



# PRESS RELEASE

from

## THE FRICK COLLECTION

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### **FRICK ART REFERENCE LIBRARY PROVIDES PUBLIC ACCESS TO RARE HISTORICAL CATALOGS THROUGH ITS DIGITIZATION PROGRAM**

#### **AND A RELATED ONLINE EXHIBITION DEBUTS *DOCUMENTING ART COLLECTIONS IN GILDED AGE NEW YORK***



*Mrs. Philip M. Lydig (Rita H. de Alba de Acosta),*  
Ignacio Zuloaga, photo Ira W. Martin. Courtesy  
Frick Art Reference Library Photoarchive.

The Frick Art Reference Library is famed for its wealth of resources, including books, exhibition and auction catalogs, periodicals, photograph collections, archives, and ephemera—a notable percentage of which are unique among like institutions. As a public resource for art historical research—considered one of the top five such libraries in the world—it is also a leader in digitization. For this reason, the institution has received a series of four grants from the Metropolitan New York Library Council to fund [\*Documenting the Gilded Age\*](#), a project focused on the digitization and greater accessibility of historical materials that document art collections in Gilded Age New York. Online exhibitions created by library staff highlight each phase of the project and provide historical context. Phases one (2011) and two (2012), conducted by the Frick Art Reference Library and the Brooklyn Museum Libraries and Archives, digitized ephemeral exhibition checklists, pamphlets, and catalogs from eleven historically significant galleries, society clubs, and arts associations operating from the late nineteenth to the early twentieth centuries. Phase three (2013), a

project of the Frick Art Reference Library and the William Randolph Hearst Archive at Long Island University, digitized auction catalogs and archival materials for the same time period, with a focus on decorative arts. The recently completed phase four, *Documenting Art Collections in Gilded Age New York*, presents seventy-nine private collection catalogs held at the Frick Art Reference Library, including those of prominent industrialists and notable women, as well as unnamed or less well-known collectors. These newly digitized catalogs and a related online exhibition at <http://www.frick.org/GA4> make hundreds of rare and unique materials available to the public online for the first time.

The digitized catalogs represent collections formed during a period of great prosperity in America. With wealth, curiosity, and often a civic-minded drive to educate and please their fellow citizens, the cultural leaders of the Gilded Age embraced the opportunities afforded them, purchasing art from cash-poor British and European aristocrats and amassing impressive collections of their own, many of which would ultimately form the bedrock of America's great museums.

Although the pace of art collecting rapidly increased across the United States during the late nineteenth and early twentieth centuries, New York was the epicenter of the art market and boasted the greatest number of private art collections and art associations during this period.

As a group, the Frick's collection catalogs make clear that art collecting was a significant part of the fabric of city life. True, it was mainly a pastime of the rich, but the Frick's catalogs offer a more nuanced view: not all New York collectors were spectacularly wealthy, and not all spectacularly wealthy New Yorkers were great collectors. Some, like Cornelius Vanderbilt, followed the era's prevailing taste for contemporary European and American art (mostly



Frans Hals, *Portrait of a Woman*, 1635, from Charles T. Yerkes collection of very valuable paintings, 1910; later acquired by Henry Clay Frick

landscapes and genre scenes), while others, such as H. O. Havemeyer and his wife Louisine, broke new ground by acquiring Impressionist paintings. Still others—Henry Clay Frick among them—consistently pursued works of the highest quality. *Documenting the Gilded Age* includes information on all of these collectors and many others.

An accompanying online exhibition highlights the research value of these catalogs. Using images from the digitized catalogs and other archival materials from the Frick, the exhibition presents profiles of Gilded Age collectors, the works that most interested them, and the display of art in their homes. It also examines how the public perception of Gilded Age collectors has shifted with time. Created using Google Open Gallery, the exhibition begins with a short video written and narrated by Dr. Inge Reist, Director of the Center for the History of Collecting at the Frick Art Reference Library. States Dr. Reist: "The richly interdisciplinary field of the history of collecting is very much on the ascendance, in part because it

celebrates human activity. Studying this aspect of cultural history reminds us that the desire to acquire beautiful objects is universal and the market forces that make possible the formation of great collections likewise have changed little over time. By availing researchers of online access to the treasure trove of the Frick Art Reference Library's collections, this project has enriched the field of the history of collecting and has made possible more precise documentation of great collections of nineteenth- and early twentieth-century New York."

For more information about this project, please visit <http://www.frick.org/research/library/exhibitions> or contact the project administrator, Deborah Kempe ([kempe@frick.org](mailto:kempe@frick.org)).

## ABOUT THE FRICK COLLECTION & THE FRICK ART REFERENCE LIBRARY

Henry Clay Frick (1849–1919), the coke and steel industrialist, philanthropist, and art collector, left his New York residence and his remarkable collection of Western paintings, sculpture, and decorative arts to the public “for the purpose of establishing and maintaining a gallery of art, [and] of encouraging and developing the study of fine arts and of advancing the general knowledge of kindred subjects.” Designed and built for Mr. Frick in 1913 and 1914 by Thomas Hastings of Carrère and Hastings, the mansion provides a grand domestic setting reminiscent of the noble houses of Europe for the masterworks from the Renaissance through the nineteenth century that it contains. Of special note are paintings by Bellini, Constable, Corot, Fragonard, Gainsborough, Goya, El Greco, Holbein, Ingres, Manet, Monet, Rembrandt, Renoir, Titian, Turner, Velázquez, Vermeer, Whistler, and other masters. Mr. Frick’s superb examples of French eighteenth-century furniture, Italian Renaissance bronzes, and Limoges enamels bring a special ambiance to the galleries, while the interior garden and the amenities created since the founder’s time in the 1930s contribute to the serenity of the visitor’s experience. The Frick Collection also is renowned for its small, focused exhibitions and for its highly regarded concert series and dynamic education program.

Adjoining The Frick Collection is the Frick Art Reference Library, founded more than ninety years ago by Henry Clay Frick’s daughter, Helen Clay Frick. Housed in a landmarked building at 10 E. 71st Street, the Library is one of the world’s leading institutions for research in the fields of art history and collecting. More than a quarter of its specialist book stock is not held by any other library. It includes extensive archives and a photo archive that make it an important resource for provenance research. Its catalog, finding aids, and many full-text documents and images are available online at <http://arcade.nyarc.org>. The Library also supports the Center for the History of Collecting, which organizes symposia and awards fellowships. The Frick Art Reference Library is open to the public free of charge.

### BASIC INFORMATION

**General Information Phone (Collection):** 212.288.0700; **General Information Phone (Library):** 212.288.8700

**Web site:** [www.frick.org](http://www.frick.org)

**Building project:** [www.frickfuture.org](http://www.frickfuture.org)

**E-mail:** [info@frick.org](mailto:info@frick.org)

**App:** [frick.org/app](http://frick.org/app)

**Where (Collection):** 1 East 70th Street, near Fifth Ave; **Where (Library):** 10 East 71<sup>st</sup> Street, between Fifth & Madison Avenues

**Hours (Collection)** open six days a week: 10am to 6pm on Tuesdays through Saturdays; 11am to 5pm on Sundays. Closed Mondays, New Year’s Day, Independence Day, Thanksgiving, and Christmas Day. Limited hours (11am to 5pm) on Lincoln’s Birthday, Election Day, and Veterans Day.

**Hours (Library):** 10:00am to 5:00pm, Monday to Friday, and 9:30am to 1:00pm Saturdays. Closed Sundays, Holiday weekends, Saturdays in June and July; closed Friday through Monday in August.

**Admission (Collection):** \$20; senior citizens \$15; students \$10; “pay as you wish” on Sundays from 11am to 1pm **Admission**

**PLEASE NOTE TO YOUR READERS: Children under ten are not admitted to the Collection.**

**(Library):** use of the Library is free

**Subway:** #6 local (on Lexington Avenue) to 68th Street station; **Bus:** M1, M2, M3, and M4 southbound on Fifth Avenue to 72nd Street and northbound on Madison Avenue to 70th Street; crosstown M72 stopping eastbound on Madison at 70<sup>th</sup> Street or westbound on Fifth Avenue at 72<sup>nd</sup> Street or 69<sup>th</sup> Street

**Museum Shop:** the shop is open the same days as the Museum, closing fifteen minutes before the institution.

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For further press information, please contact Heidi Rosenau, Associate Director of Media Relations & Marketing

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