On view in the Living Hall, this magnificent Mantel Clock (Pendule de cheminée), c. 1690–1700, has a movement and dial signed by Thûre and a case by André Charles Boulle. The clock case is made of hardwoods veneered with intricate and symmetrical marquetry designs composed of tortoiseshell and metal, the hallmark of Boulle furniture and decorated with gilt-bronze mounts. It was bequeathed to The Frick Collection by Winthrop Edey in 1999.
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The signs of a new vitality at The Frick Collection in recent years, and particularly in 1999, have been plentiful. Our heightened visibility in the community as well as in the press, engaging exhibitions such as The Medals of Habsburg, and fanciful evenings such as the enormously successful Fête Galante are all signs of renewal for an institution that some had regarded as unchanging and rather staid. In truth, the Collection has been evolving steadily since its founding more than eighty years ago; yet by staying true to the vision of Henry Clay Frick, we have been able to guide change and maintain the Collection’s essence. Knowing what to preserve and what to open to innovation in a museum that is beloved by so many for its time-honored traditions is one of the greatest challenges that we face—and we are ever mindful of the balancing act that is crucial to our success.

One aspect of the Collection that has been steadfast since the death of M.r. Frick in 1929 is the seriousness with which his descendants have taken the obligation of preserving his legacy. The responsibility to lead has passed successively to his wife, Adelaide H. C. Frick; to his son, Childs Frick; and, in 1965, to his grandson, Dr. Henry Clay Frick II. Uncle Clay, as I have called him all my life, has served as a trustee of this institution with passion and dedication for a total of forty-seven years.

During his thirty-five-year tenure as president, he has overseen accomplishments that are far too numerous to list, but surely the highlights would include working with four distinguished directors, the appointment of the Collection’s first curator, the acquisition of such notable works of art as Jean-Antoine Watteau’s The Portal of Valenciennes, a 48.5 percent net increase in the value of our endowment, the creation of the Friends and Fellows membership programs, the second expansion of the building in the 1970s, the incorporation of the Frick Art Reference Library in the 1980s (and our first successful fund drive to raise $14 million to sustain it), the publication of the first eight volumes of The Frick Collection: An Illustrated Catalogue (as well as many other publications), and a roster of extraordinary exhibitions that have received critical and popular acclaim over the last two decades. The debt that the trustees and the institution owe to Clay is immeasurable. He has paved the way for the next generation of the family and their fellow trustees to continue the steady and thoughtful development of this institution. Thus is it with enormous gratitude and pride that I assume my responsibilities as president of The Frick Collection.

I can think of no greater honor or challenge than to dedicate myself to the preservation and animation of this remarkable house, collection, and library. I am confident that with the help and encouragement of my wonderful colleagues on the Board, and the superb staff, The Frick Collection will continue to prosper.

I am happy to report that we are off to a very good start. From an operational perspective, 1999 was a banner year. Our attendance hit yet another record high with 258,000 visitors, and the accompanying financials show an operating surplus of $14.4 million.

While we continue to spend substantially in excess of that for capital repair and renovation, our cash flow has remained positive, and we are optimistic that our fundraising will allow this important work to continue unabated in the years to come. We have nearly completed re-roofing the building, have begun the exterior stonework and shutter and window restoration, and have completed the renovation of the Library offices.

Two of the most significant initiatives for 1999 are largely unseen by the general public, and yet they hold great promise for the future of this institution. The first is our successful application to the Internal Revenue Service for termination as a private operating foundation and the approval of our status as a public charity. This rather arcane-sounding change reflects our commitment to be responsive to our public and earn its support. We are determined to involve a broader community in every aspect of our programs, development, and governance. Inherent in that resolve is the recognition that we must turn increasingly to our members and donors, old and new, for the financial support necessary to achieve our goals for the future. Your help is sincerely sought and deeply appreciated.

The second initiative is the launching of our first formal strategic planning process. This exciting endeavor has prompted a thoughtful review of our mission, values, and objectives and is already providing clarity concerning the standards we seek to preserve, even as we work to chart the course for tomorrow. I look forward, a year from now, to reporting in depth on these initiatives, and I am confident that the fruits of these efforts already will be evident in the way we conduct our programs and services.

I cannot close this report without words of gratitude to some of the persons who have helped make this a special year. My thanks again, above all, to my uncle, Clay Frick, who has assumed the title of chairman. Thanks also to the trustees and to our wonderful staff, under the imaginative and tireless leadership of Sam Sachs. The Council of The Frick Collection has been a continued source of wisdom and encouragement, as well. I am extremely grateful to Patrick Gerschel, who steps down from the chairmanship of that body after two years, for his friendship, spirit, and generosity. Finally, my special thanks to one of my city’s leading lights, a generous donor to The Frick Collection, the honoree of the Fête Galante, and a mentor of mine for many years, Brooke Astor.
As I look back at 1999, I am struck by the progress that we have made in increasing our accessibility, outreach, and collaboration with other institutions. It is a year that will be remembered for our record number of visitors and exhibitions, our greatly expanded involvement with teachers and students, and our unprecedented bookshop sales. I am happy I can no longer say that The Frick Collection is one of New York's best kept secrets. Around the city, around the country, and around the world, the word is out. We are proud to make the artistic and intellectual riches of this extraordinary institution available to an increasingly diverse public, and we are dedicated to making the experience of visiting the Collection—whether in the galleries, in the Library, or through our website—the finest it can be.

Nearly three hundred thousand visitors shared the magic of The Frick Collection in 1999, creating lines down the block on many weekend afternoons. For the first time, we were forced to confront the notion that it is possible to have too much of a good thing. We must be mindful that there is a limit not only to the number of visitors the building can physically hold but to how many it can comfortably serve while preserving the tranquil ambiance that is so much a part of the experience of visiting the Frick.

Our exhibition program brought an enormously wide spectrum of first-rate works of art to the Collection and created opportunities to collaborate with a number of outside curators and institutions. Victorian Fairy Painting, which closed in January, was perhaps the most widely popular exhibition we have mounted. Discussed in detail last year, the success of that exhibition provided momentum that seemed only to build in the months that followed. The next full-scale exhibition of the year was French and English Drawings from the Victorian Era, which brought another relatively unknown but extraordinary collection to New York. This was the first of two collaborations with our neighbors to the north, who have been extremely generous with their time and their collections. I should like to express a particular note of appreciation to Director Pierre T. Hiberger and Deputy Director and Chief Curator Colin B. Bailey for their assistance.

Following quickly on the heels of the aforementioned exhibition was The Midieval Husbok, a rare opportunity to view a remarkable manuscript while it was temporarily unbound and in sheets to enable a facsimile edition. We were extremely fortunate to be able to step in to retain a New York venue for this exhibition, once destined for the Metropolitan Museum of Art, and we are doubly grateful to Timothy H. Husbok, Curator, Medieval Art and The Cloisters, was able to organize the show for us and write the catalogue for the exhibition. Our thanks as well to Count Waldburg-Wolfegg for his willingness to have The Frick Collection as a venue, and to the National Gallery of Art, Washington, for their help in organizing the exhibition.

Autumn brought the opening of an exquisite selection of eighteenth-century French drawings from North American collections in Watau and H is World: French Drawings from 1700 to 1750, a brilliant show guest curated by Alan W. Hinterme for the American Federation of Arts. In November, we had the enormous good fortune to offer Véluze in New York Museums, another first, which brought together six truly remarkable paintings. We are grateful to the Metropolitan Museum of Art for its willingness to loan such important works, and especially to the Hispanic Society of America, which, since 1994, had not lent any of its old master works to another institution. Special thanks go also to Drs. Jonathan Brown and Marcus Burke for their insightful catalogue essays, and especially to M. elain R. Seiden, for his generous support in underwriting the publication.

Finally, in recognition of the one hundred and fiftieth anniversary of the birth of Henry Clay Frick, on December 10, we opened a small show featuring the seldom-shown drawings in the Collection that were acquired by Mr. Frick during his lifetime. Interpersed with all of this exhibition activity were no less than three single-painting loan shows that, by themselves or in conjunction with works of our own, enabled us to highlight a special aspect of the Collection. With Francois-H. Ubert Drouais's portrait Madame de Pompadour from the National Gallery, London, we were able to put one of the greatest eighteenth-century French painting on public view in the United States for the first time. The Frick was followed, in the summer, by another relatively unknown but extraordinary collection of eighteenth-century French painting, held by the Metropolitan Museum of Art, and we are doubly grateful that Timothy Husbok, Curator, Medieval Art and The Cloisters, was able to organize the show for us and write the catalogue for the exhibition. Our thanks as well to Count Waldburg-Wolfegg for his willingness to have The Frick Collection as a venue, and to the National Gallery of Art, Washington, for their help in organizing the exhibition.

By the end of the year, The Frick Collection was selling more books and postcards than at any time in its history. The popularity of these shows was enormous, both with the public and with the press. We have contributed to our admission and bookshop revenue, the viewing experience was less than optimal at certain times. It was a good lesson and one that we have taken to heart— even to the extent of recently designing a new reading room which opened in January. Our revitalized lecture and education programs and the annual symposium for graduate students in conjunction with the Institute of Fine Arts of New York University challenged our busy curatorial staff to set...
and reach ambitious goals for the year. As discussed further on in this report, our targeted outreach to schools has continued to expand, and it remains a primary commitment for the institution. For the third year, this program was underwritten by the Horace W. Goldsmith Foundation, which clearly shares our dedication to enlivening the educational experience of New York’s students.

Ensconced primarily in beautifully and ergonomically redesigned quarters on the sixth floor of the Frick Art Reference Library, the Library staff has been extremely active developing our resources and making them increasingly accessible to the public. The generous support of the Eugene V. and Claire E. Thaw Charitable Trust, in particular, has enabled us to put records of the Library’s unparalleled auction sale catalog collection into SCIPIO, the international auction sale catalog database, for the first time. Such continued expansion of our electronic resources is making on-line research more efficient and user-friendly.

At the same time, the gifts to the Library of several personal collections have helped to enlarge our book and catalog holdings beyond the scope that our acquisition funds would normally permit. We are committed to maintaining the primary strengths of our research collections, and, when possible, even to expanding them in ways that complement the resources of the Collection. In particular, it is our hope to develop our reference holdings in relation to the decorative arts, so that we may provide a more comprehensive resource to outside researchers as well as to our curatorial staff.

Last year also marked the passing of two important benefactors of the Collection whose vision, generosity, and influence will be felt for generations to come. Paul M. Allen, perhaps the single most important patron of the arts in the second half of this century, whose father Andrew had a life-long friendship with H. enry Clay Frick, will be remembered here for his bequest to the Frick Art Reference Library. These funds will add a million dollars to the endowment, pay for the renovation of the staff offices, and complete the retrospective conversion of the card catalog in order to provide comprehensive electronic access to our books, journals, and catalogs. T his contribution, coming as it does on top of more than $13 million in support from the Andrew W. M allen Foundation, makes this family second only to the Fricks in the depth of its support for this institution.

A less well known benefactor, except among clock collectors, was W. inthrop K. Edey. H is astute eye, encyclopedic knowledge of the field, and acquisitive nature were virtually unrivaled and played an important role at T he Frick Collection for many years, beginning with his curating of one of the Collection’s earliest loan exhibitions, French Clocks in North American Collections, in 1982. A year before his death, Kelly Edey made an inter vivos gift to the Frick of his entire watch and clock collection. H e later bequeathed much of the remainder of his estate, including his remarkable townhouse, library, and diaries, along with funds to endow the care of his collection and to ensure the display and further acquisition of clocks. H is generousity and vision provide the first large-scale addition to the collection in more than thirty-five years, and we are deeply indebted to him. Kelly’s family, and especially his sister and executor, Beatrice Phear, have been extremely helpful to us at a very difficult time for them. We are deeply grateful to the entire Edey family.

T he staff of T he Frick Collection and Art Reference Library continues to meet the challenges of an increasingly active institution, and we have been obliged in some cases to add staff to meet our new programmatic needs. Several staff members deserve particular mention for the special contribution they have made to the institution this past year. M y former assistant, Amy H erman, has moved to the Curatorial Department, assuming primary responsibility for managing our Education Program. Assisted by Ashley T homas, she has been a tireless advocate for the role of students and teachers in our programs. Dennis Sweeney, Manager of Operations, came to us mid-year, following an impressive career as an officer in the U.S. Army, where he ran a variety of medical installations. H e has traded doctors for curators and patients for paintings and has easily made the transition to civilian life, bringing the best practices in facility management to the Collection. Finally, Daniel Vincent, Associate Manager of Development, has come to us from the M useum of Fine Arts in Boston, and has brought with him an expertise in developing membership that we expect will pay enormous dividends here. Already his imaginative approach to building membership and his dedication to serving the needs of these supporters has helped us to rethink and improve our programs, and I am confident that they will flourish under his watchful eye.

T his discussion of the staff would not be complete without the bittersweet announcement that Edgar M unhall, curator of T he Frick Collection for thirty-four years, retired at the end of 1999. It is impossible to overstate the contribution that Edgar has made to this institution. H is stature as a leading authority on eighteenth-century France, his encyclopedic knowledge of the collections and of the fine and decorative arts generally, and his vast stores of information on the Frick family and its history made him an unparalleled resource for this institution. T he Frick Collection has benefited immeasurably from his impeccable standards, which have been a benchmark for the four directors who have had the privilege of working with him. H e is elegant writing and engaging lecture style have been a model for the curatorial staff, which he has helped to shape. H e is warm, witty, and wisdom shall be a lasting legacy, and for that I must convey a most sincere and heartfelt thank-you from everyone at the Collection.

As a postscript, I am pleased to say that we need not say goodbye entirely to Edgar, as even in his retirement, he is hard at work on an exhibition of Greuze drawings, which the Collection will be pleased to present in 2000 in partnership with the J. Paul Getty M useum. Another member of the staff who will be sorely missed is Svetoslav “Nikki” H lopoff. As the Collections conservator for thirty-five years, Nikki brought his sharp eye and nimble fingers to bear on many of the Frick’s treasures. T o appreciate fully the wonder of his craft, I encourage you to stand in front of the Boulle clock, now on view in the Living Hall; earlier this year Nikki completely disassembled and reassembled it after thorough cleaning and repair—handiwork indeed! In closing, a final word of thanks to the thousands of supporters who participate each year in the life of T he Frick Collection and help to sustain this extraordinary institution. T he Frick has been blessed in its history by leadership from a family whose progenitor gave N ew York one of its most beloved institutions. T wo reed in the good fortune of having H enry Clay Chace available to us at this seminal moment of transition following the astonishing leadership for over thirty-five years of her uncle, Dr. H enry Clay F rick II. M rs. Chace will now take us into the new millennium with all the challenges that that implies. H er training is impeccable and her devotion unquestioned; we could not be more fortunate or more grateful.
The Frick Collection houses over eleven hundred works of art from the Renaissance to the late nineteenth century, including paintings, sculpture, works on paper, and objects of decorative art. Through acquisitions, publications, exhibitions, conservation projects, lectures and symposia for scholars and the general public, as well as educational programs for young people, the curatorial staff works to maintain and develop its collections, preserve this historic site, and fulfill the founder’s aim of “encouraging and developing the study of the fine arts, and . . . advancing the general knowledge of kindred subjects.”

With four loan exhibitions and four small in-house exhibitions, as well as an increase in the number of publications, programs, and loans of works of art to other institutions, the last year of the twentieth century was the most productive ever for the Curatorial Department. The year also saw the most important addition to the permanent collection in decades in the Winthrop Edey bequest of over three dozen timepieces. In addition, a book based on the ArtPhone Acoustiguide Audio Tour, The Frick Collection/A Tour, written by Edgar Munhall and others, was published in English, French, and German, becoming an immediate “best-seller” in the Museum Shop.

These activities marked the culmination of Edgar Munhall’s thirty-four-year career as curator of the Collection, a turning point in the history of the department. Mr. Munhall was honored throughout the fall with a series of lectures given by his friends and associates and generously underwritten by Frick Council member and longtime supporter of the Collection Diane Allen Nixon. The series culminated in a farewell lecture by the honoree on January 12, followed by a celebratory dinner.

The Winthrop Edey Horological Bequest

Celebrated clock collector and longtime friend Winthrop Edey (1917–1999) bequeathed to The Frick Collection thirty-eight clocks and watches ranging in
date from the mid-sixteenth through the mid-nineteenth century. Included are works by such masters as Pierre de Boffis, HANS Koch, Pierre N arry, Joseph Knibb, George Graham, ANDRÉ Charles Boulle, and ABRAHAM-Louis Breguet. M. R. Edey also left his extensive photo archive, library, and records concerning his collection, as well as a generous endowment for maintaining his bequest and adding to it. The most spectacular of these pieces is a magnificent mantel clock of about 1650–1700, that has moved and signed by THURET and a case attributed to ANDRÉ-Charles Boulle. The case, which is made of hardwoods veneered with intricate marquetry designs of tortoiseshell and metal, is decorated with gilt-bronze mounts. One of the most unusual of the timepieces, the Desk Watch Dax Xyle, which displays the traditional twenty-four-hour system on one side and the decimal ten-hour system instituted by the Revolution-gary government in 1793 on the other side, has been displayed throughout the year in the Garden Court. Also included in the bequest was Mr. Edey’s multi-volume diary chronicling life in NEW YORK during the second half of the twentieth century. A memorial celebration of the life of Winthrop Edey was held at the Collection on March 12. The Board of Trustees formally accepted Mr. Edey’s proposed gift on October 6, 1992.

Exhibitions

The exhibition French and English Drawings of the Eighteenth and Nineteenth Centuries from the National Gallery of Canada was organized by Charles Ryskamp, former director of The Frick Collection, in consultation with Edgar M. unhali, curator, and COLIN B. Bailey, chief curator of the National Gallery. Displayed in the special exhibition galleries and the Cabinet, the sixty-seven drawings offered a sampling of the National Gallery of Canada’s holdings in two major areas. Sheets by FRAGONARD, Watteau, Greuze, DÉCADROIX, Courbet, Boucher, and Degas were included, as well as works by Bonington, Constable, Flaxman, Hogarth, Palmer, and Turner. Most of these drawings were exhibited in New York for the first time. In his review in the New York Times on March 12, JOHN RUSSELL recommended the exhibition to “anyone who wants to experience the peculiar spell that unfamiliar drawings can have upon us.”

In another of the Collection’s series of single-painting loan exhibitions, the celebrated portrait of Madame de Pompadour by François-Hubert Drouais, from the National Gallery in London, was displayed in the East Gallery from January 26 to April 25. This life-size image of the famous mistress of LOUIS XV and patroness of the arts, completed just after her death in 1764, had never before been exhibited in the United States. The painting was displayed with art works and decorative objects of the period from The Frick Collection, including a remarkable SÈVRES porcelain pots-pourris myrte canvases by CHARDIN, GREUZE, and Nattier, and Drouais’s familiar portrait of THE COMTE and CHAUXER DE CLIJAI as Savoyards. The installation was organized by Edgar M. unhali, who also wrote the accompanying illustrated brochure. Through the initiative of the director, a rare manuscript known as the Medieval Housback, owned since the seventeenth century by the counts of WOLFBURG WOLFEGG and temporarily unbound for the purpose of making a facsimile edition, was the centerpiece of our major spring exhibition, The Medieval Housback: A View of Fifteenth-Century Life. A compendium of secular texts presenting a fanciful view of life in a princely court, the Housback has long been the subject of scholarly debate as to how many hands were involved in its production. Organized for The Frick Collection by TIMOTHY B. HSUERBAND, curator at The Cloisters, the show was presented in the special exhibition galleries and the Cabinet from May 18 through July 25. Along with the pen-and-ink illustrations and a selection of text pages from the Housback that formed the nucleus of the exhibition, engraved works on vellum, CATHOLICISM OF THE COUNTS OF WOLFBURG WOLFEGG were also displayed, as well as examples of stained glass and illuminated books, selected by DR. H. USHER, were displayed to show the context in which the Housback made its first appearance in the public eye. To see it is a rare treat.

The second of its single-painting loan exhibitions, N aint’s THE DEAD Torador and THE BULL BULLFIGHT: Fragments of a Lost Salon Painting Reunited, organized by Susan Grace Galassi, was held at the same time as the Housback exhibition. London-based independent scholar and MANET expert JULIET WISON-BAREAU served as advisor to the project. This display brought together, for the first time since they left Manet’s studio, two fragments of one of the painter’s early works, Incident at a Bullfight, shown at the Paris Salon in 1864. The painting was cut apart by Manet himself, who later developed the fragments into independent works. The D and Torador, the bottom section, lent by the National Gallery of Art, Washington, was shown in the East Gallery alongside the Collection’s THE BULLFIGHT, a section from the upper right-hand corner. Related prints by MANET, lent by the Arthur Ross Foundation in...
New York, French books on Spanish art of the period selected by Lydia Dufour of the Frick Art Reference Library, and technical photographs were shown in a vitrine near the paintings, set up with the help of Library conservation staff Jerilyn Davis and Don Swanson. Two of the Collection's portraits by Goya flanked the Manet pair. The side-by-side display of the fragments of the incident in a bullfight generated a great deal of discussion among Manet scholars and conservators. A booklet accompanying the exhibition presented new research on the relation of the two fragments to each other. Illustrated with computer-enhanced images and diagrams, the publication included an introductory essay by Susan Grace Galassi along with contributions by paintings conservator Ann Hoenigswald of the National Gallery of Art, Washington, and Manet scholars Malcolm Park of New South Wales, Australia, and Juliet Wilson-Bareau of London. The publication was funded in part through a grant from the Samuel H. Kress Foundation.

The second half of the year was particularly rich in exhibitions, with four shows running concurrently over the holidays. The season began in September with the third of our single-loan exhibitions, Constable's Salisbury Cathedral: Two Versions Reunited, which brought together the Collection's finished oil painting of 1826 with its full-scale oil sketch of the previous year from the Metropolitan Museum of Art—the penultimate and final version of a series of six paintings. The pair hung on either side of the fireplace in the Collection's Library, and was accompanied by an illustrated brochure written by Susan Grace Galassi.

Our major fall exhibition, Watteau and His World: French Drawings from 1700 to 1750, coordinated for The Frick Collection by Edgar Munhall, opened on October 20. Alan Wintermute, Vice-President and Senior Specialist, Old Master Paintings, Christie's, was guest curator of the exhibition, which was organized by the American Federation of Arts and supported in part by the Florence Gould Foundation. His comprehensive survey of the drawings of Jean-Antoine Watteau...
Henry Clay Frick as a Collector of Drawings

November 26 in reference to the six paintings by Diego Rodríguez de Silva y Velázquez that were assembled from local museums in the Collection’s Oval Room to mark the four hundredth anniversary of the master’s birth. Dr. Jonathan Brown, Carroll and M. Ilton Patrice Professor of Fine Arts at the Institute of Fine Arts and renowned Velázquez scholar, organized this exhibition in collaboration with the Hispanic Society of America. Marcus Burke, curator of paintings at the Hispanic Society, was co-author with Brown of the accompanying catalogue, which was generously underwritten with a gift from M. elvin R. Seiden. Three works lent from the Hispanic Society—G. d’Guzmán, Cant-Duke of Olivares; Portrait of a Little Girl; and Camillo Astalli, known as C. Cardinal Pamphili— and the portraits of Juan de Pareja and María Teresa, Infanta of Spain from the Metropolitan Museum of Art were installed by Edgar M. unhall with the Frick Collection’s portrait of Philip IV of Spain. The show brought together various types of works, from official court portraits to unfinished paintings of an unknown girl, that spanned the range of Velázquez’s oeuvre. H. R.H., the Infanta Elena of Spain and H. E. Don Jaime de M. archal, the Duchess and Duke of Lugo, attended the opening of the exhibition. Covered widely in the local and international press, the show was a runaway popular success, drawing some 120,000 visitors to accommodate the crowds, the show was extended by two weeks. Even Clay Frick as a Collector of Drawings, on view in the Cabinet from December 14 through the end of January 2000, was organized by Susan Grace Galassi to mark the one hundred and fiftieth anniversary of the founder’s birth on December 19, 1849. Focusing attention on a lesser-known aspect of H. Frick’s broad collecting interests, the ten sheets on display in the show, by Rembrandt, Gainsborough, Gardner, and Whistler, were acquired by M. R. Frick between 1913 and 1916 and are among the only drawings that he bequeathed to the public as an integral part of his collection.

Loans

Through a new policy instituted in 1994, works from the Collection acquired after the death of the museum’s founder, H. Frick, and therefore not subject to the no-lending clause of his will are now permitted to be loaned to exhibitions. During the summer, Monet’s Venice in Winter was shown at the Brooklyn Museum of Art in the exhibition Effects de Neige: Impressions in Winter. In the fall our two paintings by Chardin, Still Life with Plums and Lady with a Bird-Organ, were sent to the exhibition Chardin, which opened at the Grand Palais in Paris and then traveled to Dusseldorf, London, and the Metropolitan Museum of Art in New York. After a year’s absence, the Comtesse d’Hausville returned to the Collection in early January and was reinstalled in the North Hall during its tour as part of the acclaimed exhibition Portraits by Ingres. Image d’An Épée, held at the National Gallery, London; the National Gallery of Art, Washington; and the Metropolitan Museum of Art, the Comtesse was prominently featured on posters and in brochures and advertisements for the exhibition. The absence of this key painting provided the opportunity to show works from the Collection not normally on view, such as D. van-M. Irvault’s Portrait of a Violinist and Peter’s T. Village Orchestra and Procession of Italian Comedians, which were displayed in the North Hall.
Scholarship

Manet Colloquium

On June 7, Ann Hoenigswald, paintings conservator from the National Gallery of Art, Washington, and Susan Grace Galassi hosted a colloquium in connection with the concurrent exhibition Manet and the Dead Toreador and T he Bullfight: Fragments of a Lost Salón Painting Reunited. This day-long event, funded by a generous grant from the Arthur Ross Foundation, brought together twenty-six conservators and art historians familiar with Manet’s cut canvases. X-radiographs were set up on light tables in the East Gallery alongside the paintings, and computer-enhanced images were presented on monitors. Short presentations were given by Professor T. hoedore Roff of Columbia University, Ann Hoenigswald, bullfight expert Stanley Conrad, and Manet scholars Juliet Wison-Bareau and Malcolm Park. Most of the day was spent in open discussion among the participants, drawing from both scientific evidence and scholarship.

Watteau Symposium

Watteau and His World: French Drawings from 1720 to 1770, co-sponsored by the American Federation of Arts and The Frick Collection, was held at the Collection on November 20. The four speakers—Alan W. internmate, Vice-President and Senior Specialist, Old Master Drawings; Painting, Christies, and guest curator of the exhibition; Thomas Crow, Chair, Department of the History of Art, Yale University; Marjorie Shelley, Sherman Fairchild Conservator in Charge of Works on Paper and Photographs, The Metropolitan Museum of Art; and Robert Darnton,研究员 of the History of Art, Yale University, was held on April 9 and 10. Each of the fourteen participating northeastern academic institutions sent one graduate student in art history to share his or her original research.

The symposium began on Friday afternoon with six talks at the Institute. The session was followed by a dinner honoring speakers and faculty advisors at the home of Samuel and Beth Sachs, co-hosted by Dr. James M. Credele, director of the Institute of Fine Arts. The Saturday morning and afternoon sessions were held at the Collection, with a buffet lunch in the Garden Court and a reception at the Frick Art Reference Library in the late afternoon. Topics ranged widely from Byzantine images in a fourteenth-century icon to Ghiberti's Shrine of Saint Zenobius to Picabia and the African Burial Ground in New York City.

Conservation

Svetlana ("Nikki") Hlopoff, conservator at The Frick Collection for thirty-five years, announced his retirement at the end of the year. He served as a consultant for the Collection with enormous grace and skill, and the condition of the decorative art collection is a lasting testament to his care and affection for each and every object. His last major treatment was on the mantel clock by André-Charles Boulle, part of the Winthrop Edey bequest. He completed his service by giving a public lecture, "Notes from a Conservator’s Diary." We all wish him well and thank him for his extraordinary service to The Frick Collection.

Conservation work was completed at The Textile Conservation Laboratory at the Cathedral of St. John the Divine in New York City on two of the Collection’s eighteenth-century Brussels tapestries designed by Peter van den Hecke, The Arrival of Dancers at the Bullfight, and The Wedding of Camacho and Sancho Panza’s Departure for the Isle of Barataria. The tapestries, a bequest from Childs Frick, are to be exhibited for the first time in the autumn of 2000 and will hang in the Music Room.

Adrian Anderson, senior galleries technician, and William Irvine, from the curatorial maintenance staff, in addition to their many daily duties, conducted a number of much-needed gallery renovation and restoration projects, refurbishing the corbels in the East Gallery, the pocket doors in the auditorium, the doors, locks, handles and window brasses on the first floor, and the surfaces of the fireplaces. Head electrician William Maldonado rewired the chandelier and wall lights in the Boucher Room. The lighting in the Fragonard Room was improved by the use of different bulbs.

Education

In the third year of a generous three-year grant from the Horace W. Goldsmith Foundation, the Education Program expanded its outreach to twenty-four New York City public schools. In the 1998-99 school year, forty-two classes—approximately 1,200 public school
students—participated in the Collection’s Education Program. The goal of the program is to help middle school and high school students develop their perceptual and analytical skills through close observation and group discussion of masterpieces of European painting, sculpture, and decorative art. The program also introduces students to the concept of a collection and links it with their own experiences of acquiring and preserving the objects they love.

In the past year, the Education Program has grown not only in the number of participants but also in the range of services available to teachers, teaching artists, and students. This year we have worked closely with a number of partner schools to tailor our program to the classroom teachers’ interests and curricula.

New collaborations were developed under the aegis of Project Arts, New York City’s initiative to integrate arts education into the city’s public school system. In March, New York City Project Arts coordinators, led by Sharon Dunn, special assistant to the chancellor of education, met at the Collection.

One such collaboration began last spring with twenty-five fifth-grade teachers from District 22, which encompasses Sheepshead Bay, Brooklyn, and surrounding neighborhoods. As part of this year-long program, fifth-grade students designed and constructed their own exhibitions in their classrooms, modeling their roles in the project on those of actual museum personnel. This ongoing partnership is overseen by Education Coordinator Amy Herman.

Last spring, the Education Program also participated in an ongoing Project Arts program entitled the Rembrandt Project. Thirty teachers of grades four through eight from District 24, in Glendale, Queens, attended a staff development session focusing on the three Rembrandt paintings in The Frick Collection along with works by other Dutch seventeenth-century masters. This innovative teaching project conducts extensive teacher training sessions in New York City art museums and provides curriculum development and classroom resources specifically focusing on the work of Rembrandt.

Continuing the collaboration with the Board of Education, The Frick Collection offered teacher training courses for public school teachers in the fall, spring, and summer.

Education staff also led teacher training sessions for teachers from Edward B. Shallow Intermediate School in Bensonhurst, Brooklyn, another of the institution's partner schools. As part of the curriculum of the Renaissance Project, a mini-school within Shallow, teachers integrated objects in The Frick Collection into every academic subject taught at the school. A staff development session was also conducted for teaching artists from DreamYard, an organization that provides outreach to inner-city schools through the visual, performing, and literary arts.

Our Education Program continued to serve teachers and students throughout the city during the summer months. As part of a collaboration between New York City’s Bilingual Education Program and Project Arts, students from P.S. 23 in the South Bronx made four trips to study objects in the Collection as part of their summer-long projects. The Collection also offered teacher training to participants in a summer-long course, “Workshop in Curriculum Materials Development: Artists and Museum Collections in the Classroom,” given by Lehman College Art Gallery of the City University of New York.

Susan Grace Galassi, associate curator, continues to oversee the Education Program. Amy Herman has concluded her first year as education coordinator, working with teachers and community school district arts coordinators, as well as writing grants for support of the Education Program and its projects. Ashley Thomas, continuing in her role as educational liaison, conducted classroom visits before and after each school group’s museum visit.
Exhibitions

Victorian Fairy Painting
October 14, 1998–January 17, 1999 (catalogue)

Drouais’ Portrait of Madame de Pompadour from the National Gallery, London
January 26–April 25, 1999 (brochure)

French and English Drawings of the Eighteenth and Nineteenth Centuries from the National Gallery of Canada
February 9–April 25, 1999 (catalogue)

The Medieval Housebook: A View of Fifteenth-Century Life
May 18–July 25, 1999 (catalogue)

Manet’s The Dead Toreador and The Bullfight: Fragments of a Lost Salon Painting Reunited
May 25–August 22, 1999 (booklet)

Constables Salisbury Cathedral: Two Versions Reunited
September 21–December 31, 1999 (brochure)

Watteau and His World: French Drawing from 1700 to 1750
Ocotber 20, 1999–January 9, 2000 (catalogue)

Velázquez in New York Museums
November 16, 1999–January 16, 2000 (booklet)

Henry Clay Frick as a Collector of Drawings
December 14, 1999–January 31, 2000

Lectures

January 21
The Frick Deaccession: Gerard David’s Innovations on a Traditional Theme
Maryan W. Ainsworth, The Metropolitan Museum of Art

February 10
Madame de Pompadour, Her Tastes and Her Time
Claire Le Corbeiller, The Metropolitan Museum of Art

March 24
Madame de Pompadour—Images of a Mistress
Humphrey wires, The National Gallery, London

April 7
Italian Drawings in the National Gallery of Canada: The Building of a Collection
David Franklin, National Gallery of Canada

April 27
Pierpont Morgan as Collector, and the Ex-Morgan Objects in The Frick Collection
Jean Strouse, author

May 19
The “Medieval Housebook” and the Art of Illustration
Timothy B. Husband, The Metropolitan Museum of Art and The Cloisters

June 9
Attacking the Bullfight: Manet and Spain
Juliet Wilson-Barlow, independent scholar

Edgar Munhall Lecture Series

To mark his retirement at the end of the year, the following talks were given in honor of Edgar Munhall, curator of The Frick Collection from 1965 to 1999. The series was generously underwritten by Diane Allen Nixon.

October 27
The Frick and the Getty
John Walsh, Director, The J. Paul Getty Museum

November 10
Parisian Perspectives: Whistler, Fantin, and Montesquiou
Nigel T. J. Harper, Director, Centre for Whistler Studies, University of Glasgow

December 15
The Wallace Collection: Past, Present, and Future
Rosalind Savill, Director, The Wallace Collection

January 12, 2000
Liotard’s Last Laugh: The Art of Jean-Étienne Liotard (1719–1789)
Edgar Munhall, Curator, The Frick Collection

The year 1999 saw the largest number of publications ever produced by The Frick Collection. They fall into two categories: catalogues and brochures published in connection with current exhibitions, and books about the Collection. The exhibition catalogues and brochures follow.


John Constable's Salisbury Cathedral: Two Versions Reunited, by Susan Grace Galassi, Associate Curator, The Frick Collection. An illustrated brochure published by The Frick Collection in connection with the loan of Constable's view of the cathedral from the Metropolitan Museum, on view here from September 21 through December 31, 1999.


The second category of publications, the books about the Collection, follows.


In addition, 1999 saw the continuation of work on Volume IX of The Frick Collection: An Illustrated Catalogue, which will include drawings, prints, and acquisitions made since 1996. Earlier volumes in the series include Volumes I and II: Painting; Volumes III and IV: Sculpture; Volumes V and VI: Furniture and Gilt Bronzes; Volume VII: Enamels, Rugs, and Silver. The catalogue is edited by Joseph Focarino, published by The Frick Collection, and distributed by Princeton University Press.

The Frick Collection also publishes three times a year an announcement of concerts, special exhibitions, and lectures, available free on request.

All Frick publications, including books, color prints, color slides, posters, postcards, and greeting cards, are available from the Collection's Museum Shop.
The Frick Collection has presented classical music concerts to the public since 1938. During its distinguished sixty-two year history, the concert program has been host to major soloists and ensembles, such as the famous instrumentalists Gregor Piatigorsky, Artur Schnabel, Josef Szendy, and Wanda Landowska; the vocalists Kiri Te Kanawa, Peter Pears, Kathleen Battle, and Elisabeth Söderström; and the Budapest, Amadeus, Tokyo, and Guarneri quartets, with many artists returning numerous times over the years.

In recent years two new trends have developed: European musicians are making their New York debuts here and the Collection is becoming an increasingly important venue for music played on period instruments. The circular Music Room, with its glass dome, damask-covered walls, and olive-wood panels by Fragonard, conveys the atmosphere of a private salon, offering satisfying acoustics to the musicians onstage and to the 175 listeners in the hall. The intimacy of the setting and the warmth and enthusiasm of Collection audiences encourage fine performances, attracting the critical press and often launching careers.

In 1999, the Collection’s music program furthered this rich tradition with thirteen concerts, of which six were debuts. Many were warmly reviewed by important newspapers and magazines.

All concerts are offered to the public free of charge and are underwritten with the support of the Fellows of The Frick Collection. The concerts are recorded and subsequently broadcast locally by WNYC-FM (93.9) and nationally over the Public Radio International network. The format was changed this year to present one-hour programs, which has increased the number of stations carrying the concerts across the country.

Concerts

Scottish pianist Steven Osborne performed a program of Ravel, Schubert, and Messiaen last fall.
The uniqueness of the Frick Art Reference Library lies in the richness of its documents—both text and image—chronicling the history of Western art, collecting, taste, and connoisseurship. Founded in 1920 by Helen Clay Frick, the Library's goals complement The Frick Collection's mission of "encouraging and developing the study of the fine arts and of advancing the general knowledge of kindred subjects." The high regard in which the Library is held by sister institutions was underscored by visits from the heads of several of the most important art libraries in North America. Among the institutions represented were the Getty Research Institute, the National Gallery of Art, Washington; and the Art Gallery of Ontario. The purpose of these visits was to view the Library's highly successful renovations and to discuss the pilot projects and the electronic and digital research tools that are being developed through the Library's collaborations with other organizations and through the growing expertise of the staff.

In recognition of the Library's expanding role as the research center of The Frick Collection, the overriding goal for the next five years will be to complete the enormous task of converting over a million text and image records to electronic and digital form; to maintain the highest standards in the development, management, and preservation of the research collections; and to provide integrated access to these resources through reader services, the website, and an expanding research program.

Renovation of Work Areas

After nine months, the full-scale renovation of the sixth floor was completed in the spring, providing custom workstations and offices for twenty-nine staff members, interns, and volunteers. The flexibility of these workstations allows for easy conversion into scanning stations to keep pace with the changing technological environment. Chief of Collections Preservation Don Swanson represented the Library in
In the course of the project, which was funded with a grant from the Henry Luce Foundation, all aspects of the Photoarchive were reviewed, and a strategic plan was initiated for developing, managing, and evaluating the Photoarchive in the future. Comprising over one million photographs and reproductions of paintings, drawings, sculpture, and illuminated manuscripts, the Photoarchive is internationally recognized as an invaluable resource for the study of Western art from the fourth to the twentieth century. A collections development model was created to encourage acquisitions from private and public collections; and a collections management system was implemented to record material in all schools. By the end of the project, 15,000 of the works of art represented in the Photoarchive were documented in the database, and the library had formed partnerships with other art research institutions to digitize images and share resources. Ultimately, the project paved the way for digital initiatives that now form part of the long-term planning for the library's Photoarchive.

New Initiatives

With encouragement from the director, and recognizing that the library's ability to fulfill its goals over the next five years is predicated on funding for its projects, two separate, but ultimately linked, programs were implemented in 1999—the Retrospective Conversion Program and the Digital Program. The first phase of the Retrospective Conversion Program was successfully completed, and the planning phase for the Digital Program received a jump-start through partnership and sponsorship.

Retrospective Conversion Program

Completion of the Auction Sale Catalog Project

Among the library's special resources, its collection of auction sale catalogs just stands as one of the foremost assemblages of primary sources for scholarly research on works of art and the history of collecting, a resurgent field of study. The Eugene V. and Clare E. Hewitt Charitable Trust's 1996 award of $240,000 made possible a two-year project to convert to electronic form the auction sale catalog index, representing over 64,000 sale catalogs. Researchers are now able to gain broader awareness of and access to the Library's holdings through the Research Libraries Information Network (RLIN) and SCIPION, the international auction sale catalog database. As a result of this project, the Library identified as many as 4,000 of its catalogs as rare, if not unique, in the world. This work was accomplished through the efforts of Chief of Collections Management and Access Deborah Kempe and project coordinator Rodica Preda.

Remaining Retrospective Conversion

With the auction sale catalog index converted, the Library faced the prospect of procuring funds for the three remaining years of the Retrospective Conversion Program. Though this program nearly 165,000 records for pre-19th publications will be converted to electronic form, and over 60,000 records for the artist files represented in the Photoarchive will be created. Late in 1999, the Library learned that a generous $600,000 donation from the estate of Paul Mellon was earmarked for this program. A small grant from the Metropolitan New York Library Council allowed the Library to initiate a project to create records for a group of American artists represented in the Library's Photoarchive. With the assistance of interns from the Palmer School of Library and Information Science, over 2,000 records for American artists were entered into FRESCO (Frick Research Catalog Online) and contributed to RLIN. This project, which constitutes a key step in the linking of research materials within the library, was an opportunity for real teamwork between the Photoarchive and Book departments.

Digital Program

With the completion of the Luce Project, the Library, assisted by the Information Systems Department, began to investigate the feasibility of a surrogate digital photoarchive. Throughout the year the staff gained expertise, and a digital planning committee, chaired by Inge Reidt, was formed to spearhead the investigation of the conversion to digital form of the Photoarchive and its nearly one million images.

Cornell/Frick Digital Collaboration

Concurrent with this project was the initiation of a partnership with Cornell University Libraries and its digital program. The latter collaboration was prompted and funded by Patrick Gerschel, Frick Council chairman and a Cornell alumnus. The Cornell Interactive Media Group conducted two focus groups for the Library, the first with staff and the second with a cross-section of the Library's users, to study and evaluate audience interaction with and expectations concerning digital resources. In turn, members of the staff visited Cornell for two days of demonstrations of the image databases developed by their digital laboratories. As a result of these consultations, the Library embarked on a program to scan its holdings of transparencies, beginning with a gift from the Daniel Grossman Gallery. During the latter part of the year, the Cornell/Frick partnership undertook planning and testing of scanned images and database practices. Virginia Kerr, head of digital initiatives at Northwestern University, was contracted to evaluate the Library's pilot projects and current practices and to advise the Library on the future direction of digital projects.

Global Art Systems

A sponsored pilot project was undertaken with the vendor Global Art Systems to produce a fully searchable text and image database of 15,000 anonymous Italian artists represented in the Photoarchive. A sampling of the records was presented by the sponsor of
the project, Pernigotti, S.p.A. of the Avena Group, M ilan, Italy, at a corporate event held at The Frick Collection, where it was well received. In December, the testing and evaluation phase of the project began, and storage possibilities were investigated for the many scanned images.

Research Collections
Gift and Depository Program
As part of the estate bequeathed to The Frick Collection, the personal library of W indthrop Edey, clock collector and benefactor, was given to the Library. Acquiring this collection has strengthened the Library’s ability to support the study of the decorative arts in the Collection. More than 150 books were given to the Library by M arion H inschler, a Fellow of the Frick, including a number of exhibition catalogues new to the Library. O ver thirty European auction houses responded positively to the director’s appeal for complimentary sale catalogue subscriptions, thereby expressing their appreciation of the service the Library provides through its documentation of the international art market. O verall, the estimated savings to the Library that resulted from this initiative amounted to nearly 165,000. Exchanges with the Brooklyn M useum of Art, Koninklijk M useum, Boy- mans van Beuningen M useum, Royal Academy, and M useum D obr e made possible book purchases virtually at cost. Apart from the Edey gift, the Library benefited from generous donations of nearly 3,000 items, of which more than half were added to the research collections. The sale of duplicate and out-of-date material, most notably from the bequest of the libraries of B ernice Davidson and R udolf H ine man, generated special funds that will be used to fill significant gaps in the Library’s collection. Among these special purchases were Esquisse d’un futuriste, 1912-1913, a re-printed collection of 40 rare exhibition catalogues. Donors to the Library received acknowledgements on bookplates and in the credit lines of online records in FRESCO.

Cataloging and Acquisitions
N early 5,000 bibliographic titles, 1,542 auction sale catalogues, and 8,400 photographs were acquired for the research collections in 1999 through purchases, gifts, and exchanges, bringing the total holdings to 2,151,276 books, 66,166 auction catalogues, and 879,000 photographic items. The Library subscribes to 667 journals, with the latest editions of many available in the Reading Room. Through funds from the L uce Project, special purchases of over 500 photographs of seldom-reproduced works of art were procured from small American museums. Over the last five years, the rate of cataloging and production of bibliographic records has increased by 40 percent, a testament to improved work spaces and online resources, and to the dedication of staff members, who increased production despite relocation during the renovation. The quality of the Library’s bibliographic cataloguing, overseen by H ead of B ibliographic Records M ark Bresnan, continues to garner praise from the outside world, as does that of the documented photographic records, overseen by H ead of P hotographic Records K erry Sulli- van. In addition, the cataloging format developed by the Photarchive has been designed to be consistent with the emerging standards of the visual resources community.

Selections from the personal library of Winthrop Edey, clock collector and benefactor.

Conservation Lab
N early 26,000 items were prepared for shelving and more than sixty drop-spine boxes were fabricated to protect oversized and rare books. M uch of the work in the conservation lab centered on repairs and treatments of fragile items identified in the course of the two-year T haw-funded auction sale catalog project. M ajor treatments were performed on several rare European sale catalogues from the late eighteenth to early nineteenth century, after conservation treatment.

Preservation Program
Negative Duplication Project
In July, the Library was awarded its sixth grant of 52,500 from the N ew Y ork State Program for the Conservation and Preservation of Library Research Materials, to continue duplicating spoiling negatives among its collection of 35,000. M ore than 500 negatives from the Collection’s historical archives were pulled by the archivist and chief conservator for treatment, including negatives from the 1920s and 1930s that document paintings in T he Frick Collection as they were at that time. In all, the project duplicated 1,013 spoiling negatives, bringing the total number of negatives duplicated or re-housed so far to 26,422.

Presentations on the need for the duplication project were given to the trustees of The Frick Collection, to staff, and to members of the N ew York chapter of the A rt Libraries Society of N orth America. In October, D on Swanson visited several plantations along the James River in Virginia where T hurman Rotan, Frick photographer from 1926 to 1937, photographed paintings in private collections in the 1930s. Because of these photographic campaigns, the Library has accurate records of the earlier condition of these paintings, which today show signs of extreme deterioration. As a result of the Negative Duplication Project, the state-of-the-art preservation of the Rotan negatives qualifies them as the only known historical documents of the paintings in their original state.

In the spring, D on Swanson gave a presentation to the trustees of the H elen C lay F rick Foundation and the Frick A rt & H istorical Center in Pittsburgh on the conservation and preservation needs of the Frick Family Archives located at the Center. In addition, he performed emergency conservation triage work such as mold removal and re-housing fragile blueprints in order to treat and stabilize parts of the archives, and also implemented measures to improve the environment of the storage area. Spilling acetate and nitrate negatives were housed in separate containers to minimize exposure to other materials.
art professionals that will begin in the spring of 2000.

Outreach and Shared Resources
Annual orientations were held for students of the Institute of Fine Arts, Bard Graduate School for the Decorative Arts, and Sotheby's and Christie's New York education programs. Ongoing outreach to art dealers culminated in the annual art dealers' breakfast in the Library's Reading Room during the International Fine Art Fair in May. Along with participation in an interlibrary lending program, the Library continues to provide abstracts for catalogue raisonné to the Getty’s Bibliography on the History of Art (BHA) and to contribute records to the Library of Congress Artist Name Authority Cooperative, a shared international documentation program.

Internship and Volunteer Program
The Library hosted a total of eleven interns and volunteers in 1999, including two summer interns in the Photoarchive, one from the University of Marburg, Germany, the other from Trinity University in San Antonio, Texas. A conservation internship program

Reader Services
In September, to the delight of staff and readers, the cleaned vedute of Venice by Francesco Guardi were reinstalled in the Main Reading Room, after their brief sojourn in the entrance hall to the Collection. The paintings contribute to the tranquil environment that researchers enjoy in these rooms.

The number of users of electronic resources increased dramatically, with many taking advantage of training workshops. Readers increasingly show a tendency to integrate their use of different research formats—books, catalogs, photographs, and electronic resources. The Library received a number of e-mail reference queries and interlibrary loan requests also grew substantially. A new digital reprographic service was provided in response to requests that previously required darkroom facilities, and as a result print, e-mail, and disk-formatted images of high quality can now be made using a scanning workstation.

Reference Librarian Irene Avens compiled a bibliography pertaining to the Library's holdings on Holocaust-era assets that has been praised as a valuable resource tool by the Commission for Art Recovery. These resources draw attention to the important role that the Frick Art Reference Library played in identifying and thus saving cultural treasures from destruction during the Second World War, and to the role it continues to play by assisting researchers in tracing provenance in the identification of lost works of art. To further improve access to electronic research tools, Assistant Reference Librarian James Mitchell developed a guide to electronic resources and other finding aids for the Small Reading Room. The Library produced a new edition of its Guide to Use, including inserts on Archives & Special Collections, Auction & Art Sales Resources, Periodical Resources, Electronic Resources, and Reprographic & Digital Services.

Research Program
The Library's new Research Program, overseen by Inge Reist, evolved to better acquaint the public with the exceptional research opportunities available at the Library. To this end, exhibitions, publications, collaborations, and orientations have given the Library greater visibility and have heightened public awareness of its role as an international research center. Exhibitions of Library materials were organized with the design assistance of Don Swanson to complement the Collection's Medieval Hours & Razk and Velázquez in New York Museums exhibitions. The Conservation Department also assisted the curatorial staff by preparing prints and Library books for the display case that accompanied the exhibition of Manet's The Dead Toreador and The Bullfight. The Library loaned two books to the exhibition A Painter's Poet: Stéphane Mallarmé and the Impressionists, curated by Professor Jane Roos, and held at the Bertha and Karl Leubsdorf Art Gallery, Hunter College. Don Swanson designed and typeset the sixty-eight page booklet Charles Ryskamp and Friends: A Bibliography, which was issued in an edition of four hundred, bound by the Conservation Department, and published by the Frick Art Reference Library. In recognition of the important role the Library has played in advancing research on the history of art and connoisseurship, Nicholas H. Wollaston generously underwrote a series of panel discussions to encourage dialogue between art professionals that will begin in the spring of 2000.

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was initiated in January with the Wells College Book Arts Center. The Epilepsy Institute of New York City presented Conservation Associate Rhonda Rouget with a plaque acknowledging her encouragement and training of their volunteer, Priscilla Lassiter, who has been working under Ms. Rouget’s supervision for almost three years.

Archives and Records Management (Institution-wide)

Research queries continued to increase, up nearly 100 percent over 1998. As in past years, questions covered a range of topics, notably the architecture of the Frick Library and the Collection, and the individuals and companies involved in the construction and furnishing of the buildings. In addition to increased time spent making archival resources available to researchers, the Archives Department, thanks to the addition of a part-time assistant, continued to process historical collections and to prepare finding-aids. The gift of books and manuscripts from Bernice Davidson, research curator for the Collection from 1985 to 1997, was reviewed, and work began on the manuscript portion. A policy was prepared on the archivist’s role in appraising gifts to the Collection and Library.

Plans were initiated for an institution-wide oral history program, and Archivist Sally Brazil continued to lay the groundwork for organizing the architectural plans and records of the institution. As in 1998, the archivist and the chief conservator identified deteriorating historical negatives at the Collection for duplication. Finally, the archivist worked closely with the chief librarian and chief conservator in preparing a proposal to the Helen Clay Frick Foundation for housing the Frick Family Archives at the Frick Art Reference Library. A decision on the location of these Archives is awaited.

Information Systems and Technology (Institution-wide)

The past year saw necessary improvements to the information technology and support infrastructure managed by Brian N. Ichols. These included rewiring and reconfiguration of systems on the Library’s sixth floor, implementation of enhanced telecommuting capabilities, increased network virus and firewall protection, and additional access ports and an upgraded Windows version of FRESCO. In addition, computer systems for the Collection’s Sales and Information Department and Museum Shop were upgraded, and successful Y2K preparations resulted in a seamless transition to the new century. Head of Information Systems Floyd Sweeting secured an e-rate grant amounting to $22,961 for telecommunications and Internet access from the Schools & Libraries Corporation. The Library qualified for this funding as a publicly available scholarly library not attached to a school.

Digital Information Management

The Information Systems Department is responsible for the research and development of technical processes for the institution’s increasing involvement in digital initiatives. Scanning and storage procedures were established through the efforts of Manager of Digital Information Vivian Gill. Investigation of current “best practices” for digitizing images, along with the Cornell partnership, helped to set the technical standards for the institution’s involvement in digital projects and collaborations and for the scanning workstations used for file restorations. The specialist for digital scanning was contracted to train Photoworks staff and others in digital skills and procedures. Digital images for over four hundred works of art in the Frick Collection, along with their documentation, were contributed to AMICO (Art Museum Image Consortium), an association of over thirty museums and universities.

Website

Floyd Sweeting redesigned and expanded the virtual tour with two new IPX bubbles, pop-up windows for navigation, and sound clips from the ArtPhone Acoustiguide Audio Tour. A staff Intranet was developed for internal information, and a web page was designed for the public as a gateway to electronic resources in the Reading Room. The department participated in a research study on museum and library websites for the Council on Library and Information Resources. The Frick website continued to receive high ratings for its information and design.

N ot a b l e A c q u i s i t i o n s d u r i n g 1 9 9 9

Gift and Deposition Program

Hôtel Drouot, Paris, subscription to its fine arts auction sale catalogs; gift of the auction house

Phillips Fine Art Auctioneers, London, subscription to its auction sale catalogs; gift of the auction house

Frederick Mortimer C. L. & Adler Galleries

The Frick Collection, 1995-1997 (facsimile edition); gift of H. Henriette Suhr

D as mittelalterliche Hausbuch (The Medieval Housebook), Christoph Graf zu Waldburg-Wolfegg, ed., Munich/New York, 1997; gift of the Sammlung der Fürsten zu Waldburg-Wolfegg

M inisterio de Educación y Cultura, Dirección General de Bellas Artes y Bienes Culturales, M. adrid, 1998; gift of the Fundación Banco Central H iapo, M. adrid

W illt Library; gift of the W illtin Library in exchange for the Frick Library’s Spanish Artists from the Fourth to the Twentieth Century: A Critical Dictionary


...transparencies and photographs; gift of Hirschl & Adler Galleries
Photographs of European and American paintings and drawings given by individual scholars, collectors and dealers including Ellen Calmann, Everett Fahy, Marlon T. Hirschle, Daniel Katz, Edgar Munnell, Donald Neiman, Tere J. Sealey, Melvin R. Seiden, and John Torson

Purchase Program

Amedeo Belluzzi, Palazzo Te a Mantova (Mirabilia Italiae, 8), 2 vols., Modena, 1998


British Museum, Department of Prints and Drawings, Roman Baroque Drawings: c. 1620 to c. 1700, Nicholas Turner, ed., 2 vols., London, 1999

Nadja Leger, Suprématisme de Nadia Khodossievitch-Leger, text by Christophe Czwiklitzer, Basel, 1972

Carl Albert Loosli, Ferdinand Hodler, Leben, Werk und Nachlass, 4 vols., Bern, 1921–1924

Piero Pacini, ed., Esposizioni futuriste Florence, [1977–1979], Facsimile reprint set of 46 catalogues and 5 invitations for Futurist exhibitions held between 1912 and 1913

Paul Pfisterer, Signaturelexikon (Dictionary of Signatures), Berlin/New York, 1999

Candido Portinari: Proyecto cultural artistas do Mercosul, text by Antonio Callado, São Paulo, 1997

Karl Schuchhardt, Die Hannoverschen Bildhauer der Renaissance, Hannover, 1909

Werner Spies, ed., Claudia Loyall, comp., Richard Lindner, Catalogue Raisonné of Paintings, Watercolors, and D rawings, Munich, 1999

Joan Sureda, ed., Historia del arte español, Barcelona, 1997

Gianni Tattamanti, Galdino da Varese e il suo tempo, Varese, 1975


International Criminal Police Organization (INTERPOL), Stolen Works of Art, CD-ROM, Paris, 1999–

528 photographs purchased by special order from the J oelyn Art Museum, Omaha; Jane Voorhees Zimmerli Art Museum of Rutgers University, New Brunswick; and Dallas Museum of Art

186 photographs of Venetian sculpture and 66 photographs of recently restored Italian sculpture purchased from Anne M. arrakh Schulz and Ralph Lieberman, respectively

The Polish Rider, painted by Rembrandt van Rijn c. 1655, was damaged in 1999
On January 11, the second annual Henry Clay Frick Fellows Dinner took its cue from the Victorian Fairy Painting exhibition, which was about to close, and began the evening with a performance in the East Gallery by the renowned mentalist Marc Salem. Following Mr. Salem's jaw-dropping illusions, a wonderful dinner prepared by Jean-Georges Vongerichten was served in the Dining Room gallery. The Henry Clay Frick Fellows Dinner, which opens the Frick's annual social calendar, has become a highpoint of the year. A host of events for Fellows and their friends enlivened the calendar during 1999.

On February 24, Director Samuel Sachs edited and entertained a full house in the Music Room with his slide lecture "Fakes and Forgeries." While this subject holds perennial interest for private collectors, museums, and the general public, Mr. Sachs was happy to report that the Frick Collection has been spared firsthand experience with the problem. On May 17, the Frick threw wide its doors for Fellows and their guests to enjoy the Spring Party. The crowd danced to Peter Duchin's orchestra, and sampled cigars and port on the portico and strolled about the Fifth Avenue Garden. On the evening of June 22, Beth and Sam Sachs's penthouse terrace took on a southwestern ambience when they hosted an open house to celebrate the beginning of summer. The next evening, an opening reception for The Medieval Housebook heralded the arrival of the exhibition, a unique opportunity to view the operation of a fifteenth-century German castle. In July, the Fellows Tea series was inaugurated, with additional teas in September and December. These intimate events with curators and the director offer an in-depth look at an aspect of the Collection or a particular exhibition, followed by tea in the Director's Dining Room. The most popular of these offerings was Associate Curator Susan Grace Galassi's presentation on Manet's The Bull Fight.

November 29 brought a huge crowd to the annual Holiday Shopping Evening, which dovetailed with an all-members' viewing of the Watteau and His World exhibition. The year closed on December 16 with the Sachs's festive annual holiday open house.

Membership
In 1999, The Frick Collection made a major commitment to building and refining its membership programs (Fellows, Friends, and Associates). Daniel Vincent was hired as associate manager of development for membership, having been senior membership officer at the MFA at a time when successive waves of blockbuster exhibitions raised that institution's membership to over 100,000. Mr. Vincent has energetically accepted the challenge...
to build a proper membership program for the Frick. The test membership appeal that he designed and sent out to 5000 prospects—more than 200 new or renewed members—resulted in a sizable number of new Fellows. As a result of this mailing, as well as a stronger renewal program, overall membership, including Fellows, grew from 3,230 to over 2,416 in only two months. Mrs. Vincent also began to lay the groundwork for a consolidated membership program. One early step was to fold the Associates program into the Fellows and Friends programs, with an assurance to all members and donors of a specific interest in the Frick Art Reference Library that their enjoyment of and concern for that aspect of the Collection would continue to be noted, rewarded, and acknowledged. Another important step was to begin redeveloping our membership and public relations materials to give them a coherent look and to make them better tools with which to promote our programs and serve our members.

Special Gifts
Gifts to the Frick this year were as varied as the programs of the institution. The Helen Clay Frick Foundation made a $75,000 grant; part of these funds constituted a contribution to the Frick Art Reference Library during 1999. Mrs. Vincent Astor made a $50,000 gift; also to the Frick Art Reference Library during 1999. Mrs. Vincent Astor made a $50,000 gift; also to the Frick Art Reference Library during 1999. The Curtis W. McGraw Foundation made a generous grant of $50,000 for general operations. Bulgari, at the initiative of Nicola Bulgari, underwrote the Italian version of the popular Acoustiguide ArtPhone tour of the Collection, to become available in electronic and printed versions in 2000. Trustee Melvin R. Seiden gave $120,000 to underwrite the catalogue for the Velázquez in New York Museum exhibition. Frick Council member Diane Niven provided support for the Edgar M. Unhali lecture series.

Corporate Membership
We are pleased to acknowledge our thirty-four new and returning corporate members. Together these corporations, which are listed elsewhere in this report, contributed $135,000 to support the various activities of the Collection. The Frick Collection continues to be a prized venue for corporate celebrations of all kinds. Events held in 1999 were hosted by Pfizer Inc.; Deutsche Bank (formerly Bankers Trust); M onadori; Skuld; The H. Artford; Disbank; National Financial Partners; Caixa Geral de Depósitos; The Avenue

Communications
In its second year of existence, the Communications Office of The Frick Collection, overseen by Heidi Rosanuk, experienced continued successes in the form of ever-increasing attendance at press previews and positive, thoughtful reviews of exhibitions. In addition to rave reviews in The New York Times, The Wall Street Journal, ARTnews, Time, and Newsweek, the exhibition Velázquez in N ew York inspired coverage by El País, El Mundo, TVE de Spain, and EFE Spanish News. Our international coverage included coverage by Great Britain, France, Italy, Germany, Japan, Norway, and Roumania, among other countries. T his attention in the international press was enormously satisfying, both for the Collection and for the Hispanic Society of America, our principal collaborator on this project. T he glowing publicity relating to this and other special exhibitions throughout 1999 refreshed and renewed local, national, and international interest in the institution and conveyed an important message about the vital spirit of collaboration and scholarship so alive in the activities and mission of T he Frick Collection.

Media attention was successfully drawn to a wide range of special activities at the Collection and Library during 1999. Articles and colorful features highlighted the institution’s membership events and fund-raising efforts, the introduction of the first book about the Collection to be published in several languages, the success and updating of the website and Acoustiguide tour offerings, and more. Television audiences throughout the United States enjoyed viewing the Frick in an extraordinary episode of “America’s Castles,” the critically acclaimed documentary series on the Arts & Entertainment network. T he episode on N ew York estates that featured the Frick incorporated breath-taking footage of the Collection, mansion, and garden with insightful commentary about H enry Clay Frick, creating a memorable educational program that won a prestigious Telly Award, the cable television equivalent of the Emmy.

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Gifts during 1999

We deeply appreciate the generosity of the following individuals, foundations, and corporations who made substantial contributions to The Frick Collection and the Frick Art Reference Library during 1999.

The Frick Collection

Painting of Reception Hall
The Helen Clay Frick Foundation through the generosity of Dr. and Mrs. Henry Clay Frick II

Furnishings for Director’s Office
Mr. and Mrs. Gilbert B. Silverman

The Edey Collection of clocks and watches and bequest for the care, preservation, and supplement thereof
Gift of Winthrop Edey

Major Funding for Education Program
The Horace W. Goldsmith Foundation

Additional Funding for Education Program
Bloomberg L.P.
Mr. and Mrs. Allan H. Kalmus
Sage Foundation
Sotheby's

General Operating Support
Josephine L. Berger-Nadler
M s. Jamee C. Field/ The Edith B. and Lee V. Jacobs Fund
The Helen Clay Frick Foundation through the generosity of Henry S. Burden
The Helen Clay Frick Foundation through the generosity of Mrs. Jonathan Trafton
Mrs. Roswell L. Gilpatric
Mrs. Enid A. Haupt
The Curtis W. McGraw Foundation
Nautilus Foundation, Inc.
The Ridgefield Foundation
William G. Sabater in memory of Carol York Diana
Samuel and Elizabeth Sachs Fund

Italian Acoustiguide
Bulgari

The Medieval Housebook: A View of Fifteenth-Century Life (exhibition)
Deutsche Bank
Mrs. H. P. Kraus

Manet’s The Dead Toreador and The Bullfight: Fragments of a Lost Salon Painting Reunited (exhibition catalogue)
Samuel H. Kress Foundation

Velázquez in New York Museums
Banco Santander (exhibition)
Melvin R. Seiden (catalogue)

Edgar Munhall Lecture Series
Mr. and Mrs. Minturn V. Chace
Diane Allen Nixon

Manet Colloquium
Arthur Ross Foundation

Watteau and His World: French Drawings from 1700 to 1750—A Symposium
Iris and B. Gerald Cantor Foundation
Samuel H. Kress Foundation

Opening reception for French and English Drawings of the Eighteenth and Nineteenth Centuries from the National Gallery of Canada
Canadian Consulate General

Frisk Art Reference Library

Cornell/FARL Digitization Project
T he Patrick A. Gerschel Foundation
Mr. and Mrs. Paul G. Pennoyer

Global Art Systems Digitization Project
Pernigotti S.p.A., the Averna Group

Electronic Documentation of Auction Catalogs
Eugene V. and Clare E. Thaw Charitable Trust

Unrestricted Grant
The Rosenstiel Foundation on behalf of Elizabeth Kabler

Some of the many clocks in the Winthrop Edey collection.
Statement of Financial Position

For the year ended December 31, 1999,

Note (1)

For purposes of brevity, the December 31, 1999, and 1998 financial information presented herein is excerpted from our audited financial statements as prepared by the independent accounting firm of PriceWaterhouseCoopers, L. L. P., which rendered an unqualified opinion as to those statements’ conformance with generally accepted accounting principles. This excerpted information does not include the Statement of Cash Flows or the footnotes that are integral to a full presentation of the Collection’s financial position. A complete Report of the Independent Auditors is available by writing to the Development Office of The Frick Collection.

Note (2): Measure of Operations

The Collection includes in its definition of operations all revenues and expenses that are an integral part of its programs and supporting activities. The measure of operations includes investment income equal to the 5% spending rate (see Note (1) below), and excludes, investment return in excess of the 5% spending rate, changes in net assets relating to collection items, and unrestricted contributions designated by the Board for long-term investment.

Note (3): Spending Rate

The Frick Collection’s investments are pooled to facilitate their efficiency (of operating support and revenues over operating expenses). Unrestricted contributions designated for future use (net investment return designated for long-term investment) and net assets released from restrictions (passage of time) are excluded. The Collection includes in its definition of operations all revenues and expenses that are an integral part of its programs and supporting activities. The measure of operations includes investment income equal to the 5% spending rate (see Note (1) below), and excludes, investment return in excess of the 5% spending rate, changes in net assets relating to collection items, and unrestricted contributions designated by the Board for long-term investment.

Statement of Activities

For the year ended December 31, 1999, with comparative totals for 1998

<table>
<thead>
<tr>
<th>Category</th>
<th>General</th>
<th>Unrestricted Board Allocated</th>
<th>Total</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
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</thead>
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<tr>
<td>Contingent support revenue</td>
<td>5,265,503</td>
<td>$2,990,821</td>
<td>$5,265,503</td>
<td>$2,990,821</td>
<td>$2,990,821</td>
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<tr>
<td>Net investment return - 5% spending policy</td>
<td>10,458,990</td>
<td>10,458,990</td>
<td>10,458,990</td>
<td>10,458,990</td>
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<tr>
<td>Other interest income</td>
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<tr>
<td>Contributions</td>
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<td>1,125,823</td>
<td>1,125,823</td>
<td>1,125,823</td>
<td>1,125,823</td>
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<tr>
<td>Administration fees</td>
<td>2,369,427</td>
<td>2,369,427</td>
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<tr>
<td>Membership</td>
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<tr>
<td>Bookstore sales</td>
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<tr>
<td>Net assets released from restrictions</td>
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<td>17,048,020</td>
<td>17,048,020</td>
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<tr>
<td>Operating expenses</td>
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<td>12,675,714</td>
<td>12,675,714</td>
<td>12,675,714</td>
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</tr>
</tbody>
</table>

Change in net assets related to collection items not capitalized

Proceeds from sale of art

Net change in net assets

Net assets, beginning of year

Net assets, end of year

See accompanying notes.
The Frick Collection

Staff during 1999

Samuel Sachs II
Director
Rebecca Rice
Assistant to the Director of Individual Giving

Administration & Finance Department

Robert Goldenstein
Deputy Director for Administration
M. Jonathan Halley
Executive Assistant
Claire O’Callan
Payroll & Benefits Coordinator
Michael Paccone
Controller
William Traylor
Assistant to the Controller

Curatorial Department

Edgar M. Cherniavsky
Curator
Susan Grace Galassi
Assistant Curator
Richard Di Liberto
Propagandist
Joseph Focarino
Editor
Amy Herman
Education Coordinator
Stabadé H. Hopff
Coordinator for O.bets
William Stout
Rapporteur
Ashley Thomas
Educational Liaison

Development Department

Martin Cruz
Manager of Development
Lucy Roche
Development Assistant
Heidi Roseau
Communications Officer

Public Program Department

Joyce Bodig
Coordinator of Concerts and Special Events

Sales and Information Department

Katherine DeRouge
Manager of Sales and Information
Regenia Zagarino Kirkbridge
Assistant Manager
Scott Aterson
Muralist
Janice Dugan
Barbara Feldkamp
Colette Gali
Ann Griffin
Nancy J. DiGeorge
Lausanne Lamberthor
Axu Robinson
Allison Rudock
Monica Sands
Kathleen Schalter
Susan Taber
Amanda Waller
Sales and Information Staff (p.t.)

Building & Security Department

Dominic Seawright
Manager of Building and Security
Melody Mann
Assistant to Manager of Building and Security

Maintenance & Engineering Division

Joseph Connelly
Chief Engineer
Colin Morgan
Assistant Chief Engineer
Vladimir Kojalin
John Kowalski
Harold M. Klin
Thomas Puglia
Michael Shuto
Joseph Tuszynski
Enginers
NEAL Abros
Michael H. Aikin
Electricians
Brian A. Anderson
Senior Collections Technician

Ken Buhler (p.t.)
William Levine
Bernadette M. Cornell (p.t.)
Antonia Paterica (p.t.)
Hannahs
Edwin Fahrbolzen
Caring Supervisor
Ildefonzo Arrighi
John Benson
Marielle Brand
Carmen Carle
Daniel Campbell
Souzette Etienne
Antoine A. Labours
Berthe Larene
Wilton E. M. de Lo
Louisa M. Moore
Fritz Pierre
Camerons
José Antonio M. Abreu
Kilde Manager
Konstantin Pape
Assistant Kilde Manager
T Huen Bernadette
Imanuelle Cadet
Consorte Saint-
Josyler A. A. D 

Articulture Division

Karl Gien Lee
Articultural Director

Security Division

Mel Odamian
Head of Security
Daniel Charles Luster
Wendy Bryant
Ogina Delance
Edward Pearson
Sergeants
Amiradon Lopez
Derby Slater
Supervisors

Archivists

Adrienne Auguste
Kolja Belis
Piero Bernadotte
Girola Blaschak
Thomas Butler
Dora Cadiz
Thomas De Feli
Lara Demagnis
Borgia Espiral
Wedi Pa-Arne
Gyumpt Frengping
M. Sara Gubl
A. Quaresma
Artha Hali

Anca Hantman
Carmel Nintador
Draibus Kruon
Ivanov Jean Baptiste
Jacques Jean Baptiste
Billy Jean Elie
Pierro Jean-Francois
Yves Joseph

Valentina Kelsev
Joseph Lavoie
Rudy Luczyn
James Lobo
Jan W. Mard
Hugh M. Moris
Riviere Morales
Roberto Nulio
Fernando Peters
Shivaharan T. Black
Guards

Frick Art Reference Library Staff during 1999

Patricia Barnett
Andrew M. Weil, Librarian

Library Administration Department

Lydia DuBar
Head, Public Service Administration
Mary Ann E. Kelly
Assistant to the Chief Librarian/Coordinator for Library Administration
Claire H. Akbar
Manager of Reference Services
Carol Yoshihara
Library Assistant for Public Services
Eddie Lyons (p.t.)
Jordan Zweifelt (p.t.)
Reference Librarians

Conservation Department

Don Swanson
Chief, Collections Preservation
Jenifer Davis
Associate Director
Rhonda Kugel
Kelly Piemonte
Conservation Associates
Lisa Jensen (p.t.)
Anthony T. Thompson (p.t.)
Conservation Assistants
Molly Grace McCarty (p.t.)
Chief

Book Department

Deborah Kemper
Chief, Collections Management & Access
M. M. Brocato
Head, Bibliographic Records
Patricia Silva
Paul Schuchman
Assistant Directors
Amy Cole
Assistant Cataloger
Rodica Posta
Coordinator (Rapatriaic Envision Project)
Linda Phillips (Acquisitions)
Jean Sallat (Acquisitions Catalogs)
Amy Schwatz (Periodicals)
Cataloging Associates
Christina Hackett (Rapatriaic Conversion Project)
Lottis Fallahangray (p.t.)
Cataloging Assistants
Christina Pater
Elizabeth Duff (p.t.)
Aqua Video Assistants
Shelia Strasser (p.t.)
Research Assistant
Danielle Wills (p.t.)
Chief

Photoarchive Department

Inge Raet
Chief, Collections Management & Research
Kerry Sullivan
Head, Photographic Records
Sandra M. Wunder
Julie Shen
Assistant Archivists
Paul Crenshaw
Laura Rempp (Lass Project)
Chern/INFO (p.t.)
Rita Hourti (p.t.)
Elene Prosky (p.t.)
Assistant Archivists
Kristin Callahan
Erika Ungman (p.t.)
Lottis Project
Valerie Kondratiev (p.t.)
Photoarchive Assistants

Archives & Records Management Department

Archivist

Sally Brown (p.t.)
Archivist

Susan Case (p.t.)
Archivist

H. Jo (p.t.)
Reference Librarian

James M. Mitchell
Assistant Reference Librarian
Teresa Moyer
Reference Assistant
Ian Titus
Manager of Photo

Anthony Redding
Photography, Los Angeles

Severn Page Tehnician

Charles Bannan (p.t.)
Darien Lucas (p.t.)
Ramon M. Medicina-Cru (p.t.)
Mark Schmidt (p.t.)
Raghoff D. Oka (p.t.)
Page Tehnician

Information Systems Department

Manager (Institution-wide)

Floyd Sweeting
Head, Information Systems
Brian Nichols
Manager, Information Technology
V. Alan Gill
Manager, Digital Information

Art Center

Kathleen M. Roth
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Georgy Bangiyav (p.t.)
Technical Support Assistant

Archives & Records Management Department

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Raghoff D. Oka (p.t.)
Page Technician
The Living Hall, one of the most popular galleries with the nearly 300,000 visitors who tour The Frick Collection annually, as captured in a recent photograph by staff photographer Richard di Liberto.

The Living Hall in a transitional state in 1934, while the Frick family home was being transformed into a museum. This photograph is one of a series of documentary photographs taken between 1931 and 1935 by Alfred Cook, butler to Miss Helen Clay Frick, daughter of Henry Clay Frick and, herself, the founder of the Frick Art Reference Library.