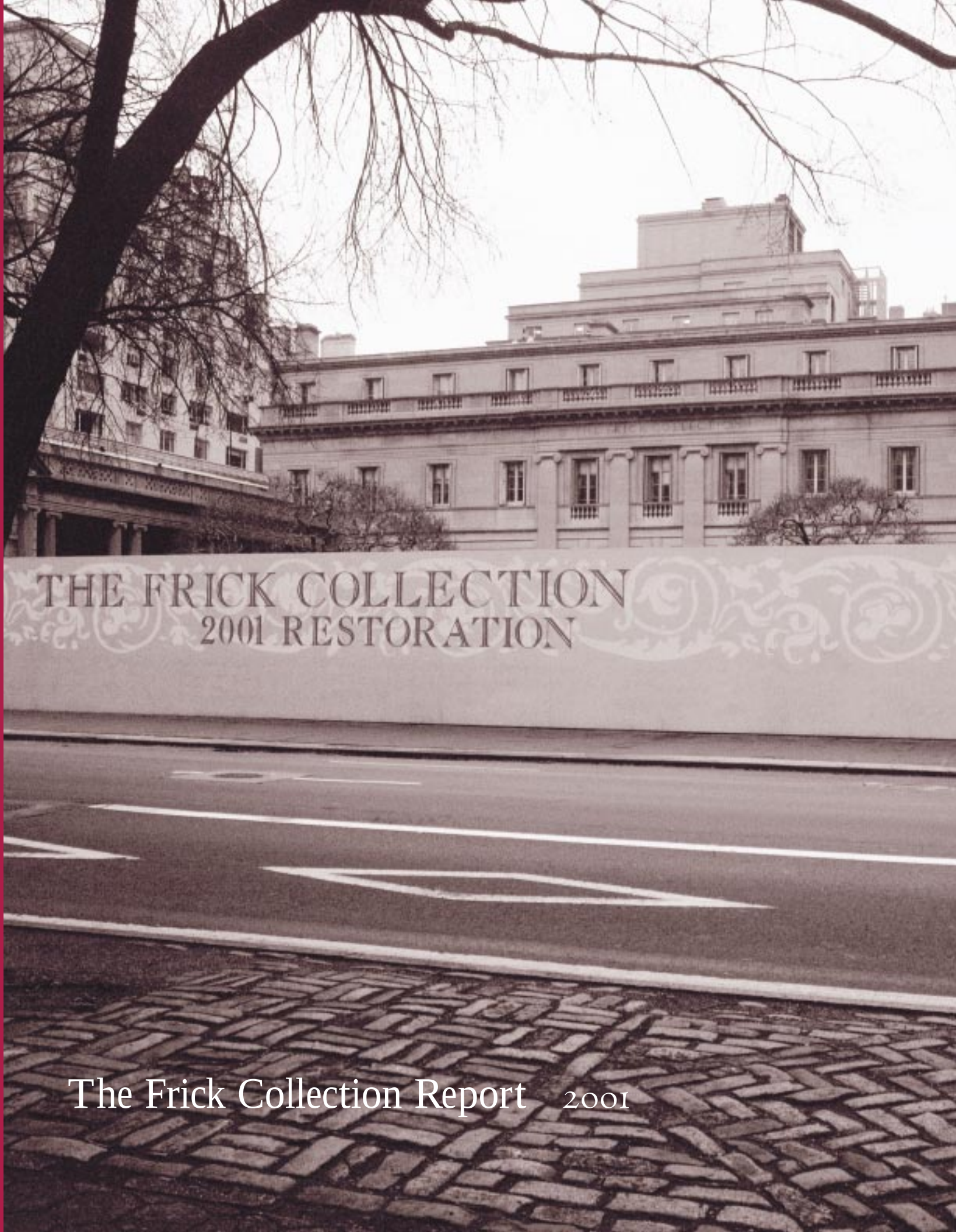
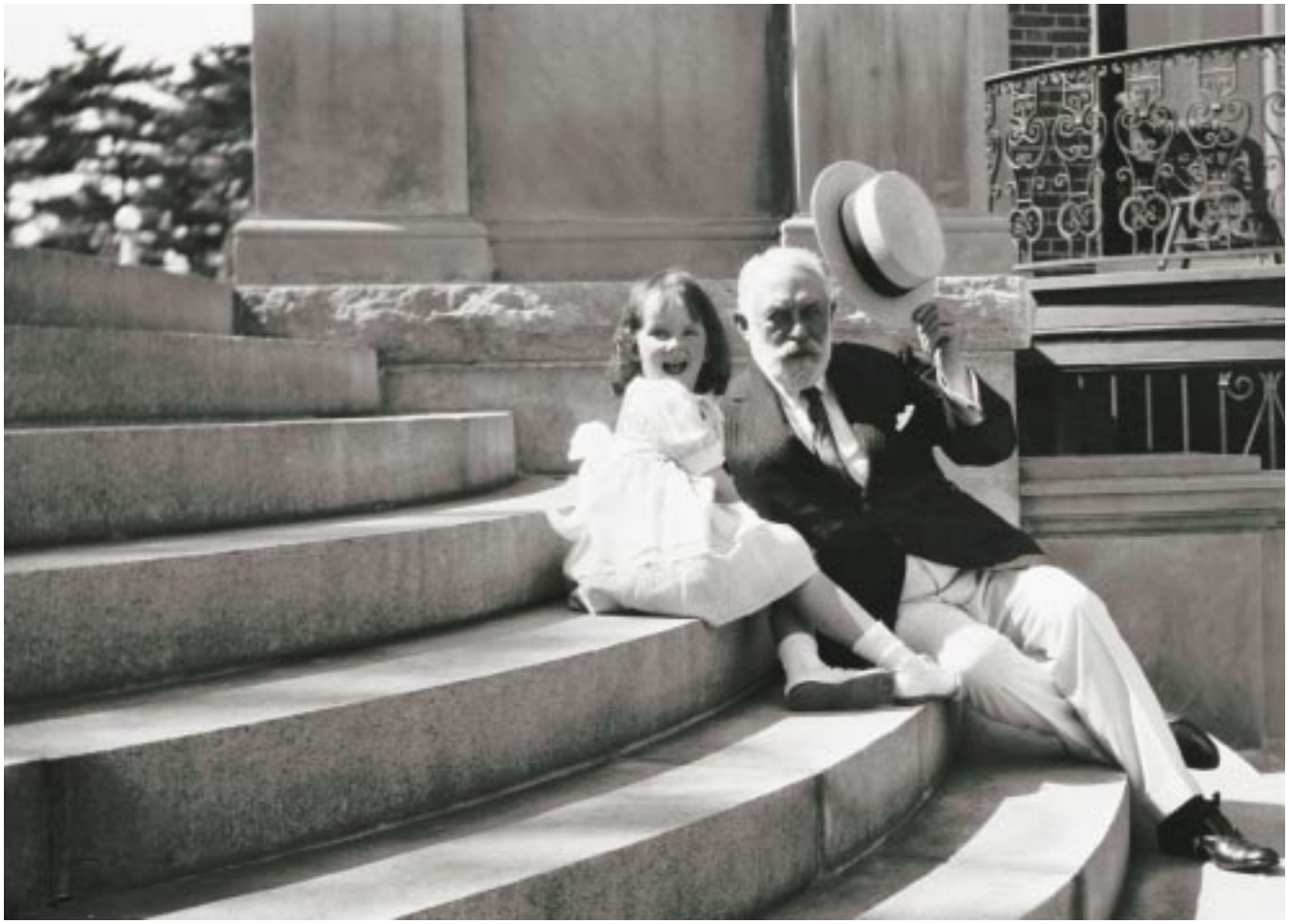


The Frick Collection Report 2001

The Frick Collection Report 2001



Henry Clay Frick and his granddaughter Adelaide at Eagle Rock, Frick's summer residence in Prides Crossing, Massachusetts, 1919. The image is one of hundreds of Frick family photographs from The Helen Clay Frick Foundation Archives, recently preserved by the Library's Conservation Department.

The Frick Collection Report 2001

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Report of the President

Helen Clay Chace
PRESIDENT, BOARD OF TRUSTEES

Minturn V. Chace, Helen Clay Chace, Beth Sachs, and Samuel Sachs II at the Spring Party and opening reception for El Greco: Themes and Variations.

The Frick Collection participated in the exuberance and successes of early 2001 with an expanding audience and increased programming. Then came the tragedies of September 11 in New York, Washington, and Pennsylvania, which brought sadness to so many people and uncertainty to our institution. While many avoided New York City in the aftermath, those who remained could find refuge and solace in places such as The Frick Collection. It was our privilege to join many of our fellow museums in opening our doors free to the public in the days immediately following the attacks, as a gesture of welcome and unity.

We continue to struggle with the after-effects of last fall. Attendance in the museum was at record levels through August, but plummeted in the final quarter of 2001. In September and October visitorship fell nearly fifty percent from the prior year, and the two year-end months were only modestly better. The falloff in attendance was the most dramatic of many effects to ripple through the institution, and between September and December, we lost more than $1 million in revenue budgeted for 2001. This situation exacerbated the financial difficulties brought on by recession and a withering stock market. Only through stringent belt-tightening and aggressive fiscal management were we able to close the books with a nearly balanced bottom line, as the financial statements on pages 52 and 53 attest. These effects will certainly be with us in the year to come.

I extend my personal thanks to the Trustees of The Frick Collection who are more dedicated than ever to preserving this institution and all that it represents. The Board has continued to move forward in cementing the stewardship of the organization. We have been invigorated by the addition of a new trustee, Juan Sabater, who was elected to fill the vacancy created by the resignation of Dr. Henry Clay Frick II, now Chairman Emeritus. Juan has been an active participant in the Young Fellows Steering Committee for many years. In addition to the keen acumen of an investment banker, he brings to the Board the unique perspective of our extraordinary group of Young Fellows, whose Steering Committee, chaired by Nathalie Gerschel

Kaplan, has been so resolute and effective in its support of our programs. Their very successful annual Young Fellows Ball held in February is now a signature event for the under-forty set and underwrites a significant portion of our Education Program.

Board development is just one facet of the efforts that have evolved from our strategic planning. Our commitment to providing the leadership and resources to support the mission of the Collection has resulted in greater outreach to the philanthropic community. A trustee sub-committee on Major Gifts has been formed to provide the basis for continuing to build our fundraising efforts, which are so necessary in order to address our long-standing programmatic and physical-plant needs. Our Buildings and Grounds Committee continues to confer with our architectural advisors to assess the dual challenges of an aging plant and cramped working conditions that exist in all departments of the Collection and the Library. The work of these two committees is part of the broader planning process for institutional preservation and enhancement. We are clear in our goal to maintain the historic pre-eminence of this exceptional museum and library.

Thanks to a major grant from and the continuing support of The Helen Clay Frick Foundation, a unique, collaborative effort has been launched between the Frick Art Reference Library and the University of Pittsburgh to restore the extensive and complete archive of the personal papers of Henry Clay Frick and his daughter, Helen Clay Frick. At the completion of this project, these valuable records will be made available for the first time at our Library and at the Archives of Industrial Society in Pittsburgh.

Also, we are heartened by the broadening base of contributors who enhance our activities in so many ways. In that regard, we were particularly pleased, last January, at our annual *Henry Clay Frick Fellows Dinner,* to be able to recognize Eugene V. Thaw, one of those persons who has steadfastly supported—often quietly and behind the scenes—a wide range of programs at The Frick Collection, throughout the city, and around the nation. Gene is a leader in the art community, a connoisseur, a collector, and a visionary who has continually recognized the fundamental needs of art institutions and has provided encouragement for these essential purposes. I am very glad to reiterate our gratitude and indebtedness to him.

At our *Autumn Dinner,* held in October and generously chaired by Michel David-Weill, we welcomed back to New York an extraordinary couple, Neil and Angelica Rudenstine, who have done so much for education and the arts. Their efforts on behalf of Harvard University and The Andrew W. Mellon Foundation will enrich the humanities and the arts for generations to come. We value their commitment and hope that the Collection will benefit from their remarkable example in our own endeavors. The evening's celebration was also a great financial success, providing badly needed support at a very difficult time. We are especially grateful for the organization and support of the Frick Council, chaired by Nicholas Hall, which made this event possible.

On behalf of the Board of Trustees, I would like to express our appreciation to the Director, Samuel Sachs II, and his staff for their dedicated work throughout this trying year. We are happy to have the opportunity to thank all our supporters who have attended events, joined or renewed as Members, given to our first Annual Appeal, and in so many other ways contributed to the vibrancy of this Collection and Library. I look forward to seeing you in the coming year at the opening of one of our exhibitions, at a concert or a lecture, at the Library, or simply spending an hour of unqualified pleasure in the galleries of The Frick Collection.

Report of the Director

Samuel Sachs II
DIRECTOR

For much of last year, the Fifth Avenue Garden of The Frick Collection was surrounded by an imposing fence, which boldly announced "2001 Restoration." While a few people telephoned to ask if this meant that the Collection was closed to the public, most were not discouraged, and through the first eight months of the year a great many visitors lined up in record numbers to view the galleries and our three memorable exhibitions.

When the fence came down late in the winter, many were surprised to discover that they were unable to discern much change. Indeed, often when an historic landmark is restored, the most costly improvements are virtually invisible—gutters, roofs, foundation walls—all essential but very much behind the scenes. In this case, upon closer examination, one discovered that the beautiful but rusting wrought-iron fence designed by William H. Jackson had been painstakingly restored, and the limestone walls, which were previously cracked, seeping water, and patched together, were solid once again. Following the tragic events of September 11, these renewed signs of our permanence and longevity were most welcome.

While the exterior was being restored, we were similarly engaged in preserving and restoring the collections and rooms. Some of the projects resulted in quite visible changes to the galleries. The opening up of the Boucher Room, following a beautiful restoration of its eighteenth-century parquet floor, allows close examination of the charming panels for the first time. Additionally, the removal of the stanchions in the West Gallery and its subsequent reorganization have served to open that space and give greater prominence to our superb collection of Renaissance bronze sculpture.

Another subtle but equally important project was the re-creation of the draperies in the Fragonard Room. Based on the original designs—and similarly woven by the firm of Prelle in Lyon—the new draperies, fringe, and tasseled tie-backs have brought renewed brilliance to that gallery. We are grateful to Brooke Astor for generously helping to make this possible.

Refurbishing the galleries is just one of the priorities identified in the space-planning component of our strategic plan. Below stairs we have been actively pursuing a host of other initiatives that are key to the furtherance of our mission. In addition to basic preservation and safety issues, we are particularly focused on those aspects of the buildings that limit our programs, and we are eager to find solutions to such diverse issues as the need for better education, conservation, and exhibition spaces, and the finite shelving in an ever-growing Library. As we enhance our quality and scope in each arena, furthering our mission of excellence, the need becomes more critical for adequate space for professional and support staff, for staging areas, and easily accessible exhibition galleries offering higher ceilings, dependable environmental control, and flexible lighting.

In the interim, we have learned to live with such limitations, and they certainly did not prevent us from mounting an exciting exhibition program this past year. *Master Drawings from the Smith College Museum of Art, El Greco: Themes and Variations,* and *The Art of the Timekeeper: Masterpieces from the Winthrop Edey Bequest* were widely praised for their unique quality, interest, and contribution to the New York art scene. The future promises more of the same, with an expanding roster of first-class exhibitions planned for the years to come.

The space situation at the Library has been made all the more pressing by the arrival of the Frick Archives (some thirteen hundred linear feet), on long-term loan from The Helen Clay Frick Foundation. The extraordinary agreement between the Collection, the Foundation, and the University of Pittsburgh will eventually, and for the first time, provide public access to the enormous trove of archival material from Henry Clay Frick and his descendents, including documentation of works of art now or previously in the Collection, photographs, home movies, and architectural and business records. This material is being jointly documented, preserved, and made accessible by the Collection and the University of Pittsburgh, and

Samuel Sachs II, Director

Workers in the Fifth Avenue Garden rebuild the stone wall and stairway after repairing deterioration caused by years of water damage. Whenever possible, original stones were recarved to remove damaged surface areas, then rebuilt into the repaired structures.

The 2001 restoration project included repairing the wrought-iron fence that surrounds the Fifth Avenue Garden. After being stripped down to bare metal, the fence was hand-painted with a rust-inhibiting primer before two coats of black paint were applied.

represents an unprecedented contribution to our knowledge of the Frick family, art, and business history. The Frick Collection—indeed, the entire country—owes a debt of gratitude to the trustees of The Helen Clay Frick Foundation for their tireless efforts to make this material accessible and to support its long-term preservation.

The Frick Archives is an exceptional addition to our outreach activities and dovetails perfectly with other scholarly initiatives currently underway or in development. The Council of The Frick Collection, under the inspired guidance of Nicholas Hall, has taken a leadership role in the encouragement of such activities both in the Library and in the Collection. In particular, our work in this area could not have occurred without the generous help of Dr. Jonathan Brown, who not only aided in the conception and execution of the El Greco exhibition, but also has encouraged the Council's support of our scholarly pursuits. Having an academician of his stature builds strength upon strength, and heralds a renewed commitment to first principles in our intellectual focus. We are deeply fortunate to have people of such caliber willing to give so much and so selflessly.

Our recent accomplishments in myriad activities are the result of a formidable team effort—a team of Trustees, Staff, Council, the Young Fellows Steering Committee, and, indeed, all of our members and donors who have contributed to our life this past year. All, I trust, share with me an appreciation of our past and the vision of our future, a dedication to preservation, and the promise to meet tomorrow's needs. This center of art and scholarship began as the vision of one man, but in giving it to the public he charged all of us with the responsibility for its evolution. We stand at a critical moment in our history, when your commitment is sought and valued more than ever before.

A Tribute to a Tremendous Force

Dr. Henry Clay Frick II

Paul G. Pennoyer
TRUSTEE

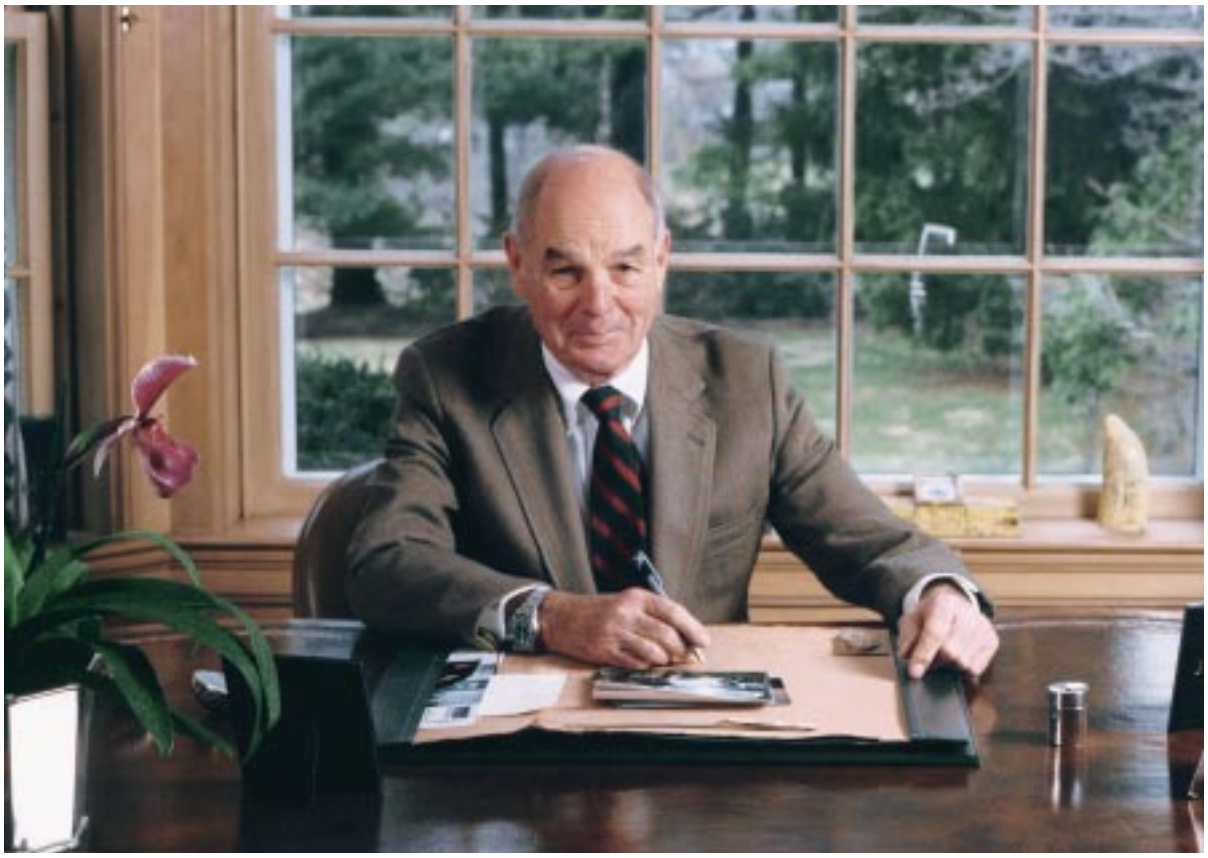
On December 11, it was announced at the annual meeting of the Board of Trustees that Dr. Henry Clay Frick II, grandson of the Collection's founder and a board member for forty-eight years and President since 1965, had chosen to retire. The board voted to confer on him the title of Chairman Emeritus. Fellow trustee Paul G. Pennoyer described his service to the Collection as follows:

Clay, as Dr. Frick was known to his friends and associates, was first elected to the Board of Trustees in 1953. His father, Childs Frick, was then President of the board, and his aunt, Helen Clay Frick, was Secretary. In 1961, Clay was elected Vice President, taking the place of Junius Spencer Morgan. Clay's father relinquished the presidency a few months before he died in 1965. Soon after, Clay was elected President, a position he held until his resignation in 2001, when his niece Helen Clay Chace assumed this role.

During his tenure on the board, he served with five Directors: Franklin Biebel, Harry Grier, Everett Fahy, Charles Ryskamp, and Samuel Sachs II. During his presidency several remarkable paintings were added to the Collection, including *Three Soldiers* by Brueghel, *Comte and Chevalier de Choiseul* by Drouais, *Madonna and Child with Sts. Lawrence and Julian* by Gentile da Fabriano, *Portrait of a Man* by Memling, and *The Portal of Valenciennes* by Watteau.

During his watch, the property adjoining the Collection was acquired, which allowed for the construction of the Seventieth Street Garden as well as an addition to accommodate visitor needs and special exhibition galleries. Other major undertakings included the publication of the complete *Catalogue* of the Collection, the inauguration of the exhibition program, and, perhaps most significantly, the merger of the Library with the Collection in 1983 followed by the campaign to create the Library's own endowment. Clay was instrumental in getting the drive started with an $18.75 million grant from The Helen Clay Frick Foundation.

This cold recitation of historical events does not begin to describe the role that Clay played as President of the Trustees. Even though he inherited the



Dr. Henry Clay Frick II, Chairman Emeritus

position, he bore its responsibilities heavily and with deep concern not only for the institution, but also for the staff and for each of us who were his colleagues. He ran board meetings with great sensitivity to the views of its members, always letting them express their opinions before delivering his own. Whenever he was in the area, there were few weeks when he did not come by the Collection two or three times to, in his words, "see how things were going."

He is probably the last surviving Frick to have lived at the Collection, staying with his grandmother while she occupied the house during the 1920s. Not surprisingly, he believed strongly in Henry Clay Frick's admonition to maintain the Collection as much as possible like the home that it had been.

He was insistent over the years that the Collection control its spending. Although he had some difficulty understanding accounting, he spent many hours with the Collection's officers in charge of money matters trying to find out if the Collection was holding to its budget. Like many of us, he did not seem to be able to understand that a negative expense was actually a reduced expense. A negative sign to him was, after all, red ink. One could well say that thanks to Clay's thrifty instincts, the Collection today enjoys a healthy endowment.

During his many years of service to the Collection, Clay provided wise and caring leadership as well as constant loyalty and the warmth of his devotion to the institution. As a result of his remarkable stewardship, The Frick Collection remains the treasure that his grandfather envisioned, and we offer heartfelt appreciation to him for leading us in the preservation and enhancement of this living legacy.

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, develop, and interpret its collections; preserve the historic site; and fulfill the founder's aim of "encouraging and developing the study of the fine arts, and advancing the general knowledge of kindred subjects."

Over the course of the year, the curatorial department presented four loan exhibitions (two of them initiated in-house), a number of in-focus installations on objects in the collection, and special loans. These temporary shows ranged in period from the Golden Age of Spain, to eighteenth-century France, to Post-Impressionism, and focused on a variety of media, including painting, drawing, and the decorative arts. In addition, the department organized nine lectures by scholars, a talk by a prominent contemporary artist, and symposia; produced two catalogues and texts to accompany the exhibitions; expanded its educational offerings to middle and high school students and special audiences; and launched a comprehensive collections management program. The year saw increased activity in conservation, including the refurbishment and presentation of the Winthrop Edey bequest of clocks and timepieces and the upgrading of the museum's storage areas.

Loan Exhibitions

Magnificent sheets by Leonardo da Vinci, Raphael, Peter Paul Rubens, François Boucher, William Blake, Jean-Auguste-Dominique Ingres, and Georges Seurat were among the highlights of some eighty works in *The Draftsman's Art: Master Drawings from the National Gallery of Scotland.* The exhibition, organized by the American Federation of Arts, was on display in the

El Greco (1541–1614), Purification of the Temple, *c. 1600, oil on canvas*

Leonardo da Vinci (1452–1519), Studies of Paws of a Dog, *c. 1480, metalpoint on pink paper, National Gallery of Scotland*

Henri de Toulouse-Lautrec (1864–1901), Portrait of Henri-Gabriel Ibels, Painter, *1893, brush and black ink with white heightening on beige tracing paper, Smith College Museum of Art*

downstairs galleries and the Cabinet from December 12, 2000, through February 25, 2001. In conjunction with *The Draftsman's Art*, a signature painting from the National Gallery of Scotland, *The Reverend Robert Walker Skating on Duddingston Loch* by Sir Henry Raeburn (1756–1823), was loaned to the Frick for the duration of the exhibition. It was displayed in the Library along with two other works by Raeburn from the Collection, *James Cruikshank* and *Mrs. James Cruikshank.*

El Greco: Themes and Variations featured five versions and variations of two works in The Frick Collection (*St. Jerome* and *Purification of the Temple*). Along with the two Frick paintings, these five canvases—borrowed from museums and collections in the United States and Spain—demonstrated the artist's repetition and reuse of his own compositions. Professor Jonathan Brown was guest curator of the exhibition and author of the accompanying catalogue, to which Curator Susan Grace Galassi contributed an essay. Held in the Oval Room from May 15 through July 29, the exhibition received extensive press coverage. Roberta Smith commented in her review of May 24 in the *New York Times*: "…brevity is the soul of wit. At the Frick it is also the soul of intense visual concentration, blissful savoring and a sense of artistic growth so compressed it can make the air crackle."

A wide range of works from the Renaissance to the present was included in the exhibition *Master Drawings from the Smith College Museum of Art*, held in the downstairs galleries and Cabinet from June 19 through August 12. The drawings, which included examples by Grunewald, Fra Bartolommeo, Barocci, Gainsborough, Degas, Van Gogh, Mondrian, and Matisse, were selected from the college's extensive collection of some seventeen hundred sheets. Independent scholar Ann Sievers wrote the publication that accompanied

the show, which later traveled to the Galleria degli Uffizi in Florence.

The Art of the Timekeeper: Masterpieces from the Winthrop Edey Bequest featured twenty-one French, German, and English clocks and watches dating from the sixteenth to the eighteenth century. On display in the downstairs galleries from November 14, 2001, through February 24, 2002, the selected timepieces represented approximately half of the items Edey left to the Collection in 1999, together with his horological library. In her review in the *Wall Street Journal* on January 2, 2002, Ann Berman referred to the "dazzling display" of timepieces from *The Art of the Timekeeper* as standing "in the very nexus of history, science, and art." An illustrated booklet by William J. H. Andrewes, Guest Curator, accompanied the exhibition.

In-focus Installations

To coincide with The Metropolitan Museum of Art's loan exhibition *Vermeer and the Delft School,* The Frick Collection reinstalled its three paintings by the artist in early March on one wall at the foot of the Grand Staircase—the first time they have hung together in more than fifty years.

Two French candelabra of gilt bronze and lapis lazuli that are tentatively attributed to Pierre-Philippe Thomire (1751–1843) were on display from March 28 through June 3 in the Cabinet, providing visitors an intimate glimpse of these exceptional objects, which are usually visible only from a distance on the landing of the Grand Staircase. The late eighteenth-century candelabra had been cleaned and treated in the Collection's Conservation Studio.

Two works from the Collection were reinstalled and highlighted during 2001. Gilbert Stuart's *George Washington*, 1795–96, was featured in an installation in the Cabinet from December 18, 2001, to April 25, 2002, while Anthony Van Dyck's *Marchesa Giovanna Cattaneo,* c. 1622–27, was installed in the East Gallery in November following restoration by Hubert von Sonnenburg, Chairman of Paintings Conservation at The Metropolitan Museum of Art.

Federico Barocci (1535?–1612), Head of a Young Woman, *study for the painting* The Madonna del Gatto, *c. 1574, Smith College Museum of Art*

Loans to The Frick Collection

The loan of six paintings from the former collection of Mr. and Mrs. John Hay Whitney, which was installed in the Garden Court in July 2000, was extended through April 21, 2002. Generously lent by the Greentree Foundation, the current custodian of the Whitney collection, the group included works by Corot, Degas, Manet, Picasso, and Redon.

Descent into Limbo by Andrea Mantegna, on loan from the Barbara Piasecka Johnson Collection since September 2000, continued to be displayed in the Enamel Room, alongside works from the Collection by Piero della Francesca and Duccio.

Loans from The Frick Collection

- *Pietà*, attributed to the circle of Konrad Witz, was loaned to the exhibition *The Mediterranean Renaissance: The Movement of Artists and Works of Art Between Italy, France and Spain in the Fifteenth Century* at the Museo Thyssen-Bornemisza in Madrid and the Museo de Bellas Artes in Valencia.

- Andrea del Verrocchio's sculpture *Bust of a Lady* was loaned to the National Gallery of Art, Washington, for the exhibition *Virtue and Beauty: Leonardo's Ginevra de' Benci and Renaissance Portraits of Women*.

- Monet's *Vétheuil in Winter* was loaned to the Yamaguchi Prefectural Museum of Art in Japan for the *Monet Retrospective* exhibition.

Religieuse *clock by Balthazar Martinot (1636–1714; clockmaker) and André-Charles Boulle (1642–1732; attributed casemaker), c. 1675, ebony, pewter, tortoiseshell, ivory, oak case with gilt bronze mounts, brass and steel movement, bequest of Winthrop Edey*

Scholarly Programs

IFAR Lecture

On February 20, the International Foundation for Art Research (IFAR) hosted a lecture at the Collection by Ernst van de Wetering, Chairman of the Rembrandt Research Project, entitled *Thirty Years of the Rembrandt Research Project: the Tension Between Science and Connoisseurship in Authenticating Art.* Dr. van de Wetering discussed the methods employed by members of the Rembrandt Research Project in assessing Rembrandt's oeuvre, including stylistic and scientific analyses, and presented several case studies, concluding his talk with a discussion of Rembrandt's *The Polish Rider*.

Symposium on the History of Art

The annual *Symposium on the History of Art*, sponsored by The Frick Collection and the Institute of Fine Arts, New York University, was held on March 30 and 31. Fourteen northeastern academic institutions participated, each sending one graduate student to present his or her original art historical research. Lectures included such diverse topics as *Problems in Titian, Reconsidered; Maps, Landscapes, and Politics in Early Qing China;* and *Japonisme and Aestheticism in J. M. Whistler's Exhibition Designs.*

Conservation

The Conservation Department received a grant of $50,000 from The Ahmanson Foundation in Los Angeles to strengthen the Collection's conservation facilities and to purchase tools, equipment, and storage units. William J. H. Andrewes conducted a survey of the clocks and watches from the Winthrop Edey bequest in collaboration with Objects Conservator Barbara Roberts; Jean Goodman, a third-year intern completing her studies at New York University Conservation Center of the Institute of Fine Arts; and Lara Kaplan, a first-year intern studying at the University of Delaware, Art Conservation Department.

Gilbert Stuart (1755–1828), George Washington, *1795–96, oil on canvas*

- The oak floor in the Boucher Room was repaired and refinished by William Erbe and Company. Upon reopening, a modified display was introduced that allowed the public to circulate more freely in the room.

- The Persian carpets in the West Gallery were retired to storage.

- The bronze sculptures were redisplayed in the West and East Galleries.

- The Conservation Department, in conjunction with the Galleries Technicians, Operations, and Frick Art Research Library staff, made important inroads in cleaning and reorganizing the vaults.

- The third-floor room in the Collection that houses the photographic archive was repainted.

- The Staff Emergency Handbook, initiated by the Conservation Department in conjunction with a team of staff representatives, was completed and distributed to all staff and volunteers.

- Extremely fine new drapery was hung in the Fragonard Room, thanks to a generous gift from Brooke Astor. In addition, the Fragonard Room's chandelier was cleaned and rewired.

- Terry Drayman-Weisser, Director of Conservation at The Walters Art Gallery in Baltimore, surveyed more than half of the Collection's enamels, which have been on continuous display since Mr. Frick acquired them between 1916 and 1920. Discussions regarding appropriate conservation measures are ongoing.

Conservation Technician William Trachet reinstalls the chandelier in the Fragonard Room.

Education

During the 2000–2001 school year, more than sixteen hundred students from fifty classes visited The Frick Collection through the Education Program, while more than two hundred teachers participated in staff development sessions. Due to the tragic events of September 11, the last quarter of the year suffered a drastic decline in school visits.

For the first time, the Collection offered its four-part teacher training course for credit from the New York City Board of Education. The Collection also offered training courses to private and parochial teachers through the Leadership Program, student teachers from Lehman College of the City University of New York, and teaching artists from Dreamyard, an organization that provides outreach to inner-city school students through the visual, performing, and literary arts.

The Frick Collection / Weill-Cornell Medical School collaboration, launched in 2000, continued to elicit national and international interest from academic institutions as well as museums. Eighteen medical students and seven faculty members participated this year. In May, a group of twelve dermatology residents from Columbia Presbyterian Hospital participated in a shorter version of the same visual observation training program.

In collaboration with the National Shakespeare Company, students from Shallow Intermediate School in Bensonhurst, Brooklyn, presented tableaux vivants inspired by paintings in The Frick Collection.

Other special presentations and events:

- In collaboration with the National Shakespeare Company, students from Shallow Intermediate School in Bensonhurst, Brooklyn, presented *tableaux vivants* inspired by paintings in The Frick Collection, which were performed in the galleries. The students also wrote, illustrated, and published "Odes to The Frick Collection," tributes to their favorite works from the museum.

- Colin B. Bailey announced the promotion of Amy Herman, Education Administrator from 1999–2001, to Head of Education. Curator Susan Galassi, who founded the program in 1995, will now focus primarily on curatorial matters and research initiatives, while remaining a valuable resource to the program.

Head of Education Amy Herman discusses the paintings in the West Gallery with a group of seniors from Manhattan International High School.

Exhibitions, Lectures & Publications

Exhibitions and Special Loans

Six Paintings from the Former Collection of Mr. and Mrs. John Hay Whitney on Loan from the Greentree Foundation
July 25, 2000 – April 21, 2002

Mantegna's Descent into Limbo, *from the Barbara Piasecka Johnson Collection*
September 8, 2000 – August 2003

Raeburn's The Reverend Robert 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

Johannes Vermeer (1632–1675) at The Frick Collection
March 8 – May 27, 2001

Thomire Candelabra
March 8 – May 27, 2001

El Greco: Themes and Variations
May 15 – July 29, 2001

Master Drawings from the Smith College Museum of Art
June 19 – August 12, 2001

The Art of the Timekeeper: Masterpieces from the Winthrop Edey Bequest
November 14, 2001 – February 24, 2002

Stuart's Portrait of George Washington
December 18, 2001 – April 25, 2002

Lectures

January 24
The Image of a "Whole Republic:" Van Gogh's Portraits from Arles
Judy Sund, Queens College, City University of New York

February 7
Dead Endings
Frank Stella, artist

March 14
Finding the Right Path: Conserving Botticelli's The Virgin Adoring the Sleeping Christ Child
Michael Gallagher, National Gallery of Scotland

April 25
Vermeer Teaching Himself
Walter Liedtke, The Metropolitan Museum of Art

May 17
Waddesdon: A Rothschild Creation, 1874 to 2001
Philippa Glanville, Waddesdon Manor

May 22
The Frick El Grecos
Susan Grace Galassi, lecture delivered to Fellows of The Frick Collection

June 6
The Transformations of El Greco
Jonathan Brown, The Institute of Fine Arts, New York University

June 20
Signed all over: Master Drawings from the Smith College Museum of Art
Ann Sievers, independent scholar

September 19
The Road to Armageddon: The Great War, 1914–18
Ian Kennedy, Dickinson Roundell, Inc.

Johannes Vermeer (1632–1675), Officer and Laughing Girl, *1655–60, oil on canvas. This was one of three works by Vermeer that was hung at the foot of the Grand Staircase in conjunction with The Metropolitan Museum of Art's* Vermeer and the Delft School.

October 9
Early French Painting and Jean Fouquet
Henri Zerner, Harvard University

December 12
The Art of the Timekeeper
William J. H. Andrewes, Guest Curator

Curatorial Lectures Outside The Frick Collection

February 26
Manet's Spanish Decade
Susan Grace Galassi, lecture delivered at the Hermitage Foundation at the Chrysler Museum in Norfolk, Virginia.

April 19
Chardin: Paradise Redefined
Colin B. Bailey, 92nd Street Y. Dr. Bailey's lecture on the celebrated artist was interspersed with a concert of eighteenth-century music, performed by The Four Nations Ensemble.

May 14 – 18
National Task Force on Emergency Response Mentor Lectures
Barbara Roberts, program held in Andover, Massachusetts.

May 22
Buying British: Henry Clay Frick and Grand Manner Portraiture
Colin B. Bailey, lecture delivered at Waddesdon/Mellon Symposium, Waddesdon Manor, Buckinghamshire, England.

June 3 and 4
The Impressionists, a series for A&E Television
Colin B. Bailey was featured in various segments throughout the program. Part I *(The Road to Impressionism)* aired on Sunday, June 3, and Part II *(Capturing the Moment)* aired on Monday, June 4.

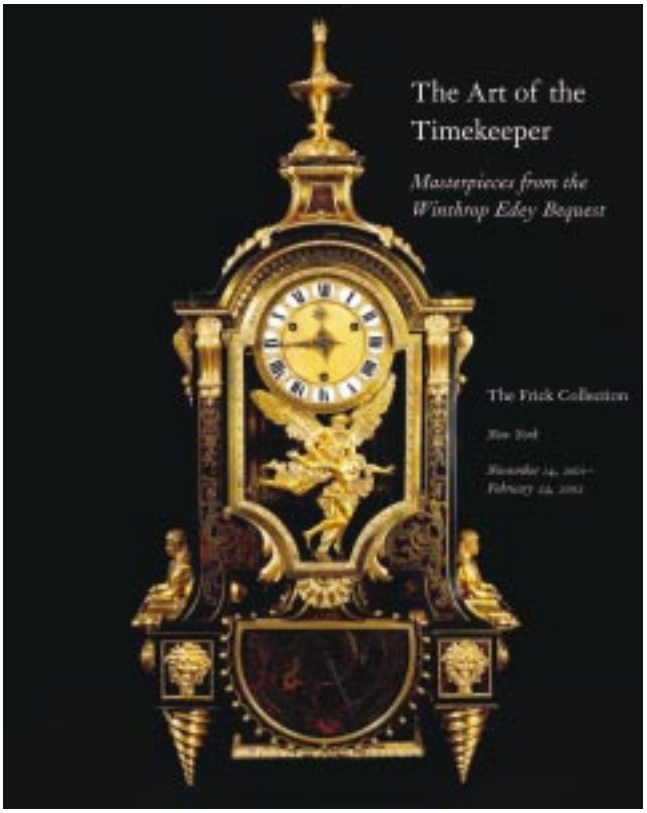
June 23
The Universal Studio
Susan Grace Galassi, lecture delivered as part of a symposium, *Creative Spaces: Artists and Their Studios* in connection with the exhibition *Picasso: The Artist's Studio,* at the Wadsworth Atheneum, Hartford, Connecticut.

October 19
"Whoever wants to know something about me as an artist… must look attentively at my paintings": The Many Faces of Gustav Klimt
Colin B. Bailey, lecture delivered as part of the Daniel H. Silberberg Lecture Series at New York University's Institute of Fine Arts.

October 24
Perspectives on World War II Art Recovery
Panel discussion in which Colin B. Bailey participated, held at The Metropolitan Museum of Art for the Friends of the Frances Lehman Loeb Art Center at Vassar College.

October 24 – 28
National Task Force on Emergency Response Mentor Lectures
Barbara Roberts, program held at Ft. Bragg, North Carolina.

November 16
What Are Museums For?
Susan Grace Galassi, panelist in a symposium presented by The Cooper Union for the Advancement of Science and Art, New York City.



The Art of the Timekeeper: Masterpieces from the Winthrop Edey Bequest *was published in conjunction with the exhibition of twenty-one clocks and watches shown November 14, 2001 – February 24, 2002.*

Publications

Notable publications for the year 2001 were the following:

El Greco: Themes and Variations, by Jonathan Brown and Susan Grace Galassi, edited by Joseph Focarino. A forty-four-page, full-color catalogue published by The Frick Collection in conjunction with the exhibition of seven paintings by El Greco shown May 15 – July 29, 2001.

The Art of the Timekeeper: Masterpieces from the Winthrop Edey Bequest, by William J. H. Andrewes, edited by Joseph Focarino. A twenty-four-page, full-color catalogue published by The Frick Collection in conjunction with the exhibition of twenty-one clocks and watches shown November 14, 2001 – February 24, 2002.

In addition, 2001 saw the beginning of press production 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, "Not Greuze, but Bernard d'Agesci" (co-authored with Pierre Rosenberg), *Burlington Magazine* (No. 1177 CXLIII, pp. 204-11), April 2001.

Colin B. Bailey, "Pierre Auguste Renoir Woman with a Parrot," in *Thannhauser: The Thannhauser Collection of the Guggenheim Museum* (Matthew Drutt ed., New York, 2001, pp. 206-211).

Colin B. Bailey, *Gustav Klimt (1862–1910): Modernism in the Making* (Harry N. Abrams, Inc, published in association with the National Gallery of Canada, Ottawa, 2001). In addition to writing the catalogue essay, "Prolegomena: A Klimt for the Twenty-first Century," Dr. Bailey was the general editor of the catalogue and curator of the exhibition.

Colin B. Bailey, "Poussin's L'Enfance de Bacchus newly identified in two eighteenth-century collections," in *Mélanges en homage à Pierre Rosenberg*, ed. A. Cavina, J. P. Cuzin, M. Laclotte, A. Schnapper, Paris 2001, pp. 62-71.

Susan Grace Galassi, "In Delacroix's Harem," essay in the exhibition catalogue *Picasso: Las Grandes Series*, Museo Nacional Centro de Arte Reina Sofia, Madrid, March 2001.

Susan Grace Galassi, "Rearranging Rosa Corder" (with a biographical note by Timothy J. Cockerill), *Apollo*, October 2001, pp. 24-36.

Amy Herman (with Charles L. Bardes, M.D. and Debra Gillers, M.A.), "Learning to Look: Developing Clinical Observational Skills at an Art Museum," *Medical Education*, 35: 1157-1161, December 2001.

Concerts

The Frick Collection has presented classical music concerts since 1938. During its distinguished history, the concert program has been host to major soloists and ensembles, such as Gregor Piatigorsky, Artur Schnabel, Josef Szigeti, Wanda Landowska, Kiri Te Kanawa, Kathleen Battle, Ian Bostridge, and the Budapest, Tokyo, and Guarneri quartets. In 2001, there were fourteen concerts, of which eight were debuts.

The circular Music Room—with its glass dome, damask-covered walls, and 175 seats—conveys the atmosphere of a private salon. Not only is the Collection an important venue for music played on period instruments, it also has become prestigious for European musicians to make their New York debuts here.

All concerts were offered free of charge and were underwritten with the support of the Fellows of The Frick Collection. The concerts were recorded and subsequently broadcast locally by WNYC-FM (93.9), with selections carried by NPR's *Performance Today*.

The Zehetmair Quartet

Performers Appearing During 2001

Helicon Winds with Pedja Muzijevic, *fortepiano*	January 21
Eroica Quartet	February 4
Nikolai Demidenko, *piano* New York debut	February 25
Haffner Wind Quintet New York debut	March 18
Alban Gerhardt, *cello,* and Cecile Licad, *piano*	April 1
Daniel Taylor, *countertenor,* with Sylvan Bergeron, *lute* New York debut	April 22
Duo Tal & Groethuysen, *four-hand piano* New York debut	May 13
Anne Queffélec, *piano* New York debut	July 12
St. Petersburg String Quartet	August 16
Christian Gerharer, *baritone,* with Gerold Huber, *piano* New York debut	October 14
Flanders Recorder Quartet	October 28
Babette Hierholzer, *piano*	November 11
Zehetmair Quartet New York debut	December 2
Les Boréades, *period instrument ensemble* New York debut	December 16

Excerpts from Reviews

Eroica Quartet
"A performance of irrestistible energy."
—New York Times

Nikolai Demidenko, piano
"Demidenko unleashed a ferocious fire and intensity; those octaves were more akin to lightning than to thunder.... The audience cheered wildly—and understandably—after the completion of this enthralling group of masterpieces." *—American Record Guide*

Daniel Taylor, countertenor
"The audience hung on every note....a voice of unblemished tonal purity, precise intonation, and subtle command of vocal coloration....Taylor...is definitely among the very best." *—New York Magazine*

Duo Tal and Groethuysen
"The partners followed each other through every antic with uncanny unanimity, and at the conclusion I sat spellbound—having ridden an emotional roller coaster that left me limp....this was a truly special concert." *—American Record Guide*

Anne Queffélec, piano
"She produced feasts of superb coloring....harmonic effects, too, were properly expressive."
—New York Times

St. Petersburg String Quartet
"They clearly feel particularly close to Russian music, whose rhythmic freedom and idiomatic inflections are as natural to them as their native tongue."
—Strings Magazine

The Zehetmair Quartet
"The Zehetmair Quartet...is, you might say, redolent of Tradition, yet also refreshingly iconoclastic. The culminating Schumann Quartet in A was played to the hilt." *—American Record Guide*

Frick Art Reference Library

More than ever, the activities of the Library, Archives, and Information Systems staff reached across departments and beyond walls. Consultation and collaboration with Collection staff have produced scholarly research initiatives and a collections management system for the works of art. Outreach programs for interns and volunteers are on the rise, and the Library not only has acquired new resources that are uniquely available in the United States, but has expanded the number of its resources identifiable through its website. Perhaps most significantly of all, after four years of collective effort and a prolonged court dispute, more than thirteen hundred linear feet of historic material from The Helen Clay Frick Foundation Archives were delivered to the Frick Art Reference Library in December. The disposition provides for collaboration with the University of Pittsburgh in the effort to organize, evaluate, preserve, and, ultimately, make accessible these valuable materials.

Public Services

The first three quarters of 2001 saw an unprecedented rise in attendance that gave way to a dramatic decline in the months following September 11. By mid-November, however, usage and services were slowly on the rise again, particularly in areas relating to the Library's electronic resources.

The last stage of reorganization of the Frick Art Reference Library was completed with the restructuring of the Reference Department into the new Public Services Department, headed by Lydia Dufour. More than any single resource, the staff of reference librarians, reference assistants, pages, receptionists, and those from other departments called upon to provide their expertise and assistance have helped to create an atmosphere that welcomes new as well as long-term readers to the Frick Art Reference Library.

New equipment was acquired, including a second microfilm and fiche reader-printer with improved speed and quality, which was installed in the Small Reading Room.

Helen Clay Frick, c. 1912. The image is one of hundreds of Frick family photographs from The Helen Clay Frick Foundation Archives, recently preserved by the Library's Conservation Department.

Helen Clay Frick Foundation President Adelaide Trafton signs the agreement that brought the archives to New York. Witnessing the signing are (left to right) Archivist Sally Brazil, Board President Helen Clay Chace, Director Samuel Sachs II (seated), and Chief of Collections Preservation Don Swanson.

The Research Collections

The Library's collections continued to expand with significant purchases and gifts of books, photographs, electronic resources, microforms, and auction catalogue subscriptions. Notable among Photoarchive acquisitions was the purchase of the second installment of thirty-five hundred photographs of works of art in French private collections and storerooms of provincial museums. The final installment, to be purchased early in 2002, will complete the set of ten thousand images and will enable the Library to offer the research community access to this rare collection, otherwise available to researchers only at the Caisse Nationale des Monuments Historiques de France and the Getty Research Institute. The purchase of more than three thousand microfiches of *Art Sales Catalogues, 1826–1860,* providing full text of auction catalogues listed in Frits Lugt's *Répertoire des catalogues de ventes publiques intéressant l'art ou la curiosité* (1953), complements an equivalent number of the same family of microfiches already owned by the Library for the period from 1600–1825. The third part of the set will be purchased in 2002 if special funding is forthcoming.

A letter campaign begun in 2000 and directed at the smaller and newer auction houses resulted in still more complimentary catalogue subscriptions from houses in Australia, Belgium, Israel, Mexico, Romania, and Spain. New exchange agreements with museums in central Europe, including the Estonian Art Museum and Fine Art Museum of Budapest, were established, and depository arrangements with numerous art dealers, galleries, and museums continued.

The Museum of Modern Art's Photo-file, consisting of more than forty-seven thousand photographs, was moved to the Frick Art Reference Library in June. MoMA's artist files will significantly add to the Library's holdings of twentieth-century material, once processing begins in 2002. As a reciprocal gesture, the Library donated to the Museum of Modern Art six boxes of exhibition pamphlets pertaining to artists active only after the mid-twentieth century.

Cornell University donated approximately three thousand photographs of European art from their A. D. White collection. This reflects the continued spirit of collaboration between the Frick and Cornell libraries, a relationship first established in 1998.

A record describing the books and documents bequeathed in 1999 by Winthrop Kellogg Edey was added to FRESCO; information on individual titles is available through a finding-aid.

Sales of out-of-scope and duplicate gift and other material brought $58,000 in revenue for special book funds designated for the purchase of rare or out-of-print titles. Because books on prints and on pre-twentieth-century Russian and Eastern European art were not collected in the Library's early years, filling in gaps with basic works when they come on the market is costly, yet essential. Most significant among such recent purchases were catalogues raisonnés of prints by Munch, Nolde, and Rembrandt, as well as seventy-six Russian imprints that fill lacunae in the collection.

Eighty years' worth of duplicate periodicals were

reviewed and subsequently sold for $50,000 to an antiquarian book dealer based in the Netherlands. In another project, summer interns sorted through the voluminous Dr. Innarella and Schweitzer Photoarchive gifts, removing out-of-scope and duplicate material and reducing the contents by a third. The remaining materials will be stored off-site to await digitizing.

In September, a new web version of FRESCO, the online catalog, was unveiled. Users may now link directly to electronic databases and websites from a FRESCO record. The web catalog was part of an overall upgrade of the Innovative Interfaces Inc. library management system implemented in 2001. This new "Millennium" system introduced many enhancements to the software modules used for ordering, invoicing, and cataloging books and periodicals. One of the new features allows orders to be downloaded from vendor websites directly to FRESCO, eliminating the need to key text by hand. In addition, a new database used to track and acknowledge gifts of books was added. The Library renewed its partnership with the Getty Research Institute as a contributor of abstracts to the *Bibliography of the History of Art.* A monthly list of Newly Cataloged Titles is now available online through the FRESCO website, as well as in printed form in the Reading Room.

Archives & Special Collections

In late December, The Helen Clay Frick Foundation Archives were deposited at the Frick Art Reference Library, where archives and conservation staff immediately began to inventory, process, and preserve them for future users. Evaluation of all materials will be completed in 2002, at which time those archival materials relevant to industrial history will be returned to western Pennsylvania to be placed on deposit at the University of Pittsburgh. This represents a new phase in the life of the Archives Department, and an expansion of resources for the users of archives. Don Swanson, Chief of Collections Preservation, worked with exceptional dedication to monitor the archives' storage conditions while still in Pittsburgh and to arrange for their transfer to New York.

While the department devoted considerable time to The Helen Clay Frick Foundation Archives, several other initiatives and projects were undertaken. The Gladys Krieble Delmas Foundation awarded a grant of $40,000 to the Library to organize and make accessible the archival material of the Collection and the Library, their founders, and early institutional programs such as lectures and concerts. Architectural records in the Old Vault were reviewed in preparation for a project to preserve them and to reproduce selected plans. Archivist Sally Brazil interviewed Holmes Wolfe, Helen Clay Frick's former attorney, as part of the Oral History Program.

The processing of Henry Clay Frick's correspondence and the other archival material relating to his art purchases and the furnishings of his Seventieth Street residence was completed in the fall. These myriad materials represent critical sources that will provide future researchers with a more complete

Conservation Assistant Lisa Jensen repairs torn pages in one of the many scrapbooks from The Helen Clay Frick Foundation Archives that were treated in the Library's Conservation Lab.

picture of Mr. Frick's tastes as a collector.

Requests for information and research held steady from last year. The staff assisted with approximately two hundred requests in 2001, half from within the institution and half from outside. Examples of requested information included Miss Frick's research on Houdon and Mr. Frick's purchases of Whistler paintings and Gilbert Stuart's portrait of George Washington.

Preservation Program

In January, with funding from The Helen Clay Frick Foundation, the Conservation Department accelerated its efforts to preserve the visual materials and other endangered items in the Frick Foundation Archives that had been transferred from Pittsburgh to New York for priority treatment. Beginning with the process of mold-removal from targeted portions of the archives, more than one hundred albums and scrapbooks received initial treatments and housing, and more than one thousand negatives, including nitrate negatives, were digitally scanned and stored on CD-ROMs.

Other conservation activity was prioritized according to urgency and in response to special projects. More than fifteen hundred items identified as needing repair received conservation treatment. In some instances, advanced treatment and rebinding were required, as was the case for the three-volume auction sales catalogue of the *Cabinet de M. Davila,* Paris, 1767. To prepare Photoarchive material for eventual digitization, the Conservation Department processed a backlog of more than forty-seven thousand items that were earmarked for integration into the Photoarchive. Preservation of the Library's unique but fragile collection of ephemeral exhibition pamphlets received treatment in anticipation of the next phase of the Retrospective Conversion (Recon) Program. The books in Henry Clay Frick's Library in the Collection were examined, and those that were unstable or damaged were repaired. In May, the Conservation Department reordered its priorities in order to attend to fifty-three exhibition catalogues that sustained water damage from the terrace before it had been refurbished.

The Negative Duplication Project focused on conserving 114 negatives of furniture and decorative arts in the Collection, taken in 1933 by staff photographer Ira W. Martin. These images were then used by The Frick Collection's Conservation Department for a survey of objects. As part of the ongoing negative preservation project, spoiled acetate and glass negatives were separated, and glass negatives were cleaned and rehoused in refurbished cabinets. A scanning station designated for reprographic services and archives preservation, as well as the institution's first digital color copier (Minolta CF-9001), were installed in the Conservation Department as a service to readers and the staff.

The most important issue facing the Library is the need for additional stack space, compact shelving, and possibly off-site storage. In September, the reconfiguration of the stacks, a six-month undertaking, was completed. The consolidation allows for a maximum of five to seven additional years of growth, until space-planning projects are implemented.

The renovation of the basement areas for the newly expanded Information Systems technical support and network operations was completed in June, and the adjoining stack space was renovated to house The Helen Clay Frick Foundation Archives. Additional enhancements to the Library included task lights for staff workstations on the sixth floor and solar window blinds and improved lighting for the Conservation Lab.

Data and Digital Conversion Programs

The Millard Meiss Project, begun in February and funded by The Helen Clay Frick Foundation, will facilitate online access to more than five thousand

photographs of illuminated manuscripts from the study collection of Professor Millard Meiss. The one-year project will establish a model for the cataloging of illuminated manuscripts for the future. ICONCLASS, the international standard for subject access, was adopted for the project.

The Andrew W. Mellon Foundation and the Getty Research Institute called a meeting in February of six of the largest European and American photoarchives, to discuss the possible role of these scholarly resources in a large-scale digital initiative to be known as ARTStor. Prior to the meeting, the Library conducted a survey, funded by the Mellon Foundation, which analyzed the sources of images in the Photoarchive with respect to photographers and photo suppliers. The survey was requested as a preliminary study of intellectual property issues related to photoarchives.

With partial support from a two-year planning grant of $20,000 from The New York Times Company Foundation, the Library's Digital Planning Committee identified the Library's fifty-six thousand negatives from the Library's photo campaigns as a unique component of its collection, and, therefore, the next element that should be digitized.

Entering its fourth year, with funding provided by the 1999 bequest of Paul Mellon, the Retrospective Conversion Program proceeded on schedule. Duncan Systems completed the first phase of conversion of the pre-1986 card catalog records to online form. The second phase, consisting of records for exhibition catalogues, is a more complex undertaking, due to the heavily indexed nature of the records. The specifications sent to Duncan Systems ensure that the rich and unique annotations, such as names of all artists and museums involved in an exhibition, will be retained in the online data. The conversion of these records will require the project to be extended into 2003, beyond the original five-year plan.

Electronic Scriptorium, an outside contractor, converted the card file of nearly thirty-two thousand artist names represented in the Photoarchive to electronic form. This project, a joint undertaking of book catalogers and photoarchivists, paves the way for incorporating the artist records into FRESCO in 2002, thereby making the Photoarchive's holdings available through the website to researchers world-wide.

Reference Librarian Irene Avens assists one of the hundreds of researchers who, each year, use the Library's vast resources to answer questions about exhibitions, provenance, and authenticity, among others.

Work began on the technical specifications to bring into FRESCO the Library's seventy thousand records in SCIPIO, the international sales catalogue database. In the process, more than eleven thousand sale catalogues owned by the Frick Art Reference Library have been identified as rare or unique.

Research Program

In its second year, the Library's Research Program continued to complement and augment the Collec-

tion's scholarly and public programs through panel discussions, small-scale exhibitions, and e-publications that reflect the strengths of the research and archive collections with themes that focus particularly on object-based research and the history of collecting.

The Library mounted its third small-scale exhibition, *Kelly Edey in Life and in Memoriam (1937–1999)*, which coincided with the Collection's opening of *The Art of the Timekeeper: Masterpieces from the Winthrop Edey Bequest*. The exhibition displayed a disassembled clock along with material and memorabilia from the Kelly Edey Library and Archives, housed at the Frick Art Reference Library.

The second annual "Dialogues on Art" panel discussion and reception, co-sponsored by The Frick Collection and Knoedler & Co., took place in May. The discussion topic, "The Art Market and the Collector: Past, Present, and Future," was enthusiastically received, and the event well attended, with proceeds designated for the benefit of the Frick Art Reference Library. Jonathan Brown served as moderator, and Colin B. Bailey, Grace Glueck, Agnes Gund, Nicholas Hall, and Jean Strouse participated as panelists.

On May 24, Professor John Michael Montias presented his database for primary documents on the history of collecting in Holland to an invited group of Dutch scholars and researchers. A reception in the Library's Reading Room celebrated the inauguration of the Montias database. The Library is the only North American site for access to this database. Since its implementation, numerous queries for information have been submitted to the Library from, for example, Utrecht University and the Center for Advanced Studies in the Visual Arts (Washington, D.C.).

At the spring meeting of the Association of Research Institutes in Art History (ARIAH), Inge Reist, representing both the Collection and Library, presented the prospectus for The Frick Collection's newly invigorated Scholarly Initiatives Program and the research role of the Library. In September, The Frick Collection and Art Reference Library was formally voted in as a member of this distinguished group of seventeen research institutions. As a member, The Frick Collection's opportunities for collaboration and grants will be enhanced.

Kelly Edey in Life and in Memoriam (1937–1999) *displayed a few of Edey's personal effects, including match boxes that he used to store spare clock parts, his preferred nib pens and India ink, and a mid-sixteenth-century gilt brass French table clock.*

Information Systems and Support

In July, the Information Systems Department moved into improved quarters in the Library's basement. The network servers, wiring, and the T-1 line were moved into an air-conditioned LAN room with adjoining work areas for the technical support staff.

With the new Help Desk Manager position created in 2001, the department became more responsive to the expanding computer network and desk-top user needs. New equipment was purchased and outdated PCs were replaced as part of a large-scale network upgrade. The underlying structure of the website was redesigned for better synchronization and maintenance of calendars for concerts, lectures, membership, and related events. Liaisons from primary areas of the Collection and Library were designated to maintain up-to-date departmental information and to review design changes and enhancements. In consultation with the education staff, a new section called "Focus

on Art" was developed to feature prominent works in the Collection. In addition, the web pages for FRESCO and the Library's *Guide to Electronic Resources* were designed and integrated into the main Frick website.

Embark, the collections management system, was implemented in January, and staff were trained in data entry and digital image management. With future collections management needs in mind, a cost-benefit analysis for an in-house digital photography lab was prepared.

Following the loss of voice and data T-1 lines after September 11, alternative methods for e-mail and FRESCO access were established, along with a redundancy plan to avoid the loss of service in case of future network or server breakdown. Permanent emergency back-up communication lines were configured and off-site storage of the back-up tapes containing all network information was established. Overall storage space was increased and new servers installed, including a faster mail server and separate servers for the *Blackbaud* development and accounting systems and for *Embark* and the increased image production. The second technology plan, prepared for the annual "Universal Service Discount Program," was approved by the State Education Department, Division of Library Development, for years 2002–2004.

Outreach Programs

The annual orientations for local graduate programs continued with visits from Bard Graduate Center, St. John's University School of Library and Information Science, and from Sotheby's and Christie's education programs. Inge Reist represented the Frick on the board of the Center for the Documentation of Looted Art (CEDOLA), recently established by the German researcher, Willie Korte. Photographer Candida Hofer, affiliated with Sonnabend Gallery, held a photo session at the Library as part of her ongoing project to exhibit and publish her photographs of the libraries of Europe and the United States.

The internship and volunteer programs attracted excellent candidates. Along with the eleven undergraduate summer interns who volunteered primarily in the Photoarchive, a library school intern from Long Island University completed a semester-long internship in the Book Department, while a student from the Book Arts Center at Wells College completed an internship in the Conservation Department. The number of year-round library volunteers grew to five by year's end. In reciprocal visits, staff and interns of Knoedler & Co. visited the Library's Conservation Lab to be instructed on handling and storage of book and archival materials.

During separate visits in October, Rush Miller, Director of Libraries at the University of Pittsburgh, and Danforth Fales, Trustee and Acting Director of the Pittsburgh Frick Art & Historical Center, met with the staffs of the Library and the Collection to discuss the move of The Helen Clay Frick Foundation Archives and opportunities for collaboration involving education, conservation, and information resources.

Staff met with Mary Louise Christovich, President of the Board of Directors of the Historic New Orleans Collection, on her fact-finding visit. The Library's resources, particularly with regard to nineteenth-century portraits in New Orleans collections (236 negatives from the Library's 1933 photographic expedition there), are of potential help to them in their research.

The French photographer Marc Jeanneteau visited the Library for a tour of the Photoarchive as a follow-up to the purchase of his photographs.

The sixth annual Dealers' Breakfast, held in May to coincide with the International Fine Arts Fair, was well attended, with a high proportion of European dealers present.

The second annual Staff Education Day included Collection and Library staff participation in lectures, training sessions, and an art show featuring works by twenty-one staff members.

Notable Acquisitions

Gift and Depository Program

The Photo-file of the Museum of Modern Art, consisting of more than 47,000 photographs; gift of the trustees of the Museum of Modern Art, New York

Leuchtendes Mittelalter, Neue Folge II, Rotthalmünster, 1998; gift of John Lawrence Sharpe III

Arthur R. Blumenthal, *Cosimo Rosselli: Painter of the Sistine Chapel,* Winter Park, FL., 2001; gift of the author

Toulouse-Lautrec: Woman as Myth [exhibition], Andros, 2001; gift of the Basil and Elise Goulandris Foundation

Victor Nieto Alcaide, *et al., La vidriera española: del gótico al siglo XXI*, Madrid, 2001 and *Rumbos de la escultura española en el siglo XX*, Madrid, 2001; gifts of the Fundación Santander Central Hispano

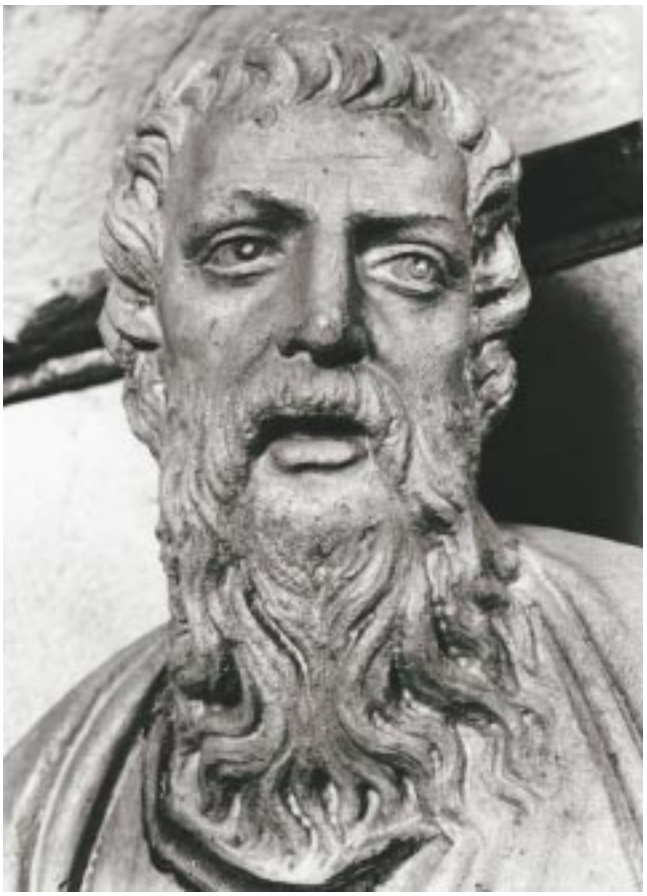
Eric Bertin, *Works by J.A.D. Ingres Temporarily Exhibited in the United States During the 1939–1941 Period*, 2001; gift of the author

Isadora Rose-de Viejo, *La Imagen de Manuel Godoy*, Mérida, 2001; gift of the author

Daniel Wildenstein, *Gauguin, premier itinéraire d'un sauvage: Catalogue de l'oeuvre peint, 1873–1888,* Paris, 2001; gift of the Wildenstein Institute

One hundred sixty-three photographs of works by Arthur Devis; gift of Ellen D'Oench, curator of the Devis exhibition at the Yale Center for British Art, 1980

Janez Höfler *et al., Kristus na Oljski gori: poznogotska tabla s Koritnega nad Cadramom*, Ljubljana, 2001; gift of the Narodna Galerija



One of eighty-one photographs purchased from Professor Anne Markham Schulz's most recent photography campaign in Venice; this one shows a statue of St. Paul from the Dalla Rosa Altar, S. Andrea, Chioggia.

One hundred ten books and exhibition catalogues; gift of Michele Moss

Fifty-three exhibition catalogues; gift of the National Gallery of Canada Library

Seventy-eight books and periodicals transferred from The Frick Collection Conservation Department

One hundred fifty-one photographs; gift of Professor Michael Milkovitch, frequent donor of scholarly material to the Library

Purchase Program

Online subscription to *ART Bibliographies Modern*, Bethesda, MD, 1999

Three thousand five hundred photographs of works of art in French private collections and museum storerooms, taken by Marc Jeanneteau and documented by the curatorial staff of the Musées Nationaux de France

Art Sales Catalogues, 1826–1860 [3135 microfiches based on Frits Lugt's *Répertoire des catalogues de ventes publiques*…, La Haye, 1953], Leiden, 1997; purchased through the generous support of the Florence Gould Foundation Fund

Eighty-one photographs of sculpture in and around Venice, Italy, taken by Anne Markham Schulz

Twenty-nine reprints by Editions Minkoff, Geneva, chiefly of nineteenth-century French sources in art history, purchased through the generous support of the Gerschel Fund, in memory of André Meyer, including the following:

- Blondel, Jacques François. *L'homme du monde éclairé par les arts... publié par M. de Bastide.* Paris and Amsterdam, 1774

- Winckelmann, Johann-Joachim. *Recueil de différentes pièces sur les arts, comprenant les Réflexions sur l'imitation des artistes grecs dans la peinture et la sculpture....* Paris, 1786

- Dezallier d'Argenville, Antoine-Joseph. *Abrégé de la vie des plus fameux peintres, avec leurs portraits gravés en taille-douce…et la manière de connaître les desseins et les tableaux des grands maîtres.* Paris, 1762

Die Porträtsammlung der Herzog August Bibliothek Wolfenbüttel, Munich, 2000

Catalogue raisonné du Salon des Independants, 1884–2000: Les Independants dans l'histoire de l'art, Paris, 2000; purchased through the generous support of the Gerschel Fund, in memory of André Meyer

Marie-Christine Maselis, *The Albums of Anselmus de Boodt (1550–1632): Natural History Painting at the Court of Rudolph II in Prague*, Ramsen, 1999

Gustav Schiefler, *Verzeichnis des graphischen Werks Edvard Munchs*, Oslo, 1974

H.W. Singer, ed., *Complete Etchings of Rembrandt*, 3 vols. New York, 1914–1920

Gustav Schiefler, *Das Graphische Werk Emil Noldes bis 1910*, Berlin, 1911

Emilia Talamo, *Codice cantorum: miniature e disegni nei codici della Cappella Sistina*, Florence, 1997; purchased through the Homeland Fund

Lacerba, (Italian futurist periodical), 1913–1915 (reprint), Florence, 2000

English Art in the Public Galleries of London, 2 vols., London, 1888

Catalogues for two 1831 auction sales of the William and Samuel Daniell Collection

Forty-six auction sales catalogues, 1888–1906, for auctions held at Bukowski's, Stockholm

Microforms of the runs of three rare nineteenth-century American art journals, *The Art Collector* (1889–1899), *The Collector and Art Critic* (1899–1907), and *Brush and Pencil* (1897–1907)

Sixty pre-1990 titles on Australian art

Public Affairs

Historically, The Frick Collection has depended upon its national and international audience for two-thirds of its admissions and shop sales; through most of the 1990s, those revenues followed the growth curve of the booming local tourist economy. Until the fall of 2001, the Frick was on course for a banner year. In the wake of the events of September 11, however, the situation changed as tourism in New York City declined.

The role of contributions remains critical to the financial health of the institution, and we are therefore deeply appreciative of the generous support of our donors and members, as well as the foundations, corporations, and government agencies that have helped the Frick to maintain its high standard of excellence. Perhaps most importantly, the steady upward trend of these gifts in recent years has strengthened the Frick's position with the IRS, as it seeks to make its status as a public charity permanent at the conclusion of a five-year trial period ending December 2003.

Many of the department's programs and activities during the past year could not have been accomplished without contributed support. We are grateful to those listed in the following pages, who, over the years or more recently, have become involved in the

Nathalie Gerschel Kaplan, Aerin Lauder Zinterhofer, Lauren du Pont, and Jane Lauder at February's Tartan Ball, *one of the most talked about events of the season.*

The Young Fellows Steering Committee: (back row) Julian Iragorri, Jennifer Nilles, and Amy Flynn; (middle row) Juan Sabater, Genevieve Wheeler, Christine Scornavacca, Philip Gorrivan, Victoria Rotenstreich, Elizabeth Fleming, Robert Lindgren; (seated) Lisa Gorrivan, Martha Loring, Nathalie Kaplan, and Victoria Lindgren.

life of the institution, thereby perpetuating and building upon the legacy of Henry Clay Frick.

Fellows

The Fellows of The Frick Collection, numbering almost seven hundred members, gave nearly $500,000 in 2001. The most promising growth was among the Young Fellows, many of whom responded to the publicity surrounding our winter benefit, *A Tartan Ball*. Named one of the top parties of the year by the *New York Times, A Tartan Ball* matched the phenomenal success of last year's *Edwardian Ball,* raising more than $140,000 (nearly double that benefit's total) for the Frick's education program.

Special exhibition openings for Fellows were held throughout the year, including receptions for *El Greco: Themes and Variations* on May 14, *Master Drawings from the Smith College Museum of Art* on June 18, and *The Art of the Timekeeper: Masterpieces from the Winthrop Edey Bequest* on November 13.

The Frick's major fundraiser of the year, the *Autumn Dinner,* took place on Monday, October 22. More than two hundred supporters of the Collection gathered for cocktails in the Seventieth Street Garden, followed by a dinner in the Garden Court. Honorees were Neil Rudenstine, the recently retired president of Harvard University and Chairman of ArtSTOR, a program funded by The Andrew W. Mellon Foundation, and his wife, Angelica Rudenstine, Museum Program Officer at The Andrew W. Mellon Foundation. Under the guidance of Frick Council Chairman Nicholas Hall, in partnership with the evening's Chairman, Michel David-Weill, the *Autumn Dinner's* results surpassed all previous events, yielding net proceeds of $350,000 for the advancement of the Collection and Library.

Friends

At the close of 2001, there were more than two thousand Friends of The Frick Collection. While the fourth quarter of the year posed unique challenges due to September 11, the Frick continued to benefit from healthy on-site membership enrollment. The Frick's annual year-end direct mail campaign—so central to refreshing the Friends rolls—produced nearly three hundred new members, primarily from the New York metropolitan area.

Corporate Membership

Due to its heavy reliance on the financial services industry, the Frick's corporate program was hardest hit by the effects of September 11. The early fall was marked by a near total turndown in business, followed by the slowest November and December since the inception of the program. In spite of these handicaps, the program posted $325,000 in contributions and related fees. We are deeply appreciative of this support and are pleased to list on page 48 those corporations that contributed to the Collection during the course of the year.

Chief Curator Colin B. Bailey, Guest of Honor Neil Rudenstine, Board President Helen Clay Chace, and Guest of Honor Angelica Rudenstine at the Autumn Dinner.

Special Gifts

A generous bequest from the estate of Louise A. Pierot was received in 2001. A memorial concert was given in her name by Babette Hierholzer, a German pianist, in November.

The Ahmanson Foundation provided a grant to help fund the restoration of the handsome Jackson wrought-iron ornamental fence, which surrounds the Fifth Avenue Garden.

A challenge grant for *El Greco: Themes and Variations,* offered by Trustee Melvin Seiden, was met by gifts and grants from Lladró, Iberia Airlines, the Robert Lehman Foundation, the Arthur Ross Foundation, Helen Clay Chace, Janine Luke, and others. Another challenge grant, made in honor of Guest Curator William J. H. Andrewes and designated for *The Art of The Timekeeper,* was met by contributions from Montres Breguet, Janine Luke, The Heimbold Foundation, The Thorne Foundation, Brooke Astor, Richard and Ronay Menschel, James S. Marcus, David Owsley, The Ridgefield Foundation, Stanley and Betty DeForest Scott, and the support of the Fellows of The Frick Collection.

New Initiatives

Two new giving programs were launched in 2001. In November, the first annual fund drive was begun with the mailing of a handsome appeal card featuring the Dining Room, which was sent to four thousand current and former contributors to The Frick Collection. The appeal results easily exceeded its goal and demonstrated that the friends of the Frick value and understand its unique capacities and needs. The Founder's Society, a planned giving program, was developed to reflect Mr. Frick's grand legacy and to honor the generosity of present-day contributors to the Collection.

To advance the development effort, the Board of Trustees created a sub-committee on major gifts, chaired by Margot Campbell Bogert. Other committee members are Howard Phipps and Melvin Seiden.

In March, the Frick inaugurated a highly successful women's luncheon series hosted by Board President Helen Clay Chace. The first luncheon featured gallery talks given by Chief Curator Colin B. Bailey and Mrs. Chace. In June, Horticultural Designer Galen Lee spoke about the Russell Page garden in a unique program presented in the Seventieth Street Garden, and in November, Objects Conservator Barbara Roberts

lectured on the activity of her department. Concurrently, an early-morning breakfast series was begun with Director Samuel Sachs II providing commentary on selected paintings, following a buffet breakfast in the Director's Dining Room. Both series are ongoing.

Attendance and Museum Shop Sales

Until September 11, The Frick Collection was on track for its best year ever with admission revenue and Shop sales, with peaks during the summer. June 2001 was a record-breaking month, in fact, posting the highest monthly attendance in the history of the Collection, with a total of 33,869 visitors. The events of September 11 resulted in an abrupt slowdown, however, which was reflected in the lowest attendance and Shop figures for the fourth quarter in many years.

As with our sister institutions around town, attendance began to show signs of improvement in November, followed by a reasonably healthy holiday season. Many thanks are due to our regular Museum Shop customers, who continued the much-needed support of the Collection with their patronage during the very quiet fall months. Even with the downturn, both attendance revenue and Shop sales provided 18 percent of the operating revenues for 2001.

Media Relations & Marketing

The Media Relations & Marketing Department (formerly Communications) expanded, enhancing the institution's ability to provide information about its activities to the media. The institution also participated in a number of public-oriented marketing programs, such as *Culture Fest*, which was organized by NYC & Co. to inform New Yorkers about the riches of the city. Held in October, this weekend-long festival was one of many important group activities in which the Frick participated after September 11, in an effort to encourage the public to use the institution as a resource for comfort and contemplation.

One of several media-related high points in 2001 was the attention garnered for the Young Fellows program through *A Tartan Ball,* which was held in February. Among the magazines and newspapers to feature this benefit were *Town & Country*, *Vogue*, *Harper's Bazaar*, *Vanity Fair*, and the *New York Times*. Coverage of evenings such as the *Autumn Dinner* also underscored the importance of fundraising events and the generosity of our supporters.

Special presentations drawn from the permanent collection—such as the installation of the Frick's three paintings by Vermeer—continued to draw attention to the institution's significant riches. Also rewarding were the reviews and commentary inspired by *El Greco: Themes and Variations,* results that helped highlight the success of the museum's commitment to focused, scholarly offerings. Viewers of *Charlie Rose* on PBS television enjoyed an on-site interview with *El Greco* Guest Curator Jonathan Brown. Simultaneously, the exhibition of works from the Smith College Museum of Art received favorable reviews. In the fall, coverage in international newspapers, magazines, and important horological journals appeared in abundance to mark the installation of *The Art of the Timekeeper: Masterpieces from the Winthrop Edey Bequest*.

2001 saw the launch of a new full-color Members' Magazine, published three times a year.

Gifts & Grants

during 2001

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

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

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Helen Clay Chace
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*Deceased

The Frick Collection makes every effort to recognize gifts as requested. Corrections may be directed to Kathleen Helal at 212-547-6870.

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 Duus, 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 212-547-0669.

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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Fellows' gifts provide unrestricted annual support to The Frick Collection.

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Statement of Financial Position

December 31, 2001, with comparative December 31, 2000, totals *(Note 1)*

Assets

December 31,	2001	2000
Cash and cash equivalents	$ 2,908,063	$ 4,614,952
Contributions receivable	20,000	161,861
Accrued interest and dividends	549,000	520,566
Due from broker for securities sold	447,912	1,260,434
Other current assets	611,270	481,743
Inventory	826,836	900,222
Investments, at market:		
Museum	163,142,245	174,598,999
Library	45,693,194	49,102,473
Fixed assets, at cost:		
Museum	16,307,811	15,277,084
Library	1,982,083	1,837,952
Prepaid pension cost	1,604,239	1,451,605
Total assets	$ 234,092,653	$ 250,207,891

Liabilities and Net Assets

Accounts payable and accrued expenses	$ 1,617,249	$ 2,100,434
Due to broker for securities purchased	639,196	3,944,085
Accrued post-retirement health and other benefits	3,909,000	3,745,000
Total liabilities	6,165,445	9,789,519
Net assets		
Unrestricted	194,428,021	206,625,426
Temporarily restricted	7,744,185	8,037,944
Permanently restricted	25,755,002	25,755,002
Total net assets	227,927,208	240,418,372
Total liabilities and net assets	$ 234,092,653	$ 250,207,891

Note 1

For purposes of brevity, the December 31, 2001, and 2000 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 4.5 percent spending rate (see *Note 3* below), and excludes investment return in excess of the 4.5 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 4.5 percent of the investment portfolio's average market value for the twelve quarters ending the September prior to the beginning of the year. This amount, net of investment and custodial fees, is the spending rate.

Statement of Activities

For the year ended December 31, 2001, with comparative totals for 2000

	Unrestricted					Total All Funds December 31,	
	General	Board Designated	Total	Temporarily Restricted	Permanently Restricted	2001	2000
Operating support and revenues							
Net investment return – 4.5 percent spending policy	$ 8,624,023	$	$ 8,624023	$ 316,919	$	$ 8,940,942	$ 9,152,005
Other interest income	74,153	70,192	144,345	17,695		162,040	225,386
Contributions	1,168,018	263,351	1,431,369	790,300		2,221,669	2,213,995
Admission fees	1,779,109		1,779,109			1,779,109	1,685,326
Membership	1,090,451		1,090,451			1,090,451	1,214,794
Bookstore sales & miscellaneous	991,957	50,000	1,041,957			1,041,957	1,055,316
	13,727,711	383,543	14,111,254	1,124,914		15,236,168	15,546,822
Net assets released from restrictions and reclassifications	939,489	(87,841)	851,648	(851,648)		-	-
Total operating support and revenues	14,667,200	295,702	14,962,902	273,266		15,236,168	15,546,822
Operating expenses							
Museum programs:							
Operations	4,140,203	309,537	4,449,740			4,449,740	3,731,368
Special exhibitions, concerts, and lectures	553,328		553,328			553,328	575,211
Bookstore, including cost of sales	757,066		757,066			757,066	730,182
Total museum programs	5,450,597	309,537	5,760,134			5,760,134	5,036,761
Library programs:							
Operations	2,857,943	112,843	2,970,786			2,970,786	2,878,350
Special programs	274,763		274,763			274,763	173,923
Total library programs	3,132,706	112,843	3,245,549			3,245,549	3,052,273
Total programs	8,583,303	422,380	9,005,683			9,005,683	8,089,034
Supporting services:							
General and administrative	4,947,735	566,367	5,514,102			5,514,102	4,278,517
Fundraising	1,089,573		1,089,573			1,089,573	1,034,323
Total supporting services	6,037,308	566,367	6,603,675			6,603,675	5,312,840
Total operating expenses	14,620,611	988,747	15,609,358			15,609,358	13,401,874
Excess (deficiency) of operating support and revenues over operating expenses	46,589	(693,045)	(646,456)	273,266		(373,190)	2,144,948
Nonoperating support and revenues							
Contributions							250,000
Net investment return designated for long-term investment		(11,550,949)	(11,550,949)	(567,025)		(12,117,974)	(5,474,576)
Total nonoperating support and revenue		(11,550,949)	(11,550,949)	(567,025)		(12,117,974)	(5,224,576)
Change in net assets	46,589	(12,243,994)	(12,197,405)	(293,759)		(12,491,164)	(3,079,628)
Net assets, beginning of year	$ 7,270,528	$ 199,354,898	$ 206,625,426	$ 8,037,944	$ 25,755,002	$ 240,418,372	$ 243,498,000
Net assets, end of year	$ 7,317,117	$ 187,110,904	$ 194,428,021	$ 7,744,185	$ 25,755,002	$ 227,927,208	$ 240,418,372

See accompanying notes on page 52.

The Frick Collection Staff During 2001

Samuel Sachs II
Director

Yuri Ito
Executive Secretary to the Director

Margaret Touborg
Special Advisor to the Director

Jason Herrick
Manager of Special Projects

Administration & Finance Department

Robert Goldsmith
Deputy Director

Martha Hackley
Executive Assistant

Michael Paccione
Controller

Chuyon Yi
Financial Analyst

Diane Oatman
Payroll/Benefit Coordinator

William Traylor
Accounting Coordinator

Lisa Foerster
Purchasing and Supply Room Assistant

Curatorial Department

Colin B. Bailey
Chief Curator

Margaret Iacono
Curatorial Assistant to the Chief Curator

Susan Grace Galassi
Curator

Christine Minas
Curatorial Assistant

Barbara O. Roberts
Objects Conservator

William Trachet
Conservation Technician

Jean Goodman
Conservation Intern

Amy Herman
Head of Education

Brian Boucher
Education Liaison

Joseph Focarino
Editor

Richard di Liberto
Photographer

Rosa Berland (p.t.)
Data Entry for EmBARK Project

Eric Rucker (p.t.)
Art Handler for EmBARK Project

Department of External Affairs

Martin Duus
Manager of Development

Andrea Andrews
Development Assistant

Rebecca Brooke
Manager of Publications, External Affairs

Hilary Ewing
Manager of Special Events

Kathleen Helal
Membership Coordinator

Lucy Roche
Development Associate

Heidi Rosenau
Manager of Media Relations & Marketing

Stephanie Ruggiero
Media Relations & Marketing Coordinator

Public Program Department

Joyce Bodig
Coordinator of Concerts and Special Events

Sales and Information Department

Katherine Gerlough
Manager of Sales and Information

Kristin Collins
Assistant to the Manager of Sales & Information

Nancy McGeorge (seasonal)
Sales and Information Coordinator

Susan Tabor (seasonal)
Sales and Information Coordinator

Elise Alexander
Amanda Altmann
Scott Altmann
Muriel Balash
Deborah Black
Nina Coates
Jennifer Cullen
Janice Dugan
Barbara Feldkamp
Coral Groh
D. Brian Healy
Ann Jaffe
Christine Kim
Tracy Neilan
Allison Ruddock
Monica Sands
Jessica Simon
Brindalyn Webster
Marcia Weller
Sales and Information Staff (p.t.)

Building & Security Department

Dennis Sweeney
Manager of Buildings and Security

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 Division

Brian A. Anderson
Senior Galleries Technician

Housekeeping

Mireya Romero
Supervisor of Housekeeping

Winston McLeod
Assistant Housekeeping Supervisor

Nilo Alcain
Hildefonso Arriaga
John Benson
Marie Brann
Carmen Calderon
Soeurette Etienne
Berthie Lazare
Ronald Moliere
Louisa Moreau
Fritz Pierre
Jairo Rodriguez
Housekeepers

Kitchen

José Antonio Huebe
Kitchen Manager

Konstantin Pagi
Assistant Kitchen Manager

Joanne Duda
First Cook

Theana Bernadotte
Immacula Cadet
Conceptia Saintil
Kitchen Assistants

Horticulture Division

Karl Galen Lee
Horticultural Designer

Bernadette Morrell (p.t.)
Flower Arranger

Security Division

Neil Oatman
Head of Security

Daniel Charles
Dominic Phillips
Lieutenants

Gloria Blanc-Jaiteh
Willie Bryant
Digna Delance
Edward Peana
Sergeants

Kolja Berisaj
Delroy Slater
Supervisors

Antoine Smallwood
Relief Night Supervisor

Ainsworth Anderson
Sabane Anderson
Pierre Bernadotte
Dwain Bredwood
Thomas Butler
Daniel Campbell
Dora Castro
Thomas DeMaria
Lesly Desmangles
Borgia Espinal
Mara Gjelaj
Ana Gutierrez
Lance Hartman
Devaindranauth Jamunaprasad
Herve Jean-Baptiste
Billy Jean-Elysee
Pierre Jean-Francois
Valentina Kekovic
Joanel Legiste
Joseph Levasseur
Roko Ljucovic
James LoBosco
Jean Mayard
Hugh McMorris
Riviere Moreau
Fernando Perez
Wellesley Robertson
Natasha Singh
James Smith
Richard Spencer
Shivekarran Tillack
Guards

Frick Art Reference Library Staff During 2001

Patricia Barnett
Andrew W. Mellon Librarian

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

Birsen Ozbilge
Library Assistant for Administration

Public Services Department

Lydia Dufour
Chief, Public Services

Irene Avens
Reference Librarian

James Mitchell
Assistant Reference Librarian

Mariko Iida
Reference Associate

Carol Yoshimura
Library Associate for Public Services

James Gleeson (p.t.)
Eddie Jones (p.t.)
Receptionists

Ian Titus
Manager of Pages

Lorenzo De Los Angeles
Anthony Redding
Alexis Thompson
Senior Pages / Technicians

Warren Bobb (p.t.)
Felix Esquivel (p.t.)
Pages / Technicians

Conservation Department

Don Swanson
Chief, Collections Preservation

Jerilyn Davis
Associate Conservator

Kelli Piotrowski
Assistant Conservator

Kelly Rose Frank
Preservation Associate (Digital & Reprographic Services)

Rhonda Rouget
Conservation Associate

Lisa Jensen
Conservation Assistant

Darlene Louis (p.t.)
Clerk

Luke Barnett (p.t.)
Luciano Johnson (p.t.)
Mark Schmidt (p.t.)
Stack Reconfiguration Project

Book Department

Deborah Kempe
Chief, Collections Management & Access

Mark Bresnan
Head, Bibliographic Records

Paul Schuchman
Patricia Siska
Associate Catalogers

Eric Wolf
Assistant Cataloger

Rodica Preda
Coordinator (Recon Project)

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

Charles Basman
Lotte Falkenberg (p.t.)
Cataloging Assistants

Anthony Jones
Elizabeth Duffy (p.t.)
Aimee Genell (p.t.)
Acquisitions Assistants

Michael Houk (p.t.)
Alida Lasker (p.t.)
Sean M. McCarthy (p.t.)
Recon Project Assistants

Photoarchive Department

Inge Reist
Chief, Collections Development & Research

Kerry Sullivan
Head, Photographic Records

Louisa Wood Ruby
Associate Photoarchivist

Dorothy Devenney (p.t.)
Rita Havivi (p.t.)
Ellen Prokop (p.t.)
Assistant Photoarchivists

Rudie Hurwitz (p.t.)
Coordinator (Meiss Project)

Scott Mangieri
Photoarchive Associate

Meredith Watson
Valeria Kondratiev (p.t.)
Margaret Rose (p.t.)
Henry Sturtevant (p.t.)
Photoarchive Assistants

Archives & Records Management Department (Institution-wide)

Sally Brazil (p.t.)
Chief, Archives & Records Management

Susan Chore
Assistant Archivist

Christopher Hauser (p.t.)
Archives Assistant

Informations Systems Department (Institution-wide)

Floyd Sweeting
Head, Information Systems

Brian Nichols
Manager of Information Technology

Vivian Gill
Manager of Digital Information

Julie Shean
Database Coordinator

Spencer Sutton
Help Desk Coordinator

John Ng
Network & PC Support/Technical Assistant

Kenneth Doerhoff (p.t.)
Reginald Oleus (p.t.)
Technical Assistants

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Front Cover

In March 2001, a plywood "fence" was erected as restoration work began on the stone walls and wrought-iron fence surrounding the house and gardens along Fifth Avenue and Seventieth Street. The work was completed in February 2002.

Back Cover

The Frick residence under construction, c. 1913

The Frick residence under construction, c. 1913