Walt Reed, and various Stockbridge models. The footage is being compiled for archival purposes as well as for a documentary the Museum hopes to produce.

#### COMMUNITY OUTREACH

The Norman Rockwell Museum maintains an active presence in the regional community, donating leadership, services, and in-kind support to many civic and non-profit community organizations. The Museum actively volunteers with Tritown Rotary, Stockbridge, Lee, Lenox and Berkshire Chambers of Commerce, the Berkshire Visitors Bureau and a number of other service and cultural organizations. In the past year, the Museum distributed more than 500 complimentary passes to local and regional groups and hosted community events and exhibits, including the *18th Annual Berkshire County High School Art Show*. The Norman Rockwell Museum also participated in Pittsfield's Fourth of July parade and the North Adams Fall Foliage Parade.

# earned revenue

## MUSEUM STORE & RETAIL SALES

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 earn hundreds of thousands of dollars each year, supporting the Museum's art acquisition fund. The Museum Store offers products related to the changing exhibitions in Stockbridge, as well as supplies merchandise to venues hosting the Museum's many traveling exhibitions, such as the *Four Freedoms* exhibition in Washington, D.C., at the Corcoran Museum and the *Moi!* exhibition at the Musée de Luxembourg in Paris. The earned revenue department also oversees the purchase and development of products, monitors inventory, formulates new income opportunities and oversees the Terrace Café, now in its third season of business.

In 2002-2003, visitor spending in the store slowed, resulting in a decline in store sales by ten-percent. Historically, the store has always had a strong transaction average, as well as capture rate, but this past year saw a decrease in both areas. As the earned revenue department funds the majority of the Museum's exhibitions and educational programs, it has been imperative to proactively market the many services and products the Museum offers, especially during these challenging times. Efforts are currently underway to enhance the museum merchandising with new product, displays, and inventory management.

## SPECIAL EVENTS

Throughout the year, the Museum has hosted a wide array of special events, private functions, exhibition openings and celebrations. Some of the highlights include: openings for *The Red Rose Girls: An Uncommon Love Story* and *Hometown Hero, Citizen of the World: Rockwell in Stockbridge*, with special guest Ruby Bridges. The Museum also hosted the American Friends of the Israeli Philharmonic, *Stockbridge Main Street at Christmas* open house, The Gillette Company, Pfizer Inc, Pharmaceutical, and a wide variety of private social events ranging from rehearsal dinners to weddings.

# external relations

The Norman Rockwell Museum is deeply grateful to its many members, individuals and businesses, for their generous support this year. Their dedication and loyalty supports the day-to-day operations of the Museum in archival collection care, artwork conservation; art exhibitions by Rockwell and other illustrators; educational programming for children and adults to enhance the art experience; facility improvement; and the beautification of the buildings and grounds.

Membership numbers held steady in this fiscal year. The Museum has approximately 2,000 individual members and nearly 100 business members, raising about \$325,000 per year. The Norman Rockwell Museum National Council continues to flourish and gain interest among its members. New members joining this year are Therese and Dr. Malouf Abraham, Jr., Martha and James Bush, and J. Mark and Beth Haney.

We were privileged and honored to have received generous sponsorship support from many friends of the Museum. Gifts by The Red Lion Inn and Country Curtains offers free Museum admission to children through KIDS FREE EVERY DAY!; BerkshireBank sponsorship helped make possible the exhibition *Hometown Hero, Citizen of the World: Rockwell in Stockbridge*; Pfizer Inc sponsored the exhibition *The Picture of Health*, which included their own Rockwell paintings; Mr. and Mrs. John H. Fitzpatrick and Bobbie Hallig helped fund the publishing of an interactive guidebook for children, *Looking Around Stockbridge*; Legacy Banks' sponsorship helped stage the *18th Annual Berkshire High School Art Show*; Greylock Federal Credit Union and Massachusetts Electric Company supported schools programs; the Meredith Corporation and an anonymous donor sponsored *The Red Rose Girls: An Uncommon Story of Art and Love*; Reynolds, Barnes & Hebb sponsored the Housatonic River Festival Day, a highlight of the 2004 summer season; the Massachusetts Turnpike Authority granted support for advertising for *Hometown Hero, Citizen of the World*; and the Museum is thankful to the Massachusetts Cultural Council for its organizational support.

Thanks to generous donations, Linwood served as exhibition galleries for *Reviewed: Artists' Books Inspired by the Berkshire Review*, and is enjoyed by visitors through narrated tours. An anonymous sponsor is has made possible the refurbishment of Linwood's kitchen facilities so that the statley house may be used for public events

and facility rentals. Trustee Ann Fitzpatrick Brown has generously provided for floor refinishing, historic paint consultation and painting, and furniture reupholstery and donated services were provided by trustee Perri Petricca of Unistress. General contractor Craig Moffatt is to be commended for his tireless labor of love, and for his management of the Linwood project. Bruce Miller, Jack Filippi, Bob Barrett, Chris Morehouse, Butch Segala, Joe Lussier, Jim Underhill, Angelo Tornicelli, and Wes Primmer contributed months of work to help make Linwood House shine. A list of donors to the Linwood Campaign may be found in the pages designated for donors.

In Washington, D.C., Rockwell's *Four Freedoms* paintings were on loan this past summer at the Corcoran Gallery of Art, in conjunction with the dedication of the National World War II Memorial. The first Members Heritage Tour to Washington, D.C., toured the 20th-century presidential war memorials, the National Archives, the Capitol, the Udvar-Hazy Center of the National Air and Space Museum at Dulles Airport, and several private collections of Rockwell and illustration art. The tour was considered a great success by its participants and future tours are planned.

The Museum thanks its generous donors, whose support helps sustain and enhance this important American institution.

# finance

## YEAR IN REVIEW

The Norman Rockwell Museum adjusted well to the budget repositioning undertaken in the previous fiscal year. The Museum performed efficiently and effectively under reduced circumstances. These revisions provided sound footing during a year of challenges to the national cultural sector.

The Museum's annual budget was \$3.040 million. Expenses against revenues of \$3,234 million resulted in an operating surplus of \$195,000 before capital investment. The Museum welcomed more than 156,000 visitors in fiscal year 2003-2004, a slight increase over the previous year. Visitors supported admissions revenue of \$1,332,105. Visitor spending in the Museum Store dipped, resulting in a decline from historically strong sales and transaction averages. Efforts are underway to enhance sales with new products, displays, and inventory management.

Improvements to the visitor experience, such as an optional audio tour and seasonal food service on the Terrace Café (run by the Museum in partnership with the Red Lion Inn), have had a positive impact on sales. The rental of traveling exhibitions continued to grow, providing the added benefit of introducing offsite audiences to Norman Rockwell, and producing additional revenue through exhibit fees and merchandise sales.

The Museum put another of its assets to work this year with the refurbishment of Linwood, the historic Berkshire "cottage" on the Museum's property, thanks to the generous leadership and contributions of trustees Ann Brown, Perri Petricca of Petricca Industries, an anonymous angel, numerous trustees, and Craig Moffatt Restorations. This has provided the Museum with an additional venue for special events, programs and exhibitions. The new kitchen and catering facilities will greatly enhance the Museum's capabilities to host special events and will give the Museum a new revenue stream. Additional building improvements include upgraded electrical, plumbing, heating, basement floor, and waterproofing of the 150-year-old Linwood basement. Donated services, worth thousands of dollars, were provided by area contractors and the Museum's business friends.

Membership income was slightly ahead of last year and showed the loyalty of the Museum's friends as well as the vitality of the Museum's member services



and programs. The Norman Rockwell Museum gratefully accepted a record number of exhibition sponsorships, contribution challenge matches for specific capital projects, and in-kind gifts and services.

Human resources remained stable with a current employment base of 64 employees, for a full-time equivalent of 47. This is supplemented by dozens of volunteer staff who contribute thousands of hours of service, assisting in visitor services, education, communications, and external relations. Landmark Volunteer students provided hundreds of hours of community service and assisted the Museum in myriad ways, including buildings and grounds maintenance, education, technology and visitor services.

The business office implemented a new cost accounting system that will provide for detailed expense management and cost center accounting for each project and program. In a strategic planning session, the Museum board and staff developed new qualitative measures and benchmarks to assist in evaluation of programs and new project proposals. The Museum continued its commitment to art acquisition and received important art donations.

Some of the investment shortfalls of recent years were recouped under the management of Alliance Bernstein. Funds functioning as the Museum's endowment stand at over \$3 million. Growth of the endowment is essential, for it will insure and provide stability to Museum operations during tumultuous fiscal years. The Museum continues to benefit from low interest rates, secured from the rewriting of its MIFA bond. \$1.6 million principle remains payable on the MIFA bond, amortized through 2011.

For some time, board and staff have been engaged in discussions about the state of the national economy, philanthropy, the Museum's finances, and the importance of building an endowment. Like most museums, the Norman Rockwell Museum has confronted significant financial challenges over the last three years, necessitating a reduction in staffing and some programming. Increasingly aware of the vulnerability that such times present, trustees and staff continue to be proactive in finding methods to reduce the Museum's debt load and to build a more substantial endowment.

# donors

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# staff

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Holly Ruel	Director of Human Resources
Ann Sterlin	Assistant to Director
Joseph Aubert	Accountant/Director of Visitor Services
Suzanne Tremblay	Accounts Payable
Frank Kennedy	Information Technology Manager
Laura Tota	Telephone Operator/Administrative Assistant
Jean Drees	Administrative Assistant

Volunteers: Marilyn Avery, Lenore Ladenheim, Joan Sinisi

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R. Dale Wilson	Maintenance Assistant
John Masiero	Warehouse/Distribution Assistant

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Ellen Mazzer	Communications Coordinator
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Volunteers: Carlton Dodge

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Mary Dawson	Manager of Traveling Exhibition
Priscilla Anthony	Customer Service Researcher
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Volunteers: Marjorie Hall, Robert Kuhner

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Melinda Georgeson               Director of Education  
Maureen Reynolds                Manager of Visitor Services  
Jane Salvatore                      Assistant Manager of Visitor Services  
Kathy Dubree                        Visitor Services Assistant  
Thomas Daly                         Curator of Education

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Judy Shaw                            Development Coordinator  
Kathy Dowler                        Membership Coordinator

Volunteers: Florence and Bruce Andrews, Rich Braham, Lenore Ladenheim, Eugene Marshall, Arnold Miller



# cover illustrations

Top row, left to right:

From the exhibition, THE PICTURE OF HEALTH: ROCKWELL PAINTINGS FROM THE PFIZER COLLECTION  
*Doctor and Doll*, Norman Rockwell, Oil on canvas. Display advertisement for Upjohn  
Pharmaceuticals, 1942. Licensed by Norman Rockwell Licensing, Niles, IL.  
Collection of Pfizer, Inc.

From the exhibition, FREEDOM: NORMAN ROCKWELL'S VERMONT YEARS  
*Christmas Homecoming*, Norman Rockwell, Oil on canvas. Cover illustration for *The Saturday  
Evening Post*, December 25, 1948. ©1948 SEPS: Licensed by Curtis Publishing, Indianapolis, IN.  
From the permanent collection of Norman Rockwell Museum.

From the exhibition, MOI! AUTOPORTRAITS DU XXEME SIECLE  
*Triple Self-Portrait*, Norman Rockwell, Oil on canvas. Cover illustration for *The Saturday Evening  
Post*, February 13, 1960. ©1960 SEPS: Licensed by Curtis Publishing, Indianapolis, IN. From the perma-  
nent collection of Norman Rockwell Museum.

Middle row, left to right:

From the exhibition, WOMEN IN ILLUSTRATION: CONTEMPORARY VISIONS AND VOICES  
*One Hundred Years of Solitude*, Cathleen Toelke, Goache on board.  
Cover illustration for *One Hundred Years of Solitude* by Gabriel Garcia Marquez.  
©1990 Cathleen Toelke. All rights reserved. Collection of the artist.

From the exhibition, HOMETOWN HERO, CITIZEN OF THE WORLD: ROCKWELL IN STOCKBRIDGE  
*The Problem We All Live With*, Norman Rockwell, Oil on canvas. Illustration for *Look*, January 14,  
1964. Licensed by Norman Rockwell Licensing, Niles, IL. From the permanent collection of Norman  
Rockwell Museum.

Bottom row, left to right:

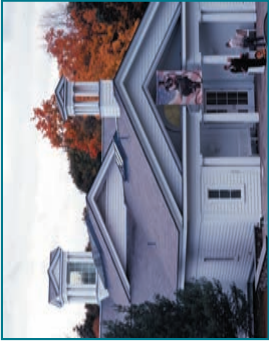
From the exhibition, RED ROSE GIRLS: AN UNCOMMON STORY OF ART AND LOVE  
*Mother and Child*, Jessie Willcox Smith, Cover illustration for *Dream Blocks* by Aileen Cleveland  
Higgins (Duffield & Company), 1908. Collection of Jane and Ben Eisenstat.

Back cover:

Norman Rockwell Museum exterior. Photo by Art Evans.  
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## NORMAN ROCKWELL MUSEUM

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*A non-profit educational museum*