

# The Frick Collection Report 2000

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*Andrea Mantegna (1431–1506), Descent into Limbo, c. 1492, tempera on panel, the Barbara Piasecka Johnson Collection. The work will hang in the Enamel Room until August 1, 2003.*

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# Report of the President

Helen Clay Chace

PRESIDENT, BOARD OF TRUSTEES

When I assumed the presidency of The Frick Collection a year ago, I had but an inkling of the commitment of time and energy that would be required to help guide this wondrous organization into the new millennium. It has been a fascinating year, and I am extremely grateful to all who have helped me to understand the complexities of the institution—from the penthouse at the top of the Library to the bowling alley in the basement of the Collection. While I have wandered these buildings since childhood, this year I have gained a new appreciation for their broad scope of activity—much of it unseen by the general public, but all of it essential to keep things running smoothly.

As Sam Sachs will note in greater detail in his report to follow, the staff and trustees have spent this year in a strategic planning process to re-evaluate our mission in the context of the current museum environment, and to clarify our institutional vision for the years ahead. The trustees have reaffirmed their commitment to maintaining the excellence of the institution and the quality of its collections, exhibitions, and other public programs. They have also reaffirmed their commitment to preserving this extraordinary historic landmark and to meeting the needs of its superb and dedicated staff. It has been a collaborative process, and I would like to thank my fellow trustee I. Townsend Burden III for his chairmanship of this task force.

The strategic planning process has begun to bring into focus some of the enormous financial challenges that we will face in the coming years. Long dependent on a generous endowment for basic operations, we cannot expect this resource to meet all of our growing needs. Our renewed commitments to art historical scholarship, to education, and to preservation, combined with the rising costs of maintaining an aging and heavily used building, will require greater sources of support. Although The Frick Collection has an operating surplus, this money, along with an additional \$1 million or more, must be spent each year to preserve the Collection's capital assets. We have defined our needs for the next phase of our institutional life, and,



*Helen Clay Chace and Mrs. Vincent Astor at last year's Autumn Dinner.*

while the exact costs are unknown, the magnitude certainly will dwarf all previous initiatives.

We must accept these realities. With stewardship comes responsibility, and the Board of Trustees recognizes that it is entrusted with the preservation of a most distinguished and unique collection. Thus the year 2000 was one of the Board's most active. I am very pleased to announce the expansion of the Board from nine to twelve members, and to warmly welcome Margot Bogert and Melvin Seiden, who have been elected to fill two of these new positions. Their experienced engagement with the wider philanthropic community has already invigorated the dialogue of the Board, and I look forward to profiting from their wise counsel in the years ahead. I would also like to welcome Peter Blanchard III—another of Henry Clay Frick's great-grandchildren and an active environmentalist and philanthropist—to the seat previously held

by Enid Haupt, who has stepped down from the Board after more than a decade of service. Enid's style and generosity have been a model for trustees here and throughout the city, and we are eternally grateful to her. Finally, we are also very pleased to have Nicholas Hall, the current Chair of the Frick Council, as an *ex officio* member of the Board. He has brought a new sense of purpose to this core group of advisors and already has harnessed their energies to provide leadership support.

I am extremely proud of the work done this year by so many to bring such a wide array of first-rate programs to our members and to the general public. My thanks go especially to my fellow trustees, who have made this first year so personally rewarding, and to our Director, who has helped chart our future through the strategic planning process and through the judicious selection of several excellent new staff members. I would like to express my deep appreciation to the members of both the Council of The Frick Collection and the Young Fellows Steering Committee, who have given so generously of their time to help shape our strategic vision. These volunteer groups have worked tirelessly to draw a wider community into our orbit, and to help build long-lasting sources of support. Finally, I should like to thank all of those who have helped to support our activities this past year through memberships, tickets to events, grants, or major gifts. Such involvement is a confirmation of the enduring quality of this institution and a contribution toward the legacy we seek to preserve.

# Report of the Director

Samuel Sachs II  
DIRECTOR

The cover photograph on this report—the Reading Room of the Frick Art Reference Library—reflects one of the institution’s central roles. The Frick Collection is not only a matchless repository of fine and decorative arts, but also a vibrant center for study, research, and discourse. As a museum and as a resource for art historical scholarship, the Collection and the Library reinforce each other, enriching international scholarly investigations while continuing to delight and inspire ever-increasing numbers of visitors and patrons.

The remarkably clear guidelines set by Henry Clay Frick when he was planning to establish “a public gallery to encourage and develop the study of the fine arts, and to advance the general knowledge of kindred subjects” continue to inform and illuminate our commitment to the Collection. Simply put, my goal, since my arrival here in 1997, has been to underscore the aphorism “The Frick is better now, but nothing has changed.”

Believing that it is instructive as well as important to revisit founding principles, the first Board of Directors and Staff Strategic Planning Retreat was held this past January. At that time, the following new Mission Statement was written and adopted:

*The Frick Collection and Art Reference Library exist for the enjoyment, inspiration, education, and use of all persons. Its principal goals are to preserve and present its holdings, including the historic Frick residence, the fine and decorative arts, and the research collections. It will uphold the highest standards of art scholarship through publications, exhibitions, public programs, and research services, and continue to augment its resources, while maintaining the tranquility of its environment.*

I am pleased to report that the major activities of the past year admirably support these freshly articulated goals. Our exhibitions, acquisitions, and publications continue our commitment to scholarship, access, and preservation. Our attendance is robust, but we are mindful not to be overwhelmed by the lure of “box-office success” at the expense of the totality of the

experience. The objective and character of our stately house and its collections remain constant.

As Helen Clay Chace has said, the vision set forth in the strategic plan—the road map that we will be following in the near term—is the result of long hours of thoughtful discussion on the part of those most intimately associated with this institution: the Board and the staff. It represents our current thinking about the future of this institution—both its promise and its potential failings—and what we must do to stay on course.

The core strategic issues we have identified are the following: to maintain and augment the collections and the facilities in a manner consistent with the tradition and aspirations of The Frick Collection; to actively promote the practice and development of art historical scholarship; to bring superior services to the many constituencies of the Collection; and to provide adequate resources to support all future needs of the Collection.

To this end, our special exhibitions program has brought us new and returning audiences to see a succession of shows on subjects that complement the permanent collection—works that otherwise would not appear in New York. At the same time, these exhibitions present us with additional opportunities to contribute to the field through publications and scholarly colloquia. In the future, we shall seek to strengthen this program. We also strive to enhance the experience of the Collection through new acquisitions, a trend of the past ten years that we hope to intensify.

We also need to develop new fellowship and residency programs, collaborative in nature, designed to advance inquiry and scholarship in innovative ways. Similarly, our schools program, begun in 1994, can go further in the development of new ideas about ways of thinking and seeing—ideas that will impact curriculum development and teacher training in our public schools. The greatest challenge to the fulfillment of this vision is, not surprisingly, limited resources. Over the years we’ve successfully expanded our fund-



Samuel Sachs II, Director



*Last spring, scaffolding went up while stonework restoration was completed on the building's entire façade. Further work on the walls surrounding the Fifth Avenue and Seventieth Street gardens will continue through summer 2001.*

raising efforts through corporate sponsorship and through special events such as our *Autumn Dinner*; we continue to seek additional support to turn these plans into reality.

In addition to financial challenges, the institution faces physical challenges as well. The original conversion of the building did not, and could not, anticipate the spatial and operational requirements of our time. The building infrastructure will require a substantial investment over the next decade, as some structural elements are approaching the end of their useful life or do not meet contemporary curatorial, legal, or operational requirements. Other systems need to be upgraded or replaced to take advantage of today's technologies.

It is appropriate that we now take stock of this and plan accordingly for the future in order to keep pace with and serve the next generation, making our collections and Library archives available and accessible to both seasoned academics and promising young investigators alike.

One of the most important steps in shaping the future of the Collection is through the selection of highly qualified staff members, and this past year has seen several appointments that continue the tradition of employing truly inspiring individuals. Dr. Colin B. Bailey arrived at The Frick Collection in October to serve as Chief Curator, following a distinguished succession of appointments at The J. Paul Getty Museum, The Philadelphia Museum of Art, the

Kimbell Art Museum, and the National Gallery of Canada, where he served most recently as Deputy Director. Colin's extensive scholarship and insightful connoisseurship in eighteenth- and nineteenth-century French art are a perfect fit with our collections, and his vision will anchor the Curatorial Department.

I am also pleased to have brought to the Collection this past year Barbara Overton Roberts, one of the most expertly trained and experienced objects conservators in practice today. Barbara specializes in the conservation of furniture, but is widely knowledgeable further afield. Her arrival coincides with the transition of this activity into a more fully fledged department at the Collection, and with a commitment to the broader integration of conservation issues into the life of the institution.

Finally, in the area of staffing, I should like to mention the appointment of Margaret Touborg. If her name is unfamiliar to you now, I expect you will come to know it well, as she has been brought on as my Special Advisor to enhance our ability to raise significant gifts in support of our goals. Margaret comes to us with extensive fund-raising experience in the university arena, most recently for the University of Cape Town in South Africa.

Our public lectures, our concerts, our developing foreign study tours, our increasing international presence, and the occasional long lines outside our doors all indicate that the Frick "experience" is healthy, invigorating, and has great staying power. With your continued support, we envision a future where our capacities and facilities expand so as to enable even greater service.

We have found a compelling case for modern exhibition space, for ongoing fellowships in residence, for enriching our archival records, for a digital future, and a well-preserved past—where our collections are continuously available to "virtual" visitors (our website had more than one million page hits during 2000) and scholars from around the world. Where our staff is a major force in training future generations of museum and library professionals. Where our walls are seen as

a destination for gifts of masterpieces and our shelves abound with the rare volumes and the necessary tools of the scholar's trade. Where we will adhere to the goal of quality so revered by Henry Clay Frick, so that in word and in fact the Frick is available to all for the enlightenment envisioned by its founder. I am immensely grateful for the support of so many friends and donors who have brought us this far, and who continue to support all of our good work, thus advancing our cause in multiple and lasting ways.

## Curatorial

The Frick Collection houses over eleven hundred works of art from the Renaissance to the late nineteenth century, including paintings, sculpture, works on paper, and objects of decorative art. Through acquisitions, exhibitions, publications, conservation projects, and programs for scholars, the public, and middle and high school students, the curatorial staff works to maintain and develop its collections, preserve the historic site, and fulfill founder Henry Clay Frick's aim to "encourage and develop the study of the fine arts, and to advance the general knowledge of kindred subjects."

The year 2000 was one of transition and of reassessment of the department's long-term goals. In October, Dr. Colin B. Bailey joined the department as Chief Curator, replacing Dr. Edgar Munhall, who had served as Curator from 1965 through the end of 1999. Barbara O. Roberts was appointed as Objects Conservator with newly expanded responsibilities, replacing Sveteslao Hlopoff, the Collection's Conservator of Objects for the past three decades. Margaret Iacono and Brian Boucher joined the staff as Curatorial Assistant and Education Liaison respectively, replacing Ashley Thomas, who had served in both roles. Over the course of the year the entire curatorial staff participated in the museum-wide strategic plan to discuss the department's goals for the next five years.

The department organized three major loan exhibitions and two Cabinet shows. A number of important long- and short-term loans were displayed in the Garden Court, the Enamel Room, and the Library, and two magnificent Belgian tapestries from the bequest of Childs Frick, recently conserved and catalogued, were placed on view at the Collection for the first time. Along with its regular lecture program, the department hosted a session of the College Art Association's annual conference and sponsored the first lecture at the museum by a well-known contemporary artist. The Education Program saw major expansion in its varied services to a growing number of partner schools, and Italian, Japanese, and Spanish versions of the book *The Frick Collection: A Tour* were published.

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Pablo Picasso (1881–1973), *Boy with a Pipe*, 1905, oil on canvas, the Greentree Foundation

The year concluded with an important addition to the Collection of two oil studies on paper of clouds by John Constable, through the bequest of Mrs. Henrietta E. S. Lockwood.

### *The Henrietta E. S. Lockwood Bequest*

Two oil studies on paper of clouds by John Constable were bequeathed in December to The Frick Collection by Henrietta E. S. Lockwood in memory of her father and mother, Ellery Sedgwick and Mabel Cabot Sedgwick. Both are in a large format, characteristic of Constable's works from 1822, when he was spending summers in Hampstead, North London. A keen observer of meteorological effects, Constable made cloud studies throughout his life, often noting on the back the day, hour, and weather conditions. One of the Lockwood studies is inscribed in the artist's hand

"28th July 12 o'clock noon, very fine day, showery and (?) warm No West under the sun." The Lockwood studies are in excellent condition and were once owned by the Victorian painter William Frith. These studies, made directly from nature, allow one to appreciate the significant role of the sky in Constable's landscape paintings, which was for him "the source of light... that governs everything." They contribute as well to one's perception and appreciation of his handling of atmospheric effects in two of his major exhibition pieces, *The White Horse* of 1819 and *Salisbury Cathedral* of 1826, both in the Collection.

### *Exhibitions*

Forty-five drawings and watercolors from the collection of the Graphische Sammlung Albertina, Vienna, were on display at The Frick Collection from April 18

to June 18. Entitled *Michelangelo to Picasso: Master Drawings from the Collection of the Albertina, Vienna*, the exhibition presented five hundred years of master drawings through examples by such important masters as da Vinci, Dürer, Klimt, Michelangelo, Picasso, Pollock, Raphael, Rembrandt, Rubens, Schiele, and van Gogh. The drawings were selected by Dr. Konrad Oberhuber, former director of the Albertina, and Dr. Barbara Dossi, Head of Collections, in collaboration with Dr. Katharine Lochnan, Senior Curator of Prints and Drawings at the Art Gallery of Ontario in Toronto, where the show originated. In the June 5 issue of the *New York Observer*, Mario Naves commented, "The quality of the works qualifies the show as a must-see... *Master Drawings* startles, sobers and enthralls." The show was seen by nearly 40,000 visitors.

Landscape was the focus of two interconnected fall exhibitions. Our major loan exhibition, *A Brush with Nature: The Gere Collection of Landscape Oil Sketches*, on view from September 12 through November 12, presented some sixty plein-air works on panel or on paper laid down on canvas. These rapidly executed sketches made by artists across Europe from the seventeenth through the early twentieth century were integral to the landscapist's training and practice. Many were painted in or around Rome, the center of this vital tradition. Works by Corot, Degas, De Nittis, Thomas Jones, Lord Leighton, Michallon, and Valenciennes were included, as well as works by lesser-known and anonymous artists. The late John Gere, former Keeper of Prints and Drawings at the British Museum, and his wife, Charlotte Gere—pioneers in the collecting of plein-air sketches—assembled the collection over some forty years. Christopher Riopelle of The National Gallery, London, was guest curator of the exhibition and co-author—with Xavier Bray, also of The National Gallery—of the accompanying catalogue. The show, which was organized for The Frick Collection by Susan Grace Galassi with the assistance of Margaret Iacono, received wide coverage by the press and was seen by some 25,000 visitors. In a related Cabinet exhibition, *In and Out of the Studio*,



*Albrecht Dürer (1471–1528), Head of an Old Man, 1521, ink on paper heightened in white, Graphische Sammlung Albertina, Vienna, Acquisition of Duke Albert*

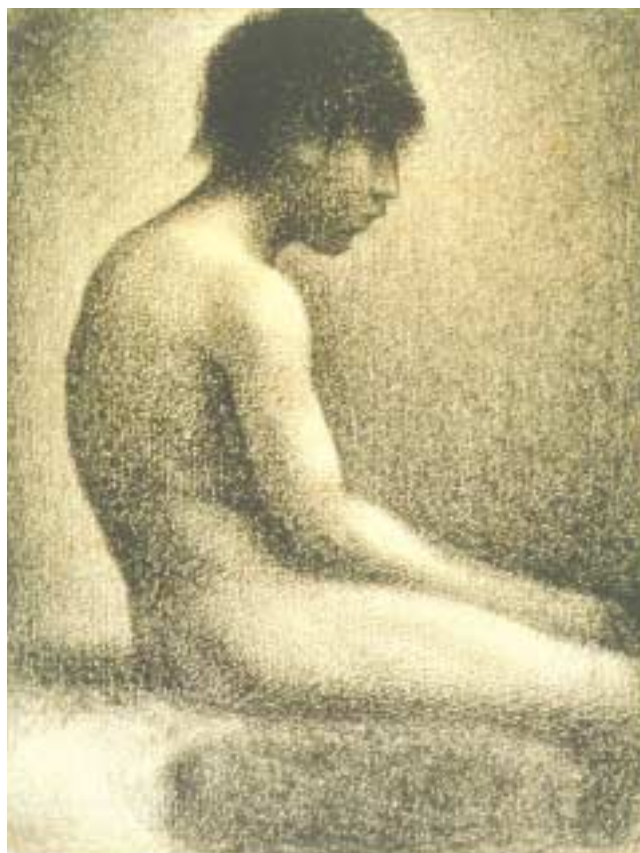
landscape drawings from The Frick Collection were displayed. The show included sheets by Claude, Corot, Rembrandt, and Whistler.

The various stages of the artist's creative process were further explored in *The Draftsman's Art: Master Drawings from the National Gallery of Scotland*, on view at the Collection from December 12, 2000, through February 25, 2001. The exhibition, guest curated by Michael Clarke and installed by Colin B. Bailey, was displayed in both the temporary exhibition space and the Cabinet and examined the evolution of draftsmanship and the role of drawings from the fifteenth to the nineteenth century. Approximately eighty works on paper produced by British, Dutch, Flemish,



*Frederic, Baron Leighton of Stretton (1830–1896), The Villa Malta, Rome, 1860s, oil on canvas, The Gere Collection*





Georges Seurat (1859–1891), Study for “Une Baignade,” c. 1883, crayon on paper, National Gallery of Scotland

French, German, and Italian artists were on view, many of which have been acquired within the last decade. Highlights included drawings by masters such as Blake, Boucher, da Vinci, Ingres, Raphael, Rubens, and Seurat. *The Draftsman’s Art* was organized by the American Federation of Arts and the National Gallery of Scotland, and was partially supported by the Eugene V. & Clare E. Thaw Charitable Trust.

## Loans

Six paintings from the former collection of Mr. and Mrs. John Hay Whitney were installed in the Garden Court on July 25, 2000; they will remain on view until July 29, 2001. Generously lent by the Greentree Foun-

dation, the current custodian of the Whitney collection, the group includes Jean-Baptiste-Camille Corot’s *Cottage and Mill by a Torrent (Morvan or Auvergne)*, 1831; Edouard Manet’s *Racecourse at the Bois de Boulogne*, 1872; Edgar-Hilaire-Germain Degas’ *Before the Race*, 1882–88 and *Landscape with Mounted Horsemen*, c. 1892; Pablo Picasso’s *Boy with a Pipe*, 1905; and Odilon Redon’s *Flowers in a Green Vase*, c. 1910. In his review of the exhibition in the *New York Times* on September 1, John Russell commented that the paintings “... relate in a most instructive way to The Frick Collection as it was formed by Henry Clay Frick,” adding that several of the paintings are “a bit more daring” than those already in the Collection.

*Descent into Limbo* by Andrea Mantegna (1430/31–1506), on loan from the Barbara Piasecka Johnson Collection, was installed in the Enamel Room on September 5 alongside works from the Collection by Piero della Francesca and Duccio. Painted in tempera and gold on wood, the work depicts the poignant moment just before Christ descends into the underworld to enter limbo, a neutral region located at the entrance of hell. Works of popular devotion held that Christ remained in limbo from the time of his death until the Resurrection along with the righteous souls who, though not damned, could not enter heaven until his coming. Mantegna portrays Christ in a daring back view, peering into the cavernous abyss gaping before him. Among those observing the moment are Adam and Eve, who stare into the dark hole as the ground crumbles beneath their feet. Two painted copies, a detailed drawing, and several prints made after Mantegna’s painting attest to the fact that this was one of his most admired works. Through the generosity of the Barbara Piasecka Johnson Collection, it will remain on view until August 1, 2003.

Sir Henry Raeburn’s *The Reverend Walker Skating on Duddingston Loch* (c. 1784)—a signature work of the National Gallery of Scotland—was on view in the Collection’s Library from December 5, 2000, through February 4, 2001. The graceful figure, elegantly clad in black top hat and formal attire and silhouetted against

a luminescent afternoon sky, effectively conveys the subject’s sense of pleasure and ease in his solitary activity. Two other paintings by Raeburn in The Frick Collection, *James Cruikshank* and *Mrs. James Cruikshank*, both of which were acquired by Henry Clay Frick, were brought back together in the Library for the duration of the loan.

## New Installation

In November, under the supervision of Conservator Barbara Roberts, The Frick Collection placed on view for the first time two important eighteenth-century

tapestries. Purchased in 1909 by Henry Clay Frick and bequeathed to The Frick Collection in 1965 by his son Childs Frick, the tapestries depict scenes from Cervantes’ *Don Quixote*, specifically the arrival of dancers at the wedding of Camacho and Sancho Panza’s departure for the isle of Barataria. They are signed by Peter van den Hecke, head of an active workshop in Brussels, and are dated between about 1725 and 1752, the year of the weaver’s death. Part of a series of eight scenes produced by van den Hecke’s workshop, they were originally purchased by Louis XV of France. The tapestries were conserved at the Textile Conservation Laboratory, Cathedral of St. John the Divine, Manhattan, under the direction of Marlene Eidelheit.



Workshop of Peter van den Hecke, detail of Sancho Panza’s Departure for the Isle of Barataria, c. 1725–50, wool and silk

## Conservation and Preservation

- The Temporary Exhibition Galleries were renovated in time for the December opening of *The Draftsman's Art* exhibition.
- The Reception Hall was repainted and French doors were installed, creating an elegant frame through which visitors can view the garden designed by Russell Page.
- Extensive work was carried out to preserve architectural details in the East Gallery and repair water damage to one section of the coved ceiling.
- The Conservation Studio was refitted in-house by Adrian Anderson, Will Irvine, and Joe Corsello to accommodate Barbara Roberts and her staff, including Conservation Interns and a Conservation Technician, positions that will be filled in 2001. Partial support for equipment for the Conservation Studio was provided by the Ahmanson Foundation.
- Thirty-four works from The Frick Collection and The Frick Household Collection were photographed and conserved.
- Barbara Roberts and the Emergency Planning Committee completed a final draft of a Frick Emergency Evacuation Plan.

## Scholarly Programs

### College Art Association Panel

On February 26, The Frick Collection hosted a session of the College Art Association's annual meeting. The focus of the session was Duccio's *The Temptation of Christ on the Mountain*, one of the few remaining predella panels of the artist's masterpiece, the *Maestà*, created for the high altar of the cathedral in Siena. Trecento specialist Dr. Andrew Ladis of the University of Georgia chaired the conference, which was organized for the Collection by Susan Grace Galassi.



Medical students Eric Gordon and Susan Herzlinger examine photographs of patients with the help of Dr. Charles Bardes of Weill Medical College of Cornell University.

### Symposium on the History of Art

The sixtieth annual *Symposium on the History of Art*, sponsored by The Frick Collection and the Institute of Fine Arts, New York University, was held April 7–8. Each of the fourteen participating northeastern academic institutions sent one graduate student in art history to share their original research.

## Education

In the past year, The Frick Collection's Education Program has added new partner schools; expanded its programs for students, teachers, and artists; and endeavored to meet the needs of increasingly diverse audiences. This year also saw the formation of new educational collaborations that supplement our public school offerings and introduced new and innovative

ways to utilize the Collection in educational programming. In the 1999–2000 school year, sixty-one public school classes (approximately 1,850 students) participated in the Collection's school program, reflecting an 18 percent increase since last year. In addition, more than 140 teachers and artists took part in our staff-development and teacher-training workshops.

Emphasis also was placed on augmenting our teacher-training programs. Throughout the year, The Frick Collection conducted teacher-training courses, open to all public school teachers, as well as special training for teachers participating in our partnership program. Taught on Mondays when the galleries are closed to the public, these three-session courses, which were approved for teacher credit by the New York City Board of Education, focused on art history and methods of using art in the classroom.

The Collection continued its collaboration with teachers in The Rembrandt Project, an innovative program that provides curriculum development through exploration of the work of Rembrandt. In March, 24 teachers from Glendale, Queens, attended their second annual staff development session at The Frick Collection, focusing on the Collection's three Rembrandt paintings as well as works by other seventeenth-century Dutch masters. Training sessions for teaching artists were also part of the Collection's continuing collaboration with Dreamyard, an organization that provides outreach to inner-city schools through the visual, performing, and literary arts.

While our educational partnerships were originally created for middle school classes and their teachers, the program now seeks to provide a more in-depth approach for high school students. To that end, a group of high school teachers was invited to participate in a focus group that met in January to explore how the Collection might tailor its collaborations to serve the needs of high school teachers.

In May, the Education Program honored its original partner school, P.S. 6 in Manhattan, with a reception in the Garden Court to mark the fifth year of collaboration with the school.

In November, the Collection initiated a collaboration with Weill Medical College of Cornell University entitled *The Art of Observation: Weill Cornell Medical School and The Frick Collection*. Eight medical students and five faculty members participated in this three-session program, which focused on improving students' skills of observation by studying portraits in the Collection. Participants then applied the same visual skills to examining images of patients' faces. The program is expected to become a permanent component of the medical school curriculum at Cornell.

In an effort to formalize our volunteer training program, education staff organized a series of art history lectures for our volunteers, conducted by curatorial staff as well as art historians on staff at the Frick Art Reference Library.



Fifth-grade students from P.S. 139 in Flatbush, Brooklyn, discuss the mid-17th-century French bronze Hercules and the Hydra.

# Exhibitions, Lectures & Publications

## *Exhibitions and Special Loans*

*Watteau and His World: French Drawing from 1700 to 1750*  
October 20, 1999 – January 9, 2000

*Velázquez in New York Museums*  
November 16, 1999 – January 30, 2000

*Henry Clay Frick as a Collector of Drawings*  
December 14, 1999 – January 30, 2000

*Michelangelo to Picasso: Master Drawings from  
the Collection of the Albertina, Vienna*  
April 18 – June 18, 2000

*Six Paintings from the Former Collection of Mr. and Mrs. John  
Hay Whitney on Loan from the Greentree Foundation*  
July 25, 2000 – July 29, 2001

*Mantegna's Descent into Limbo, from the  
Barbara Piasecka Johnson Collection*  
September 5, 2000 – August 1, 2003

*A Brush with Nature: The Gere Collection  
of Landscape Oil Sketches*  
September 12 – November 12, 2000

*Raeburn's The Reverend Walker Skating on  
Duddingston Loch, from the National Gallery of Scotland*  
December 5, 2000 – February 4, 2001

*The Draftsman's Art: Master Drawings from  
the National Gallery of Scotland*  
December 12, 2000 – February 25, 2001

## *Lectures*

January 12  
*Liotard's Last Laugh: The Art of Jean-Etienne Liotard  
(1702–89)*  
Edgar Munhall, The Frick Collection

February 23  
*Velázquez's Portraits of Philip IV*  
Jonathan Brown, Institute of Fine Arts, New York  
University

April 5  
*Bellini and the Production of Devotional Paintings*  
Keith Christiansen, The Metropolitan Museum  
of Art

May 9  
*Portraits in The Frick Collection*  
Chuck Close, Artist  
(Artists, Poets, and Writers Lecture Series)

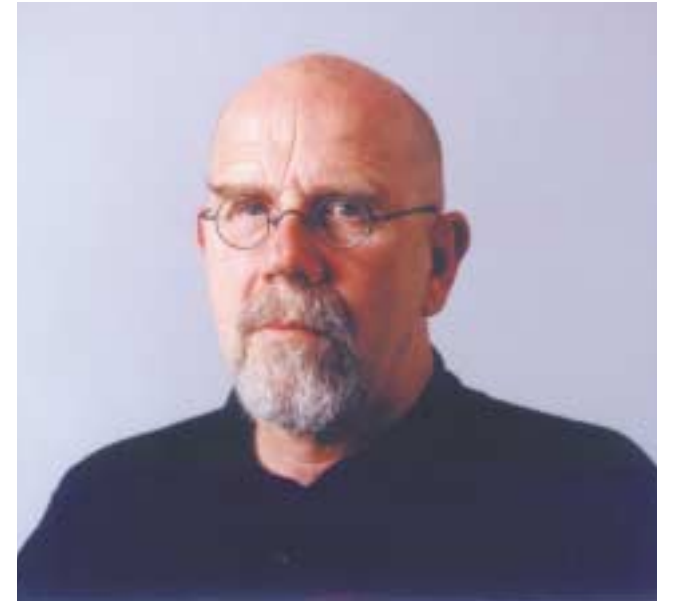
May 24  
*Italian Drawings in the Graphische Sammlung Albertina*  
Carmen C. Bambach, The Metropolitan Museum  
of Art

June 7  
*Notes from a Conservator's Diary*  
Sveteslao Hlopoff, The Frick Collection

September 13  
*First Impressions: Collecting Open-Air Landscape Sketches*  
Charlotte Gere, London

October 18  
*Understanding Italian Renaissance Bronzes*  
Claudia Kryza-Gersch, The Metropolitan Museum  
of Art

November 15  
*The Return of the Don Quixote Tapestries*  
Charissa Bremer-David, The J. Paul Getty Museum



*In May, artist Chuck Close offered his impressions of some of the  
Collection's portraits as part of the Frick's "Artists, Writers, and Poets  
Lecture Series."*

November 21  
*"On Their Own They Sustain Our Attention":  
The Marketing and Consumption of Watteau's Drawings  
in 18th-Century France*  
Colin B. Bailey, lecture delivered at The Frick  
Collection for the Fellows

December 13  
*The Black and White Collection*  
Michael Clarke, the National Gallery of Scotland

*Curatorial Lectures Outside The Frick Collection*

January 29  
*In and Out of Velázquez's Studio*  
Susan Grace Galassi, lecture delivered at Museu  
Picasso, Barcelona

April 1  
*Picasso's Dialogues with the Masters*  
Susan Grace Galassi, lecture delivered at the  
Dallas Museum of Fine Art

April 26

*The Frick Collection: Then and Now*

Susan Grace Galassi, lecture delivered at The Youth Foundation, New York

October 6

*"Gallant Mythology or Ingenious Art": Towards an Understanding of 18th-Century Mythological Painting*

Colin B. Bailey, Keynote Address for American Society for Eighteenth-Century Studies, The Chrysler Museum of Art, Norfolk, Virginia

October 14

*Women in 19th-Century American Painting*

Amy Herman, lecture delivered at The Metropolitan Museum of Art, New York

October 19 – 23

*Safeguarding our Cultural Heritage: Emergency Response*

Barbara O. Roberts, series of lectures delivered at the Foundation of the American Institute for Conservation of Historic & Artistic Works, Maryland

October 29

*"Call Me Madam": Madame de Pompadour, Madame Geoffrin, and Madame du Barry as Collectors*

Colin B. Bailey, lecture delivered at Christie's, New York

November 29

*Women at Work in 19th-Century French Painting*

Amy Herman, lecture delivered in Fairfield, Connecticut, for *Women at Work*

December 15

*Renoir and Van Gogh: Portrait of the Artists as Portrait Painters*

Colin B. Bailey, lecture delivered at The Philadelphia Museum of Art

## Publications

*Notable publications for the year 2000 were the following*

Three new editions—in Italian, Japanese, and Spanish—of *The Frick Collection: A Tour*, a 128-page guide illustrated in color, published by The Frick Collection in association with Scala Publishers of London.

*Six Paintings from the Former Collection of Mr. and Mrs. John Hay Whitney on Loan from the Greentree Foundation*, written by Susan Grace Galassi and Margaret Iacono, edited by Joseph Focarino, with seven color plates from photographs by Richard di Liberto. A ten-page brochure published by The Frick Collection in conjunction with an exhibition of oil paintings shown here from July 25, 2000, through July 29, 2001.



*Special exhibitions provide an opportunity to extend the offerings of the permanent collection. This educational brochure was published in conjunction with a loan presentation of nineteenth- and twentieth-century paintings by Corot, Degas, Manet, Picasso, and Redon.*

In addition, 2000 saw the completion of manuscripts, written by both Collection staff and outside authorities, for Volume IX of *The Frick Collection: An Illustrated Catalogue*. This final volume, which deals with drawings, prints, and acquisitions made since 1968, will complete a series that also includes: Volumes I and II: *Paintings*; Volumes III and IV: *Sculpture*; Volumes V and VI: *Furniture and Gilt Bronzes*; Volume VII: *Porcelains*; and Volume VIII: *Enamels, Rugs, and Silver*. The *Catalogue* is edited by Joseph Focarino, published by The Frick Collection, and distributed by Princeton University Press.

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

All Frick publications, including books, color prints, color slides, posters, postcards, and greeting cards, are available from the Collection's Museum Shop.

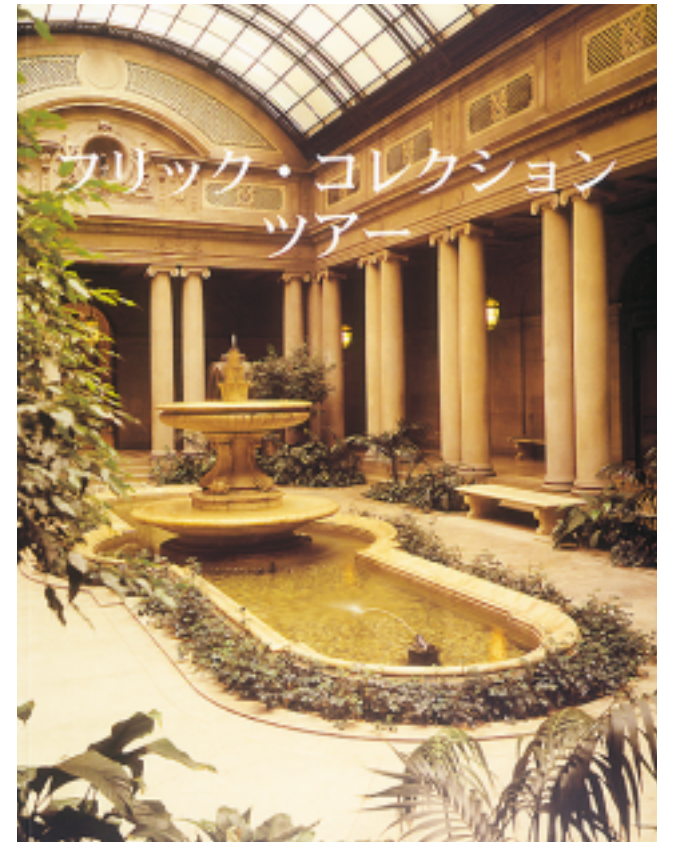
*Other Scholarly Publications by the Curatorial Staff*

Colin B. Bailey, "An Early Masterpiece by Boucher Rediscovered: *The Judgment of Susannah* in the National Gallery of Canada," *Review of the National Gallery of Canada*, 1, 2000, pp. 1–24.

Susan Grace Galassi, "A Blue Marble Table in The Frick Collection," *Veranda*, March–April, 2000, pp. 34–42.

Susan Grace Galassi, "In and Out of Velázquez's Studio," essay in the catalogue of the exhibition, *Picasso: Indoor/Outdoor Landscapes*, Museu Picasso, Barcelona, October 1999 – February 2000, pp. 19–25.

Susan Grace Galassi, "Henry Clay Frick as a Collector of Drawings," *Master Drawings*, fall 2000, pp. 285–92.



*Italian, Japanese, and Spanish versions of The Frick Collection: A Tour were published to enhance the experience of our ever-growing number of foreign visitors, following the success in 1999 of versions of the book in English, French, and German. This series represents the first comprehensive material published by The Frick Collection to be available in several languages.*

# Concerts

The Frick Collection has presented classical music concerts to the public since 1938. During its distinguished sixty-two-year history, the concert program has been host to major soloists and ensembles, such as the famous instrumentalists Gregor Piatigorsky, Artur Schnabel, Josef Szigeti, and Wanda Landowska; the vocalists Kiri Te Kanawa, Peter Pears, Kathleen Battle, and Elisabeth Söderström; and the Budapest, Amadeus, Tokyo, and Guarneri quartets. In 2000, the Frick's music program furthered this rich tradition with fourteen concerts, of which nine were debuts.

The circular Music Room—with its glass dome and damask-covered walls—conveys the atmosphere of a private salon, offering satisfying acoustics to both the musicians onstage and the 175 listeners in the hall. This intimate setting, combined with the warmth and enthusiasm of Collection audiences, encourages fine performances, attracting the critical press and often launching careers. In recent years, it has become prestigious for European musicians to make their New York debuts here, and the Collection has become an important venue for music played on period instruments.

All concerts are offered to the public free of charge and are underwritten with the support of the Fellows of The Frick Collection. The concerts are recorded



*The Osiris Trio performed a program of Haydn, Dvořák, Martin, and Loevendie last summer.*

and subsequently broadcast locally by WNYC-FM (93.9) and nationally over the Public Radio International network. The one-hour programs now reach more than sixty stations across the country.

## *Performers Appearing during 2000*

Stephan Genz, <i>baritone</i> , and Eric Schneider, <i>piano</i> New York debut	January 9
Sergio Tiempo, <i>piano</i>	January 23
Red Priest, <i>recorder, violin, cello, harpsichord</i> New York debut	February 27
Trio Parnassus	March 12
Moscow String Quartet	March 26
The Bottom Line, <i>violins da gamba, theorbo, harpsichord</i> New York debut	April 9
Nicholas Daniel, <i>oboe</i> and Julius Drake, <i>piano</i> New York debut	April 23
Osiris Trio	July 12
La Luna, <i>violins, viola da gamba, harpsichord</i> New York debut	August 16
Gerald Finley, <i>baritone</i> , and Julius Drake, <i>piano</i> New York debut	October 15
Melvyn Tan, <i>piano</i>	October 29
Henschel Quartet New York debut	November 12

Ottavio Dantone, *harpsichord*  
New York debut

November 19

Philippe Graffin, *violin*,  
and Pascal Devoyon, *piano*  
New York debut

December 10

## *Excerpts from Reviews*

*Stephan Genz, baritone*

“... he showed the eager but noble expressiveness, the luster of tone, the control of shading and volume, the warmth and the intelligence that have brought him, at the age of 26, into the front ranks of lieder artists.”  
—*New York Times*

*Osiris Trio*

“Extending right through the concert was the encouraging zest of the performers; their largeness in every musical dimension of color, dynamic range and expression; and their consistently well balanced togetherness as an ensemble.” —*New York Times*

*La Luna*

“The Frick Collection, which has an unimpeachable record of spotting fine period instrument bands early in their careers, presented La Luna in its New York debut. The program was devoted to 17th-century Italian composers, and it offered a thorough examination of this ensemble's considerable strengths as well as the charms of the repertory.” —*New York Times*

# Frick Art Reference Library

With growing expertise and the combined resources of its library, archives, and information center, the Frick Art Reference Library focused on realizing those strategic programs designed to strengthen service to a growing research constituency as well as to support the scholarly and public programs of The Frick Collection as a whole. These programs include procuring funding for a Digital Program that will bring about the large-scale digitization of the Photoarchive; completing the Retrospective Conversion Program, which will provide access to all research materials via the Internet; reconfiguring the stack space to accommodate the expansion of resources over the next decade; uniting, preserving, and making accessible the institution's heritage through its Archives, along with those of the Helen Clay Frick Foundation; realizing the Research Program's goal to bring to life little-known or rarely seen elements of its holdings through exhibitions, lectures, and publications; and providing the information infrastructure with the means to support and sustain an expanding institution.

## *Digital Program*

In October, following meetings with representatives of the Andrew W. Mellon Foundation, the Library applied for and received a \$25,000 grant to conduct a systematic survey of the nearly one million images in its Photoarchive. The purpose of the survey was to identify the types of reproductions (photographs, clippings, and so on) and their sources. The survey is intended to serve as a model for other photoarchives, and will help establish the ground rules for intellectual property and copyright issues in the digitization of photoarchives.

At the initiative of the Mellon Foundation, the Frick's Andrew W. Mellon Librarian, Patricia Barnett, and the Chief Librarian of the Getty Research Institute, Dr. Susan Allen, outlined an ambitious plan for a meeting of representatives of the major pho-



*The Conservation Department staff performs treatments on Library materials so that they can withstand use by the public. Work includes alkalization, rebinding, stain and mold removal, rehousing of fragile materials, and, when appropriate, full restoration.*

to archives of Europe and the United States. Co-sponsored by the Mellon Foundation and the Getty Grant Program, the meeting, intended to initiate a large-scale digital collaboration among the participating institutions, took place at the Getty in February 2001.

Global Art Systems (G.A.S.), Inc. completed its pilot project to digitize and make accessible 15,000 anonymous Italian works of art represented in the Photoarchive. Following testing, the fully searchable text and image database will be made available to on-site researchers in early 2001. A significant feature of the database is that it will allow scholars to annotate existing documentation, thereby providing a vehicle for updating the attribution, ownership, and provenance information found in the Photoarchive. Their contributions will thus expand the dialogue between the Library and its researchers.



*While much of the information about the Library's research collections is available online, additional records, not yet converted to electronic format, can still be found in the card catalogs; the completion of the Retrospective Conversion Program is expected in 2002.*

The Digital Planning Committee, chaired by Inge Reist, Chief of Collections Development & Research, and charged with the task of developing guidelines and determining the best practices for digitizing the Photoarchive, undertook fact-finding efforts throughout the year. The Committee met to discuss possible collaborations and to share information with representatives of Yale University's Imaging America project, Princeton University's Index of Christian Art, The Morgan Library, and The New York Public Library's digital program. Staff also traveled to Washington, D.C., and Los Angeles to learn more about digital initiatives at the National Gallery of Art and the Getty Research Institute. The Library agreed to be a test site for the "Van Eyck" image database collaborative based in the Netherlands. Beginning with the Photoarchive Project (1993-98), funded by the Henry Luce Foundation, and followed by the two-year Cornell/Frick digital collaboration, the Library has steadily gained in expertise, and is now in a position to undertake the development of a digital photoarchive.

#### *Retrospective Conversion Program*

The final report to the Eugene V. and Clare E. Thaw Charitable Trust for its generous grant of \$140,000 to convert the index of nearly 70,000 auction sale catalogues into SCIPIO, the international sale catalogue database, was submitted in March by Deborah Kempe, Chief of Collections Management & Access. With completion of this valuable project, researchers worldwide have access to the resources of this rich and unique collection. Also concluded was a Metropolitan New York Library Council (METRO)-funded pilot project to create records in the Frick Research Catalog Online (FRESCO) for American artists represented in the Photoarchive. Residual funds from the Luce grant were used to complete this project. Electronic Scriptorium will convert all remaining artist names represented in the Photoarchive.



*Paul Mellon (1907-1999). With the generous bequest from the Paul Mellon estate, the Library will be able to complete the remainder of its Retrospective Conversion Program.*

With the bequest from the Paul Mellon estate of more than \$600,000, the Library obtained the means to complete the remainder of the Retrospective Conversion Program, already in its third of five years. The Library selected Duncan Systems as the primary vendor for the conversion of bibliographic records. A key goal of this conversion is to ensure the transfer to FRESCO of certain unique features found in the card catalog, such as the level of access to the Library's valuable collection of exhibition catalogs. Many of the latter, often designated as ephemeral and relegated to vertical files by other libraries, have not been accessible in RLIN (Research Libraries Information Network).

The Library was awarded a grant of \$15,000 from the Helen Clay Frick Foundation to facilitate access to the approximately 5,600 photographs of illuminated manuscripts that were originally part of the

personal study collection of Professor Millard Meiss, donated to the Library by his widow in 1976. Once the project is completed, FRESCO will facilitate access to images of countless treasured manuscripts in hundreds of collections in the United States and Europe.

#### *Preservation Program*

The final report for the 1999/2000 grant of \$25,000 for the Negative Duplication Project was submitted in June to the New York State Program for the Conservation and Preservation of Library Research Materials. This ongoing project has saved nearly half of the 56,000 negatives resulting from the photo expeditions sponsored by Helen Clay Frick between 1922 and 1964. Included in this most recent group of negatives to be processed were many developed during World War II on inferior *Defender* film.

In September, the Helen Clay Frick Foundation awarded the Library \$150,000 for its conservation staff to preserve endangered portions of the Frick family archives in Pittsburgh. Overseen by Don Swanson, Chief of Collections Preservation, the project included the transfer of designated materials to New York for the treatment and reformatting of rapidly deteriorating visual materials, including negatives, film, photo albums, and architectural plans. A new deacidification system was purchased for the conservation lab with funds donated by the Helen Clay Frick Foundation in appreciation of Don Swanson's consultation and conservation work for the Foundation archives.

Additional conservation work included the advanced treatment of several rare eighteenth- to twentieth-century titles from the Library's collection. An unanticipated number of early nineteenth-century sales pamphlets, identified as fragile in the course of the retrospective conversion of auction sale catalogues, resulted in 1,650 additional treatments by the conservation lab.

A shortage of stack space for the Library's growing research collections set in motion strategic planning for the physical facility. Until an institution-wide effort identifies additional space, interim measures were defined as follows: titles not in scope and out-dated reference materials were marked for de-accession, extraneous and duplicate materials were reduced through book sales, and large unprocessed gifts were consolidated in caged areas. A survey of the stacks to calculate the rate of growth revealed that several floors were "frozen" at more than 80 percent capacity, compromising the physical condition of the materials stored. The survey will be used to plan relocation of materials in 2001 to alleviate overcrowding. A broad spectrum of Library space needs is under consideration for the future, including compact shelving, expanded reference shelving, additional archives storage, study carrels, an area for a kiosk/micro gallery, an expanded conservation lab, and a shared digital lab.



*The 20,000 linear feet of books and photographs in the stacks now claim more than 80 percent of the Library's storage capacity.*



*Books donated by individuals or purchased through endowed funds are acknowledged with a custom-designed bookplate and a credit line in FRESKO, the Library's online catalog*

### *Research Collections*

Careful spending and ongoing solicitations for donations enabled the Library to acquire some important but costly additions to the collection, notably 5,000 photographs, the first of three installments of the Marc Jeanneteau/Musées Nationaux de France collection of photographs of works of art in French private collections, and a number of rare books and catalogs. A substantial reduction in the price of the web subscription to the *Art Index Retrospective, 1929-1984*, covering its first fifty-five years, was obtained through a cooperative purchase with the libraries of the Whitney Museum of American Art and several other small institutions in New York State.

In a continuing effort to acquire complimentary subscriptions and publications for the depository program, letters were sent to small or newly formed

European auction houses with favorable results. The Menil Foundation donated the sixth volume of Werner Spies' *Max Ernst: Oeuvre Katalog* and the Fundación (Banco) Santander Central Hispano continues to donate catalogues of the exhibitions it sponsors, as does the Banco Bilbao Vizcaya. All donors, both individual and institutional, receive acknowledgments on bookplates and in the FRESKO records.

Proceeds from the sale of out-of-scope and duplicate gift materials were added to special book funds analogous to those of Gerschel and Heinemann, which enabled the Library to purchase costly, out-of-print titles. A *desiderata* list of titles beyond the Library's current means was established in FRESKO to alert readers to the Library's desire to acquire these items through outside funding.

A special contractual arrangement was made with The Museum of Modern Art, New York, whereby its library's Art Reference Photo File was transferred to the Frick. These 47,000 images of works of art from the late nineteenth to the mid-twentieth century enrich the Library's Photoarchive, adding much needed photo-documentation of modern and Latin American artists.

By year's end, the total number of records in FRESKO was 65,487. Over 150,000 records resulting from the Retrospective Conversion Program remain to be added in 2001-2002. Since 1995, great strides have been made in eliminating a backlog of uncataloged material, and, as a consequence of accelerated production, most material is now cataloged and on the shelf within a month of receipt.

The inventory of the private library of Winthrop (Kelly) Edey, bequeathed to the Library in 1999, was completed. The resulting compilation of 3,873 titles, many with personal annotations, should be of future value to the curatorial staff as well as outside scholars for the light that it sheds on the tastes of this unusual collector of clocks. The acquisition of the Edey materials furthers the Library's goal to support the study of decorative arts represented in The Frick Collection.

### *Archives and Special Collections*

Because of the growing volume of requests for archival materials, evenly distributed between internal and external sources, Archivist Sally Brazil and her department dedicated a large portion of their time to research queries. Topics of interest included the architecture of the buildings; Frick family history; Mr. Frick's El Greco purchases; art owned by Miss Frick; Elsie de Wolfe's interiors of The Frick Collection; Richard Offner's 1920s lectures at the Library; and the portrait research undertaken at the White House by Katherine McCook Knox, a friend of Miss Frick and author of the history of the Library, *The Story of the Frick Art Reference Library* (1979).

The Oral History Program was inaugurated with the interview of Dr. Henry Clay Frick II by DeCourcy McIntosh of the Frick Art & Historical



*The history of The Frick Collection and Art Reference Library is recorded in hundreds of scrapbooks, photo albums, negatives, and reels of film.*





This image of Henry Clay Frick and his wife Adelaide playing cards with friends is a frame from the Frick family's 35mm home movies, taken between 1914 and 1919. (Helen Clay Frick is pictured on the far right, playing with her dog) The film is currently undergoing preservation treatment by the Conservation Department.

Center. Paul Pennoyer accompanied Dr. Frick, and the result was a wide-ranging discussion of Dr. Frick's memories of his family and the Collection.

In its ongoing work of archives processing, the department turned its attention to several manuscript collections owned by the Library, in particular Miss Frick's original research materials on Jean-Antoine Houdon. Also processed were the papers of Mrs. Knox and Kelly Edey. The Archivist and the Chief Conservator continued to identify deteriorating historic negatives of both the Collection and the Library to be included in the Negative Duplication Project.

Pat Barnett, Don Swanson, and family member

Elise Frick traveled to Pittsburgh in April to appear on the local television news and interview program *OnQ*. They answered questions concerning the relationship and relevance of the family archives of the Helen Clay Frick Foundation to those of The Frick Collection and Art Reference Library and discussed their preservation and access needs.

#### Reader Services

With its extensive text and image resources, the Library is recognized by scholars in the United States

and abroad as indispensable for documenting works of art, and in particular, their provenance. Its holdings of exhibition and sale catalogs and its Photoarchive documentation have proved invaluable to Holocaust-era research. The Library's finding aid *Sources for World War II Provenance Research*, compiled by Irene Avens, Reference Librarian, with additional online resources assembled by James Mitchell, Assistant Reference Librarian, was made available on the Frick website. The Library further strengthened its exceptional collection of electronic resources, adding subscriptions to the *Art Sales Index* online database, *Art Index Retrospective, 1929–1984*, and the *Index of Christian Art*. Additional ports of access to FRESKO and to SCIPPIO were purchased to accommodate growing use.

Reader statistics showed an increase of almost 70 percent in the use of electronic resources compared to the same period last year. Not surprisingly, e-mail reference queries have more than doubled, and, since joining The Research Libraries Group's Shared Resources, interlibrary services have grown dramatically, providing expanded resources to Library readers and to researchers worldwide.

#### Research Program

The Library launched its new Research Program with the first in its series of discussion panels, "Dialogues on Art." The series was initiated through the generous support of Nicholas Hall, Chairman of the Frick Council. In collaboration with Knoedler & Co., the Library's first panel featured DeCourcy McIntosh as keynote speaker and Irving Sandler as moderator for a distinguished panel of five museum directors. Speaking on the theme "Origins of Patronage in America," Michael Conforti (Sterling and Francine Clark Art Institute), Earl A. Powell III (National Gallery of Art), Jay Gates (The Phillips Collection), Charles E. Pierce (The Morgan Library), and Samuel Sachs II (The Frick Collection) contributed recollections of their institutions' founders. The event, held at The

Frick Collection, was fully subscribed, with proceeds designated for the benefit of the Frick Art Reference Library.

Also in collaboration with Knoedler, the Library mounted its first exhibition in the new display cases designed for the entrance and the Reading Room lobby. The exhibition, *A Legacy of Collecting* opened in May and documented paintings purchased from Knoedler by Henry Clay Frick and Helen Clay Frick. The second exhibition, *The Private Side of the Artist's Hand*, opened in December and consisted of originals and facsimiles of artists' sketchbooks and journals acquired by the Library since its founding. Both exhibitions were handsomely designed and installed by the



The Library's first exhibition, *A Legacy of Collecting*, displayed documents from the Frick and Knoedler archives relating to two important purchases made by Henry and Helen Clay Frick, Giovanni Bellini's *Saint Francis in the Desert* and John Constable's *The White Horse*.

Conservation Department. Memorial displays were also mounted in the Reading Room honoring art historian Francis Haskell and former staff member and costume expert Doriece Colle.

Provenance research at the Frick Art Reference Library was the subject of a paper presented by Inge Reist at an International Foundation for Art Research/New York University conference. She also represented the Library at seminars on art provenance and claims research at the National Archives and at The Metropolitan Museum of Art.

In March, Yale economist Dr. Michael Montias visited the Library in preparation for the installation of his research database on collecting in the Netherlands in the sixteenth and seventeenth centuries, signaling the first phase of a collaboration with the Rijksbureau voor Kunsthistorische Documentatie (RKD). Outside of The Hague, the Frick Art Reference Library will be the only site where this database can be accessed.

Inge Reist was invited by the editors of *Goya* magazine to submit an article on Henry Clay Frick for a special edition on art collecting in America; the article was published in the December 1999 issue and released in 2000. Edgar Munhall, Curator Emeritus of The Frick Collection, moved from his office in the Collection to a new and elegantly renovated study carrel in the Library, where he prepares for his forthcoming Greuze exhibition.

### *Information Technology*

The year 2000 was devoted to planning in support of expanding systems and information services throughout the institution. Plans were outlined for increased staffing and relocation of the technical team to more appropriate quarters. Floyd Sweeting, Head of Information Systems, again submitted a successful e-rate grant request to the Schools & Libraries Corporation for funds to cover telecommunications service and Internet access. The technological infrastructure was

fortified by switching the Internet lines from copper to fiber and upgrading from a half to a full T-1 line. A 220-gigabyte image server was acquired, along with two Macintosh digital scanning stations, a slide scanner, and two digital cameras. The local network operating system, hubs, routers, and over half of the institution's one hundred PCs were upgraded.

More sophisticated information management tools were investigated and in some cases implemented. An upgraded Raiser's Edge database for the Development Department and an upgrade to the Cuadra STAR database for the Photoarchive were implemented, and planning began for a collections management system for the Curatorial Department.

Research and development time was focused on digital planning for the Photoarchive and for the Curatorial Department's photography studio. Linked systems will eventually allow for a seamless contribution of images and documentation to the website as well as to the Art Museums Image Consortium (AMICO). Additional system and image storage and delivery issues were investigated in preparation for the large-scale digital Photoarchive project.

The website was updated and enhanced and now includes an interactive calendar for exhibitions and events accessible at <http://www.calendars.net/cals/frick>. The intranet site was further developed and will be used for internal information. Staff throughout the institution was trained in scanning and in the best practices for digital image management. A Power-Point text/image presentation of highlights of the Photoarchive (1920–2000) was prepared jointly by the Photoarchive and Information Systems departments to serve outreach and fund-raising needs.

### *Outreach Services*

Successful internship and volunteer programs continued in all major areas of the Library. The Photoarchive hosted six art history interns during the summer months to assist in the preparation of artist



*Patricia Barnett, Andrew W. Mellon Librarian, in her office. The Jacobean oak paneling was specially purchased for the office in the 1930s by Helen Clay Frick.*

names for conversion by Electronic Scriptorium. Library School interns from C. W. Post worked in the Archives and Book departments. For the second year, a Wells College Book Arts Center student interned in the Conservation Department as part of an ongoing arrangement with Cornell University Library School's Conservation/Preservation department. From a source closer to home, Joseph P. Curley, grandson of trustee Walter Curley, volunteered his services to assist the Library in bibliographic searching. The Library hosted a total of six volunteers throughout the year.

As part of a program to promote object-based research in academic art history programs, and in her capacity as an adjunct professor at Rutgers University, Inge Reist brought her seminar students to The Frick Collection to study the conservation reports and the

special research tools of the Library. In-depth orientation tours of the Library were given to students from Bard Graduate School for the Decorative Arts, the Institute of Fine Arts, Christie's Education and Sotheby's American Arts programs, Cooper-Hewitt National Design Museum, and the Folk Art Institute, a division of the Museum of American Folk Art.

The fifth annual Dealers' Breakfast, hosted by the Library during the International Fine Arts Fair in May, was again well attended. Special demonstrations and reader services were available in the hours before the Library opened for the visiting art dealers, who represent the largest sector of Library users.

A Staff Education Day, coordinated by James Mitchell and Amy Herman, Education Administrator, was held in August, owing much to the organizational skills, talents, expertise, and participation of staff from every sector of the Collection and Library. Along with behind-the-scenes and gallery tours and lectures, special training in the use of electronic resources and the handling of objects and archival materials was provided by and for staff.

The Library was visited by a number of representatives of European cultural institutions. On the recommendation of Walter Curley, Michael Iovenko, the director of the French/American Foundation, included the Frick Art Reference Library in the itinerary of French museum curators, librarians, and conservators sent to the United States by the Ministry of Culture to investigate digital initiatives taking place at pre-eminent museums and research centers. Also from France, representatives of the proposed Institut National d'Histoire de l'Art, to be located in the old Bibliothèque Nationale, met with Pat Barnett, the Andrew W. Mellon Librarian, and members of the staff to discuss art research information centers and off-site access to electronic resources and digital photoarchives.

## Notable Acquisitions during 2000

### Gift and Depository Program

Fernando Benito Doménech, *Joan de Joanes: Un maestro del renacimiento*, Valencia, 2000; gift of the Fundación Santander Central Hispano

*Codex Hammer of Leonardo da Vinci*, Florence, 1987; gift of Michael Hammer

Two original sketchbooks by Leon Dabo (1868–1960); gift of Dr. Richard P. Wunder

*An Exhibition of 100 Prints and Drawings from the Collection of James H. Lockhart, Jr.*, Pittsburgh, Carnegie Institute, 1939; gift of Melvin R. Seiden

*De los primitivos a Goya*, Museo Nacional de Bellas Artes, Buenos Aires, 1966; gift of Melvin R. Seiden

Paul F. Grendler, ed., *Encyclopedia of the Renaissance*, New York, 1999; gift of Charles Scribner III

Jill Grossvogel, *Emile Schuffenecker: Catalogue raisonné*, San Francisco, 2000; gift of the author

Larsen, Peter Norgaard, *Symbolism in Danish and European Painting 1870–1910*, Copenhagen, 2000; gift of the Statens Museum for Kunst

Roberta Olson, *The Florentine Tondo*, New York, 2000; gift of the author

Sadovnikov, V., *Panorama of Nevsky Prospekt: Reproductions of Lithographs after Water-Colours by V. Sadovnikov; Produced by I. Ivanov and P. Ivanov and Published by A. Prévost between 1830 and 1835*, Leningrad, 1974; gift of Nicholas Hlopoff

Werner Spies, *Max Ernst: Oeuvre Katalog* vol. 6, Houston / Cologne, 1999; gift of the Menil Foundation

*Tableaux. Quelques ustensiles de peinture; Greuze, Mlle de Beaulieu, M. Brossard de Beaulieu, G. Benou*, Paris, August 2, 1832 (auction sale catalogue); gift of Edgar Munhall

*Tableaux et dessins de Greuze*, Salons de l'Alliance des Arts, Paris, January 25–26, 1843 (auction sale catalogue); gift of Edgar Munhall

### Purchase Program

*The Sir Alma-Tadema Collection: Photographs and Correspondence of the Famous Victorian Painter* (220 microfiches), Leiden, 1998

*Artistas gallegos*, 7 vols. to date, Vigo, Spain, 1997

Daniel Baud-Bovy, *Les maîtres de la gravure suisse*, Geneva, 1935; purchased through the generous support of the Gerschel Fund, in memory of André Meyer

Vittore Branca, ed., *Boccaccio visualizzato: Narrare per parole e per immagini fra Medioevo e Rinascimento*, Turin, 1999; purchased through the Lehman Fund, in memory of Robert Lehman

*Catalogues of the Collection of Prints, Drawings and Paintings in the Victoria and Albert Museum* (257 microfiches), Surrey, 1993

*The Conway Library, the Courtauld Institute of Art, Part IV, Sculpture* (1,427 microfiches), Surrey, 1987

Otto Demus, *Studies in Byzantium: Venice and the West*, London, 1998; purchased through the Homeland Fund

Mojmir S. Frinta, *Punched Decoration on Late Medieval Panel and Miniature Painting*, Prague, 1998

*The History of Modern Russian and Ukrainian Art, 1907–1930* (microfiche set), Leiden, 1999



This year the Library acquired over 16,000 items as purchases, gifts, and in exchange, including a rare Picabia issue of Little Review and photographs by Marc Jeanneteau of works of art in French private collections and provincial museums.

J. Richard Judson, *Gerrit van Honthorst, 1592–1656*, Doornspijk, 1999

Michel Kellermann, *André Derain: Catalogue raisonné de l'oeuvre peint*, Paris 1992–99; purchased through the generous support of the Gould Fund

Fabrizio Mancinelli et al., *The Last Judgement*, 2 vols., New York, 1999; purchased through the Lehman Fund, in memory of Robert Lehman

David Mannings, *Sir Joshua Reynolds: A Complete Catalogue of His Paintings*, New Haven, 2000

René Perrout, *Les Images d'Epinal*, Paris, 1914(?); purchased through the generous support of the Gerschel Fund, in memory of André Meyer

*Picabia Number; Little Review*, Chicago, 1922; purchased through the Heinemann Fund, in memory of Dr. Rudolf J. Heinemann

Giancarlo Sestieri, *I pittori di battaglia: Maestri italiani e stranieri del XVII e XVIII secolo*, Rome, 1999; purchased through the Lehman Fund, in memory of Robert Lehman

Jaro Springer, ed., *Die Radierungen des Hercules Seghers*, Berlin, 1910–12; purchased through the Heinemann Fund, in memory of Dr. Rudolf J. Heinemann

Verzeichnis einer ausgezeichneten Gemäldesammlung der berühmtesten Künstler besonders aus der blühenden Kunst-Epoche der holländer und niederländer Schule [Sale of a collection belonging to the King of Bavaria], Munich, December 5, 1826

Five thousand photographs of works of art in French private collections taken by Marc Jeanneteau and documented by curatorial staff of the Musées Nationaux de France

Two hundred photographs of works of art in their collection, purchased from the Museo de Arte Colonial, Bogotá

Eighty-eight photographs of Venetian sculpture and 119 photographs of recently restored Italian paintings and sculpture purchased from Anne Markham Schultz and Ralph Lieberman, respectively

## Public Affairs, Development & Communications



Mrs. Vincent Astor and Director Samuel Sachs II at the 2001 Henry Clay Frick Fellows Dinner.

The external affairs program seeks to make The Frick Collection better known, understood, and supported in the United States and internationally. To this end, we are enormously grateful for all of the generous help we receive from the Board of Trustees, Council of The Frick Collection, major donors, Fellows, Friends, corporations, foundations, governmental agencies, and other supporters who strengthen our work in countless important ways.

Since its inception in 1993, the external affairs program has grown steadily to meet an expanding range of institutional needs. First founded to execute the endowment campaign for the Frick Art Reference Library, the department continues to build public awareness of the Collection and Library, refine and expand the membership programs, garner major gift support for everything from exhibitions to acquisitions to renovations, and to develop and maintain relations between the Frick and all of its important constituencies.

As we have created opportunities for deeper involvement, our public has responded generously. While such support is critical to all organizations, it is especially so for The Frick Collection now, since we have applied to the IRS for a change in our legal status from that of a private operating foundation to a public charity. The institution is in the middle of a five-year trial period, during which time we must steadily increase public support in order to sustain our new 501 (c) 3 status. Accordingly, gifts from all sources and for all purposes have become critically important.

As you have read elsewhere in this report, the Collection has recently completed a comprehensive strategic planning process as well as a programmatic space assessment—a process that involved the Board of Trustees, the Council of The Frick Collection, and the staff. The assessment of these related priorities is ongoing. There will be unprecedented opportunities for those who are already helping the Frick to be supportive in new ways and for those who have yet to become involved to find inspiration here.

### Fellows

The Fellows of The Frick Collection, now nearly 650 members, generously gave upwards of \$600,000 during the past year. There was substantial growth in two areas: both the Henry Clay Frick Fellows and the Young Fellows. Fellows' gifts are the core of the Collection's membership program and help to address various needs, including special exhibitions, lectures, concerts, and our visual literacy program for public middle school students.

On January 17—the occasion of the 150th anniversary of the birth of the Collection's founder, Henry Clay Frick—the Henry Clay Frick Fellows, other major donors, and invited guests gathered for the third annual Henry Clay Frick Fellows Dinner, which honored longtime Frick trustee Paul Pennoyer for his decades of loyal service. Taking its cue from the *Velázquez in New York Museums* exhibition, the evening had a Spanish theme. The festivities began with cocktails in the Oval Room, followed by a program of early Spanish music for harp and mezzo-soprano in the East Gallery. Under the sponsorship of the Spanish Consul General, chef Teresa Berrenechea was engaged to create a traditional Basque dinner.

By every measure, the *Edwardian Ball*, held on February 25, was a huge success. The first full-scale fund-raising benefit organized by the Young Fellows—with sponsorship from Bottega Veneta, Tiffany & Co., Rolls-Royce, Dunhill, Moët & Chandon, and Christie's—attracted 600 guests and captured the enthusiastic interest of the social and fashion press. It was an extraordinary occasion for The Frick Collection, as these young New Yorkers partied into the night, raising net proceeds of \$75,000 in support of the Frick's education program.

The Collection's increasingly busy exhibition schedule has provided more frequent opportunities for Fellows and Friends to meet at preview events. The exhibition *Michelangelo to Picasso: Master Drawings from the Collection of the Albertina, Vienna* brought together Fellows on April 17 and Sustaining Friends the next night for an early opportunity to view one of The Frick Col-



Committee Chairmen Lauren du Pont (back to camera), Aerin Lauder Zinterhofer, and Marina Rust Connor at the Young Fellows' Edwardian Ball, one of the most talked about benefits of the season.

lection's most popular special exhibitions ever.

The annual *Spring Party* for Fellows was held on Monday, May 15. As usual, the entire house was open, with the Peter Duchin Orchestra holding forth in the Music Room, a jazz trio entertaining the café crowd on the second floor, a dessert buffet in the Reception Hall, and the Fifth Avenue garden full of Fellows taking some fresh air.

These events were followed in the fall by the exhibition opening for *A Brush with Nature: The Gere Collection of Landscape Oil Sketches* for Fellows on September 11, and an opening the next evening for Sustaining Friends.

Our major fund-raising event, the *Autumn Dinner*, was held on Monday, October 23. More than 285 supporters of the Collection joined together for a candlelight supper in the Garden Court to honor one of the art world's "royal couples," Rosamond Bernier and John Russell. Nearly \$250,000 in net proceeds was raised to help underwrite the full range of Collection activities.

On November 27 the annual Holiday Shopping Evening offered our members an opportunity to get a head start on their gift buying in an unhurried at-



In September, the Reception Hall was painted with funds provided by the Helen Clay Frick Foundation through the generosity of Dr. and Mrs. Henry Clay Frick II.

phere, and sales this year broke all previous records. We closed the year to the strains of bagpipe music filling the halls as Fellows previewed *The Draftsman's Art: Master Drawings from the National Gallery of Scotland* on December 11, followed by a preview for Sustaining Friends on December 12.

On January 22, 2001, the Henry Clay Frick Fellows and major supporters gathered to honor Eugene V. Thaw for his longstanding and generous support of The Frick Collection. In a very special fireside chat in Mr. Frick's Library, Arthur Schlesinger offered his candid and stimulating thoughts on memoir writing and the 2000 presidential election and its aftermath. Dinner was prepared by chef David Bouley.

### *Friends*

Looking back over the past year, and especially comparing it to previous ones, the Friends of The Frick Collection exhibited solid growth and retention rates bespeaking an intense sense of loyalty. It is clear from this that the Frick continues to be an attractive membership opportunity for new members and seasoned members alike. At the end of 2000, on the heels of yet another successful direct mail campaign, the Friends rolls had grown to 2,320, while boasting an admirable retention rate of nearly 80 percent.

This year's direct mail solicitation, which was sent to an expanded selection of mailing lists, yielded 620 new Friends and Fellows, building on last year's campaign, which attracted 800 new supporters. A sizable number of new Fellows was also garnered from this effort.

### *Corporate Membership*

The year 2000 was another healthy year for the Frick corporate program. Corporations continue to find the Collection an extremely attractive venue for their events, owing to its unique combination of architecture, works of art, and locus in American economic history. More than forty corporations were actively involved with the Collection this year, and contributed \$337,600. We are grateful for the opportunity to collaborate with these corporate partners and would especially like to single out those who held events at the Collection in 2000: Clifford Chance Rogers & Wells; Morgan Stanley Dean Witter; The McGraw-Hill Companies; Wilmer, Cutler & Pickering; M. Knoedler & Co.; New York Stock Exchange Foundation, Inc.; Prudential Vector Healthcare Group; and C & S Wholesale Grocers, Inc.

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



Henry Clay Frick Fellows enjoyed a special lecture in Mr. Frick's library, given by Arthur Schlesinger, at the January 2001 Henry Clay Frick Fellows Dinner.

### *Communications*

Institutional media outreach and coverage was very strong in 2000, one significant highlight being a lengthy feature in *Town & Country* magazine. Representing well over a year's worth of collaboration between the staffs of the Collection and the publication, the piece took a fresh look at the institution and its recent efforts to become more accessible to the public and welcoming to supporters under Director Samuel Sachs II. Two other articles of note—both for the *New York Times* and from the pen of architectural historian Christopher Gray—addressed the history and current goals of, respectively, The Frick Collection and the Frick Art Reference Library. Such coverage, as well as announcements throughout the year concerning staff and board appointments, offered supporters and the public at large a continuing chronicle of major developments as they happened.

Special exhibitions at the Frick received warm reviews in 2000. Near-record attendance at the media preview for the spring presentation of drawings from

the Albertina Collection was followed by superb international coverage. The fall and winter exhibitions were also greeted with critical acclaim. As part of its effort to reach expanded audiences, the Frick also accorded these shows increased advertising budgets. More outlets, encompassing both print and radio, were included than ever before towards that end.

The thriving membership program of the Frick was showcased in the media through coverage of major fund-raising events, among them the annual *Autumn Dinner*. Additionally, the Young Fellows' *Edwardian Ball* in February proved to be an absolute magnet for attention. The institution was depicted at its most elegant and lively through features in the *New York Times* as well as *Avenue*, *Elle Décor*, *New York Magazine*, *Quest*, *Town & Country*, *Vogue*, *WWD*, and *W*.

A major feature about the education program's fall collaboration with Weill-Cornell Medical School appeared in the Science Times section of the *New York Times*, eliciting national and international interest from academic institutions.

## Gifts & Grants during 2000

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

Nearly 40 percent of the Collection's budget for ongoing activities 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 a range of projects including special exhibitions and publications; Library acquisitions and endowment; services to scholars; the middle-school education program; conservation equipment and materials; landscaping; seminars; Photoarchive survey; and the annual History of Art Symposium. 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.

### *Special Gifts*

#### *Foundations*

Acorn Foundation Inc.  
Ahmanson Foundation  
The Center for Arts Education  
The Cowles Charitable Trust  
The Helen Clay Frick Foundation\*  
Horace W. Goldsmith Foundation  
Gordon and Llura Gund Foundation  
William Randolph Hearst Foundation  
The Edith B. and Lee V. Jacobs Fund No. 1  
Fanny and Leo Koerner Charitable Trust  
The Curtis W. McGraw Foundation  
The Andrew W. Mellon Foundation  
The Nautilus Foundation  
The Ridgefield Foundation  
Alfred and Jane Ross Foundation

*\*At the request of I. Townsend Burden III, Helen Clay Chace, Dr. and Mrs. Henry Clay Frick II, and Mrs. Jotham Trafton.*



*John Constable (1776–1837), Cloud Study, c. 1822, oil on paper. This is one of two Constable cloud studies bequeathed to The Frick Collection by Henrietta E. S. Lockwood in memory of her father and mother, Ellery Sedgwick and Mabel Cabot Sedgwick.*

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#### *Corporations*

Bloomberg LLP  
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The McGraw-Hill Companies

*The Frick Collection makes every effort to recognize your gift as requested. Corrections may be directed to Kathleen Helal at 212-547-0707.*

*The Frick Collection provides individual and corporate membership benefits through the Friends, Fellows, and Corporate Membership programs. For more information about these programs or other donor recognition and sponsorship opportunities, please call Martin Dusus, Manager of Development, at 212-547-6869. For information about major gift opportunities, including bequests, gifts of securities, and special projects, please contact Margaret Touborg, Special Advisor to the Director, at 212-547-6669.*

*The Frick Collection welcomes matching gifts. If your company has a matching gift program, you can magnify the impact of your gift to the Collection by participating. A full list of participating corporations appears on page 48.*

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# Statement of Financial Position

December 31, 2000, with comparative December 31, 1999 totals (*Note 1*)

## Assets

December 31,	2000	1999
Cash and cash equivalents	\$ 4,614,952	\$ 5,121,570
Contributions receivable	161,861	78,479
Accrued interest and dividends	520,566	424,324
Due from broker		
for securities sold	1,260,434	115,950
Other current assets	481,743	126,208
Inventory	900,222	829,235
<i>Investments, at market:</i>		
Museum	174,598,999	176,378,867
Library	49,102,473	49,313,861
<i>Fixed assets, at cost:</i>		
Museum	15,277,084	14,009,980
Library	1,837,952	1,517,484
Prepaid pension cost	1,451,605	896,171
Total assets	<u>\$ 250,207,891</u>	<u>\$ 248,812,129</u>

## Liabilities and Net Assets

Accounts payable and accrued expenses	\$ 2,100,434	\$ 1,219,632
Due to broker for securities purchased	3,944,085	464,497
Accrued post-retirement health and other benefits	3,745,000	3,630,000
Total liabilities	<u>9,789,519</u>	<u>5,314,129</u>
Net assets		
Unrestricted	206,625,426	209,820,087
Temporarily restricted	8,037,944	8,172,911
Permanently restricted	25,755,002	25,505,002
Total net assets	<u>240,418,372</u>	<u>243,498,000</u>
Total liabilities and net assets	<u>\$ 250,207,891</u>	<u>\$ 248,812,129</u>

## Note (1)

For purposes of brevity, the December 31, 2000 and 1999 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 in 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. A complete Report of the Independent Auditors is available by writing to the Development Office of The Frick Collection.

## Note (2): Measure of Operations

The Collection includes in its definition of operations all revenues and expenses that are an integral part of its programs and supporting activities. The measure of operations includes investment income equal to the 5 percent spending rate (see *Note (3)* below), and excludes investment return in excess of the 5 percent spending rate, changes in net assets relating to Collection items, and unrestricted contributions designated by the Board for long-term investment.

## Note (3): Spending rate

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

# Statement of Activities

For the year ended December 31, 2000, with comparative totals for 1999

	General	Unrestricted Board Designated	Total	Temporarily Restricted	Permanently Restricted	Total All Funds December 31, 2000	December 31, 1999
<i>Operating support and revenues</i>							
Net investment return – 5 percent spending policy	\$ 8,132,770	\$	\$ 8,132,770	\$ 1,019,235	\$	\$ 9,152,005	\$ 8,488,368
Other interest income	104,129	99,636	203,765	21,621		225,386	183,827
Contributions	1,252,913		1,252,913	961,082		2,213,995	2,648,434
Admission fees	1,685,326		1,685,326			1,685,326	1,715,831
Membership	1,214,794		1,214,794			1,214,794	969,962
Bookstore sales	1,055,316		1,055,316			1,055,316	1,060,408
	<u>13,445,248</u>	<u>99,636</u>	<u>13,544,884</u>	<u>2,001,938</u>		<u>15,546,822</u>	<u>15,066,830</u>
Net assets released from restrictions	1,357,561	(12,856)	1,344,705	(1,344,705)		-	-
Total operating support and revenues	<u>14,802,809</u>	<u>86,780</u>	<u>14,889,589</u>	<u>657,233</u>		<u>15,546,822</u>	<u>15,066,830</u>
<i>Operating expenses</i>							
<i>Museum programs:</i>							
Operations	3,455,111	276,257	3,731,368			3,731,368	3,427,667
Special exhibitions, concerts, and lectures	575,211		575,211			575,211	675,105
Bookstore, including cost of sales	730,182		730,182			730,182	776,563
Total museum programs	<u>4,760,504</u>	<u>276,257</u>	<u>5,036,761</u>			<u>5,036,761</u>	<u>4,879,335</u>
<i>Library programs:</i>							
Operations	2,778,552	99,798	2,878,350			2,878,350	2,606,013
Special programs	173,923		173,923			173,923	117,046
Total library programs	<u>2,952,475</u>	<u>99,798</u>	<u>3,052,273</u>			<u>3,052,273</u>	<u>2,723,059</u>
Total Programs	<u>7,712,979</u>	<u>376,055</u>	<u>8,089,034</u>			<u>8,089,034</u>	<u>7,602,394</u>
<i>Supporting services:</i>							
General and administrative	3,752,437	526,080	4,278,517			4,278,517	4,216,400
	<u>1,034,323</u>		<u>1,034,323</u>			<u>1,034,323</u>	<u>664,596</u>
Total supporting services	<u>4,786,760</u>	<u>526,080</u>	<u>5,312,840</u>			<u>5,312,840</u>	<u>4,880,996</u>
Total operating expenses	<u>12,499,739</u>	<u>902,135</u>	<u>13,401,874</u>			<u>13,401,874</u>	<u>12,483,390</u>
Excess (deficiency) of operating support and revenues over operating expenses	<u>2,303,070</u>	<u>(815,355)</u>	<u>1,487,715</u>	<u>657,233</u>		<u>2,144,948</u>	<u>2,583,440</u>
<i>Nonoperating support and revenues</i>							
Contributions designated for future use					250,000	250,000	3,558,815
Net investment return designated for long-term investment		(4,682,376)	(4,682,376)	(792,200)		(5,474,576)	14,920,377
Total nonoperating support and revenue		<u>(4,682,376)</u>	<u>(4,682,376)</u>	<u>(792,200)</u>	<u>250,000</u>	<u>(5,224,576)</u>	<u>18,479,192</u>
<i>Change in net assets</i>	<u>2,303,070</u>	<u>(5,497,731)</u>	<u>(3,194,661)</u>	<u>(134,967)</u>	<u>250,000</u>	<u>(3,079,628)</u>	<u>21,062,632</u>
Net assets, beginning of year	\$ 4,967,458	\$ 204,852,629	\$ 209,820,087	\$ 8,172,911	\$ 25,505,002	\$ 243,498,000	222,435,368
Net assets, end of year	<u>\$ 7,270,528</u>	<u>\$ 199,354,898</u>	<u>\$ 206,625,426</u>	<u>\$ 8,037,944</u>	<u>\$ 25,755,002</u>	<u>\$ 240,418,372</u>	<u>\$ 243,498,000</u>

See accompanying notes on page 52.

# The Frick Collection Staff during 2000

Samuel Sachs II  
*Director*

Rebecca Rex  
*Assistant to the Director/Coordinator of Individual Giving*

Margaret Touborg  
*Special Advisor to the Director*

## Administration & Finance Department

Robert Goldsmith  
*Deputy Director for Administration*

Martha Hackley  
*Executive Assistant*

Michael Paccione  
*Controller*

Chuyon Yi  
*Financial Analyst*

Diane Oatman  
*Payroll/Benefits Coordinator*

William Traylor  
*Accounting Coordinator*

Meryl Magid  
*Purchasing and Supply Room Assistant*

## Curatorial Department

Colin B. Bailey  
*Chief Curator*

Margaret Iacono  
*Curatorial Assistant to the Chief Curator*

Susan Grace Galassi  
*Curator*

Barbara O. Roberts  
*Objects Conservator*

Amy Herman  
*Education Coordinator*

Brian Boucher  
*Education Liaison*

Joseph Focarino  
*Editor*

William Stout  
*Registrar*

Richard di Liberto  
*Photographer*

## Development Department

Martin Duus  
*Manager of Development*

Daniel Vincent  
*Associate Manager of Development*

Heidi Rosenau  
*Communications Officer*

Rebecca Brooke  
*Writer/Editor*

Lucy Roche  
*Development Associate*

Kathleen Helal  
*Development Assistant*

## Public Program Department

Joyce Bodig  
*Coordinator of Concerts and Special Events*

## Sales and Information Department

Katherine Gerlough  
*Manager of Sales and Information*

Meglana Zapreva-Kirkbride  
*Assistant Manager*

Susan Tabor  
Nancy McGeorge  
*Sales and Information Coordinators*

Elise Alexander  
Scott Altman  
Muriel Balash  
Deborah Black  
Jennifer Cullen  
Janice Dugan  
Barbara Feldkamp  
Coral Groh  
Ann Jaffe  
Birsen Ozbilge  
Danielle Reda  
Allison Ruddock  
Monica Sands  
Marcia Weller  
*Sales and Information Staff (pt.)*

## Operations Department

Dennis Sweeney  
*Manager of Operations*

## Engineering

Joseph Corsello  
*Chief Engineer*

Colm McCormac  
*Assistant Chief Engineer*

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

Wilfred Maldonado  
*Electrician*

## Maintenance

Brian A. Anderson  
*Senior Galleries Technician*

William Irvine  
*Maintainer*

Antonio Petracca (p.t.)  
*Art Handler*

## Housekeeping

Edwin Fahnbullen  
*Cleaning Supervisor*

Hildefonso Arriaga  
John Benson  
Marie Brann  
Carmen Calderon  
Soeurette Etienne  
Berthie Lazare  
Winston McLeod  
Louisa Moreau  
Jose Ortiz  
Fritz Pierre  
Terrence Porter  
Carlos Vargas  
*Cleaners*

## Kitchen

José Antonio Huebe  
*Kitchen Manager*

Konstantin Pagi  
*Assistant Kitchen Manager*

Theana Bernadotte  
Immacula Cadet  
Conceptia Saintil  
*Kitchen Assistants*

## Horticulture

Karl Galen Lee  
*Horticultural Designer*

Bernadette Morrell (p.t.)  
*Assistant Horticulture*

## Security

Neil Oatman  
*Head of Security*

Daniel Charles  
*Lieutenant*

Willie Bryant  
Digna Delance  
Edward Peana  
*Sergants*

Kolja Berisaj  
Dominic Phillip  
Delroy Slater  
*Supervisors*

Ainsworth Anderson  
Adrienne Auguste  
Phillip Bellido  
Pierre Bernadotte  
Gloria Blanc-Jaiteh  
Dwain Bredwood  
Thomas Butler  
Daniel Campbell  
Dora Castro  
Thomas DeMaria  
Lesly Desmangles  
Borgia Espinal  
Gyamfi Frempong  
Mara Gjelaj  
Ana Gutierrez  
Martha Hall  
Lance Hartman  
Carmela Infantino  
Devaindranauth Jamunaprasad  
Herve Jean-Baptiste  
Billy Jean-Elysee  
Pierre Jean-Francois  
Valentina Kekovic  
Joseph Levasseur  
Roko Ljucovic  
James LoBosco  
Jean Mayard  
Hugh McMorris  
Riviere Moreau  
Fernando Perez  
Wellesley Robertson  
Reginal Saint Germain  
Natasha Singh  
James Smith  
Shivekarran Tillack  
*Guards*

Patricia Barnett  
*Andrew W Mellon Librarian*

## Library Administration Department

Lydia Dufour  
*Head, Public Services Administration*

Mary Ann E. Kelly  
*Assistant to the Chief Librarian/Coordinator for Library Administration*

Carol Yoshimura  
*Library Associate for Public Services*

Mariko Iida  
*Library Assistant for Public Services*

Eddie Jones (p.t.)  
Luciano Johnson (p.t.)  
*Receptionists*

## Conservation Department

Don Swanson  
*Chief, Collections Preservation*

Jerilyn Davis  
*Associate Conservator*

Kelli Piotrowski  
Rhonda Rouget  
*Conservation Associates*

Lisa Jensen  
Anthony Thompson  
*Conservation Assistants*

Darlene Louis (p.t.)  
*Clerk*

## Book Department

Deborah Kempe  
*Chief, Collections Management & Access*

Mark Bresnan  
*Head, Bibliographic Records*

Patricia Siska  
Paul Schuchman  
*Associate Catalogers*

Amy Gale  
*Assistant Cataloger*

Rodica Preda  
*Coordinator (Retrospective Conversion Project)*

Christina Peter (*Acquisitions*)  
Jesse Sadia (*Auction Sale Catalogs*)  
Amy Schwarz (*Periodicals*)  
*Cataloging Associates*

Christina Hostetter (*Retrospective Conversion Project*)  
Charles Basman (p.t.)  
Lotte Falkenberg (p.t.)  
Alida Lasker (p.t.)  
*Cataloging Assistants*

Anthony Jones  
Elizabeth Duffy (p.t.)  
*Acquisitions Assistants*

Sheila Strasser (p.t.)  
*Research Assistant*

## Photoarchive Department

Inge Reist  
*Chief, Collections Development & Research*

Kerry Sullivan  
*Head, Photographic Records*

Julie Shean  
*Associate Photoarchivist*

Louisa Wood Ruby  
Dorothy Devenney (p.t.)  
Rita Havivi (p.t.)  
Ellen Prokop (p.t.)  
*Assistant Photoarchivists*

Karen Maake  
*Photoarchive Associate*

Scott Mangieri  
Valeria Kondratiev (p.t.)  
Margaret Rose (p.t.)  
Henry Sturtevant (p.t.)  
*Photoarchive Assistants*

## Reference Department

Irene Avens  
*Head, Reference Services*

James Mitchell  
*Assistant Reference Librarian*

Rémi Castonguay  
*Library Associate for Reference & Research*

Ian Titus  
*Manager of Pags*

Lorenzo De Los Angeles  
Anthony Redding  
Mark Schmidt  
*Senior Pags/Technicians*

Warren Bobb (p.t.)  
Felix Esquivel (p.t.)  
*Pags/Technicians*

## Information Systems Department (Institution-wide)

Floyd Sweeting  
*Head, Information Systems*

Brian Nichols  
*Manager, Information Technology*

Vivian Gill  
*Manager, Digital Information*

Ada Musheyeva  
*Network & PC Support/Technical Assistant*

Reginald Oleus (p.t.)  
*PC Technical Support Assistant*

Georgigy Bangiyev (p.t.)  
*Technical Assistant*

## Archives & Records Management Department (Institution-wide)

Sally Brazil (p.t.)  
*Archivist*

Susan Chore (p.t.)  
*Archives Associate*

*Note: (p.t.) indicates part-time*

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*Front Cover*

The main Reading Room of the Frick Art Reference Library reflects Library founder Helen Clay Frick's interest in Italian art and architecture. More than 6,000 readers use the Library annually. Photograph by Andrea Brizzi.

*Back Cover*

In 1920, Helen Clay Frick founded the Frick Art Reference Library in the bowling alley of the Frick house, a space that it very quickly outgrew. The Library again outgrew a subsequent building before the construction of its current home at 10 E. 71st Street. Photograph by Ira W. Martin, c. 1924.

