

THE FRICK COLLECTION

MEMBERS' MAGAZINE FALL 2003 / 2002 ANNUAL REPORT



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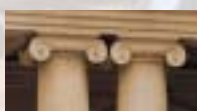


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ON OUR COVER:

François Boucher (1703–1770), detail of *Young Woman with Two Cupids and a Vase on the Extrados of an Arch*, c. 1768, reddish brown chalk heightened with white on tan paper. Museum of Fine Arts, Boston; bequest of Forsyth Wickes, The Forsyth Wickes Collection

THE DRAWINGS OF FRANÇOIS BOUCHER

October 8 through December 14, 2003

By his own account, François Boucher made as many as ten thousand drawings over the course of a career that spanned nearly five decades—his first biographers claimed that he worked twelve hours a day!—and his repertory as a draftsman was encyclopedic. Not only did he make preparatory compositional and figure studies for his paintings, he also used drawings in the process of designing cartoons for Beauvais and Gobelins tapestries and as models for Sèvres porcelain. From early on in his career he provided drawings to be engraved as the- sis plates, book illustrations, frontispieces, and allegorical vignettes. As a mature artist

he pioneered the concept of the autonomous drawing, creating a work especially for the collector, which might take a figure (or figures) from one of his paintings as a point of departure. Following innovations in print-making during the 1740s, Boucher also made drawings to be engraved in facsimile.

To celebrate the three hundredth anniversary of Boucher's birth, The Frick Collection will present an exhibition of approximately seventy-five drawings devoted to his graphic work. Borrowed from private and public collections worldwide, the drawings will exemplify his virtuosity as a draftsman and illustrate the range of media he employed.

If drawing served a variety of functions in Boucher's career, the artist explored the graphic medium in all its variety. He drew in sanguine (red chalk); sanguine brûlée (reddish-brown chalk); pen and ink (both black and brown); brush and wash; pastel; in the *trois crayons* technique perfected by Watteau; and in black chalk heightened with white on blue, gray, or fawn paper. From the middle of the century his drawings were avidly collected by connoisseurs who would hang choice sheets—mounted, matted, and placed under glass—in their picture cabinets. Consequently, Boucher's drawings came to serve a dual purpose. While they might prepare an idea to be used in a painting (or tapestry or engraving) and inscribe a motif studied from the life or created in the artist's imagination, they also assumed a somewhat different role as a luxurious commodity. This would help account for Boucher's unerring placement of his figures on the sheet, his meticulous handling of washes, highlights, and stumping, and his

readiness to recycle and repeat successful poses and groupings.

The son of a master painter in the Paris Guild (the Académie de Saint-Luc), Boucher spent a brief apprenticeship in the studio of the brilliant, but unstable, history painter François Lemoyne. In August 1723 he won the Prix de Rome and was now firmly set on the course of study offered by the Academy to its most promising student history painters. Unfortunately, the twenty-year-old was obliged to delay his visit to Rome because of administrative mismanagement, and for the next five years, he continued his artistic education in Paris on the margins of the academic system. He was employed to make designs for thesis plates to be engraved, and, most important, he contributed more than one hundred etchings after Watteau's drawings and paintings for Jean de Jullienne's *Figures de différents caractères* and the *Recueil Jullienne*, a compendium of Watteau's oeuvre. Not only did exposure to Watteau's figures and drawings make a lasting impression on Boucher, but the generous fee he received allowed him to save enough money to visit Rome at his own expense.

Boucher left for the Eternal City in April 1728. From the drawings he made after works of art during his sojourn there, it seems that rather than immersing himself in the monuments of Greek and Roman antiquity and the Renaissance, he was most impressed by the vigor and grandiloquence of the Italian Baroque (his copies after Baciccio's frescoes in the church of San Agnese in Agone are a prime example). It was also in Rome that he encountered the work of the Northern Mannerist Abraham Bloemaert (1566–1651), whose rustic protagonists would have a con-



François Boucher (1703–1770), *Study of La Flèche (Having His Pockets Searched by Harpagon)*, c. 1732–34, two colors of red chalk with brown ink on paper. Rijksmuseum, Amsterdam



siderable influence on the young artist's own peasant scenes and early pastorals.

Back in Paris by the summer of 1731, Boucher rapidly ascended the Academy's hierarchy as a history painter, rising to the post of full professor in July 1737. On the lookout for prestigious commissions to decorate royal and princely residences, in the 1730s Boucher was more than ready to work on several registers at once. Among the most successful of his extracurricular activities were the illustrations he provided for a new edition of Molière's works, published in 1734–35. Setting the narratives in up-to-date Parisian interiors, Boucher approached each episode as a miniature history painting and prepared his compositions accordingly with figure studies of unprecedented verve and spontaneity. In the study from the Rijksmuseum illustrated on page 2, the cos-

tume and tricorne of the protesting La Flèche are masterfully delineated, as are his gestures and expression. Even more immediate is the suspicious Harpagon, shown in the process of picking the pockets of his companion. His balletic pose and pent-up energy are rendered in the briefest strokes of red chalk, and we can almost feel him retreat as La Flèche turns to see what is happening behind him.

Despite the caliber of such drawings, it was primarily as a painter of mythological subjects that Boucher made his reputation in the 1730s, one that became unassailable with Madame de Pompadour's installation as *maitresse en titre* in 1745, after which time Boucher quickly gained ascendancy as the foremost painter in her circle. His masterpieces, *The Rising of the Sun* and *The Setting of the Sun*, 1752–53 (London, The Wallace

Boucher, *Recumbent Female Nude*, c. 1742–43, red, white, and black chalks on cream antique laid paper. Collection Jeffrey E. Horvitz, Boston

Collection), from which a single set of Gobelins tapestries was woven, were conceived as a pair of mythological decorations for Pompadour's Château de Bellevue. A drawing of a male nude, based on the figure of Apollo in *The Rising of the Sun*, is included in the exhibition. Similarly, the hoary *Head of a River God in Profile* (page 4) is not a preparatory study, but one made *after* a figure in a lost tapestry cartoon, *Rinaldo Asleep*. Boucher "completed" the profile of the river god by placing his right hand on the edge of an architectural element; in the tapestry, his right arm is extended, the upper part concealed by a naiad's head. This recycling of motifs to create satisfying



Boucher, *Landscape with the Aqueduct at Arcueil*, c. 1745–55, black and white chalks heightened with white on blue paper. Graphische Sammlung Albertina, Vienna



Boucher, *Head of a River God in Profile*, c. 1750, red, black, and white chalks on buff paper. Private collection, courtesy of W. M. Brady & Co.

individual sheets for the private market is an important aspect of Boucher's production, one that only recently has been given the attention it deserves.

As indicated by his sobriquet "the painter of the Graces," the subject of the female nude (and to a somewhat lesser extent, the male

nude or *académie*) was a constant in Boucher's graphic output, from the cat-eyed, silken, and insinuating figure studies in black or red chalk that date from the mid 1730s to the 1740s, to the more weighty, at times almost pneumatic nudes—worthy of Rubens!—that characterize his later production. Close examination of the provocative nude illustrated on page 3 suggests that the function of these erotic studies is more complex than is immediately apparent. Boucher brilliantly evokes the weight of the prone model as she rests on drapery that suggests bed linen, but might equally conceal a cloud or hillock underneath. Part courtesan, part Venus's handmaiden, the figure adopts a pose that Boucher had studied many times before in the previous decade. While it anticipates the more blatant carnality associated with his blonde and dark-haired Odalisques, the drawing retains an ethereal grace and delicacy more appropriate to Mount Olympus than to either the seraglio or the Parc-aux-cerfs.

While he was preeminent as a history

painter, Boucher's "universality"—a term applied to him by contemporary art critics—embraced all genres within the Academy's hierarchy, with the exception of still life. Boucher's graphic universe was no less compelling and all-encompassing, treating as it did religious, mythological, and historical narratives; scenes from everyday life and fictive domesticity; studies from the life of adults and children; depictions, real and idealized, of the male and female nude. The exhibition includes outstanding examples of all of the above and even presents one of Boucher's rare portraits in pastel, the genre least congenial to him.

Boucher not only operated within the parameters established by the Academy, he recast and reinvented certain of its categories. Just as his creation of the painted pastoral civilized the prevailing Dutch-inspired rustic subject, so did his treatment of landscape, with its seamless integration of direct observation and picturesque fancy, renew a moribund genre. The most topographically faithful of these drawings is *Landscape with the Aqueduct at Arcueil* (above), a rendition of the seventeenth-century aqueduct constructed for Marie de Medicis. Framed by overgrown trees, the scene evokes the abandoned grounds of the château of the ducs de Guise, just south of Paris, a favorite haunt of artists of Boucher's generation, who flocked there to make paintings and drawings *en plein air*.

Although in the 1760s Boucher came under fire from progressive critics for his attachment to a purely fictive universe—Diderot complained that "The man has everything but Truth"—he continued to



Boucher, *Study of a Despondent Woman in Drapery, Supporting Herself on a Plinth*, 1761, black chalk heightened with white on buff paper. Private collection

produce monumental mythological and pastoral decorations that display an inventiveness and acuity that would be matched only by those of his pupil Jean-Honoré Fragonard in the decade to come. Boucher seems also to have been receptive to the emerging classicism that infiltrated all aspects of French art and architecture at this time. The dignified and magisterial *Study of a Despondent Woman in Drapery* (above) cannot be connected to any surviving composition, but may have been intended to assist his son-in-law, the history painter Jean-Baptiste Deshayes, with the figure of Briseis in a tapestry cartoon, *The Anger of Achilles* (in this episode, the golden-haired captive is led away, disconsolate, from her lover's tent). That Boucher remained a master of the heroic narrative is exemplified in the stirring wash drawing *The Continnence of*



Scipio (above), one of nine preparatory drawings for an aborted commission from King Stanislas Poniatowski of Poland. The work elegantly proclaims the benevolence of Boucher's patron, since the subject—the victorious Roman general Scipio Africanus the Elder—is shown returning the beautiful maiden he had received in tribute to her fiancé (the androgynous figure bending to take her hand). Boucher ultimately abandoned the commission, but not before making several fully worked-up compositional studies such as this, which makes one regret the absence of a final painting all the more.—Colin B. Bailey, Chief Curator

Boucher, *The Continnence of Scipio*, c. 1766–67, brush and brown wash with black and reddish-brown chalks heightened with white on paper. The Phillips Family Collection

This exhibition was organized by the American Federation of Arts and made possible, in part, by grants from the Fino Family Foundation, the Samuel H. Kress Foundation, and the Pfizer Foundation. Additional support was provided by the Benefactors Circle of the AFA. Presentation of the exhibition in New York, which has been coordinated by Chief Curator Colin B. Bailey, is made possible through a major grant from The Peter Jay Sharp Foundation with additional support from Jean A. Bonna and the Fellows of The Frick Collection.

IMPORTANT GIFT OF ITALIAN SCULPTURE PLACED ON VIEW IN THE LIVING HALL

The Frick Collection is pleased to announce Walter A. and Vera Eberstadt's gift of a magnificent pair of bronzes by the seventeenth-century Italian sculptor Giovanni Francesco Susini. *Lion Attacking a Horse* and *Leopard Attacking a Bull* exhibit the dynamism and technical refinement characteristic of the works made by the artists who trained under the Florentine sculptor Giambologna at the end of the sixteenth century. This latest acquisition complements the work of another Giambologna follower, Pietro Tacca, whose dramatic bronze showing the centaur Nessus abducting Dejanira (c. 1630–40) was acquired by Henry Clay Frick in 1915.

The Susini bronzes are extremely rare. Only two pendants pairing a lion and horse with a leopard and bull are known, and the Frick Susinis are the only ones belonging to an American public collection.

Lion Attacking a Horse and *Leopard Attacking a Bull* depict predatory cats locking jaws on their prey and bringing them down. Probably executed in Florence between 1630 and 1640, the bronzes represent Giovanni's creative rethinking of the combat-

Giovanni Francesco Susini (1585–c. 1653), *Leopard Attacking a Bull* (right) and *Lion Attacking a Horse*, c. 1630–40, bronze; gift of Walter A. and Vera Eberstadt



ing animal groups invented about 1580 by Giambologna and the principal bronze caster in his shop, Antonio Susini, Giovanni's uncle. After inheriting Giambologna's models, Antonio cast many examples of these popular bronzes, a practice his nephew continued. Giovanni's *Lion Attacking a Horse* derives directly from a composition by Antonio while *Leopard Attacking a Bull* is his own creation.

The gracefully curved silhouette of the lion and horse reflects the elegant abstraction typical of the late Renaissance creations of Giovanni's predecessors. In contrast, the composition of the leopard and bull is aggressively angular. At the expense of formal harmony, Giovanni has emphasized the disjunctive violence of the leopard and bull's struggle. His composition reveals the close study of nature characteristic of his generation.

Giovanni's animal groups invited the contemplation of meaning so highly esteemed

by Renaissance collectors of bronze statuettes, presenting viewers with alternative responses to death's inescapable challenge. The struggling horse, its strong neck arched backward and sharp hooves grappling the air, is emblematic of heroic, unrelenting combat against fate. The bull, in contrast, has crashed down on its knees as its weighty head sinks to the ground. Its struggle over, the bull symbolizes acceptance of death's inevitability.

The Susinis are displayed in the Living Hall on a pair of marquetry pedestals from the workshop of André-Charles Boulle (1690s). Above them hang masterpieces of Italian Renaissance and Baroque bronze relief, Vecchiotta's *Resurrection* (1472) and Alessandro Algardi's *Pietà* (1630s). This new installation highlights the importance of the Eberstadts' gift and underscores the harmonious relationship among paintings, sculpture, and decorative arts at The Frick Collection.—Denise Allen, Associate Curator

RICHARD DI LIBERTO



GREUZE'S *WOOL WINDER* UNDERGOES CONSERVATION AT THE J. PAUL GETTY MUSEUM

Special exhibitions often create juxtapositions that can shed new light on the physical condition of paintings, demonstrating how their varying histories have affected their appearance. Such was the case last fall when The Frick Collection lent Jean-Baptiste Greuze's *Wool Winder* to the J. Paul Getty Museum for *Greuze the Painter*, a small exhibition of the artist's masterworks that ran concurrently with *Greuze the Draftsman*, a drawings exhibition organized by the Frick's Curator Emeritus, Edgar Munhall.

It was both interesting and illuminating to compare the dozen paintings that had been assembled for the Getty show. *The Wool Winder*, despite its impressive size, compositional complexity, and sheer beauty, looked somewhat flat when seen alongside the other pictures in the exhibition. Its varnish had turned gray, most of the retouches had discolored, and, as a whole, it lacked the rich atmosphere, creamy brushwork textures, and solid forms found in the other paintings. Particularly notable was the difference in appearance between it and The Huntington Library's *Young Knitter Asleep*, an exceptionally well-preserved painting that had been exhibited with *The Wool Winder* at the Paris Salon of 1759.

Discussions between Frick and Getty conservators and curators led to a decision to have *The Wool Winder* undergo treatment at the Getty following the close of the exhibition. (Since 1990, the Getty's conservators have restored more than ninety major works of art from other collections.) It was a particularly appropriate time to carry out conservation work since *Young Knitter Asleep*—which had been restored at the Getty in 1999—could remain at the museum



ANTHONY PERES

for comparison. In addition, a third painting, *The Drunken Cobbler* (from the Portland Art Museum, Oregon), was scheduled to undergo some minor conservation, thus presenting a unique opportunity to have three very fine examples of Greuze's work together during the course of treatment.

Getty conservators believed that a substantial improvement in the appearance of *The Wool Winder* could be achieved with a minimum of intervention. A heavy layer of surface dirt that had accumulated over time was removed, leaving intact the varnish layer and retouches from the previous conservation, which had been carried out many decades earlier. The existing discolored retouches were corrected, thereby visually calming the surface and restoring a sense of depth and atmosphere to the subtly modeled background. Retouching also included careful reconstruction of broken and abraded

glazes throughout the background, chair, shadows of the fabrics, and the hair—all of which helped to restore a feeling of continuity to the composition. To compensate for the harshness of past cleanings, several areas, particularly the flesh tones, were retouched with a translucent layer of paint to make them appear darker and warmer.

The Wool Winder was reinstalled at the Frick in February. Owing to the intentionally light-handed nature of the conservation work, visitors should not be distracted by any immediate awareness of the recent treatment but will simply have a clearer impression of Greuze's masterful handling of this engaging image.—Mark Leonard, Conservator of Paintings, Department Head, the J. Paul Getty Museum

Getty Conservator Mark Leonard at work on *The Wool Winder*. The painting underwent conservation at the Getty last fall.

TWO SIDES OF THE GILDED AGE:

FRICK COLLABORATES WITH LOWER EAST SIDE TENEMENT MUSEUM



Mrs. Frick's bedroom, on the second floor of the Frick residence. The room was converted to office space in 1931–35 and is now part of the Director's Drawing Room.

In recent years, a number of New York City social studies teachers have used The Frick Collection as a resource for teaching their students about the Gilded Age. To explore this important chapter of American history more fully, the Frick's Education Department has collaborated with the Lower East Side Tenement Museum to create "Two Sides of the Gilded Age," a program that compares and contrasts the architectural, social, and economic aspects of life in a tenement with those in one of the city's most opulent residences, the former home of industrialist Henry Clay Frick. Seven eighth-grade classes from Robert F. Wagner Middle School on the Upper East Side and Sun Yat Sen Intermediate School in Chinatown participated in the pilot program last spring.

At the Tenement Museum, students were introduced to a costumed interpreter who

played the role of Victoria Confino, a fifteen-year-old girl who resided at 97 Orchard Street in 1916. Students squeezed into Victoria's recreated home—a cramped, three-room apartment, which she shared with nine other people—and listened as she relayed the story of her Sephardic Jewish family's experience as immigrants settling on Manhattan's Lower East Side after leaving a comfortable life in Kastoria (now a part of Greece) when a fire destroyed their home.

Students learned about Henry Clay Frick and his art collection when an educator from the Frick presented a slide show in their classroom, which was followed by a trip to the museum. There they were asked to imagine themselves as guests in the Frick

This room, in a recreated apartment at the Lower East Side Tenement Museum, once slept six members of the Confino family, immigrants from Kastoria.

home. With the help of an authentic menu and invitation from a formal dinner, education volunteers encouraged students to visualize a lavish evening enjoyed by Mr. and Mrs. Frick and their guests.

Back in the classroom, students continued their discussion of the similarities and differences between the two residences and the quality of life in each. Education staff from the Frick provided teachers with documents such as newspaper clippings, a list of household servants, shopping lists, and recipes that were used for further related activities.

Through visits to these diverse cultural New York City landmarks, students gained unique insights into life at vastly different socioeconomic levels at the turn of the last century. Next year, the program will expand to serve additional schools in the area.—
Meredith Watson, Education Liaison

This collaboration was made possible with the generous support of the Seth Sprague Educational and Charitable Foundation.



CHRISTINE A. BUTLER

THE FRICK PHOTOARCHIVE: A TREASURY OF UNPUBLISHED IMAGES OF WORKS OF ART

A graduate student interested in fifteenth-century frescoes by Baronzio da Rimini would find it difficult, if not impossible, to travel to the out-of-the-way Italian villages where examples of the artist's work still exist. While a few frescoes might be illustrated in books, most are unpublished. For more than eighty years, scholars in similar situations have turned for help to the Photoarchive of the Frick Art Reference Library, one of the world's richest repositories of reproductions of works of art. There, a researcher can access thousands of photographs of paintings and drawings found in remote, often private locations, discover unpublished preparatory sketches for famous portraits, or identify key works that support attributions to particular masters.

Founded in 1920 by Helen Clay Frick, the Frick Art Reference Library's Photoarchive today contains at least one million images by more than thirty-five thousand artists working from the fourth to the mid-twentieth century. The Photoarchive was established at about the same time as Sir Robert Witt and Hofstede de Groote and Frits Lugt founded their photoarchives, respectively, in London and The Hague. At the time, relatively few art books were well illustrated, thus scholars depended on reproductions of questionable fidelity or, in rare instances, firsthand knowledge of an artist's work. Miss Frick and her counterparts abroad changed this situation by making accessible vast numbers of images by both well-known and little-recognized artists.

This 1951 photograph of *The Shepherdess*, an 1880 Winslow Homer watercolor from a private collection, is just one of the thousands of unpublished images of works of art contained in the Photoarchive.

The majority of images in the Photoarchive were acquired both by gift and by purchase from museums, art dealers, and auction houses. Among the most valued acquisitions are photographs taken at Sotheby's

and Christie's over seven decades by the London firm of A. C. Cooper. These photographs essentially serve as "illustrations" for many of the unillustrated catalogues in the Library's collection. The Library also



Materials in the Photoarchive enable scholars to study the condition of paintings over time, such as this early nineteenth-century portrait of Dr. Alexander Lindsay by Sir Henry Raeburn. The Photoarchive contains visual records of the portrait both in its original full-length state (*below*) and after it was cut down, probably around 1940 (*right*).



maintains an ongoing subscription to the Courtauld Photographic Survey of works in private hands in England and is one of only four American research institutes to subscribe to the Gernsheim Corpus Photographicum, which is dedicated to documenting photographs of drawings in all major European and American collections.

In the early days of the Library, Miss Frick sponsored photography campaigns throughout the United States and Europe that documented little known and generally unpublished works of art in private collections. These expeditions produced more than sixty thousand negatives, many of which were enriched by information gath-

ered from the owners about provenance, subject matter, or other documentation known only to them.

Over the decades, scholars and curators using the Photoarchive have contributed their knowledge and opinions about specific works of art, rendering the documentation that accompanies the images as valuable as the images themselves. Photoarchive materials pertaining to any given artist vary widely, from more than twenty-five hundred images of works by John Singer Sargent to only one image by Sigmund Lachenwitz, a mid-nineteenth-century German animal painter.

The Photoarchive also includes images of now lost or destroyed works of art, prepara-

tory drawings and copies, and information documenting the condition of paintings at different moments in time. A case in point is the color reproduction of Sir Henry Raeburn's three-quarter-length portrait of Dr. Alexander Lindsay as it appeared when it was sold at auction in 1990. This image might well be taken as an accurate record of the painting's original appearance, were it not for the existence of a second photograph of the portrait, purchased by the Library from Knoedler & Co., which shows the original full-length portrait with a spaniel resting comfortably at the doctor's feet. Accompanying the two images is documentation that suggests that the original full-

length portrait was cut down sometime before 1940. (Interestingly, the dog has yet to be found as an independent picture and may, in fact, no longer exist or be attributed to Raeburn.)

The Frick Photoarchive serves more than six thousand researchers annually. Together with documentation from more conventional published sources, it offers its users some of the most complete information on individual works of art, making the

Library one of the world's most important resources for the study of art in the Western tradition.—*Inge Reist, Chief, Collection Development and Research*

This year, thanks to generous funding from The Carl and Lily Pforzheimer Foundation, the first phase of a major project to digitize the images captured during the Library's early photography campaigns is underway.



ABOVE:

Information from the Photoarchive indicates that Jean François Millet's *The Baker* (1848) was offered at a 1912 auction at the Plaza Hotel in New York City and again at a Sotheby's sale in 1987, before being acquired in 1992 by the Murauchi Art Museum in Hachioji City, Japan. The whereabouts of tens of thousands of works of art can be similarly traced.

LEFT:

The Photoarchive preserves hundreds of images of works of art that have been lost or destroyed, such as this 1948 photograph of a portrait of Mrs. James Erwin Yeatman, painted shortly after her 1838 marriage. The portrait, by the Hungarian immigrant artist Mygand, was destroyed in a house fire in Glencoe, Missouri, in 1955.

SPRING EVENTS:

WHISTLER OPENING, PANEL DISCUSSION, *ART THROUGH A CHILD'S EYES*



Joan L. Nissman, Morton C. Abromson, and Patricia Barnett at the Dealers' Breakfast



Katharine G. Stillman and Eugenia W. Stillman at *Art through a Child's Eyes*



Nathalie Kaplan, Victoria Rotenstreich, Christine Scornavacca, and Marianna Sabater at the Spring Party

In recent years The Frick Collection and Frick Art Reference Library have offered an increasing variety of educational and social activities to its members and the cultural community.

This spring the Library hosted two events: the eighth annual Dealers' Breakfast, held during the International Fine Arts Fair, and the fourth annual *Dialogues on Art*, a panel discussion co-hosted with Knoedler & Company. This year's discussion, moderated by John Walsh, Director Emeritus of the

J. Paul Getty Museum, provided a behind-the-scenes look at the politics and planning of special exhibitions. Panelists included Brent Benjamin of the St. Louis Art Museum, Julia Brown of the American Federation of Arts, art critic Peter Plagens, and Emily Rafferty and Gary Tinterow of The Metropolitan Museum of Art.

Those who attended the Spring Party in May enjoyed a special preview of *Whistler, Women, and Fashion* as well as cocktails in the Fifth Avenue and Seventieth Street gar-

dens, both of which were opened for the occasion. Fellows' children, grandchildren, and other young guests who turned ten in 2003 (thus being able to visit the Frick for the first time) were treated to a collection tour and "birthday" reception hosted by Director Samuel Sachs II and his wife, Beth.

This year's Autumn Dinner, on October 20, will honor Schuyler G. Chapin for his lifelong dedication to the arts. For information about attending, please call Hilary Ewing at (212) 547-6873.

ALL PHOTOGRAPHS BY CHRISTINE A. BUTLER



Minturn V. Chace and Inge Reist at the Spring Party



Robert Lindgren, Philip Gorrivan, Benjamin Schliemann, Lisa Gorrivan, Louise Schliemann, and Victoria Lindgren at the Spring Party



Howard Hook and Katherine Brush at the Spring Party



Colin Bailey, Marianna Sabater, and Martha Loring at the Spring Party



Susan Grace Galassi and Jonathan Galassi at the Spring Party



Julian Agnew and Rupert Maas at the Dealers' Breakfast



John Walsh and Helen Clay Chace at the "Dialogues on Art" reception

The logo of The Frick Collection, featuring a large, stylized, light-colored monogram of the letters 'F' and 'C' intertwined. The 'F' is on the left and the 'C' is on the right, with the 'C' partially overlapping the 'F'.

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REPORT OF THE PRESIDENT OF THE BOARD OF TRUSTEES

HELEN CLAY CHACE

NINA ROBERTS



Reporting to the supporters of The Frick Collection on the accomplishments of the past year offers me an opportunity for reflection and gratitude. As this institution served its nearly 250,000 annual visitors and 3,500 members by providing an unparalleled museum experience, we did so in spite of diminished tourism and a soft economy. Happily, with your generous and timely support, we ended 2002 with a balanced budget.

In an effort to balance the budget for 2003, in 2002 we increased fundraising goals and cut expenses, including, regrettably,

eliminating several staff positions. Despite these challenges, the Frick had much to celebrate, particularly in our special exhibitions. These exhibitions complement our permanent collection and give our members and the public fresh reasons to visit and revisit the galleries. In addition, they provide us with increased earned income and the recognition and approval of the critics and our peers. Special thanks for support of exhibitions presented in 2002 are due the estate of Winthrop K. Edey, The Andrew W. Mellon Foundation, The Henry Luce Foundation, the Robert Lehman Foundation, The Howard Phipps Foundation, Michel David-Weill, The Florence Gould Foundation, The Isaacson Draper Foundation, and Frick Trustee Melvin R. Seiden.

Chief Curator Colin B. Bailey and his staff do a remarkable job across the full spectrum of curatorial activity, which, along with exhibitions, includes education, conservation, and publications. As a result of the tragic events of 2001, security concerns stopped class trips for most schools in New York City and surrounding areas. The Education Department used this period to develop new collaborations that shifted the focus of its programs from the museum to the classroom; specifically, we offered training to teachers on methods to incorporate objects from The Frick Collection into the classroom curriculum until museum visits could resume. We are grateful to the Horace W. Goldsmith Foundation for its early and generous underwriting of the Education Program.

Under Patricia Barnett, Andrew W. Mellon Librarian, the Frick Art Reference Library continued to strengthen its collections, while providing excellent public service to more than seven thousand readers on site and remote readers through electronic reference services. We are grateful to Trustee Melvin R. Seiden, who endowed two new book funds. One of the most noteworthy developments has been the improvement of access to The Helen Clay Frick Foundation Archives. We thank The Helen Clay Frick Foundation for underwriting all costs associated with stabilizing and making accessible these rich resources. This is the most recent activity of the Foundation, which has generously supported our museum and Library programs for many years.

In 2002 we have improved access to the Collection as well. Thanks to the generosity of The Andrew W. Mellon Foundation, we instituted evening hours on Fridays, which enable busy New Yorkers to visit the galleries after work, something countless visitors have told us they appreciate. For Fellows, weekly Tuesday Tea was offered in the Drawing Room on the second floor, an area not open to the general public. Lunches and breakfasts hosted by Trustees, Council members, and staff deepened attendees' understanding of the behind-the-scenes workings of the Collection and its programs. We were pleased to welcome the ten-year-old children, grandchildren, and other young guests of our Fellows at a "birthday" reception in honor of their being able to visit The Frick Collection for the first time. This

delightful and fun initiation to the Frick has now become an annual event.

Fundraising and increasing our membership remained challenging for the Collection as it did for other cultural institutions in New York City. Through the efforts of our Development Department, in partnership with the Board of Trustees and the Council, we found support for the special exhibition program, for advances in digitization at the Library, and for the reestablishment of the Frick's Curatorial Fellow program. We also launched an annual lecture series sponsored by the Council of The Frick Collection.

We are grateful for the support of our corporate patrons. Responding to the cooler economic climate, we encouraged corporations to hold events at the Collection. And we have expanded that invitation to private individuals. Recent studies have shown this new trend to be a successful way for museums across the country to diversify their revenue streams.

The Frick's two principal fundraising events have become integral to our development efforts. In February our Young Fellows Winter Ball, under the sponsorship of the couture house Badgley Mischka and the leadership of Nathalie G. Kaplan and the Young Fellows Steering Committee, raised nearly \$250,000 for the Frick's Education Program. In October, with strong support from Nicholas H. J. Hall and the Council of The Frick Collection and the dedicated energies of William and Katharine Rayner, the Autumn Dinner honored Charlie Rose for

his focus on the arts and raised more than \$500,000 for general operating support.

Our capital improvement program continues. The most obvious project, the reinstallation of the bluestone sidewalk surrounding the Collection and Library, won the Lucy G. Moses Preservation Award from the New York Landmarks Conservancy. The next big project will be the restoration of the windows.

On behalf of the Board of Trustees, I would like to express our appreciation to Samuel Sachs, Patricia Barnett, Colin Bailey, and Robert Goldsmith for their work and dedication to The Frick Collection. In addition, without the help of those listed in the following pages, we would have difficulty maintaining these wonderful buildings and their treasures. Your support guarantees the resources necessary to conserve the collections and offer programs to our many thousands of annual visitors.

Thank you.



REPORT OF THE CHIEF CURATOR

COLIN B. BAILEY

CHRISTINE A. BUTLER



As much as The Frick Collection has changed over the last two decades, its core activities—above all, the care of the permanent collection and the residence that houses it—continue to reflect the founder’s purpose of “encouraging and developing the study of the fine arts and of advancing the general knowledge of kindred subjects.” Henry Clay Frick defined the fledgling museum’s mission in these terms as early as June 1915; the numerous programs and initiatives undertaken by the Collection in recent years keep faith with this generous and forward-looking injunction.

Accordingly, the energies of the Curatorial Department—which includes conser-

vation, registration, education, publications, and photography—were directed toward both the maintenance and interpretation of the permanent collection, as well as to loan exhibitions and displays. With regard to the permanent collection, our superb group of Limoges enamels was thoroughly surveyed by an outside conservator in preparation for a new installation to be undertaken in 2003; storage in the New Vault was reorganized, with many objects inventoried and rehoused; and the Ming and Qing blue-and-white porcelains were digitally photographed and their records updated as part of our ongoing Collections Management System.

The first exhibition of the year, *The Art of the Timekeeper*, curated by William J. H. Andrewes, was devoted to thirteen clocks and eight watches from the Winthrop Edey bequest, a group of thirty-nine timepieces given to the Collection in 1999. Between May and August, a mechanical writing and reading table with Sèvres porcelain plaques attributed to Martin Carlin—one of the masterpieces of eighteenth-century furniture in the Collection—was the subject of a focused exhibition in the Cabinet, where it was displayed with its various parts opened for the first time.

The Collection organized three major loan exhibitions in 2002, all of which garnered tremendously positive press. Between May and August we showed *Greuze the Draftsman*, the result of many years’ work on the part of my predecessor, Edgar Munhall, who also wrote the accompanying catalogue. Seventy drawings of extraordinary quality were on view at the Frick before the exhibition traveled to the J. Paul

Getty Museum in Los Angeles. Writing in the *New York Times*, John Russell noted that “both the catalogue and the show are majestic achievements.” From September to December the Collection hosted *Poussin, Claude, and Their World: Seventeenth-Century French Drawings from the École des Beaux-Arts, Paris*, organized by Emmanuelle de Brugerolles, curator at the École des Beaux-Arts and a noted specialist of seventeenth-century French art. Having been seen in a larger format in Paris and Geneva, the exhibition was trimmed to sixty-seven drawings, concentrating on Poussin, Claude, Vouet, Lebrun, and Le Sueur. At the end of October, we opened *Masterpieces of European Painting from the Toledo Museum of Art*, a loan exhibition celebrating the centenary of the founding of that Ohio institution. Shown only in New York, the twelve works spanned five centuries and included masterpieces by Piero di Cosimo, Jacopo Bassano, François Boucher, and Paul Cézanne. In the *New York Observer*, Hilton Kramer noted that “Painting at this level of achievement cannot be fully comprehended in a single encounter.”

Such a varied and ambitious program depends on the expertise and commitment of an outstanding professional staff, and in 2002 we welcomed several new members to our department. Diane Farynyk, formerly Head of Registration at New York’s Museum of Modern Art, joined the Frick as Registrar/Head of Exhibitions in February; Elaine Koss, formerly Deputy Director for the College Art Association (and previously Vice Director for Publications at the Brooklyn Museum of Art), assumed the position of Editor following the retirement

of Joseph Focarino, who had held this position for thirty-five years. We also appointed Yvonne Elet for two years as the first Andrew W. Mellon Curatorial Fellow, an initiative supported by The Andrew W. Mellon Foundation. The program was established to introduce promising graduate students to curatorial work, as well as providing them with the supervision and resources to complete the writing of their doctoral dissertations.

During the year our Education Department oversaw a stimulating and diverse program, welcoming to the Collection eleven lecturers who spoke on topics as varied as Cellini’s saltcellar and Vigée-Lebrun’s Russian portrait sitters. As part of the series “Artists, Writers, and Poets,” Bill Viola spoke on his interest as a video artist in early Renaissance painting, and the Duchess of Devonshire discussed the history of Chatsworth since 1950. In April, the Frick hosted the opening lecture and reception for the NYU Frame Conference and held the sixty-third annual Symposium on the History of Art, organized jointly with the Institute of Fine Arts. Despite the drop in school visits to the Collection following the tragic events of September 11, the Education Department attracted new partners; all together, it served some 1,270 students as well as teachers and artists from twenty-seven middle and high schools. The Frick’s collaboration with Weill Cornell Medical School, which trains future physicians in the “art of observation,” successfully completed its second year, while a new undertaking saw the department join forces with the Lower East Side Tenement Museum in a program titled “Two Sides of the Gilded Age.”

This brief account of the activities of the Curatorial Department during 2002 must omit, for lack of space, many tasks that have been completed in conserving and refurbishing the Collection, a listing of the scholarly publications and lectures of our professional staff, and initiatives undertaken jointly with our colleagues at the Frick Art Reference Library. Even in synoptic form, however, I feel confident that readers will appreciate the devotion with which we work to maintain the integrity and vitality of the Collection. For Henry Clay Frick, writing his will in June 1915 (four and a half years before he died), it was the Collection and the role that it was destined to play in the cultural life of New York City that constituted “a purpose which I have long cherished and which is very dear to me.”



REPORT OF THE ANDREW W. MELLON LIBRARIAN

PATRICIA BARNETT

CHRISTINE A. BUTLER



The year 2002 presented the Library and its staff with many challenges and opportunities: challenges in upholding the essential mission of the institution to build, maintain, and make accessible its collections in the face of continuing technological advances and fiscal austerity, and opportunities for strengthening its programs and collaborations with other research institutions.

Because a library is only as good as its collections, reductions in either the quality or the quantity of acquisitions must be regarded as the last option, even during lean years. The decreasing strength of the dollar and ever-increasing costs of publications

made purchases more difficult than in previous years and added to a growing *desiderata* list. Happily, many of the Library's needs for 2002 were met with great resourcefulness on the part of both generous donors and staff. Most significantly, Trustee Melvin R. Seiden endowed two new book funds, each through a gift of \$30,000. One honors Paul G. Pennoyer, Jr., his predecessor as Chair of the Board of Trustees' Library Committee, while the other honors the Young Fellows Steering Committee. When establishing these funds, Mr. Seiden expressed his fervent hope that others would follow his example either by adding to existing funds or by instituting new ones. Either way, such funds play an important role in safeguarding the continued excellence of the research collections. Augmenting these new funds were year-end gifts from The Helen Clay Frick Foundation and Mrs. Charles Wrightsman. Hall & Knight's donation of the proceeds from its sales of Hugh Brigstocke's catalogue, *Procaccini in America*, also contributed significantly to stretching the Library's acquisition dollars. For its part, the staff of the Library continued to advance the Depository Program, ensuring that an ever-increasing number of gifts come to the Frick each year. Through these efforts, more than 70 percent of the annual auction house subscriptions and art gallery catalogues, as well as a growing number of museum publications, are donated to the Library.

Complementing the research collections are the materials cared for by the Archives Department. A generous grant from the

Gladys Kriebel Delmas Foundation has made accessible through FRESCO the institutional archives of The Frick Collection during its nascent years, including papers documenting the transformation of the residence into a museum, audio tapes of the concert and lecture programs, and films of Henry Clay Frick and Helen Clay Frick on vacation and at their homes. The Helen Clay Frick Foundation Archives, moved from Pittsburgh to New York in late 2001, were inventoried to allow for transfer of business and industrial papers (approximately 25 percent of the Archives) to their new home at the University of Pittsburgh, as stipulated by the Foundation. These efforts enable researchers to work in tandem with The Frick Collection and the Foundation archives to gain the most complete historic picture of the lives and activities of Frick family members and the institutions they founded.

If a library is only as good as its collections, the caliber of those collections must be matched by ease of access and careful attention to their preservation. Proudly, then, the Book Department reported a banner year, producing the highest statistics ever for cataloguing. The project to convert the card catalogues to electronic form, funded principally by a bequest of Paul Mellon, concluded its fifth of six years with all but exhibition catalogues now searchable through FRESCO. Throughout the conversion, special attention was given to unique notations and indexing in the Library's catalogues to ensure that no information was lost during the process. The year also saw

the addition of more than thirty-one thousand records to FRESCO for those artists represented in the Photoarchive. In the fall, the Library was awarded a grant of \$100,000 by The Carl and Lily Pforzheimer Foundation to digitize five thousand of the most imperiled negatives from its early photograph campaigns. When completed, the project will broaden access to both the images and their unique documentation.

The Conservation Department devoted its energies to preserving fragile materials in both the research and archives collections. In addition to repairing thirty-one volumes from Henry Clay Frick's library, the department played a key role in designing Library publications and exhibition installations. The spring exhibition, *Caution: Curator at Work*, chronicled the preparation of the Collection's Greuze exhibition through the whimsically illustrated journals of Curator Emeritus Edgar Munhall. The fall exhibition presented historic documents and images from The Helen Clay Frick Foundation Archives.

With every aspect of the institution increasingly dependent on computer technologies, the Information Systems Department was at its busiest, meeting growing security needs and provisions for emergency backup. In September, the Frick website launched an e-commerce module for online credit card purchases of both Museum Shop merchandise and membership. The efforts of the Information Systems and Book departments were recognized when Innovative Interfaces singled out FRESCO from among

hundreds of online catalogues, presenting the Frick with an award for the best web-version and its seamless integration into The Frick Collection website.

In May, the third annual Frick/Knoedler "Dialogues on Art" took place, in which panelists Ruth Carter Stephenson, Emily Rauh Pulitzer, Eugene V. Thaw, Gifford Phillips, Thomas M. Messer, and moderator Philippe de Montebello discussed the future of cultural institutions. Also in May, the Library hosted its seventh annual Dealers' Breakfast to acknowledge its largest commercial user group.

I look back on 2002 with feelings of admiration for my colleagues and pride in our accomplishments. As a result of the talent, energy, and cooperative spirit that drive the staff of the seven departments I oversee, I am confident that the Library's position as a world-class research center for the study of art in the Western tradition will remain unshaken as we move forward in the years to come.



NOTABLE LIBRARY ACQUISITIONS

Regrettably, only a few of even the most significant 2002 acquisitions can be noted here.

Emmanuel Breguet, *Breguet: Watchmakers since 1775, The Life and Legacy of Abraham-Louis Breguet (1747–1823)*, Paris, 1997; gift of Montres Breguet

Ignacio L. Henares Cuéllar, et al., *Alonso Cano: La modernidad del siglo de oro español*, exhibition catalogue, Madrid, 2002; gift of Fundación Santander Central Hispano

Santiago Londoño Vélez, *Colombian Art: 3,500 Years of History*, Bogota, 2001; gift of the Banco de la República, Colombia

Jean-Claude Martinet, *Marquet, l'Afrique du nord: Catalogue de l'oeuvre peint*, Paris, 2001; gift of the Wildenstein Institute

François Monod and Louis Hautecoeur, *Les dessins de Greuze conservés à l'Académie des Beaux-Arts de Saint Pétersbourg*, Paris 1922; gift of Edgar Munhall

Teoxché, *Madera de Dios: Imaginería colonial guatemalteca*, Mexico City, 1997; gift of Angelo Cianciulli Arnone

Elizabeth Hutton Turner, *Pierre Bonnard: Early and Late*, Phillips Collection, Washington, D. C., 2002; gift of the author

The very rare first volume of the six-volume *Max Ernst, Oeuvre-Katalog* (Houston, 1975–79), to complete the Menil Foundation's previous gifts of the other volumes; purchased through the Heinemann Fund

Arsène Alexandre, et al., *Félicien Rops et son oeuvre*, Brussels, 1897; purchased through the Gerschel Fund, in memory of André Meyer

Esposizioni di belle arti in Brera, 1831, Accademia di Belle Arti di Brera, Milan, 1831

Gustave Geffroy, *Auguste Brouet: Catalogue de son oeuvre gravé*, Paris 1923; purchased through the Gerschel Fund, in memory of André Meyer

Elsässische und Lothringische Kunstdenkmäler, 2 vols., Strasbourg, 1896–[1897?]; purchased through the Gerschel Fund, in memory of André Meyer

Maurice Fenaille, *L'oeuvre gravé de P.-L. Debucourt (1755–1832)*, Paris, 1899; purchased through the Gerschel Fund, in memory of André Meyer

Nicolas Auguste Hazard, *Catalogue raisonné de l'oeuvre lithographié de Honoré Daumier*, first published 1904, Mansfield Centre, Conn. 2001; purchased through the Florence Gould Fund

Michael Jaffe, *The Devonshire Collection of Northern European Drawings*, 5 vols., Turin, 2002

Pierluigi Leone De Castris, *Polidoro da Caravaggio: L'opera completa*, Naples, 2001; purchased through the Lehman Fund, in memory of Robert Lehman

George Dunlop Leslie, *The Inner Life of the Royal Academy: With an Account of Its Schools and Exhibitions...in the Reign of Queen Victoria*, London, 1914

Andrei B. Nakov, *Kazimir Malewicz: Catalogue raisonné*, Paris, 2002

Hans F. Schweers, *Gemälde in Deutschen Museen: Katalog der ausgestellten und depotgelagerten Werke*, 10 vols., Munich, 2002

Gerd Woll, *Edvard Munch: The Complete Graphic Works*, London, 2001

Eleven rare late nineteenth- and early twentieth-century auction sale catalogues, including *The Crystal Palace Auction*, London, 1911

Two hundred photographs of works by John Raphael Smith; gift of Ellen D'Oench, Curator Emerita, Davison Art Center, Wesleyan University

The final installment of ten thousand photographs by Marc Jeanneteau of works of art in French private collections and small museums

Desideratum: *The Library continues to seek funding for the third installment of the Art Sales microfiche* (\$22,000)

GIFTS AND GRANTS

We deeply appreciate the generosity of the following individuals, foundations, and corporations who made substantial contributions to the Collection and Library during the course of the past year.

Roughly 40 percent of the Frick's operating expenses must be found annually from sources other than the endowment. Capital

projects and special programs require additional resources as well. These listings reflect gifts and grants that provide vitally needed general operating funds, as well as support for special exhibitions and publications, Library acquisitions and its endowment, services to scholars, the education program, conservation equipment and materials, land-

scaping, seminars, the Photoarchive, and the annual Symposium on the History of Art. In addition, the demands of our beautiful but aging building require an increasing investment of capital.

We are most grateful to our expanding membership for its thoughtful and steadfast support of our programs and services.

The Founder's Society

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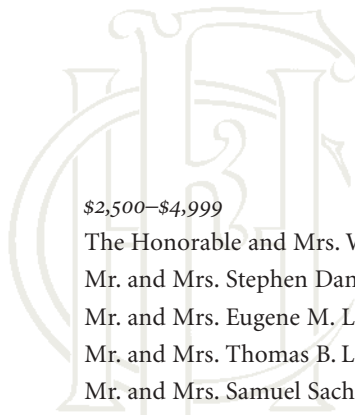
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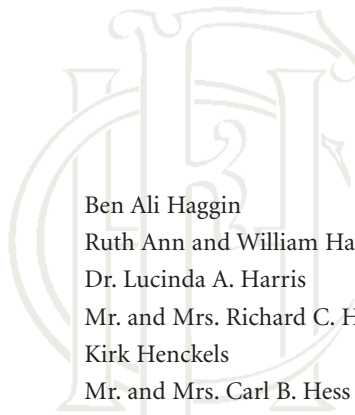
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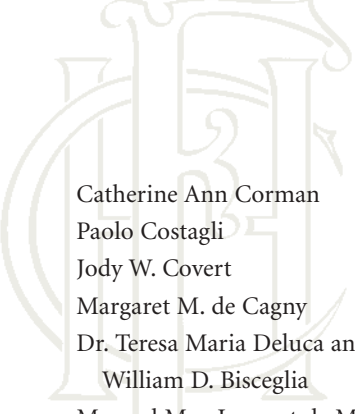
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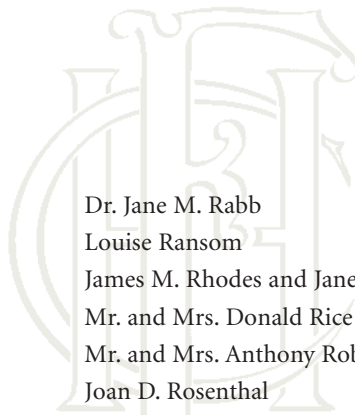
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The Frick Collection makes every effort to recognize gifts as requested. Corrections may be directed to Amy Busam at (212) 547-6877.



STATEMENT OF FINANCIAL POSITION

December 31, 2002, with comparative December 31, 2001, totals (*Note 1*)

Assets:	2002	2001
Cash and cash equivalents	\$ 2,806,868	\$ 2,908,063
Contributions receivable	685,749	45,019
Accrued interest and dividends	224,143	549,000
Due from broker		
for securities sold	641,443	447,912
Other assets	1,123,035	586,251
Inventory	837,329	826,836
<i>Investments, at market:</i>		
Museum	144,206,076	163,142,245
Library	40,792,098	45,693,194
<i>Fixed assets, net:</i>		
Museum	17,532,541	16,307,811
Library	1,888,497	1,982,083
Prepaid pension cost	1,345,239	1,604,239
	_____	_____
Total assets	\$ 212,083,018	\$ 234,092,653
	_____	_____
Liabilities and Net Assets:		
Accounts payable		
and accrued expenses	\$ 1,590,271	\$ 1,617,249
Due to broker for		
securities purchased	1,187,524	639,196
Accrued postretirement health		
and other benefits	4,089,000	3,909,000
	_____	_____
Total liabilities	6,866,795	6,165,445
<i>Net assets:</i>		
Unrestricted	171,061,655	194,428,021
Temporarily restricted	8,369,566	7,744,185
Permanently restricted	25,785,002	25,755,002
	_____	_____
Total net assets	205,216,223	227,927,208
	_____	_____
Total liabilities and net assets	\$ 212,083,018	\$ 234,092,653
	_____	_____

Note 1

For purposes of brevity, the December 31, 2002 and 2001 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 4.5% spending rate (see Note 3 below), and excludes investment return in excess of, or less than, the 4.5% spending rate and depreciation of fixed assets. The measure of operations also excludes unsolicited, unrestricted contributions of \$50,000 or more; such contributions are board designated for long-term investment as funds functioning as endowment.

Note 3: Spending rate

The Frick Collection's investments are pooled and managed on a total return basis. To preserve the investments' long-term purchasing power, a spending rate has been established. The Collection makes available to be spent each year 4.5% of the investment portfolio's average market value for the twelve quarters ending the September prior to the beginning of the year, net of related fees and taxes.

STATEMENT OF ACTIVITIES

For the year ended December 31, 2002, with comparative totals for 2001

	Unrestricted			Temporarily Restricted	Permanently Restricted	Total	
	General	Board designated	Total			2002	2001
Operating support and revenues							
Net investment return – 4.5% spending policy	\$ 8,856,830	\$	\$ 8,856,830	\$ 334,272	\$ –	\$ 9,191,102	\$ 8,940,942
Other interest income	22,862	11,128	33,990	5,688		39,678	162,040
Contributions	1,146,689	577,163	1,723,852	2,124,344		3,848,196	2,221,669
Admission fees	1,915,386		1,915,386			1,915,386	1,779,109
Membership	1,160,470		1,160,470			1,160,470	1,090,451
Bookstore sales & miscellaneous	1,050,985		1,050,985			1,050,985	1,041,957
	14,153,222	588,291	14,741,513	2,464,304	–	17,205,817	15,236,168
Net assets released from restrictions	1,465,546	(178,020)	1,287,526	(1,287,526)			
Total operating support and revenues	15,618,768	410,271	16,029,039	1,176,778	–	17,205,817	15,236,168
Operating expenses							
<i>Museum programs:</i>							
Operations	4,178,556	399,149	4,577,705			4,577,705	4,449,740
Special exhibitions, concerts, and lectures	932,899		932,899			932,899	553,328
Bookstore, including cost of sales	825,656		825,656			825,656	757,066
Total museum programs	5,937,111	399,149	6,336,260	–	–	6,336,260	5,760,134
<i>Library programs:</i>							
Operations	2,941,263	118,834	3,060,097			3,060,097	2,970,786
Special programs	240,877		240,877			240,877	274,763
Total library programs	3,182,140	118,834	3,300,974	–	–	3,300,974	3,245,549
Total programs	9,119,251	517,983	9,637,234	–	–	9,637,234	9,005,683
<i>Supporting services:</i>							
General and administrative	5,099,119	468,238	5,567,357			5,567,357	5,514,102
Fundraising	1,053,517		1,053,517			1,053,517	1,089,573
Total supporting services	6,152,636	468,238	6,620,874	–	–	6,620,874	6,603,675
Total operating expenses	15,271,887	986,221	16,258,108	–	–	16,258,108	15,609,358
Excess (deficiency) of operating support and revenues over operating expenses	346,881	(575,950)	(229,069)	1,176,778	–	947,709	(373,190)
Nonoperating							
Contributions					30,000	30,000	–
Deficiency of investment earnings over spending policy amount		(23,137,297)	(23,137,297)	(551,397)		(23,688,694)	(12,117,974)
Total nonoperating	–	(23,137,297)	(23,137,297)	(551,397)	30,000	(23,658,694)	(12,117,974)
Change in net assets	346,881	(23,713,247)	(23,366,366)	625,381	30,000	(22,710,985)	(12,491,164)
Net assets, beginning of year	7,317,117	187,110,904	194,428,021	7,744,185	25,755,002	227,927,208	240,418,372
Net assets, end of year	\$ 7,663,998	\$ 163,397,657	\$ 171,061,655	\$ 8,369,566	\$ 25,785,002	\$ 205,216,223	\$ 227,927,208

See accompanying notes.

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MUSEUM SHOP

The Museum Shop offers a wide selection of scholarly and popular titles, stationery, prints, and special gift items related to the Frick's exhibitions and collections. You can visit our Shop during regular Collection hours or purchase items online at www.frick.org.

Members receive a 10% discount on all Shop purchases.



The Drawings of François Boucher

264 pages;
cloth \$55,
paper \$37.50



2004 Wall Calendar

\$13.99

LECTURES

Lectures are open to the public without charge one half-hour before the event.

September 24 at 6:00 p.m.

Reconstructing Raphael's Villa Madama in Rome

Yvonne Elet, The Frick Collection

Villa Madama is one of the most important yet least understood monuments of the Roman Renaissance. This lecture will examine the villa's lavish decorative ensemble, which integrated paintings, stuccoes, sculpture, antiquities, architecture, and landscape design.

October 8 at 6:00 p.m.

To the Manner Born?

Boucher as a Draftsman

Alastair Laing, The National Trust, London

This talk will explore what made François Boucher a great draftsman, the prejudices

against him, and the difficulties of encompassing the enormous variety of his drawings in one exhibition.

November 12 at 6:00 p.m.

Painting and Ourselves

Sir Howard Hodgkin, artist

This lecturer will bring an artist's perspective to the relationship between painting and its audience.

November 19 at 6:00 p.m.

Painting Out of Conflict: Velázquez, the Dutch, and Painting at Time of War

Svetlana Alpers, Visiting Research Professor, New York University

How have artists dealt with war? Has art served to encourage conflict? Should artists be blamed if they don't deal with war? The lecturer will discuss striking instances when attention to the medium of art offered an alternative to strife.

December 10 at 6:00 p.m.

Homo Orientalis:

François Boucher and China

Katie Scott, The Courtauld Institute of Art

Prompted perhaps by the task of etching Watteau's designs for a Chinese cabinet for the royal château of La Muette, Boucher went on to create prints and tapestries that reflected his own distinct vision of China. This lecture will explore the nature of that vision along with its relationship to the celebration of luxury and trade.

CONCERTS

Tickets, limited to two per applicant, are issued in response to written requests **received on the third Monday before the concert**. (Please direct requests to the Concert Department and enclose a stamped, self-addressed envelope.) Children under ten are not admitted.

Ticket holders must be seated at least five minutes before the concert, at which time unoccupied chairs are made available to persons on the waiting line. The program also will be transmitted in the Garden Court, where no tickets are required.

October 12 at 5:00 p.m.

Andrew Manze, *baroque violin*: J. S. Bach, Telemann, Tartini

October 26 at 5:00 p.m.

La Venexiana, *five singers* and *harpsichord*: Monteverdi and his contemporaries

November 9 at 5:00 p.m.

New Zealand String Quartet in New York debut: Psathas, Bartók, Body, Beethoven

November 30 at 5:00 p.m.

Havard Gimse, Norwegian *pianist*, in New York recital debut: Chopin, Prokofiev, Grieg, Sibelius

December 14 at 5:00 p.m.

Aulos Ensemble with Sanford Sylvan, *baritone*: A Baroque Christmas: 17th- and 18th-century carols and Bach arias

January 11 at 5:00 p.m.

Bella Davidovich, *piano*, and Alexander Sitkovetsky, *violin*, in New York debut: Mozart, Prokofiev, Ravel, Franck

January 25 at 5:00 p.m.

Jonathan Gilad, French-Israeli *pianist*, in New York recital debut: Mozart; Beethoven; Chopin; Schubert, Wanderer Fantaisie in C Major

Concerts, lectures, and special exhibitions are made possible through the generosity of the Fellows of The Frick Collection and other donors.

The Education Department is pleased to offer "Drawing in The Frick Collection," taught by Sue Ferguson Gussow, Professor Emerita, The Cooper Union. Classes will be held in the galleries Oct. 30, Nov. 6, Nov. 13, Nov. 20, Dec. 4, and Dec. 11 from 6:30 to 8:30 p.m. The course fee is \$500 and enrollment is limited to 15 adult members. No prior drawing experience is necessary. For information or to register, please call (212) 547-6856.