

The Frick Collection Report 1999

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On view in the Living Hall, this magnificent Mantel Clock (Pendule de cheminée), c. 1690–1700, has a movement and dial signed by Thuret 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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Report of the President

Helen Clay Chace

PRESIDENT, BOARD OF TRUSTEES



Helen Clay Chace and Samuel Sachs II, Director

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 Medieval Housebook*, 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 Mr. Frick in 1919 is the seriousness with which his descendents 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 485 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 \$34 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 it is 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 298,000 visitors, and the accompanying financials show an operating surplus of \$1,490,839.00. 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 this 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.

Report of the Director

Samuel Sachs II
DIRECTOR

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 ambience that is so much a part of the experience of visiting the Frick.

Our exhibition program brought an enormously wide spectrum of first-quality 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 by far the most broadly 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 of the Eighteenth and Nineteenth Centuries from the National Gallery of Canada*, 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 col-

lections. I should like to express a particular note of appreciation to Director Pierre Théberge and Deputy Director and Chief Curator Colin B. Bailey for their assistance.

Following quickly on the heels of the aforementioned exhibition was *The Medieval Housebook*, 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 that Timothy Husband, 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 *Watteau and His World: French Drawings from 1700 to 1750*, a brilliant show guest curated by Alan Wintermute for the American Federation of Arts. In November, we had the enormous good fortune to offer *Velázquez 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 1909, 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 Melvin 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 19, we opened a small show featuring the seldom-shown drawings in the Collection that were acquired by Mr. Frick during his lifetime.

Interspersed 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 François-Hubert Drouais's portrait *Madame de Pompadour* from the National Gallery, London, we were able to put one of the glories of eighteenth-century French painting on public view in the United States for the first time. This was followed, in the summer, by *Manet's The Dead Toreador and The Bullfight: Fragments of a Lost Salon Painting Reunited*, which brought together from The Frick Collection and the National Gallery of Art, Washington, the two extant pieces of Edouard Manet's monumental painting. This was the first time the two pieces of this work had been together since Edouard Manet cut the painting apart in his studio following its disastrous reception at the Salon of 1864. The exhibition gave rise to successful collaborations with numerous scholars and with the conservators of the National Gallery, who helped to lead a fascinating colloquium dedicated to the on-going riddle concerning the original appearance of Manet's canvas. Finally, from the Metropolitan Museum of Art, came *Constable's Salisbury Cathedral: Two Versions Reunited*, which helped elucidate the artist's working style by offering two closely related views of the same beloved subject.

By the end of the year, The Frick Collection was featuring no fewer than four special exhibitions simultaneously—far more than we had ever proffered before. The popularity of these shows was enormous, both with the public and with the press. While this 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 declining a first-rank Impressionist exhibition for fear that it would undermine the ambience as well as the capacities of the institution.

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 enriching the educational experience of New York's students.

Ensnconced 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 Mellon, 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 Henry 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. This contribution, coming as it does on top of more than \$3.5 million in support from the Andrew W. Mellon 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 Winthrop K. Edey. His astute eye, encyclopedic knowledge of the field, and acquisitive nature were virtually unrivaled and played an important role at The 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. He later bequeathed much of the remainder of his estate, including his remarkable town house, library, and diaries, along with funds to endow the care of his collection and to ensure the display and further acquisition of clocks. His generosity 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.

The staff of The 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. My former assistant, Amy Herman, has moved to the Curatorial Department, assuming primary responsibility for managing our Education Program. Assisted by Ashley Thomas, 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. He 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 Museum 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.

This discussion of the staff would not be complete without the bittersweet announcement that Edgar Munhall, curator of The 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. His 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. The 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. His elegant writing and engaging lecturing style have been a model for the curatorial staff, which he has helped to shape. His warmth, wit, 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 2002 in partnership with the J. Paul Getty Museum.

Another member of the staff who will be sorely



Edgar Munhall, curator of The Frick Collection from 1965 through 1999 (with Dylan)

missed is Sveteslao "Nikki" Hlopoff. As the Collection's conservator for thirty-five years, Nikki brought his sharp eye and nimble fingers to bear on many of the Frick's treasures. To 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 The Frick Collection and help to sustain this extraordinary institution. The Frick has been blessed in its history by leadership from a family whose progenitor gave New York one of its most beloved institutions. I revel in the good fortune of having Helen Clay Chace available to us at this seminal moment of transition following the astonishing leadership for over thirty-five years of her uncle, Dr. Henry Clay Frick II. Mrs. Chace will now take us into the new millennium with all the challenges that that implies. Her training is impeccable and her devotion unquestioned; we could not be more fortunate or more grateful.



Curatorial

François-Hubert Drouais (1727–1775), Madame de Pompadour, 1763–64, oil on canvas, National Gallery, London

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 (1937–1999) 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 Fobis, Hans Koch, Pierre Norry, Joseph Knibb, George Graham, André-Charles Boulle, and Abraham-Louis Breguet. Mr. 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 1690–1700 that has a movement and dial 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 *Deux Styles*, which displays the traditional twenty-four-hour system on one side and the decimal ten-hour system instituted by the Revolutionary 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 Munhall, 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, Delacroix, Courbet, Boucher, and Degas were included, as well as works by Boning-

ton, 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 5, 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 *The Comte and Chevalier de Choiseul as Savoyards*. The installation was organized by Edgar Munhall, who also wrote the accompanying illustrated brochure.

Through the initiative of the director, a rare manuscript known as the Medieval Housebook, owned since the seventeenth century by the counts of Waldburg Wolfegg and temporarily unbound for the purpose of making a facsimile edition, was the centerpiece of our major spring exhibition, *The Medieval Housebook: A View of Fifteenth-Century Life*. A compendium of secular texts presenting a fanciful view of life in a princely court, the Housebook 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. Husband, 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 Housebook that formed the nucleus of the exhibition, engraved works on related themes by Dürer, Schongauer, and other artists of the period, as



Master of the Genre and Tournament Pages, "Castle of Desire" from the *Medieval Housebook* (fol. 24r), c. 1475–85, pen, ink, gold, and colored washes on vellum, Collection of the Counts of Waldburg Wolfegg

well as examples of stained glass and illuminated books, selected by Dr. Husband, were displayed to show the context in which the Housebook Master worked and his influence. A group of drypoints from the Rijksmuseum by the Master of the Amsterdam Cabinet (the Housebook Master) was shown in the Collection's Cabinet, highlighting the artist's mastery in this medium. In the accompanying catalogue, Dr. Husband argued that the Housebook was a workshop production in which only a few select pages could be attributed to the Master himself, while other distinct hands could now be identified. In conjunction with the exhibition, the staff of the Frick Art Reference Library displayed facsimiles of manuscripts from its holdings. The exhibition was designed by Stephen Saitas and coordinated for the Collection by Susan Grace Galassi. Appealing to drawing and print specialists and to the public alike, *The Medieval Housebook* received extensive press coverage. Holland Cotter referred to the show as a "major event," and a "must-see this spring" in a note in the *New York Times* on May 18, while in her lengthy review of the exhibition in the *Times* on June 18, Grace Glueck noted, ". . . the housebook has long stirred intense interest. To see it is a rare treat."

The second of its single-painting loan exhibitions, *Manet's The Dead Toreador and The Bullfight: Fragments of a Lost Salon Painting Reunited*, organized by Susan Grace Galassi, was held at the same time as the *Housebook* exhibition. London-based independent scholar and Manet expert Juliet Wilson-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 in 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 Dead Toreador*, 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



Antoine Watteau (1684–1721), *A Seated Woman Turning to the Left*, c. 1717, red, black, and white chalks on beige paper, private collection

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.

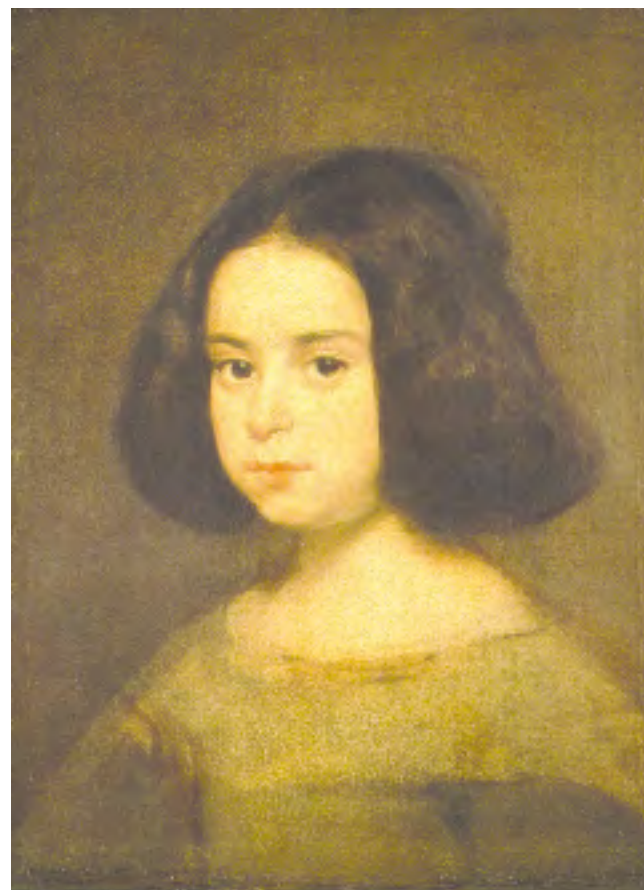
Our major fall exhibition, *Watteau and His World: French Drawings from 1700 to 1750*, coordinated for The Frick Collection by Edgar Munhall, opened on October 20. Alan Wintermute, Vice-President and Senior Specialist, Old Master Paintings, Christie's, was guest curator of the exhibition, which was organized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



Diego Rodríguez de Silva y Velázquez (1599–1660), *King Philip IV of Spain*, 1644, oil on canvas, The Frick Collection

and some of his leading contemporaries included sixty-five sheets lent from public and private collections in North America. The core of thirty-five drawings by Watteau himself demonstrated the range and evolution of his work in various graphic media. The remaining drawings were by his forebears and contemporaries and later followers of his work, with sheets by Lancret, Boucher, Gillot, Liotard, and Portail. The accompanying catalogue by Alan Wintermute, with contributions by Pierre Rosenberg, Margaret Morgan Grasselli, and Colin B. Bailey, was supported in part by the Samuel H. Kress Foundation. *New York Times* critic John Russell remarked in his very laudatory review of October 29, "In its new exhibition... The Frick Collection has struck gold."

"There are no small shows, only small artists," noted Holland Cotter in the *New York Times* on



Diego Rodríguez de Silva y Velázquez (1599–1660), Portrait of a Little Girl, c. 1642–43, oil on canvas, The Hispanic Society of America

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 Milton Petrie 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 Melvin R. Seiden. Three works lent from the Hispanic Society—*Gaspar de Guzmán, Count-Duke of Olivares*, *Portrait of a Little Girl*, and *Camillo Astalli, known as Cardinal Pamphili*—and the portraits *Juan de Pareja* and *María Theresa, Infanta of Spain* from the Metropolitan Museum of Art were installed by Edgar Munhall with The Frick Collection's portrait *King Philip IV of Spain*. The show brought together various types of works, from official court portraits to an unfinished painting 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 Marichalar, 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 12,000 visitors; to accommodate the crowds, the show was extended by two weeks.

Henry 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 Henry Clay Frick's broad collecting interests, the ten sheets on display in the show, by Rembrandt, Gainsborough, Gardner, and Whistler, were acquired by Mr. Frick between 1913 and 1916 and are the only drawings that he bequeathed to the public as an integral part of his collection.



Associate Curator Susan Grace Galassi (right) and Manet scholar Juliet Wilson-Bareau (left) led the discussion at the colloquium on the reunited Manet paintings *The Dead Toreador*, 1864, Widener Collection, National Gallery of Art, Washington, and *The Bullfight*, 1864, The Frick Collection. Inset: A computer reconstruction of the second version—the Salon version—of Edouard Manet's *Incident in a Bullfight*, as proposed by Ann Hoenigswald, paintings conservator at the National Gallery of Art, Washington.



Loans

Through a new policy instituted in 1994, works from the Collection acquired after the death of the museum's founder, Henry Clay 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 *Vétheuil in Winter* was shown at the Brooklyn Museum of Art in the exhibition *Effets de Neige: Impressionists 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'Haussonville* 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 of an Epoch*, 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 Davin-Mirvault's *Portrait of a Violinist* and Pater's *The 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's The Dead Toreador and The Bullfight: Fragments of a Lost Salon 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 Theodore Reff of Columbia University, Ann Hoenigswald, bullfight expert Stanley Conrad, and Manet scholars Juliet Wilson-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 1700 to 1750, co-sponsored by the American Federation of Arts and The Frick Collection, was held at the Collection on November 13. The four speakers—Alan Wintermute, Vice-President and Senior Specialist, Old Master Paintings, Christie's, 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, Shelby Cullom Davis Professor of European History, Princeton University—addressed a variety of art historical and conservation issues concerning the art of Watteau and his circle. The symposium, which was attended by seventy-five people, was made possible by the generous support of the Iris and B. Gerald Cantor Foundation, Christie's, and the Samuel H. Kress Foundation.

Gallery Talks for Graduate Students

Talks for graduate students in art history were held on two Mondays during the Velázquez exhibition. Professor Gridley McKim Smith of Bryn Mawr College, a Velázquez expert, spoke to doctoral students from her department, and Dr. Marcus Burke, co-organizer with Dr. Jonathan Brown of the exhibition, spoke to students from the Institute of Fine Arts. Dr. Burke brought with him the Hispanic Society's eighteenth-century copy of *Juan de Pareja* to compare with the original, sparking animated discussion.

Symposium on the History of Art

The fifty-ninth annual symposium sponsored by The Frick Collection and the Institute of Fine Arts, New York 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 McCredie, 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

Sveteslao ("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 collections 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



Fifth-grade class from P.S. 6 in Manhattan in the West Gallery.

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 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 Wilfred 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 1300 public school



Fifth-grade student from P.S. 139 in Brooklyn sketching a Chinese porcelain vase in the Dining Room gallery.

students—participated in the Collection’s Education Program. The goal of the program is to help middle school and high school students to 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 Collection 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. 25 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.



A student’s rendition of Lady Peel by Sir Thomas Lawrence, painted on the art history timeline created by the sixth grade at Edward B. Shallow Intermediate School, Bensonhurst, Brooklyn.

Exhibitions & Lectures

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)

Constable's Salisbury Cathedral: Two Versions Reunited

September 21–December 31, 1999 (brochure)

Watteau and His World: French Drawing from 1700 to 1750

October 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

Jean Strouse, author of Morgan: American Financier (Random House, 1999), shed new light on yet another facet of the relationship between Pierpont Morgan and Henry Clay Frick in a fascinating lecture, "Pierpont Morgan as Collector, and the Ex-Morgan Objects in The Frick Collection," presented as part of the Frick's Artists, Writers, and Poets Series.



Lectures

January 13

The Frick *Deposition*: 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

Clare Le Corbeiller, *The Metropolitan Museum of Art*

March 24

Madame de Pompadour—Images of a Mistress

Humphrey Wine, *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-Bareau, *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 Thorp, *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 (1702–1780)

Edgar Munhall, *Curator, The Frick Collection*

Publications

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

The Medieval Housebook and the Art of Illustration, by Timothy B. Husband, Curator, Medieval Art and The Cloisters, The Metropolitan Museum of Art, New York. An 80-page catalogue published by The Frick Collection in connection with an exhibition of illustrated manuscript pages and related prints shown here from May 18 through July 25, 1999. Project editor Joseph Focarino, copy editor John Anderson. Also released in connection with this exhibition was the 116-page *Venus and Mars: The World of the Medieval Housebook* by Christoph Graf zu Waldburg Wolfegg, published by Prestel-Verlag of Munich.

Velázquez in New York Museums, essays and catalogue entries by Jonathan Brown, The Institute of Fine Arts, New York University, and Marcus Burke, The Hispanic Society of America. A 32-page illustrated catalogue published by The Frick Collection in connection with an exhibition of six portraits by Velázquez shown here from November 16, 1999, through January 16, 2000. Edited by Joseph Focarino.

Manet's The Dead Toreador and The Bullfight: Fragments of a Lost Salon Painting Reunited, by Susan Grace Galassi, Associate Curator, The Frick Collection, et al. A 24-page illustrated catalogue published by The Frick Collection in connection with the loan of the celebrated *Dead Toreador* from the National Gallery of Art, Washington, from May 25 through August 22, 1999. Edited by Joseph Focarino.

French and English Drawings of the Eighteenth and Nineteenth Centuries from the National Gallery of Canada, with essay and checklist by Richard Hemphill, National Gallery of Canada. A 16-page illustrated booklet published by The Frick Collection in connection with an exhibition on view from February 9 through April 25, 1999.

Drouais' Portrait of Madame de Pompadour from the National Gallery, London, by Edgar Munhall, Curator, The Frick Collection. An illustrated brochure published by The Frick Collection in connection with a loan on view here from January 26 through April 25, 1999.

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.

Watteau and His World: French Drawing from 1700 to 1750, by Alan Wintermute et al. A 268-page illustrated catalogue published by Merrell Holbertson of London and the American Federation of Arts in connection with an exhibition on view at The Frick Collection from October 20, 1999, through January 9, 2000.

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

The Frick Collection/A Tour, by Edgar Munhall, with Susan Grace Galassi, Ashley Thomas, and the Acoustiguide Corporation staff. A 128-page illustrated guide published by The Frick Collection in association with Scala Publishers of London. Edited by Joseph Focarino, photographs of art works by Richard di Liberto.

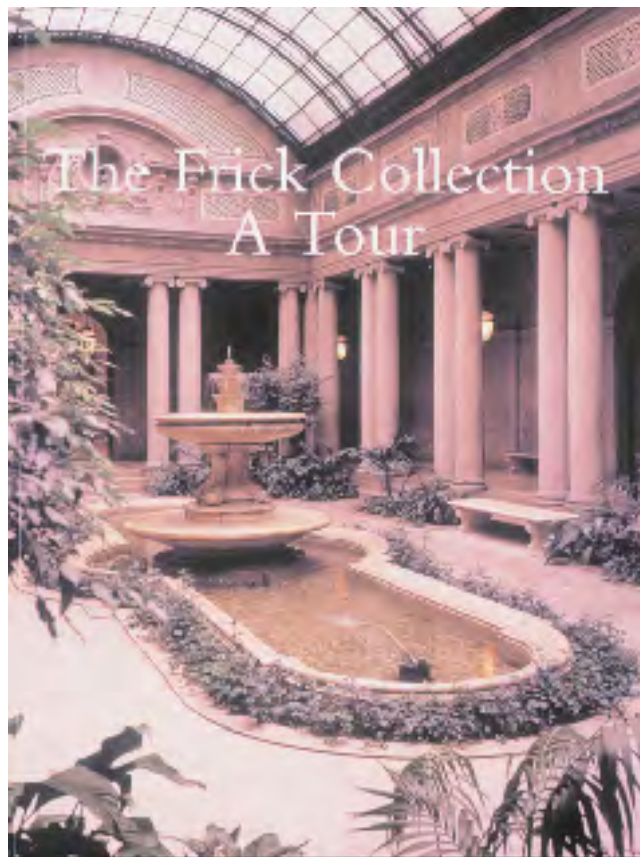
The Frick Collection Report: 1998, fourth in a series of annual reports by the staffs of The Frick Collection and the Frick Art Reference Library. Published by The Frick Collection. Project editor Joseph Focarino, copy editor Lawrence N. VanDoren, project coordinator Heidi Rosenau.

A Guide to Works of Art on Exhibition, tenth, revised edition of the 36-page guide prepared by the curatorial staff of The Frick Collection. Published by The Frick Collection.

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 1968. Earlier volumes in the series include Volumes I and II: *Paintings*; Volumes III and IV: *Sculpture*; Volumes V and VI: *Furniture and Gilt Bronzes*; Volume VII: *Porcelains*; and Volume VIII: *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/A Tour, by staff members of The Frick Collection and the Acoustiguide Corporation. The 128-page color guide was published in English, French, and German, to be supplemented in 2000 by editions in Italian, Spanish, and Japanese.

Concerts

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 Szigeti, 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 *Hollyhocks* 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 Frick'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.

Scottish pianist Steven Osborne performed a program of Ravel, Schubert, and Messiaen last fall.



Performers Appearing during 1999

Peabody Trio	January 24
Die Singphoniker, <i>vocal sextet</i> New York debut	February 7
Frederic Chiu, <i>piano</i>	February 21
Mark Kosower, <i>cello</i>	March 7
Amati Quartet New York debut	March 21
Guillemette Laurens, <i>mezzo-soprano</i> Luca Pianca, <i>lute</i>	April 11
Quatuor Mosaïques New York debut	April 25
Jacques Thibaud Trio	June 30
Paul Galbraith, <i>guitar</i> New York debut	August 4
Tapestry, <i>vocal trio, harp, percussion</i>	October 17
Mandelring Quartet	October 31
The King's Noyse, <i>Renaissance violin band</i>	November 14
Steven Osborne, <i>piano</i>	November 28
Arve Tellefsen, <i>violin</i>	December 12

Excerpts from Reviews

Peabody Trio
". . . each produced a beautifully polished, lush sound." —*New York Times*

Frederic Chiu, piano
"His technique is resourceful and often impressive. For a moment, we might have been in the candle-lit salon of a Parisian duchess." —*New York Times*

Amati Quartet
"They make a full, big, well-balanced sound, and their coordination, ensured by the merest eye-contact, is impressively consistent. They also sound young, in the passion of their playing." —*New York Times*

Quatuor Mosaïques
". . . these excellent instrumentalists are steeped in the performance practices of the early-music movement. . . [They] took full advantage of the reverberant acoustics of the music room." —*New York Times*

Jacques Thibaud Trio
"This could be the first string trio in some time to have a major career." —*New York Times*

Paul Galbraith, guitar
"The highlight of his recital was a gracefully phrased, beautifully balanced account of Haydn's Piano Sonata No. 46." —*New York Times*

Steven Osborne, piano
"The selected pieces Mr. Osborne played [from Messiaen's *Vingt Regards sur l'Enfant Jesus*] took nearly 40 minutes, and every minute was riveting. Obviously enthralled by the music, he gave a commanding and vibrantly imaginative performance, never faltering in stamina, concentration and inspiration." —*New York Times*



As part of the renovation of the sixth floor carried out by Buttrick, White, & Burtis, the Italian Room, designed by Carrère and Hastings and formerly a private office of Helen Clay Frick, retains its original character while serving as a staff office.

Frick Art Reference Library

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

coordinating the efforts of the building and construction personnel and the architectural firm of Buttrick, White, & Burtis. The staff members responsible for bibliographic and photographic records now occupy work areas that are suited to the requirements of their respective tasks and that facilitate inter-departmental communication as documentation processes and procedures become more integrated.

Completion of the Luce Photoarchive Project

Nineteen ninety-nine marked the final year of this successful five-year project to improve the holdings and public services of the Photoarchive's American school, consisting of documented images of over



The architectural firm of Buttrick, White, & Burtis successfully redesigned the staff work areas on the sixth floor of the Library.

50,000 works of art. 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, 15,500 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 justly 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. Thaw Charitable Trust's 1998 award of \$140,000 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 SCIPPIO, 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. Through this program nearly 165,000 records for pre-1986 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 Reist, 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 Averna Group, Milan, 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 Winthrop 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 Marion Hirschler, a Fellow of the Frick, including a number of exhibition catalogues new to the Library. Over thirty European auction houses responded positively to the director's appeal for complimentary sale catalog subscriptions, thereby expressing their appreciation of the service the Library provides through its documentation of the international art market. Overall, the estimated savings to the Library that resulted from this initiative amounted to nearly \$16,000. Exchanges with the Brooklyn Museum of Art, Koninklijk Museum, Boymans van Beuningen Museum, Royal Academy, and Musée Dobrée made possible book purchases virtually at cost. Apart from the Edey gift, the Library benefited from generous donations of nearly 1,000 items, of which more than half were added to the research collections. The sale of duplicate and out-of-scope material, most notably from the bequest of the libraries of Bernice Davidson and Rudolf Heineemann, generated special funds that will be used to fill significant gaps in the Library's collection. Among these special purchases were *Esposizioni futuriste 1912–1931*, a re-printed collection of 46 rare exhibition catalogues. Donors to the Library received acknowledgements on bookplates and in the credit lines of online records in FRESCO.



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

Cataloging and Acquisitions

Nearly 5,000 bibliographic titles, 1,542 auction sale catalogs, and 8,400 photographs were acquired for the research collections in 1999 through purchases, gifts, and exchanges, bringing the total holdings to 215,276 books, 66,166 auction catalogs, 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 Luce 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 48 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 cataloging, overseen by Head of Bibliographic Records Mark Bresnan, continues to garner praise from the outside world, as does that of the documented photographic records, overseen by Head of Photographic Records Kerry Sullivan. In addition, the cataloging format developed by the Photoarchive has been designed to be consistent with the emerging standards of the visual resources community.



A selection of books, manuscripts, and European sale catalogs from the late eighteenth to the early nineteenth century, after conservation treatment.

Preservation Program

Conservation Lab

Nearly 26,000 items were prepared for shelving and more than sixty drop-spine boxes were fabricated to protect oversized and rare books. Much of the work in the conservation lab centered on repairs and treatments of fragile items identified in the course of the two-year Thaw-funded auction sale catalog project. Major treatments were performed on several rare European sale catalogs from the late eighteenth to early nineteenth century, with more than five hundred hours allocated to in-depth conservation treatment. Special care and preservation will be allotted for the nearly 4,000 rare catalogs identified in this project. Advanced treatments were performed by Associate Conservator Jerilyn Davis on some of the Library's oldest books and manuscripts, including *Figures de la Bible* (1728), *Konstryk Tekenboek van Abraham Bloemaert* (1740), and *Iconografía española* (1855–1864). Such treatments ranged from light bleaching to rebinding and gold tooling. In November, the Library replaced its aging sonic welder, the principal tool for encapsulating photographs. The original machine had assisted in encapsulating more than 300,000 photographs and page leaves over fifteen years.

Negative Duplication Project

In July, the Library was awarded its sixth grant of \$25,000 from the New York State Program for the Conservation and Preservation of Library Research Materials, to continue duplicating spoiling negatives among its collection of 55,500. More 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 The Frick Collection as they were at that time. In all, the project duplicated 1,069 spoiling negatives, bringing the total number of negatives duplicated or re-housed so far to 26,342. Presentations on the need for the duplication project were given to the trustees of The Frick Collection, to staff, and to members of the New York chapter of the Art Libraries Society of North America. In October, Don Swanson visited several plantations along the James River in Virginia where Thurman Rotan, Frick photographer from 1926 to 1987, 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, Don Swanson gave a presentation to the trustees of the Helen Clay Frick Foundation and the Frick Art & Historical 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. Spoiling acetate and nitrate negatives were housed in separate containers to minimize exposure to other materials.



Above and right: *The cleaned View of Venice and Regatta in Venice* by Francesco Guardi were reinstalled in the Main Reading Room.

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 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 dark-room facilities, and as a result print, e-mail, and disc-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

research 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, collab-

orations, 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 Housebook* 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 Hall generously underwrote a series of panel discussions to encourage dialogue between

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 catalogues raisonnés 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



The creation of a fully searchable text and image database of 15,000 anonymous Italian artists represented in the Photoarchive was undertaken with Global Art Systems.

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 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 1965 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 Nichols. 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,

helpdesk software was installed, 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 \$22,561 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 filling reprographic orders. A specialist for digital scanning was contracted to train Photoarchive 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 IPIX 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.

Notable Acquisitions during 1999

Gift and Depository 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 Clapp, *New York and Other Verses*, Boston, n.d. (originally published Boston, 1918), with an inscription by the author to William Suhr (paintings conservator for The Frick Collection, 1935–1974); gift of Henriette Suhr

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

Michael Bryan, *A Biographical and Critical Dictionary of Painters and Engravers*, London, 1849; gift of Jeri Garbaccio

Ministerio de Educación y Cultura, Dirección General de Bellas Artes y Bienes Culturales, Madrid, *Obras maestras recuperadas*, Madrid, 1998; gift of the Fundación Banco Central Hispano, Madrid

Witt Computer Index: A Text Database for American and Eighteenth-century British Holdings of the Witt Library; gift of the Witt Library in exchange for the Library's *Spanish Artists from the Fourth to the Twentieth Century: A Critical Dictionary*

82 transparencies and 17 photographs; gift of Hirschl & Adler Galleries

104 photographs of European and American paintings and drawings given by individual scholars, collectors and dealers including Ellen Callmann, Everett Fahy, Marion T. Hirschler, Daniel Katz, Edgar Munhall, Donald Neiman, Tere J. Seeley, Melvin R. Seiden, and John Torson

Purchase Program

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

Otto Benesch, *The Drawings of Rembrandt*, enl. and ed. by Eva Benesch, 6 vols., London, 1973

Emmanuel Bénézit, *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs de tous les temps et de tous les pays par un groupe d'écrivains spécialistes français et étrangers*, rev. ed., Jacques Busse, ed., 14 vols., Paris, 1999

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-Léger*, 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 1931

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

Candido Portinari: Projeto 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 Drawings*, Munich, 1999

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

Gianni Tettamanti, *Galdino da Varese e il suo tempo*, Varese, 1975

P. J. J. van Thiel, *Cornelis Cornelisz van Haarlem, 1562–1638: A Monograph and Catalogue Raisonné*, Diane L. Webb, trans., Doornspijk, 1999

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

528 photographs purchased by special order from the Joslyn 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 Markham Schulz and Ralph Lieberman, respectively



The Polish Rider, painted by Rembrandt Harmensz van Rijn c. 1655, was cleaned in 1999.

Public Affairs, Development & Communications

Special Event Fundraising

On October 25, more than two hundred supporters of The Frick Collection gathered for the *Fête Galante* and, on the occasion of the opening of the exhibition *Watteau and His World*, celebrated Mrs. Vincent Astor's extraordinary contribution to the cultural life of New York City. Inspired by Watteau's *fête galante* paintings, costumed players using period instruments presented a lively eighteenth-century French tableau in the Music Room during cocktails. Dinner, which followed in the Garden Court, was loosely modeled on a court banquet of the time, with period menu, entertainment, and decor. The evening's proceeds of more than \$260,000 will be used to help promote the study of the French fine and decorative arts within the museum and the Library.

Fellows

The Fellows of The Frick Collection, numbering 493 members, generously gave \$370,000 during the past year. Fellows membership gifts continue to be an essential source of support for many of the Collection's core programs.



Music Room tableau for the Fête Galante and the opening of Watteau and His World.



Young Fellows Steering Committee members Phil Gorrivan, John Rotenstreich, Alexander Sachs, Victoria Rotenstreich, Edward Kaplan, and Jennifer Nilles enjoying the Fête Galante, October 25, 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 edified 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

Fellows heralded the arrival of the exhibition *The Medieval Housebook*, 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 Bullfight*. 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 Museum of Fine Arts, Boston, 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



*Fête Galante co-chairs and honoree:
Elizabeth Gerschel, Pemmy Frick, Brooke Astor,
and Helen Clay Chace*

to build a proper membership program for the Frick. The test membership appeal that he designed and sent out to 50,000 prospects brought in more than 700 new or renewed members—primarily Friends, although a sizable number were new Fellows! As a result of this mailing, as well as a stronger renewal program, overall membership, including Fellows, grew from 1,529 to over 2,238 in only two months. Mr. 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 with a specific interest in the Frick Art Reference Library that their enjoyment of and concern for that aspect of the Collection will 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. Enid Haupt made a \$100,000 gift for general operating purposes. The Helen Clay Frick Foundation made a \$75,000 grant; part of those funds constituted a contribution to the *Fête Galante*,

and the balance will underwrite the repainting of the Reception Hall in the summer of 2000. Mrs. Vincent Astor made a \$50,000 gift, also to the *Fête Galante*. Bankers Trust/Deutsche Bank sponsored, in part, *The Medieval Housebook* exhibition. The Curtis W. McGraw Foundation made a generous grant of \$30,000 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 \$20,000 to underwrite the catalogue for the *Velázquez in New York Museums* exhibition. Frick Council member Diane Nixon provided support for the Edgar Munhall 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 \$365,000 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); Mondadori; Skuld; The Hartford; Disbank; National Financial Partners; Caixa Geral de Depósitos; The Avenue

Association; BancBoston Robertson Stephens; Pernigotti S.p.A.; The Aversa Group; Rockefeller & Co., Inc.; and Soros Fund Management LLC.

As corporations explore creative ways to involve their employees and customers in their efforts to support the arts in New York City, The Frick Collection has been fortunate to participate in special partnerships with its corporate members, including American Express's Culture Card program and Fleet's Customer Museum Admission Program.

Communications

In its second year of existence, the Communications Office of The Frick Collection, overseen by Heidi Rosenau, 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 New York Museums* inspired coverage by *El País*, *El Mundo*, *TVE of Spain*, and *EFE Spanish News Agency*, not to mention the notices received in Great Britain, France, Italy, Germany, Japan, Norway, and Roumania, among other countries. This 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. The 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 The 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.



H. R. H. The Infanta of Spain; Emilio Cassinello, Consul General of Spain; and Philippe de Montebello, Director, The Metropolitan Museum of Art, examining items from the Spanish school holdings of the Frick Art Reference Library on the occasion of the opening of the exhibition Velázquez in New York Museums.

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. The episode on New York estates that featured the Frick incorporated breath-taking footage of the Collection, mansion, and garden with insightful commentary about Henry Clay Frick, creating a memorable educational program that won a prestigious Telly Award, the cable television equivalent of the Emmy.

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.

Mrs. Allan H. Kalmus

Sage Foundation

Sotheby's



Some of the many clocks in the Winthrop Edey collection.

General Operating Support

Josephine L. Berger-Nadler

Ms. 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. Sabatier 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

Frick Art Reference Library

Cornell/FARL Digitization Project

The Patrick A. Gerschel Foundation

Mr. and Mrs. Paul G. Pennoyer

Global Art Systems Digitization Project

Pernigotti S.p.A., the Aversa Group

Electronic Documentation of Auction Catalogs

Eugene V. and Clare E. Thaw Charitable Trust

Unrestricted Grant

The Rosenstiel Foundation on behalf of Elizabeth Kabler

Fellows of The Frick Collection 1999

Honorary Fellows

The Hon. and Mrs. Walter H. Annenberg
Mr. and Mrs. Perry R. Bass
Le Comte d'Haussonville
Theodore Dell
Mr. and Mrs. John Marion
Mrs. Paul Mellon
Mrs. William Suhr
Mr. and Mrs. Eugene Victor Thaw
Charles Ryskamp
Frederica von Stade

Henry Clay Frick Fellows

\$20,000 and above

Dr. and Mrs. Henry Clay Frick II
Mrs. Roswell L. Gilpatric
Mrs. Enid A. Haupt
Jean Lindsey*
Mr. and Mrs. Henry Luce III

Sustaining Fellows

\$6,000 and above

Mr. and Mrs. Sid R. Bass
Peter P. Blanchard III
Dr. Gert-Rudolf Flick
Charles A. Miller, Jr., and
Chas A. Miller III
Mr. and Mrs. Wynant D. Vanderpoel III

Supporting Fellows

\$3,000–\$5,999

Mr. and Mrs. I. Townsend Burden III
The Hon. and Mrs. Walter J. P. Curley
Catherine G. Curran
Nelly Arrieta de Blaquier
Mrs. Oscar de la Renta
Mr. and Mrs. C. Douglas Dillon
Robert N. Elkins
Mr. and Mrs. Robert F. Erburu
Mr. and Mrs. John French III
Agnes Gund and Daniel Shapiro
Martha Hare
Mrs. Henry J. Heinz II
Mr. and Mrs. Donald J. Herdrich
Frederick D. Hill
Mr. and Mrs. Stephen M. Kellen
Stephen Lash
Mr. and Mrs. Richard P. Mellon

David Rockefeller
Dr. and Mrs. Nathan Saint-Amand
H. Frederick Krimendahl II and
Emilia A. Saint-Amand
Roberta and Irwin Schneiderman
Mr. and Mrs. John A. Scrymgeour
Mrs. Frederick M. Stafford
Brenda Weeks-Nerz
Mr. and Mrs. Edwin L. Weisl, Jr.
Mr. and Mrs. Malcolm H. Wiener

Contributing Fellows

\$1,200–\$2,999

Anonymous
Mr. and Mrs. Ronald R. Atkins
Elizabeth A. Baltz
Anne H. Bass
Evi Batten
Lillian Rojtman Berkman
W. Mark Brady
Mr. and Mrs. James E. Burke
Mrs. Jackson Burke
Guy Cary
Mr. and Mrs. Thomas A. Cassilly
Mrs. William Stratton Clark
T. A. Cox
Michel David-Weill
Mrs. Vincent de Roulet
Einhorn Family Foundation
Anthony and Elizabeth Enders
Mrs. Thomas M. Evans
Jerald Dillon Fessenden
Mrs. Anastassios Fondaras
Mrs. William Fox, Jr.
Mr. and Mrs. William P. Frankenhoff
Mr. and Mrs. Robert Garrett
The Hon. Sir David and Lady Gibbons
William T. Golden
Mr. and Mrs. Paul Gourary
Mr. and Mrs. David Granger
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Peter Josten
Mary and Roy Judelson
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Helene and Mark Kaplan
Ian Kennedy and Rachel Mauro
Frederick R. Koch
Stephanie Krieger
Mr. and Mrs. Eugene M. Lang
Gonzalo D. Las Heras
JoCarole and Ronald S. Lauder
Sally and Howard Lepow
Susan Lloyd
Arthur L. Loeb
Charlene and Tom Marsh

Joseph F. McCrindle/The Henfield Foundation
Barbara S. Mosbacher
Ruth Mueller
Otto Naumann
Dominick Oddo and John Parks
David T. Owsley
Roland F. Pease
Paul G. and Cecily Pennoyer
Alton E. Peters*
Max Pine
Sheila Pulling
William Rondina
Jeannette and Jonathan Rosen
Randie B. Rosen
Elaine L. Rosenberg
Dr. Caroline Rubinstein and
Phillip M. Winegar
Mr. and Mrs. Samuel Sachs II
Mr. and Mrs. John H. Sack
Jeannette Watson Sanger
Dr. and Mrs. Stephen K. Scher
Ralph Schlaeger, M.D.
Mr. and Mrs. Stanley DeForest Scott
Mr. and Mrs. Robert L. Shafer
Mr. and Mrs. Robert H. Smith
Mr. and Mrs. Robert K. Steel
Mrs. Donald B. Straus
Elizabeth F. Stribling and Guy Robinson
Mr. and Mrs. William Tatlock
Bruce and Robbi Toll
Sue Erpf Van de Bovenkamp
Honoré T. Wamsler
Mr. and Mrs. John L. Warden
Shelby White
William J. Williams, Jr., and Barbara A. Reuter
Constance and David Yates
Baroness Mariuccia Zerilli-Marimo

Fellows

\$600–\$1,199

Armin Brand Allen
Michael Nash Ambler
J. Philip Anderegg
Mr. and Mrs. R. L. Ardrey
Mr. and Mrs. J. Sinclair Armstrong
Mrs. Clay H. Barr
Sharon and Stephen A. Bassock
Anson Beard, Jr.
Candace Beinecke
Katrin Bellingier
Josephine L. Berger-Nadler and
Dr. M. Leon Canick
Mrs. Jeremy H. Biggs
Jill Isles Blanchard
Gary M. Bloom

Mr. and Mrs. Jeremiah M. Bogert
Carol A. Brakebill
Dr. and Mrs. Goodwin M. Breinin
Mr. and Mrs. Garrison W. Brinton
Harry A. Brooks*
Ellen* and Charles F. Brush
Mrs. Thomas S. Brush
Nick Bunker
Frances Burden
Mr. and Mrs. Childs Frick Burden
Leslie and Buzz Burlock
Ishik Kubali Camoglu and Feriha Kubali
Eric G. Carlson
Carroll J. Cavanagh and Candida N. Smith
Mr. and Mrs. Bevin Cherot
Mr. and Mrs. Garretson W. Chinn
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Mr. and Mrs. Howard L. Clark, Jr.
Mr. and Mrs. Christopher T. Clark
Mr. and Mrs. Todd G. Cole
Arlene C. Cooper
Mr. and Mrs. Keith E. Crain
Reverend Michael Cunningham
Stanley R. Day
Elizabeth de Cuevas
Baron Alexis de Redé
Michael Diana
Douglas Durst
Mrs. Charles H. Dyson
Mr. and Mrs. John L. Eastman
Joan K. Easton
James M. Edwards
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Joseph Elmaleh
Sarah and Louis Elson
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Elizabeth P. S. and Lionel C. Epstein
Thomas Epstein and Florence E.
Teicher/Epstein Philanthropies
Anne Faircloth and Frederick Beaujeu-Dufour
Mr. and Mrs. Walter P. Fekula
Mr. and Mrs. Nicholas Firth
Mr. and Mrs. Brian D. Fitzgerald
Mrs. William E. Flaherty
Mr. and Mrs. Lucius L. Fowler
Mr. and Mrs. Donald T. Fox
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Jeffrey S. Freeman
Sam R. Freeman
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Patrice and Louis Friedman
Suzanne Frye, M.D.
Frederic J. Fuller, Jr.
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Dr. and Mrs. Charles C. Garbaccio
Stephen A. Geiger

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Statement of Financial Position

December 31, 1999, with comparative December 31, 1998 totals (Note 1)

Assets

December 31,	1999	1998
Cash and cash equivalents	\$ 5,121,570	\$ 4,900,735
Contributions receivable	78,479	626,324
Accrued interest and dividends	424,324	530,368
Due from broker for securities sold	115,950	676,919
Other current assets	126,208	66,218
Inventory	829,235	900,934
<i>Investments, at market:</i>		
Museum	176,378,867	161,776,984
Library	49,313,861	44,098,536
<i>Fixed assets, at cost:</i>		
Museum	14,009,980	12,032,483
Library	1,517,484	930,173
Prepaid pension cost	896,171	827,434
Total assets	\$ 248,812,129	\$ 227,367,108

Liabilities and Net Assets

Accounts payable and accrued expenses	\$ 1,219,632	\$ 1,478,740
Due to broker for securities purchased	464,497	
Accrued post-retirement health and other benefits	3,630,000	3,453,000
Total liabilities	5,314,129	4,931,740
Net assets		
Unrestricted	209,820,087	190,701,844
Temporarily restricted	8,172,911	7,728,522
Permanently restricted	25,505,002	24,005,002
Total net assets	243,498,000	222,435,368
Total liabilities and net assets	\$ 248,812,129	\$ 227,367,108

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 (3) 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 management. The Collection manages its pooled investments on a total return basis. To preserve the investments' long-term purchasing power, the Collection makes available to be spent each year 5% of the investment portfolio's average market value for the twelve quarters ending the September prior to the beginning of the year, net of investment and custodial fees (the "spending rate").

Statement of Activities

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

	General	Unrestricted Board Designated	Total	Temporarily Restricted	Permanently Restricted	Total All Funds 1999	December 31, 1998
<i>Operating support and revenues</i>							
Net investment return – 5% spending policy	\$ 7,419,835	\$	\$ 7,419,835	\$ 1,068,533	\$	\$ 8,488,368	\$ 7,394,386
Other interest income	56,232	79,668	135,900	47,927		183,827	196,597
Contributions	688,892		688,892	1,959,542		2,648,434	1,211,318
Admission fees	1,715,831		1,715,831			1,715,831	1,471,499
Membership	969,962		969,962			969,962	835,949
Bookstore sales	1,060,408		1,060,408			1,060,408	1,062,393
	11,911,160	79,668	11,990,828	3,076,002		15,066,830	12,172,142
Net assets released from restrictions	1,327,411	900,000	2,227,411	(2,227,411)		-	-
Total operating support and revenues	13,238,571	979,668	14,218,239	848,591		15,066,830	12,172,142
<i>Operating expenses</i>							
<i>Museum programs:</i>							
Operations	3,226,177	201,490	3,427,667			3,427,667	3,108,641
Special exhibitions, concerts, and lectures	675,105		675,105			675,105	380,391
Bookstore, including cost of sales	776,563		776,563			776,563	768,089
Total museum programs	4,677,845	201,490	4,879,335			4,879,335	4,257,121
<i>Library programs:</i>							
Operations	2,530,185	75,828	2,606,013			2,606,013	2,516,765
Special programs	117,046		117,046			117,046	185,004
Total library programs	2,647,231	75,828	2,723,059			2,723,059	2,701,769
Total Programs	7,325,076	277,318	7,602,394			7,602,394	6,958,890
<i>Supporting services:</i>							
General and administrative	3,758,060	458,340	4,216,400			4,216,400	3,585,684
Fundraising	664,596		664,596			664,596	630,935
Total supporting services	4,422,656	458,340	4,880,996			4,880,996	4,216,619
Total operating expenses	11,747,732	735,658	12,483,390			12,483,390	11,175,509
Excess (deficiency) of operating support and revenues over operating expenses	1,490,839	244,010	1,734,849	848,591		2,583,440	996,633
<i>Nonoperating support and revenues</i>							
Contributions designated for future use		2,058,815	2,058,815		1,500,000	3,558,815	227,657
Net investment return designated for long-term investment		14,824,579	14,824,579	95,798		14,920,377	14,751,535
Net assets released from restrictions: Passage of time		500,000	500,000	(500,000)			
Total nonoperating support and revenue		17,383,394	17,383,394	(404,202)	1,500,000	18,479,192	14,979,192
<i>Change in net assets related to collection items not capitalized:</i>							
Proceeds from sale of art							4,895
<i>Change in net assets</i>	1,490,839	17,627,404	19,118,243	444,389	1,500,000	21,062,632	15,980,720
Net assets, beginning of year	\$ 3,476,619	\$ 187,225,225	\$ 190,701,844	\$ 7,728,522	\$ 24,005,002	\$ 222,435,368	206,454,648
Net assets, end of year	\$ 4,967,458	\$ 204,852,629	\$ 209,820,087	\$ 8,172,911	\$ 25,505,002	\$ 243,498,000	\$ 222,435,368

See accompanying notes.

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Assistant to Manager of Buildings and Security

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Joseph Corsello
Chief Engineer

Colm McCormac
Assistant Chief Engineer

Vladimir Keylin
John Kowalski
Harold Millin
Thomas Puglia
Mikhail Shusterman
Joseph Turton
Engineers

Neil Abreu
Wilfred Maldonado
Electricians

Brian A. Anderson
Senior Galleries Technician

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William Irvine
Bernadette Morrell (p.t.)
Antonio Petracca (p.t.)
Maintainers

Edwin Fahnbullen
Cleaning Supervisor

Ildefonso Arriaga
John Benson
Marie Brann
Carmen Calderon
Daniel Campbell
Soeurette Etienne
Antoine Labossiere
Berthie Lazare
Winston McLeod
Louisa Moreau
Fritz Pierre
Cleaners

José Antonio Huebe
Kitchen Manager

Konstantin Pagi
Assistant Kitchen Manager

Theana Bernadotte
Immacula Cadet
Conceptia Saintil
Kitchen Assistants

Horticulture Division

Karl Galen Lee
Horticultural Designer

Security Division

Neil Oatman
Head of Security

Daniel Charles
Lieutenant

Willie Bryant
Digna Delance
Edward Peana
Sergants

Armando Lopez
Delroy Slater
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Kolja Berisaj
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Borgia Espinal
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Mara Gjelij
Ana Gutierrez
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Lance Hartman
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Joseph Levasseur
Roko Ljucovic
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Jean Mayard
Hugh McMorris
Riviere Moreau
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Fernando Perez
Shivekarran Tillack
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Andrew W. Mellon Librarian

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Head, Public Services Administration

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Assistant to the Chief Librarian/Coordinator for Library Administration

Claire Halbardier
Manager of Reception Services

Carol Yoshimura
Library Assistant for Public Services

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Jordan Zweifler (p.t.)
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Anthony Thompson (p.t.)
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Linda Phillips (*Acquisitions*)
Jesse Sadia (*Auction Sale Catalogs*)
Amy Schwarz (*Periodicals*)
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Christina Hostetter (*Retrospective Conversion Project*)
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Assistant Reference Librarian

Teresa Moyer
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Front Cover

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.

Back Cover

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.

