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Anthony van Dyck (1599–1641), Frans Snyders, ca. 1620, oil on canvas, The Frick Collection; photograph by Michael Bodycomb
The Frick Collection
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As of June 30, 2016

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It has been a memorable year, full of firsts and superlatives. As always, amid growth and evolution, we continue to honor our history as the former home of Henry Clay Frick by maintaining the museum’s tranquil and contemplative atmosphere.

Our fall season commenced with Andrea del Sarto: The Renaissance Workshop in Action. Co-organized by the J. Paul Getty Museum, it was the first major monographic exhibition devoted to del Sarto to be presented in the United States, and the first anywhere in nearly thirty years. In February, we presented Van Dyck: The Anatomy of Portraiture, our most comprehensive exhibition to date and the largest ever to focus on the artist’s process as a portraitist. The Frick, home to eight of Van Dyck’s oil portraits, was a particularly appropriate venue.

Porcelain, No Simple Matter: Arlene Shechet and the Arnhold Collection opened in May. At once playful and restrained, this year-long exhibition of about one hundred pieces of Meissen porcelain, selected from the gift and promised gifts of Henry H. Arnhold, was designed by New York–based sculptor Arlene Shechet and included twelve of her own pieces, which Shechet created in 2012–13 during a series of residencies at the Meissen manufactory in Dresden, Germany. We encourage you to read more about the activities of the curatorial department beginning on page 5 in the report by Xavier F. Salomon, Peter Jay Sharp Chief Curator.

It may surprise some to learn that, since Mr. Frick’s death, in 1919, the permanent collection has grown by nearly half, through donations of art from private collections and select purchases. In addition to the recent Meissen porcelain gift from Henry H. Arnhold, we received fourteen pieces of Du Paquier porcelain from Trustee Melinda Martin Sullivan and her husband, Paul, which add to the Frick’s already enviable ceramic holdings. Also announced this year was a significant gift of portrait medals from the Stephen K. and Janie Woo Scher Collection, the world’s finest private collection of medals. Highlights of the Scher gift will be the focus of a 2017 exhibition, as well as a comprehensive catalogue.

We are proud of this year’s creation of an acquisitions fund to support the Frick’s efforts to acquire objects that enhance and complement our holdings. Trustee Sidney R. Knafel spearheaded this important initiative by purchasing an exquisite pair of candelabra by Pierre Gouthière, which were featured in the 2016–17 exhibition Pierre Gouthière: Virtuoso Gilder at the French Court.

As stated in his will, Henry Clay Frick intended “to encourage and develop the study of the fine arts and to advance the general knowledge of kindred subjects.” In keeping with his desire, we remain dedicated to providing the highest level of educational programming, both for students and adults. The education department continues to serve a diverse constituency, adding new and varied programs each year. Nearly 2,500 students from New York’s five boroughs—as well as students from Japan, the Dominican Republic, and Australia, among other countries—participated in the guided school visits program, including a record 595 students from schools in low-income communities that benefited from the Frick’s fee waivers. Through the generosity of individual donors and the continuing support of the New York City Department of Cultural Affairs, we welcomed to the Frick more than 4,300 visitors during our ten Free Nights, twice the number held during the past two years. Survey results tell us that between 40 and 50% of these visitors had never before been to the Frick.

The Frick Art Reference Library, headed by Andrew W. Mellon Chief Librarian Stephen Bury, furthers our mission as a scholarly institution committed to inspiring and serving the public, scholars, and researchers. To this end, the library continues its leading efforts in digitization. This year, staff members completed the digitization of the American School section of the Photoarchive, which documents more than 140,000 works of art by American School artists of the seventeenth to twentieth centuries. The library also began the first full year of the Digital Art History Lab program of workshops, lectures, and technical innovation. The library continues to reach out to new and varied audiences, and we are proud to report that this year it registered more researchers than ever before. Beginning on page 8, Dr. Bury expands on the library’s many accomplishments.
As we continue to develop plans to upgrade and expand the institution’s facilities, our top priority remains the preservation of the Frick experience, characterized by the residential scale of the house and gardens. The ongoing planning includes the creation of new exhibition, programming, and conservation spaces within the institution’s existing footprint, in order to enhance opportunities for meaningful engagement with great works of art.

Our many supporters are the backbone of the Frick, encouraging and enabling us to continue our wide-ranging work. Among the most dedicated are our Trustees, to whom we owe immense gratitude. It was an honor this year to welcome Bradford Evans and Bernard Selz, each of whom brings vast personal and professional expertise to the Board and the committees on which they serve.

At the end of this fiscal year, we bade farewell to Robert Goldsmith, who retired after serving the institution for twenty-seven years, first as Administrator then as Deputy Director and Chief Operating Officer. During his long and distinguished tenure, Robert worked with three Board chairs, four directors, three chief curators, and countless staff members. His contributions to the Frick are innumerable, and he will be greatly missed.

Our biggest annual fundraising event, the Autumn Dinner, was held on September 28, 2015. This year we honored Trustee Sidney R. Knaefel, a generous benefactor of the Frick and numerous other arts and educational institutions throughout the United States. Sid is an enthusiastic supporter of the museum’s special exhibitions and decorative arts programs. Prominently displayed during the dinner was the sixteenth-century Saint-Porchaire ewer he helped the museum to acquire. The event raised nearly $1.4 million.

For the Young Fellows Ball, on March 10, 2016, we partnered with Carolina Herrera to present “Palladium Nights,” an evening that evoked New York City in the 1980s, when the meeting of art, fashion, music, and celebrity meshed downtown chic and uptown sensibility. Each year, this popular event provides valuable support for the education department and the Frick Art Reference Library.

On May 23, 2016, seven hundred guests gathered for the Spring Garden Party and to enjoy a preview of Porcelain, No Simple Matter: Arlene Shechet and the Arnhold Collection. The theme of this year’s fundraiser, “Into the Garden,” drew inspiration from Shechet’s unconventional installation, which she designed with nature in mind. To celebrate the objects displayed, guests wore the white and gold combination that is a hallmark of Meissen porcelain.

On June 6, 2016, members of the Director’s Circle enjoyed their annual spring dinner in the Frick Art Reference Library’s Reading Room. It was the first dinner in decades to be held in the library and the first Director’s Circle event in this stately setting. The evening highlighted the library’s many successes since its founding, in 1920.

The dedication of our members grows each year with increased contributions and participation at our events and programs. In appreciation of their ongoing support, we introduced a new benefit, Member Morning Views, which enables members to see exhibitions before the museum opens to the public.

It takes hard work, talent, and dedication to continuously mount exhibitions and present programs of the appeal, caliber, and scholarly merit for which the Frick is known. Immense thanks are owed to all those who contribute to this process, from our Board of Trustees, who oversee and offer vital financial support, to our committed staff and volunteers, who daily strengthen the Frick from the inside out. Our loyal donors and members are also invaluable: you are at the heart of our success, making possible through funding and encouragement our important work, year after year. Without you, we would not be able to reach so high or remain so grounded. Thank you.
As head of the curatorial department, I am very pleased to share in this letter the activities, new initiatives, and achievements of the past year. The department remains ever committed to upholding the mission of The Frick Collection and endeavors to preserve permanent collection objects, mount dynamic exhibitions, produce scholarly publications and programming, and, most important, ensure and continuously improve public access to its holdings.

On October 7, 2015, the Frick opened Andrea del Sarto: The Renaissance Workshop in Action, which ran through January 10, 2016. Organized in collaboration with the J. Paul Getty Museum, where the exhibition had been on view during the summer of 2015, the show introduced to the public Andrea del Sarto, an artist who, although not particularly well known today, ran the most successful and productive workshop in Renaissance Florence. The exhibition featured nearly fifty drawings and three paintings and was the first monographic survey of the artist ever to be presented in the United States. Karen Wilkin of the Wall Street Journal called the selection of works in the show “spectacular” and stated “there isn’t a drawing on view that doesn’t reward close study.” Associate Curator Aimee Ng organized the New York installation, which was accompanied by a richly illustrated scholarly catalogue published by the Getty. A wide array of public programs complemented the exhibition, including four free lectures led by prominent Renaissance scholars; a day-long seminar, “Andrea del Sarto in New York,” organized together with The Metropolitan Museum of Art; and a Free Night, which attracted more than seven hundred visitors. We were particularly pleased to host a special Salon Evening in celebration of the exhibition on January 8, 2016. American Ballet Theatre soloist Devon Teuscher premiered Salomé, a tantalizing work inspired by Del Sarto’s St. John the Baptist and choreographed by Marcelo Gomes, also of ABT.

The Frick was the sole venue for Van Dyck: The Anatomy of Portraiture, on view from March 2 through June 5, 2016. Deemed a “definitive, brilliantly explicated survey” by cultural journalist Lee Rosenbaum, it was the most comprehensive exhibition ever organized on Van Dyck’s activity and process as a portraitist and the first major exhibition on the artist to be held in the United States in more than twenty years. The show was one of the largest ever mounted at the Frick, including 103 works that filled the Oval Room, East Gallery, Cabinet Gallery, and Lower-Level Galleries. Stijn Alsteens, former curator of Northern European drawings at The Metropolitan Museum of Art, and Adam Eaker, former Anne L. Poulet Curatorial Fellow at the Frick and current assistant curator of European paintings at the Met, organized the exhibition and authored the accompanying catalogue.

We presented an extensive series of public programs in conjunction with the Van Dyck exhibition. Both curators gave fascinating lectures: Alsteens on Van Dyck’s drawing practice and Eaker’s on the artist’s relationship to his sitters. Additional lectures, seminars, art dialogues, and gallery conversations led variously by the curators, esteemed outside scholars, and Frick staff, offered visitors the opportunity to explore further the artist’s astounding versatility and stylistic development as a portrait specialist. On May 6, 2016, we were thrilled to welcome more than eight hundred visitors for Van Dyck Night, a free evening of talks, sketching, live music, and other activities.

On April 24, 2016, we closed From Sévres to Fifth Avenue: French Porcelain at The Frick Collection, a yearlong exhibition in the Portico Gallery that brought Henry Clay Frick’s stunning collection of Sévres porcelain together with a selection of more recently acquired pieces. The installation, organized by Charlotte Vignon, Curator of Decorative Arts, presented a new perspective on the collection by exploring the role Sévres played in eighteenth-century France, as well as during the American Gilded Age. Visitors to the show had the unique opportunity to see the Frick’s collection of Sévres porcelain together in one space, as opposed to its usual installation interspersed throughout the galleries.

We opened another yearlong exhibition in the Portico Gallery on May 24, 2016: Porcelain, No Simple Matter: Arlene Shechet and the Arnhold Collection. The exhibition includes approximately one hundred pieces produced by the illustrious Royal Meissen manufactory during the early to mid-eighteenth century. Arlene Shechet, a New York-based sculptor, designed the installation. Most of the works were selected from the
promised gift of Henry H. Arnhold, while sixteen are Shechet's own sculptures—works she created during a series of residencies at the Meissen manufactory in 2012 and 2013. Shechet has done away with the typical chronological or thematic order of many installations, and has instead created an imaginative display that merges the historical with the contemporary. The exhibition was organized by Charlotte Vignon and is accompanied by a booklet featuring installation views and a conversation with Arnhold, Shechet, and Vignon.

We had the great fortune this year to acquire an exuberant pair of candelabra by Pierre Gouthière, after a design by François-Joseph Bélanger. Purchased through the generous gift of Trustee Sidney R. Knafel, the candelabra attest to the artist’s technical and artistic genius. We are delighted to feature them in the exhibition Pierre Gouthière: Virtuoso Gilder at the French Court (November 16, 2016, through February 19, 2017). Francis Cotes’s handsome portrait of Robert K. Johnson. In June 2016, we were especially pleased to receive a gift of fourteen exceptional pieces of Du Paquier porcelain from the collection of Trustee Melinda Martin Sullivan and her husband, Paul. These works will serve as an important counterpoint to our collections of Meissen and Sèvres porcelain.

This year we were also thrilled to announce a promised gift from the Stephen K. and Janie Woo Scher Collection. Considered to be the world’s greatest collection of medals in private hands, it is known for its comprehensiveness and outstanding quality. An initial gift of 450 medals, tracing the development of the art form from the fifteenth through the nineteenth century, will coalesce beautifully with the Frick’s collection of paintings, sculptures, and decorative arts.

Long-term loans offer visitors the singular opportunity to study exceptional objects that might not otherwise be on view in New York. A private collector has lent Francesco Guardi’s captivating View of the Villa Loredan at Paese, a small painting that diverges from the artist’s usual depictions of water views of Venice (two of which were bequeathed to the collection by Helen Clay Frick and are on display in the Reading Room of the Frick Art Reference Library). Other works on loan are Francis Cotes’s pendant portraits of Sir Griffith Boynton, 6th Baronet, and his wife, Mary Heblethwayte, Lady Boynton (collection of Trustee Mrs. Henry C. Frick II); Simone Martini’s Christ on the Cross between the Virgin and Saint John (Phillips Family Collection); and a Sèvres porcelain manufactory pot-pourri vase and cover (private collection).

Publications continue to enliven the permanent collection. In August and November of 2015, we announced the respective publications of Limoges Enamels at The Frick Collection and Director’s Choice. Written by Ian Wardropper with Associate Conservator Julia Day, Limoges Enamels is the first book dedicated to Henry Clay Frick’s important collection of these exquisite objects. To celebrate its publication, we created a fresh and engaging installation in the Enamels Room. Director’s Choice, the latest offering in Scala’s eponymous series, highlights those objects among the museum’s holdings that Ian finds particularly fascinating.

The conservation department meticulously cares for the objects in the permanent collection, special exhibitions, and loans, as well as the historic house. This year was particularly demanding given the sheer number of works that came into the museum for the Van Dyck and Porcelain, No Simple Matter exhibitions, and the number of permanent collection art moves required to accommodate these loans. Conservation and registrar staff nonetheless lived up to the challenge and ensured the seamless installation of both exhibitions.

Joseph Godla, Chief Conservator, continued his study of the techniques of eighteenth-century gilder and chaser Pierre Gouthière, which included the treatment of the artist’s gilt-bronze mounts for the superb side table acquired by Henry Clay Frick in 1915. Joe also conducted a thorough examination of the new Gouthière candelabra, which was followed by treatment by Associate Conservator Julia Day. Also related to the Gouthière show, the department hosted a three-day seminar with conservators from the J. Paul Getty Museum and the Rijksmuseum on x-ray fluorescence results related to copper alloys. In anticipation of a future exhibition, Murillo’s Self-Portrait was sent to The Metropolitan Museum of Art’s conservation lab to undergo treatment and analysis.

Under the direction of Rika Burnham, the education department presented nearly 1,120 programs for 21,500 visitors during fiscal year 2016. We welcomed more than 1,500 people to the Frick for our free lecture series, which...
included Jorgen Wadum’s “Framing the Perspective: Painting Techniques of Vermeer, Whistler, Van Gogh, and Hammershoi”; Carmen Fariña’s “The Essential Role of the Arts in Public Education” (Samuel H. Kress Lecture in Museum Education); and “Art in Music: Julian Barnes in Conversation with Stacy Schiff” (Artist, Poets, and Writers Series). Thirteen of the fourteen lectures presented this year were livestreamed on our website and viewed online more than 5,000 times.

Thanks in large part to new grants from the New York City Department of Cultural Affairs in partnership with the City Council, and from the Gilder Foundation, we offered an unprecedented ten Free Nights, which attracted more than 4,300 visitors—nearly half of whom had never before been to the Frick. We also welcomed more than 2,400 students through our Guided School Visits program and offered an increasingly varied array of after-school, evening, and weekend programs.

We were especially excited by one of our newest educational programs, a collaboration with the Bronx-based Ghetto Film School (GFS). Throughout 2015, I led a series of seminars on the concept of narrative in the visual and cinematic arts for honors students from The Cinema School, the nation’s first and only high school devoted to filmmaking, founded by GFS in partnership with the New York City Department of Education. The program culminated with the creation of a student-produced short film, *The Progress of Love*, inspired by Jean-Honoré Fragonard’s painting cycle of the same name. Following the great success of the program’s first year, we welcomed a new group of twenty students to the Frick in early 2016.

Several new colleagues joined us this year. Joanna Sheers Seidenstein became our newest Anne L. Poulet Curatorial Fellow, and Geoffrey Ripert joined the department as our first curatorial assistant for decorative arts. In education, we welcomed Caitlin Henningsen as the 2015–16 Samuel H. Kress Interpretive Fellow, and Rachel Himes and Vincent Tolentino came on board as education assistants.

I am infinitely grateful to my staff for their unwavering dedication to this institution. The creativity and expertise with which they actualize exhibitions, publications, and educational and conservation initiatives often surpass my expectations. I am confident that the coming year will be as productive and rewarding as the last.
The Frick Art Reference Library's significance as a vibrant, cutting-edge research center that successfully occupies both the digital and physical worlds was recognized by an invitation for me to give the keynote address to the Association for Computing Machinery and the Institute of Electrical and Electronic Engineers Computer Society's Joint Conference on Digital Libraries, June 22, 2016. The address, titled “The Energy of Delusion,” focused on innovations both at the library and the New York Art Resources Consortium (NYARC), a collaboration between the Frick and the libraries of the Museum of Modern Art and the Brooklyn Museum. Notably, this year we developed and implemented a digital discovery layer (NYARC Discovery), a powerful platform that enables users to simultaneously search the NYARC libraries' printed, electronic, and digital collections, as well as scholarly resources that are available online. In addition to providing access to the more than one million resources in NYARC’s online catalog, Arcade, the system also points to full-text online journal articles, digitized books, photoarchive images, and born-digital art research materials from the consortium’s growing web archive collection. NYARC Discovery was made possible through the generous support of The Andrew W. Mellon Foundation.

The transfer of ownership in September of the Helen Clay Frick Foundation Archives from the foundation to The Frick Collection and the University of Pittsburgh allowed us to apply for digitization and conservation grants from sources that do not make awards for work on a collection not legally our own. We took advantage of this new status by applying successfully for a $100,000 grant from the Carnegie Corporation, which enabled the archives department, in partnership with the library's conservation and digital labs, to digitize material documenting the formation of Henry Clay Frick's art collection. By the project's completion, the staff had digitized thirteen linear feet of correspondence, memoranda, vouchers, receipts, bound volumes, and photographs that are now available online through our new Frick Digital Collections interface.

As in past summers, members of the archives department worked with summer interns to review and create Wikipedia articles and blog posts focusing on art dealers who were connected to Henry Clay Frick: Alice Creelman, Virginia Bacon, Edward R. Bacon, Arthur Tooth & Sons, and Charles Carstairs.

In June, we completed the digital conversion of more than 200,000 images of the American School Photoarchive, which can now be accessed through the NYARC Discovery layer, Arcade, and FRESCO (Frick Research Catalog Online). In NYARC Discovery, search results display thumbnail images. A larger image and links to supplemental images appear in each catalog entry, and a “virtual browse” feature enables researchers to see related photographs.

Work on PHAROS, an international digital photoarchive consortium, continued apace. The Samuel H. Kress Foundation awarded $60,000 to support development of a searchable image recognition database for photographs of Italian paintings held by several members of the consortium, including the Frick library. This is intended to be a demonstration of the value and viability of the consortial concept. PHAROS is hosted on the website of the J. Paul Getty Museum at images.pharosartresearch.org.

The Digital Art History Lab completed its first full year of programming, including pop-up events at New York University's Institute of Fine Arts and the Museum of Modern Art, and a series of workshops and public lectures on digital art history presented at the Frick: Matthew Lincoln, Data Research Specialist, Getty Research Institute, spoke on “Specialization and Diversity in Dutch and Flemish Printmaking: A Computational Approach” and Emily Sprat, Human-Computer Interaction Specialist in Vision Technology and the Arts, Rutgers University, delivered a lecture titled “The Art of Seeing: Aesthetics at the Intersection of Art and Science.” The lab has also been involved with the exploration of digital image analysis and, in collaboration with the New York University Polytechnic School of Engineering, in the development of a prototype of the Art Image Exploration Space (Aries) tool to replicate and improve the traditional light box used in art historical research. The Frick has also been working closely with the NYC Digital Humanities, a group of New York City scholars, librarians, archivists, and museum professionals.
collaborating on digital humanities research, and has helped to establish the NYC Digital Art History forum within the organization.

One motivation for developing the Digital Art History Lab was the need to train our fellows in the Center for the History of Collecting in mapping their research data. Since the Center’s founding ten years ago, it has hosted fifty fellows, whose significant publications signal the Center’s contribution to the field of the history of collecting. This year, with the support of the Eli and Edythe Broad Foundation, the Center awarded its biennial book prize to *The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde*, edited by Janet Bishop, Cecile Debray, and Rebecca A. Rabinow and published in 2011 by Yale University Press in association with the San Francisco Museum of Modern Art. The Center hosted two highly successful symposia this year. The first, “A Demand for Drawings: Five Centuries of Collecting,” March 4–5, was co-sponsored by the Drawing Institute of The Morgan Museum & Library and included Hugo Chapman, Keeper of Prints and Drawings at the British Museum, as keynote speaker and concluded with an interview of a collector of Flemish paintings, Thomas Leysen. With the Hirshhorn Museum and Sculpture Garden, in Washington, D. C., the Center organized the panel “Preferring the Now: Two Centuries of Collecting Contemporary Art,” moderated by Center Director Inge Reist, with Michael Govan, Director of the Los Angeles County Museum of Art; Lucy Mitchell-Innes, co-founder of Mitchell-Innes & Nash; and collector Mickey Cartin. There was an evening reception for Center fellows and guests at Roberta and Richard Huber’s New York home to view their collection of Spanish Colonial Art on February 23.

The Center is indebted to the Samuel H. Kress Foundation, the Leon Levy Foundation, the Billy Rose Foundation, the Eli and Edythe Broad Foundation, Trustee Ayesha Bulchandani, and Mr. and Mrs. Reed Greenwood for their support of its many programs.

Perhaps because of our prominent digital profile, this year saw a record number of unique library visitors (1,891) and new researchers (1,177). We also have seen the numbers of outgoing interlibrary loans reach a record of 1,050. On January 15, we were awarded the Star Certificate from the Rethinking Resource Sharing Policies Committee of the American Library Association for the quality of our interlibrary loan service. In October we conducted our third annual on-site services survey, which resulted in the implementation of several suggestions from our researchers, such as increasing the number of titles that can be ordered in advance of visiting the Reading Room.

We hosted two events to encourage visitors to engage with our physical resources and environment. On October 17–18, 2015, as part of Open House New York, we gave tours of the library facilities to nearly 400 people. This is the third year that the library has participated in the popular New York City weekend, which highlights significant buildings in the city’s five boroughs. On June 6, it was a pleasure to entertain members of the Director’s Circle in the Reading Room and to show them some of the unique items from the library’s collection. It was the first dinner in decades to be held in the library and the first Director’s Circle program ever to be held in the stately setting.

All this would not be possible without the efforts, skills, and enthusiasm of my staff, who make the Frick Art Reference Library what it is today.
Museum Acquisitions

Francis Cotes (1726–1770), Portrait of The Hon. Booth Grey, 1764, oil on canvas; gift of Robert K. Johnson, 2015

Eight objects made by the Royal Meissen Manufactory, Dresden, ca. 1710–30; gift of Henry H. Arnhold, 2015

Pair of Candelabra, 1782, hard-paste porcelain and marble with gilt-bronze mounts by Pierre Gouthière (1732–1813), after a design by François-Joseph Bélanger (1744–1818); gift of Sidney R. Knafel, 2016

Fourteen objects made by the Du Paquier Porcelain Manufactory, Vienna, ca. 1720–40; gift of the Melinda and Paul Sullivan Collection, 2016

Gifts

Dizionario illustrato dei pittori, disegnatori e incisori italiani moderni e contemporanei, 5 vols., Milan, 1970–74; gift of Schiller & Bodo European Paintings

Étude sur les messageries et les postes, d'après des documents métaalliques et imprimés, précédée d'un essai numismatique sur les ponts et chaussées, Paris, 1925; gift of Normand Pepin

Papers related to Barbara and Lawrence Fleischman’s collection of Roman, Greek, and other antiquities; gift of Trustee Barbara G. Fleischman

Papers, letters, and manuscript materials of (paintings conservator) William Suhr concerning his conservation work for the Frick and other institutions; gift of the estate of Henrietta Suhr

Research papers and teaching files of Jonathan Brown; gift of Jonathan Brown

7,554 photographs of paintings and drawings formerly in the collection of Mr. and Mrs. Paul Mellon; gift of the National Gallery of Art, Washington, D. C.

926 photographs of sixteenth- and seventeenth-century paintings and drawings by Spanish and Flemish artists; gift of Dr. Nina Mallory

Notable Library Acquisitions

Purchases

20 let raboty Maiakovskogo (exhibition catalogue), Moscow, 1930

Alberto Burri: catalogo generale, 6 vols., Città di Castello, 2016; purchased in memory of Charles Ryskamp

Catalogue d’estampes des plus grands maîtres italiens, flamands & français, du cabinet de feu M. Louis de Surugue père, graveur du roi . . . Paris, 1769; purchased through the Sonny and Abe Rosenberg Foundation in memory of Michael L. Rosenberg

Catalogue de tableaux des écoles française, italienne, flamande et hollandaise: composant le cabinet de M. ***: dont la vente publique se fera le 11 brumaire an XIII . . . Paris, 1804

Catalogue de tableaux précieux des écoles anciennes et modernes, dessins, gravures & lithographies . . . après le décès de M. de Laurencel, ex-conservateur de Madame la Duchesse de Berri, Paris, January 10–12, 1831; purchased through the Patrick A. Gerschel Fund, in memory of André Meyer

Catalogue of Italian, Spanish, Flemish, and Dutch paintings, collected in Europe . . . by Richard W. Meade, Esq.: Now exhibiting in the gallery of the National Academy of Design, Clinton Hall, New York, 1831; purchased in honor of Edgar Munhall
Purchases (Continued)

Catalogue of the late Lord Northwick's extensive and magnificent collection . . . at Thirlestane House, Cheltenham, London, 1859 [extensively annotated]

Ershe oysshelung fun moleray, sulphur, grafishe unst, Yidishe bikher un prese, New York, 1938; purchased in memory of Melvin R. Seiden

Fortegnelse paa den store Samling, som hans Höi-Grevelige Excellence S. T. Hr. Geheimeraad og Stats-Minister Otto Greve af Thott . . . , Copenhagen, April 24, 1787; purchased in honor of Samuel Sachs II

Inventaris van den boedel en de nalatenschap die wijlen de heer Jacques Meijers . . . , (manuscript), Rotterdam, 1729

Notizen für Albert Schellein (manuscript), Bamberg, 1836–66; purchased in honor of Nathalie Kaplan and Martha Loring for their leadership of the Young Fellows

Polite repository . . . containing an almanack . . . and various other articles of useful information, London, 1786 (includes diary entries by George Granville Leveson-Gower, Duke of Sutherland); purchased in honor of Ambassador Walter J. P. Curley

Tractatus de subhastationibus: ad usum practicum utriusqve fori, potissimum Saxoni . . . Leipzig, 1667; purchased in honor of Deirdre C. Stam

70 rare sale catalogues issued by the auctioneers Powell & Powell (Bath, England), 1879–87

Exhibitions

From Sèvres to Fifth Avenue: French Porcelain at The Frick Collection April 28, 2015, through April 24, 2016

Leighton's Flaming June June 9 through September 6, 2015

Landscape Drawings in The Frick Collection June 9 through September 13, 2015

Andrea del Sarto: The Renaissance Workshop in Action October 7, 2015, through January 10, 2016

Van Dyck: The Anatomy of Portraiture March 2 through June 5, 2016

Porcelain, No Simple Matter: Arlene Shechet and the Arnhold Collection May 24, 2016, through April 2, 2017

Publications

Director's Choice: The Frick Collection, by Ian Wardropper; The Frick Collection, in association with Scala Arts Publishers, Inc., 2015

Limoges Enamels at The Frick Collection, by Ian Wardropper with Julia Day; The Frick Collection in association with D Giles Limited, 2015

Lectures

October 7, 2015
“Andrea del Sarto: The Tailor’s Son and the Making of Masterpieces”
Julian Brooks, Curator, Department of Drawings, The J. Paul Getty Museum, Los Angeles

October 21, 2015
“Chinoiseries for Beijing: An Eighteenth-Century French Gift to the Emperor of China”
Kristel Smentek, Associate Professor, Massachusetts Institute of Technology

November 4, 2015
“Bronzino before the Medici”
Julia Siemon, Research Associate, Department of European Sculpture and Decorative Arts, The Metropolitan Museum of Art, New York

November 18, 2015
Alex Gordon Lecture in the History of Art
“Lively Statuary in Florence before and after Andrea del Sarto”
Nicholas Penny, former Director, The National Gallery, London

December 9, 2015
“A Tale of Two Artists: Andrea del Sarto and Raphael”
Linda Wolk-Simon, Director and Chief Curator, University Museums, Fairfield University

February 3, 2016
“Framing the Perspective: Painting Techniques of Vermeer, Whistler, Van Gogh, and Hammershoi”
Jørgen Wadum, Director of Conservation and the Centre for Art Technological Studies, Statens Museum for Kunst, Copenhagen

March 2, 2016
“Drawing for Portraits”
Stijn Alsteens, Curator, Department of Drawings and Prints, The Metropolitan Museum of Art, New York

April 6, 2016
“Why Portraiture?”
Marcia Pointon, Professor Emerita of History of Art, University of Manchester

April 7, 2016
Digital Art History Lab Series
“Specialization and Diversity in Dutch and Flemish Printmaking: A Computational Approach”
Matthew Lincoln, specialist in digitally aided analysis

April 13, 2016
“Sitting for Van Dyck”
Adam Eaker, Assistant Curator, Department of European Paintings, The Metropolitan Museum of Art, New York

April 20, 2016
“Shared Practices: Painting and Decoration in Eighteenth-Century France”
David Pullins, Ph.D. Candidate, Harvard University

April 27, 2016
“A Mirror to the Frick: The Collector Museums of Britain, 1870–1920”
Giles Waterfield, art historian

May 10, 2016
Digital Art History Lab Series
“The Art of Seeing in the Digital Age”
Emily L. Spratt, Director, Program in Art and Artificial Intelligence, and Visiting Lecturer, Department of Art History, Rutgers University

May 11, 2016
“Van Dyck and the Problems of Youth”
Alejandro Vergara, Senior Curator of Flemish and Northern European Paintings, Museo Nacional del Prado, Madrid

June 1, 2016
Artists, Poets, and Writers Series
“Art and Music: Julian Barnes in Conversation with Stacy Schiff”
Julian Barnes, novelist, and Stacy Schiff, biographer and historian

June 16, 2016
Samuel H. Kress Lecture in Museum Education
“The Essential Role of the Arts in Public Education”
Carmen Fariña, Chancellor, New York City Department of Education
Symposia

November 17, 2015
“Preferring the Now: Two Centuries of Collecting Contemporary Art”
Presented by the Center for the History of Collecting and the Hirshhorn Museum and Sculpture Garden

March 4 & 5, 2016
“A Demand for Drawings: Five Centuries of Collecting”
Presented by the Center for the History of Collecting and the Drawing Institute of the Morgan Library & Museum

April 15 & 16, 2016
“A Symposium on the History of Art”
Presented by The Frick Collection and the Institute of Fine Arts, New York University

May 13 & 14, 2016
“America and the Art of Flanders: Collecting Paintings by Rubens, Van Dyck, and Their Circles”
Presented by the Center for the History of Collecting

Salon Evenings

November 20, 2015
The Passions of Andrea del Sarto

June 3, 2016
Music and Art from the Court of Charles I

Free Public Evenings

July 17, 2015
Summer Night
In celebration of From Sèvres to Fifth Avenue: French Porcelain at The Frick Collection

January 8, 2016
Andrea del Sarto Night
In celebration of Andrea del Sarto: The Renaissance Workshop in Action

February 19, 2016
Artists’ Night

March 11, 2016
Teen Night

April 8, 2016
College Night

May 6, 2016
Van Dyck Night
In celebration of Van Dyck: The Anatomy of Portraiture

June 24, 2016
Summer Night
In celebration of Porcelain, No Simple Matter: Arlene Shechet and the Arnhold Collection

Concerts

October 4, 2015
Pallade Musica, in New York debut

October 25, 2015
Ingolf Wunder, piano, in New York debut

November 13, 2015
Anne Sofie von Otter, mezzo-soprano, with Thomas Dunford, theorbo, and Jonathan Cohen, harpsichord

November 29, 2015
Philippe Cassard and Cédric Pescia, four-hand piano, in New York debut

January 10, 2016
Quatuor Danel, in New York debut

February 7, 2016
Flanders Recorder Quartet

February 21, 2016
Nicholas Alstaedt, cello, in New York debut, with Alexander Lonquich, piano

March 6, 2016
Andreas Staier, harpsichord

April 10, 2016
Minetti Quartett

May 8, 2016
Imogen Cooper, piano
Statement of Financial Position
June 30, 2016, and 2015

<table>
<thead>
<tr>
<th>Assets</th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$1,213,824</td>
<td>$2,250,381</td>
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<tr>
<td>Contributions receivable, net</td>
<td>10,072,585</td>
<td>8,109,689</td>
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<tr>
<td>Inventory</td>
<td>868,948</td>
<td>710,202</td>
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<tr>
<td>Prepaid expenses, receivables, and other assets</td>
<td>1,448,446</td>
<td>1,321,963</td>
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<tr>
<td>Prepaid pension benefits</td>
<td>—</td>
<td>1,662,394</td>
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<tr>
<td>Investments in securities</td>
<td>301,381,277</td>
<td>320,817,331</td>
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<tr>
<td>Property and equipment, net</td>
<td>21,865,423</td>
<td>21,580,507</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$336,850,503</strong></td>
<td><strong>$356,452,467</strong></td>
</tr>
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<table>
<thead>
<tr>
<th>Liabilities</th>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Accounts payable, accrued expenses, and deferred income</td>
<td>3,108,818</td>
<td>2,703,145</td>
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<tr>
<td>Accrued postretirement health and other benefits</td>
<td>10,580,872</td>
<td>8,944,427</td>
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<tr>
<td>Accrued pension benefits</td>
<td>6,921,361</td>
<td>-</td>
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<tr>
<td><strong>Total liabilities</strong></td>
<td><strong>20,611,051</strong></td>
<td><strong>11,647,572</strong></td>
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<table>
<thead>
<tr>
<th>Net assets</th>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>246,194,894</td>
<td>276,340,661</td>
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<tr>
<td>Temporarily restricted</td>
<td>29,814,451</td>
<td>28,259,127</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>40,230,107</td>
<td>40,205,107</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td><strong>316,239,452</strong></td>
<td><strong>344,804,895</strong></td>
</tr>
</tbody>
</table>

| **Total liabilities and net assets**       | **$336,850,503**| **$356,452,467**|

Note 1
For purposes of brevity, the June 30, 2016, financial information presented here is excerpted from our audited financial statements as prepared by the independent accounting firm of PKF O’Connor Davies, LLP, which rendered an unmodified 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, which are integral to a full presentation of the Collection’s financial position. The complete report of the independent auditors is available by writing to the development office of The Frick Collection.

Note 2: Measure of Operations
Operations include all revenues and expenses that are an integral part of the Collection’s programs and supporting activities. The measure of operations includes investment income equal to the 4.5% spending rate (see Note 3) and excludes investment return in excess of, or less than, the spending rate. The measure of operations also excludes permanently restricted contributions; purchase and sale of museum and library collection items; unsolicited, unrestricted contributions of $40,000 or more (which are designated by the board for long-term investment as funds functioning as endowment); depreciation of property and equipment; pension and postretirement plan adjustments; and releases of net assets from restrictions related to non-operating items.

Note 3: Spending Rate
The Frick 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 a percentage of the investment portfolio’s average market value for the twelve quarters ending the March prior to the beginning of the fiscal year (the spending rate). The spending rate was 4.5% for fiscal years 2016 and 2015. Although long-term in nature, this policy may be modified over time to reflect economic, market, and investment changes.
Statement of Activities
June 30, 2016 (with comparative totals for the year ended June 30, 2015)

Unrestricted  Total
| Unrestricted | General | Board Temporarily Permanently 2016 2015 |
|---------------|---------|-----------------------------------|-----------------|
| Operating Revenues and Support | | | |
| Spending from endowment | $13,060,419 | $ - | $13,060,419 | $ - | $ - | $13,060,419 | $11,859,935 |
| Other capital gain | 13,698 | - | 13,698 | - | - | 13,698 | 4,981 |
| Admission fees | 3,611,842 | - | 3,611,842 | - | - | 3,611,842 | 3,778,479 |
| Membership | 2,539,292 | - | 2,539,292 | - | - | 2,539,292 | 2,466,731 |
| Bookstore sales and miscellaneous | 1,194,067 | - | 1,194,067 | - | - | 1,194,067 | 1,161,605 |
| Contributions | 4,319,251 | - | 4,319,251 | 7,463,830 | - | 11,783,081 | 12,602,207 |
| | 24,738,569 | - | 24,738,569 | 7,463,830 | - | 32,202,399 | 31,873,938 |
| Net assets released from restrictions | 3,196,313 | - | 3,196,313 | (3,196,313) | - | - | - |
| Total operating revenues and support | 27,934,882 | - | 27,934,882 | 4,267,517 | - | 32,202,399 | 31,873,938 |
| Operating Expenses | | | |
| Museum programs | | | |
| Operations | 7,225,717 | - | 7,225,717 | - | - | 7,225,717 | 6,774,598 |
| Special exhibitions, concerts, and lectures | 2,344,792 | - | 2,344,792 | - | - | 2,344,792 | 1,085,498 |
| Bookstore, including cost of sales | 1,313,871 | - | 1,313,871 | - | - | 1,313,871 | 1,354,016 |
| Library programs | | | |
| Operations | 5,145,863 | - | 5,145,863 | - | - | 5,145,863 | 4,753,384 |
| Special programs | 477,089 | - | 477,089 | - | - | 477,089 | 429,006 |
| Total library programs | 5,622,952 | - | 5,622,952 | - | - | 5,622,952 | 5,182,390 |
| Total programs | 16,507,332 | - | 16,507,332 | - | - | 16,507,332 | 14,396,474 |
| Supporting services | | | |
| General and administrative | 8,780,923 | - | 8,780,923 | - | - | 8,780,923 | 8,445,667 |
| Fundraising | 2,609,958 | - | 2,609,958 | - | - | 2,609,958 | 2,802,089 |
| Total supporting services | 11,390,881 | - | 11,390,881 | - | - | 11,390,881 | 11,247,756 |
| Excess of operating revenues and support over operating expenses | 36,669 | - | 36,669 | 4,267,517 | - | 4,304,186 | 6,229,508 |
| Non-operating changes to net assets | | | |
| Contributions | - | 2,880,000 | 2,880,000 | - | 25,000 | 2,905,000 | 30,000 |
| Depreciation | - | (1,782,784) | (1,782,784) | - | - | (1,782,784) | 1,796,259 |
| Net assets released from restrictions for | | | |
| Purchase of collection item | 2,675,000 | (2,675,000) | - | - | - | - | - |
| Acquisition of collection item | (2,675,000) | (2,675,000) | (2,675,000) | - | - | (2,675,000) | (1,087,256) |
| Net investment return designated for long-term investment | - | (20,916,902) | (20,916,902) | (1,031,605) | - | (21,948,507) | (4,648,462) |
| Pension and postretirement benefit plan liability adjustment | (9,368,338) | (9,368,338) | (9,368,338) | - | - | (9,368,338) | (1,956,468) |
| Net assets released from restrictions for Capital Campaign capital purchases | - | 372,905 | 372,905 | - | - | - | - |
| Net assets released from restrictions | - | 1,307,683 | 1,307,683 | - | - | - | - |
| Total non-operating changes | (9,368,338) | (20,814,098) | (30,182,436) | (2,712,193) | 25,000 | (32,869,629) | (9,458,445) |
| Change in net assets | (9,331,669) | (20,814,098) | (30,145,767) | 1,555,234 | 25,000 | (38,365,443) | (3,228,937) |
| Net assets | | | |
| Beginning of year | $8,278,494 | 268,062,167 | 276,340,661 | 28,559,127 | 40,205,107 | 344,804,895 | 348,033,832 |
| End of year | $1,053,175 | 247,248,069 | 246,194,894 | 29,814,451 | 40,230,107 | 316,239,452 | 344,804,895 |
We deeply appreciate the generosity of the individuals, foundations, and corporations that made contributions to The Frick Collection during the past fiscal year, July 1, 2015, to June 30, 2016. These gifts and grants provide vitally needed general operating funds as well as support for a range of projects, including special exhibitions and publications, education programs, library acquisitions, conservation equipment and materials, and services to scholars.

To read about the Frick’s many activities and accomplishments of the past fiscal year, please refer to the complete Annual Report, which is available online at frick.org/support.

$1,000,000 and above
Mr. and Mrs. Jeremiah M. Bogert
Mr. and Mrs. Jean-Marie Eveillard
Sidney R. Knafel and Londa Weisman

$250,000 to $999,999
Michel David-Weill Foundation
Barbara and Bradford Evans
Aso O. Tavitian

$100,000 to $249,999
Arnhold Foundation
The Honorable and Mrs. W. L. Lyons Brown
Ayesha Bulchandani
Mrs. Daniel Cowin
The Dendroica Foundation, as directed by
Peter and Sofia Blanchard
Barbara G. Fleischman
The Helen Clay Frick Foundation
Mrs. Henry Clay Frick II
Agnes Gund
Mr. and Mrs. Michael J. Horvitz, Donor
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Dr. Stephen K. Scher and Janie Woo Scher
The Selz Foundation
Robert H. Smith Family Foundation
Melinda and Paul Sullivan
Textor Family Foundation
Anonymous, in memory of Melvin R. Seiden

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Gilbert and Ildiko Butler
Tai-Heng Cheng and Cole Harrell
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Mr. and Mrs. Franklin W. Hobbs
The Christian Humann Foundation
The Robert K. Johnson Foundation
Mr. and Mrs. Scott Kapnick
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Monika McLennan
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Mr. and Mrs. Juan A. Sabater
Sana H. Sabbagh
Mr. and Mrs. Stephen A. Schwarzman
Mr. and Mrs. Stanley S. Shuman
David and Julie Tobey
Estate of John Archie Torson
$25,000 to $49,999

Irene Roosevelt Aitken
Areté Foundation
The Alexander Bodini Foundation
Edward Lee Cave
Helen Clay Chace
Mr. and Mrs. Edward E. Cohen
Mr. and Mrs. Kim G. Davis
The Gladys Krieble Delmas Foundation
The families of George and Michael Eberstadt, in memory of Walter and Vera Eberstadt
Martin and Kathleen Feldstein
Mr. and Mrs. David B. Ford
Mr. and Mrs. Thomas C. Israel
Christian K. Keesee
David L. Klein Jr. Foundation
Lucy Flemming McGrath
Rebekah Mercer
Mr. and Mrs. Howard Phipps Jr.
Mr. and Mrs. John S. Reed
Billy Rose Foundation
Saks Fifth Avenue
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Dr. and Mrs. Robert Schneider
Roberta Schneiderman
Mr. and Mrs. Stanley DeForest Scott
Mrs. Constantine Sidamon-Eristoff
Joshua L. Steiner and Antoinette Delrueille
Mr. and Mrs. J. Fife Symington IV
Mr. and Mrs. Eugene Victor Thaw
The Versailles Foundation
Anonymous

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Kenneth G. Bartels and Jane Condon
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John and Constance Birkeland
BNY Mellon
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Jerald Dillon Fessenden
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Dr. Mary Ann Greenwood
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Mr. and Mrs. Leon B. Polsky
Elizabeth G. Redleaf and Forrest D. Colburn
Beatrice Santo Domingo
Mark Schaffer and David Goldman
Mr. and Mrs. Eric P. Steinberg
Carl Skoggard and Joseph Holtzman
Mr. and Mrs. F. Randall Smith
Mrs. Charles F. Smithers
Elizabeth M. Stafford
Mr. and Mrs. Robert K. Steel
Davide Stefanacci
Elizabeth F. Stirling and Guy Robinson
Laure Sudreau

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Susannah Hunnewell Weiss
The J. and H. Weldon Foundation
Mr. and Mrs. James J. Wilson
Andrea Woodner
Mr. and Mrs. Victor Wright
Anonymous (4)

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Mr. and Mrs. William G. Anderson
Eiko and Michael Assael
Anne T. and Robert M. Bass
Mr. and Mrs. Christopher Beale
Frances Beatty and Allen R. Adler
Elizabeth Belfer
Mr. and Mrs. Russell E. Burke III
Mr. and Mrs. Charles W. Caulkins
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The M. L. Chen Charitable Trust
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Spencer Davidson and Tula Telfair
Hester Diamond
Shelley and Steven Einhorn
Epstein Teicher Philanthropies
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Dr. and Mrs. David F. Frankel
Mr. and Mrs. Lawrence Friedland
Stephen A. Geiger
Lady Gibbons
Mr. and Mrs. Richard Gray
Louise Grunwald
Michele Beiny Harkins and Michael Harkins
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Amabel B. James
Dr. Patricia Kavanagh and James Grant
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Susan Mikula and Rachel Maddow
Matthew Miller
Kathryn Myers and Victoria Myers
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   Dorothee Volpini de Maestri
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Mr. and Mrs. James O. Welch Jr.
Malcolm Hewitt Wiener Foundation
Mr. and Mrs. Andrew Yaeger
George M. Yeager
Mr. and Mrs. Brian D. Young
Mr. and Mrs. William Lie Zeckendorf
Anonymous (2)

† deceased
$2,500 to $4,999

<table>
<thead>
<tr>
<th>Contribution Range</th>
<th>Donor Names</th>
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<tr>
<td>$2,500 to $4,999</td>
<td>Mr. and Mrs. David Abrams, Travis K. Anderson and L. Victoria Phillips, Paul Arnhold, Joseph and Gail Barry, Anne H. Bass, Howard Bayne Fund, Carter Bays, Mr. and Mrs. Frederick W. Beinecke, Baroness Veronique Bich, Mr. and Mrs. Kenneth A. Buckfire, Mitchell Cantor, James Capalino, Mr. and Mrs. Thomas A. Cassilly, Mr. and Mrs. Gerald Chait, Mr. and Mrs. R. Thomas Decker, Elisabeth de Picciotto, Barbara de Portago, Kathleen Dur, Daniel Etra, Sarah P. Flint, Mimi and David Forer, Mary Ann Fribourg, Mr. and Mrs. Robert Fribourg, Robert L. Froelich, William T. Georgis, Mr. and Mrs. Patrick A. Gerschel, Dr. Henry P. Godfrey and Ginger Schnaper, Mr. and Mrs. Hubert L. Goldschmidt, Robert Goldsmith and Dr. Teresa Carbone, Mr. and Mrs. Donald J. Gordon, Mr. and Mrs. Mark Graham, Dr. and Mrs. Victor Grann, Bruce B. Gray, Susan Gutfreund, Donald and Catherine Heald, William Talbott Hillman Foundation, Pamela Howard and Jack Howard-Potter, Mr. and Mrs. John R. Hupper, Diane Jaffee and David O'Brien, Mr. and Mrs. Carroll Janis, Mr. and Mrs. Morton Janklow, Mr. and Mrs. Leon Kalvaria, The Kandell Fund, Dr. and Mrs. Hoshang J. Khambatta, Eaddy Kiernan, Mr. and Mrs. Charles D. Klein, Mr. and Mrs. Werner H. Kramarsky, Molly Lemeris and Carl Folta, Andrew Levander and Carol Loewenson, Asbjorn R. Lunde, Sandra Ann Mabrito†, Mallett Gallery, Carol C. and Rick Malone, Anne and John Marion, Leigha Mataosky and Will Rose, Mr. and Mrs. Harry M. Mateer III, Mr. and Mrs. Sean D. McAndrew, Metropolitan New York Library Council, Laurence Ross Milstein, Mr. and Mrs. Achim Moeller, Mr. and Mrs. William A. Nitze, Mr. and Mrs. Wilson Nolen, Mr. and Mrs. Martin Nussbaum, Paula Offricht, Mr. and Mrs. Alexander Overstrom, Mr. and Mrs. Stuart Pivar, Anne and François Poulet, Deacon John Michael Powers, Mr. and Mrs. Jeffrey W. Priest, The Honorable and †Mrs. Felix G. Rohatyn, Susan and Elihu Rose, Mr. and Mrs. Jonathan Rosen, Mr. and Mrs. Jon W. Rotenstreich, Mr. and Mrs. David Roth, Stanley A. Rowe, Kathy Ruland, Mr. and Mrs. Michael L. Santini, Charles N. W. Schlangen, Robert B. Silvers, Dr. Robert B. Simon, Mr. and Mrs. Grant Smith, Denise Littlefield Sobel, Joshua W. Sommer and Sheilagh R. Sebastian, Susan F. Sosin and Evan Singer, Mr. and Mrs. John S. W. Spofford, James Stengel and Beverly Bartow, Elizabeth Strong-Cuevas, The Studio in a School Association, Mr. and Mrs. John L. Townsend III, Patricia Vitanza, Dr. Helga Wall-Apelt, Jiangzi Wang and Qiyuan Zhao, Stark and Michael Ward, Ian Wardropper and Sarah McNear, Maureen White and Daniel Rattner, Jody Wilkie, Mr. and Mrs. Herbert S. Winokur Jr., Mr. and Mrs. James D. Wolfensohn, Anonymous (3)</td>
</tr>
</tbody>
</table>

† deceased
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- Mrs. Constantine Sidamon-Eristoff
- Clarice Smith
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- David and Julie Tobey
- Anonymous

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- Rebekah Mercer
- Roberta Schneiderman
- Elizabeth M. Stafford

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- Gilbert and Ildiko Butler
- Edward Lee Cave
- Mr. and Mrs. Bruce E. Crawford
- Ellen and Pierre de Vegh
- Francis Finlay
- Joanne du Pont Foster
- Mr. and Mrs. Andrew S. Gundlach
- Mr. and Mrs. Spencer Hays
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The Walt Disney Company Foundation
Ellington Management Group
Ericsson
The Estee Lauder Companies
ExxonMobil Foundation
Fortress Investment Group
Gartner
GE Foundation
The Goldman Sachs Foundation
The John A. Hartford Foundation
IAC
IBM
JPMorgan Chase Foundation
Keefe Bruyette and Woods
The Merck Foundation
Pfizer Foundation
Stage Harbor Group
Thomson Reuters
UBS
Anonymous

*The Frick Collection makes every effort to list donor names as requested. Please direct corrections to Helen Freeman at 212.547.0709.
The Frick Collection Staff
As of June 30, 2016

Ian Wardropper
Director

Blanca del Castillo
Administrative Assistant

Alison Lonshein
General Counsel & Assistant Secretary

Sarah Thein
Executive Assistant to the Director

Administration & Finance Department

Robert Goldsmith
Deputy Director, Chief Operating Officer, & Assistant Secretary

Robert Alexander
Assistant Controller

Christine Arias
Human Resources & Finance Assistant

Lisa Foerster
Purchasing & Supply Room Assistant

Charles Goold
Rie Yamaguchi-Borden
Mailroom Clerks (p.t.)

Martha Hackley
Executive Assistant to the Deputy Director

Diane Oatman
Payroll & Benefits Coordinator

Arzu Ozdemir (p.t.)
Accounts Payable Clerk

Michael Paccione
Chief Financial Officer & Assistant Treasurer

Dana Spencer Winfield
Head of Human Resources

Megan Zinger
Controller

Curatorial Department

Xavier F. Salomon
Peter Jay Sharp Chief Curator

Adrian Anderson
Senior Galleries Technician

Hilary Becker
Assistant Editor

Michael Bodycomb
Head of Photography & Digital Imaging

Rika Burnham
Head of Education

Julia Day
Associate Conservator

Alessandra Di Croce (p.t.)
Emma Merkling
Research Assistants

Diane Farynyk
Registrar & Exhibition Manager

Susan Grace Galassi
Senior Curator

Allison Galea
Associate Registrar

Joseph Godla
Chief Conservator

Caitlin Henningsen
Samuel H. Kress Interpretive Fellow

Rachel Himes
Vincent Tolentino
Education Assistants

Margaret Iacono
Associate Research Curator

Patrick King
Senior Preparator

Adrienne Lei
Manager of Education & Public Programs

Brittany Luberda
Administrative Assistant for Conservation

Michaelyn Mitchell
Editor in Chief

Aimee Ng
Associate Curator

Jenna Nugent
Assistant to the Chief Curator

Ryder O’Dell
Programs Assistant

Eloise Owens
Geoffrey Ripert
Curatorial Assistants

Jeannette Sharpless
Registrar Assistant

Joanna Sheers Seidenstein
Aaron Wile
Anne L. Poulet Curatorial Fellows

Charlotte Vignon
Curator of Decorative Arts
Department of External Affairs

Tia F. Chapman
Deputy Director for External Affairs

Anna Boatwright
Special Events Manager

Joyce Bodig (p.t.)
Concerts Coordinator

Rebecca Brooke
Head of Publications

Cristine N. Brooks
Membership Manager & Writer

Karaugh Brown
Associate Director for Individual Giving

Libby Collinge
Head of Research & Prospect Strategy

Helen M. Freeman
Membership Manager

Genevra Le Voci
Manager of Corporate & Foundation Relations

Alexis Light
Senior Manager of Media Relations & Marketing

Isabel Losada
Membership Assistant

David W. Martin
Associate Director of Leadership Gifts & Special Campaigns

Haley Meyer
Special Events Assistant

Alison Peknay
Media Relations & Marketing Assistant

Bexsaida Rodriguez
Executive Assistant to the Deputy Director for External Affairs

Heidi Rosenau
Associate Director of Media Relations & Marketing

Susie Sofranko
Research Assistant for Development

Colleen Tierney
Head of Special Events

Ella Kinsman
Daniel Rogers
Alex Wingerson
Membership Desk Assistants (p.t.)

Retail & Visitor Services

Kate Gerlough
Head of Retail & Visitor Services

Jennifer Brown (p.t.)
Retail & Visitor Services Associate

Gerald Castillo
Retail Fulfillment Coordinator & Visitor Services Supervisor

Penelope Currier
Assistant to the Head of Retail & Visitor Services

Nancy McGeorge
Coordinator for Retail & Visitor Services

Amanda Adamczyk
Troy Arnold
Rujeanne Bleemer
Thomas Collins
Michaela Doughty
Janice Dugan
Yvette Edelhart
Gabrielle Fitzgerald
James Giltenan
Kit Goldstein Grant
Alexander Hennessy
Ann Jaffe
Bo Kyung Kim
Justinne Lake-Jedzinak
Katherine Miller
Gordon Nelson
Naoko Ota
Rachel Pridgen
Jacqueline Pruitt
Olga Reinoso
Frances St. Amant
Monica Sands
Monica Seldow
Yungjin Shin
Lori Signer
Susan Tabor
Benjamin Zitin
Retail & Visitor Services Staff (p.t.)
Technology & Digital Media

Floyd Sweeting III
Head, Technology & Digital Media

Valery Chen
Front End Web Developer

Vivian Gill
Creative Director for Digital Media

Lisa Goble
Media Producer

Gaines Legare (p.t.)
Audio/Visual Associate

David Lin
Network Administrator & Help Desk Manager

Thomas Luo
Di Wu
Help Desk & Desktop Support Assistants

Brian Nichols
Associate Head, Technology & Digital Media

Amanda Orchanian
Digital Media Assistant

Courtney Toumey
Database Administrator

Sean Troxell
Associate Media Producer

Chrisy Tselentakis
Collection Database Specialist

Operations Department

Dennis Sweeney
Head of Operations

Engineering Division

Joseph Corsello
Chief Engineer

Colm McCormac
Assistant Chief Engineer

Alexander Brand
Charles W. Bulanowski
Ryan Gargiulo
Lance Keitt
Bill Marji
Jack Wu
Engineers

Conrad Lewis
Electrician

Maintenance Division

Arthur Fowler
Painter

Horticulture Division

Galen Lee
Horticulturist & Special Events Designer

Housekeeping Division

Mireya Alcain
Supervisor of Housekeeping

Ronald Moliere
Assistant Housekeeping Supervisor

Marie Brann
Angela Escoto
Jairo Rodriguez Garcia
Kalu Gaviria
Dhondup Gonpo
Berthie Lazare
Jairo Loaiza
Hector Mena
Luis Mendez Feliz
Juan Pereya
Housekeepers

Kitchen Division

Joseph Teresa
Executive Chef & Kitchen Manager

Theana Bernadotte
Albert Reyes
Kitchen Assistants

Christopher Hermann
Sous Chef

Hyun Joo Lee
First Cook

Cynthia Vega (p.t.)
Dishwasher
Security Division

Dominic Phillip  
Security Manager

Daniel Charles  
Antoine Smallwood  
Assistant Security Managers

Shakiem Griffin  
Security Sergeant

Matawakilou Maliki  
Delroy Slater  
Shivekarran Ray Tillack  
Security Supervisors

Keisha Arrington  
Peter Asare  
Gloria Blanc  
Phillip Bogie  
Tamara Browne  
Daniel Campbell  
Mercin Chery  
Hipolito Veloz Clase  
Hayden Clement  
Darwin Clermont  
Borgia Espinal  
Leroy Evans  
Etienne Grillasca  
Ana Gutierrez  
Billy Jean-Elysee  
Clifton Jones  
Marlene Joseph  
Guerline Louisdor  
Simeon Malook  
Jean Mayard  
Anthony Neverson

Rambarakh Ramkirath  
Maria Rodriguez  
Steven Sanders  
Michelle Sanzo  
Emeafa Senaya-Kuworthu  
Dolip Shiwratan  
Shirvan Sinanan  
James Smith  
Richard Smith  
Moteelall Sona  
Richard Spencer  
Avelardita Taveras  
Mosi Telemaque  
Jawann Toomer  
Jasmine Tyler-Speed  
Heilys Valentines  
Cassie Villaman  
Asha Walker  
Pearl Weekes  
Martin White  
Kiara Wright  
Security Guards
## Frick Art Reference Library Staff

### As of June 30, 2016

**Stephen Bury**  
*Andrew W. Mellon Chief Librarian*

**Sophia Walter**  
*Library Administrator*

### Public Services Department

**Suz Massen**  
*Chief, Public Services*

**Ralph Baylor**  
*Assistant Librarian for Public Services*

**Lorenzo De Los Angeles**  
*Reference Clerk/Technician*

**Julia Hong (p.t.)**  
**Ameela Padarat**  
*Receptionists*

**Michelle Kim**  
**James Mercer**  
**Tommy Mishima**  
**Amy Schwarz**  
*Page/Technicians (p.t.)*

**Elizabeth Lane**  
*Associate Librarian for Public Services*

**Audrey Lorberfeld (p.t.)**  
*Reference Associate*

**Lissette Nunez**  
*Senior Page/Technician*

**Anthony Redding**  
*Assistant Manager of Pages*

**Ian Titus**  
*Manager of Pages*

### Conservation Department

**Don Swanson**  
*Chief, Collections Preservation & Graphic Designer*

**Allison Chomet (p.t.)**  
**Rose Ingerman (p.t.)**  
**Kylie Schmitt**  
**Cris Sunwoo**  
*Digital Technicians*

**Donald David**  
*Digital Specialist*

**Felix Esquivel**  
**Pinky Fung**  
*Assistant Conservators*

**Harley Grieco (p.t.)**  
*Conservation Assistant*

**Luciano Johnson**  
*Digital Preservation Librarian*

**George Koelle**  
*Digital Photographer*

**Melanie Martin**  
*Conservator*

**Chaltin Pagan (p.t.)**  
*Stacks Maintenance Assistant*

**Dean Smith**  
*Stack & Off-Site Storage Manager*

### Book Department

**Deborah Kempe**  
*Chief, Collections Management & Access*

**Sonia Agnew**  
**Mary Seem**  
*Acquisitions & Cataloging Assistants*

**Charles Basman**  
**Jesse Sadia**  
**Amy Schwarz (p.t.)**  
*Cataloging Associates*

**Cynthia Biber (p.t.)**  
*Cataloging Assistant*

**Mark Bresnan**  
*Head, Bibliographic Records*

**Scott Calhoun**  
*Acquisitions & Cataloging Associate*

**Megan de Armond**  
**Audrey Lorberfeld**  
*Web Archiving Technicians (p.t.)*

**Sumitra Duncan**  
*Web Archiving Program Coordinator*

**Sara Holladay (p.t.)**  
*Electronic Resources Librarian*

**Rodica Tanjala Krauss**  
*Head, Cataloging Projects*

**Ryan Mendenhall (p.t.)**  
*Assistant Cataloger*

**Christina Peter**  
*Head, Acquisitions*
Photoarchive Department

Kerry Sullivan
*Head, Photoarchive*

Valeria Kondratiev

Margaret Rose
*Photoarchive Assistants (p.t.)*

Anastasia Levadas
*Digital Photoarchive Coordinator*

Kerri Pfister
*Assistant Photoarchivist*

Ellen Prokop
*Associate Photoarchivist*

Louisa Wood Ruby
*Head, Photoarchive Research*

Hanna Siesel
*Photoarchive Associate*

Archives & Records Management Department

Sally Brazil
*Chief, Archives & Records Management*

Susan Chore

Julie Ludwig
*Associate Archivists*

Katherine Martinez
*Archives Assistant*

Shannon Yule Morelli
*Associate Archivist & Lead Digital Archivist*

Center for the History of Collecting

Inge Reist
*Director*

Samantha Deutch

Esmée Quodbach (p.t.)
*Assistant Directors*