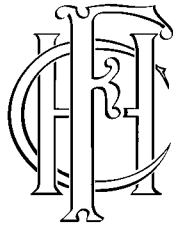


THE FRICK COLLECTION

ANNUAL REPORT JULY 2009 – JUNE 2010





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Rembrandt van Rijn (1606–1669), *A Girl at a Window*, 1645, oil on canvas,
Dulwich Picture Gallery, London

The Frick Collection Board of Trustees

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Report from the Chairman and the Director

Margot Bogert & Anne L. Poulet

The Frick Collection's seventy-fifth anniversary, observed throughout 2010, has provided a special opportunity to reflect on our extraordinary history—and to celebrate the institution as it flourishes in our own time.

When the Frick opened to the public in 1935, critics spoke of the quality of the collection as unsurpassed anywhere. In its early decades, the museum displayed only works collected by its founder, Henry Clay Frick, along with those acquired by the institution's trustees. Today, of course, the Frick is heralded for its special exhibitions program, which features works borrowed from private and public collections around the world that illuminate its permanent holdings.

This year, we presented several noteworthy exhibitions. The fall opened with the dossier show *Exuberant Grotesques: Renaissance Maiolica from the Fontana Workshop*. Inspired by the Frick's newly acquired charger and complemented by five loans, the exhibition provided an in-depth look at the maiolica produced by the Fontana workshop during the second half of the sixteenth century. Beginning in October, *Watteau to Degas: French Drawings from the Frits Lugt Collection* featured more than sixty drawings from the Fondation Custodia in Paris; it was the first public exhibition to focus on the French eighteenth- and nineteenth-century works on paper acquired by Johannes Frederik Lugt, a remarkable art historian, scholar, and collector. In the spring, the Frick introduced American audiences to nine European paintings on loan from Dulwich Picture Gallery in London; many of these had not been on view in the United States for many years, and, in several cases, never in New York City. You can read

more about these and other curatorial activities beginning on page 5, in the report of Colin B. Bailey, Associate Director and Peter Jay Sharp Chief Curator.

The Frick Art Reference Library, too, marked a milestone: its ninetieth anniversary. Founded in 1920 by Frick's daughter, Helen, the Library is today one of the world's most respected research facilities specializing in the history of art. In May, we welcomed Dr. Stephen Bury as the new Andrew W. Mellon Chief Librarian. Having come to us from the British Library in London, he brings to the Frick a keen understanding of digitization, collection sharing, and developing technologies. His report, beginning on page 8, outlines the many accomplishments of the Frick Art Reference Library during the past twelve months, including new services provided to researchers and scholars, and the evolving programs of the Center for the History of Collecting in America, which, in only four years, has taken a leadership role in its focus on collecting as a scholarly discipline.

Over the past decade, we have been systematically renovating the Frick mansion, making improvements gallery by gallery. In the fall of 2009, we completed a series of reinstallations that not only transformed the first-floor galleries but also deepened our understanding of the works of art presented there. At the core of this project was the refurbishment and relighting of the East Gallery, which was part of the addition made to the Frick mansion by the architect John Russell Pope when the residence was converted into a museum in the 1930s. The gallery's newly recovered walls—a shade of soft coral similar to the original color from 1935—provide a rich backdrop for works of art and prompted our curators and conservators to rethink the room's installation for the first time since 1945. The dramatic rehang of paintings that resulted set in motion a series of modifications in display throughout the museum—most notably in the Dining Room and the Oval Room. In May, we began work to restore and relight the Boucher Room, the first such extensive treatment of this jewel-box gallery in nearly thirty years.

On June 22, the New York City Landmarks Preservation Commission approved the Frick's plan to enclose the portico in the Fifth Avenue Garden. Soon to be clad in glass, this previously underused space will serve as a gallery for sculpture and decorative arts. The project is the realization of a plan that Henry Clay Frick had conceived in 1915, when he began discussions with the original architect, Thomas Hastings of Carrère and Hastings, to add an extension to the mansion that included a room devoted to the display of

sculpture. The new gallery is scheduled to be completed in the fall of 2011.

It is extraordinary that the accomplishments of the past year could take place in the midst of a financial climate that proved challenging for so many institutions. We are grateful to the staff for their meticulous efforts to monitor expenses and to economize. Owing to their conscientiousness and to our successful fundraising, we ended the 2010 fiscal year with a modest surplus. We are proud to report that the contributions to the Annual Fund were the highest in our history and that our special exhibitions program was fully funded by grants and private contributions. We also were immensely

gratified to receive word that the Frick had been awarded a \$1 million challenge grant by The Andrew W. Mellon Foundation, which, when matched over the next four years with \$3 million from other sources, will create a \$4 million endowment for the position of Chief Conservator. Construction of our new portico gallery, too, has been funded in full by an anonymous donor.

We are deeply grateful to the many individuals, private foundations, corporations, and government agencies that continue to support The Frick Collection. Above all, we would like to thank our generous friends, whose membership, donations, and participation in our paid programming make

an important contribution to the ongoing vitality of this institution. Particularly during these difficult economic times, their continued support means more to us than ever.



Margot Bogert
Chairman



Anne L. Poulet
Director



Report of the Associate Director and Peter Jay Sharp Chief Curator

Colin B. Bailey

The conservation, maintenance, and study of the permanent collection remain our highest priority, enabling us to deepen our knowledge of beloved masterpieces while presenting them in the best possible condition. This year, three special exhibitions and several long-term loans enhanced the presentation of works in our own collection. In addition, educational programming offered a wealth of opportunities for the public to take a closer look at works on display and to engage in conversations and discussions with members of the curatorial, education, and conservation departments.

Through the generosity of Mr. and Mrs. Jeremiah Bogert, the East Gallery was refurbished in the summer of 2009. The replacement of the wall fabric, refinishing of the woodwork, and installation of new lighting led to a full-scale reconsideration of the gallery's installation—its first since 1945. The new installation highlights several important works from our permanent collection, including El Greco's *Vincenzo Anastagi*, Jean-Baptiste Chardin's *Lady with a Bird-Organ*, Jean-Baptiste Greuze's *Wool Winder*, and Francisco de Goya y Lucientes's *Forge*.

The renovation of the East Gallery provided an opportunity to return Thomas Gainsborough's full-length portraits *Mrs. Peter William Baker* and *The Hon. Frances*

Duncombe to the Dining Room, where they hung during Henry Clay Frick's day. The new Dining Room installation provides a fresh focus on the Collection's superb holdings of late eighteenth-century British painting. With five works by Gainsborough, including *The Mall in St. James's Park*, it is now the most concentrated presentation of the artist's masterpieces in New York.

In May, work began in the Boucher Room to install a new lighting system, refresh the decorative painting and gilding, and refinish the eighteenth-century floor. The new light fixtures—embedded in the architectural cove of the ceiling—provide an even illumination of the panels representing the Arts and Sciences by François Boucher and his workshop.

The dossier exhibition *Exuberant Grotesques: Renaissance Maiolica from the Fontana Workshop*, on view in the Cabinet from September 15, 2009, through January 17, 2010, was inspired by a charger given to The Frick Collection by Dianne Dwyer Modestini in memory of her husband, Mario Modestini. This dish was complemented by five loans, which together provided an in-depth look at the splendid maiolica produced by the Fontana workshop in Italy around 1565–70. This was the first exhibition curated by the Frick's new Associate Curator of Decorative Arts, Charlotte Vignon, who also wrote the show's accompanying catalogue.

Watteau to Degas: French Drawings from the Frits Lugt Collection brought together the most significant eighteenth- and nineteenth-century French drawings from the collection of Frits Lugt, a renowned art historian,

connoisseur, and collector of works on paper. On view at The Frick Collection from October 6, 2009, through January 10, 2010 (and at the Fondation Custodia, Paris, from February 11 to April 11, 2010), the exhibition—the first devoted exclusively to Lugt's French drawings—was accompanied by a scholarly catalogue authored by the Frick's curators and Mária van Berge-Gerbaud, the director of the Fondation Custodia.

Masterpieces of European Painting from Dulwich Picture Gallery, on view in the Oval Room and Garden Court from March 9 through May 30, 2010, featured nine exceptional works, among them Nicholas Poussin's *Nurture of Jupiter*, Rembrandt van Rijn's *Girl at a Window*, Antoine Watteau's *Plaisirs du Bal*, and Thomas Gainsborough's *Linley Sisters*. Ken Johnson of *The New York Times* praised the show as “a sweet dream of an exhibition,” noting the way in which the “distinctly different” paintings “come together as a thematic whole revolving around fantasies of femininity and nature” (April 1, 2010). A fully illustrated catalogue, written by Xavier F. Salomon, Dulwich's chief curator, featured comprehensive entries on the nine works presented.

To help celebrate the Frick's diamond anniversary, we presented *From Mansion to Museum: The Frick Collection Celebrates Seventy-Five Years*, an educational display of architectural drawings and early photographs that documented architect John Russell Pope's conversion of the Frick family's private residence into a public museum. Included was a selection of elevations executed for Pope by the artist Angelo Magnanti and presented to Frederick Mortimer Clapp,

the institution's first director, in honor of the museum's opening in 1935. The display was on view in the Cabinet from June 22 through September 5, 2010.

We are grateful that several long-term loans mentioned in last year's report are still on display in our galleries—Giovanni Bologna's wax sculpture *Astrology* (The Quentin Foundation), Simone Martini's *Christ on the Cross between the Virgin and Saint John* (Phillips Family Collection), Nicolas Poussin's *Hannibal Crossing the Alps* (anonymous lender), Francesco Guardi's *View of the Giudecca Canal and the Zattere, Venice* (anonymous lender), and a Meissen porcelain *Great Bustard* (Henry Arnhold Collection). A luminous pair of late fifteenth-century Florentine paintings—*The Departure of the Argonauts* by Pietro del Donzello and *The Argonauts in Colchis* by Bartolomeo di Giovanni—from The Mari-Cha Collection hung in our West Gallery from February to May.

Several objects from the permanent collection underwent treatment during the past twelve months. Most notably, Diego Rodríguez de Silva y Velázquez's celebrated *King Philip IV of Spain* was examined and treated at The Metropolitan Museum of Art's conservation studio, where the aged varnish was removed to reveal a remarkably well-preserved surface. A sixteenth-century Herat carpet, which usually graces the Living Hall, is currently undergoing a major two-year conservation treatment offsite. Other objects treated this year include several Renaissance Limoges enamels, Giovanni Susini's bronze animal groups *Lion Attacking a Horse* and *Leopard Attacking a Bull*, Barbet's *Standing*

Angel, and two Georgian silver-gilt wine coolers from 1802–4.

Technical studies continue to play a significant role in the conservation department's activities. This spring, Giovanni Bellini's *St. Francis in the Desert* underwent infrared reflectography, radiography, microscopic examination, and pigment sampling at The Metropolitan Museum of Art's conservation lab. The findings of the study will be presented in a single-painting exhibition in the summer of 2011. Conservator Joseph Godla has been studying the Collection's sixteenth-century French *Dressoir with Harpy Supports, Terms, and Strapwork Reliefs* in consultation with Charlotte Vignon, Associate Curator of Decorative Arts. In preparation for a reinstallation of the Enamels Room in 2011, Assistant Objects Conservator Julia Day embarked on a comprehensive study of the Collection's Renaissance Limoges enamels. She also arranged for Jean Barbet's *Standing Angel* to undergo thermoluminescence dating at an independent laboratory and radiography and X-ray fluorescence spectroscopy in the department of scientific research at The Metropolitan Museum of Art.

As we have deepened our understanding of the collection, we have strengthened our commitment to provide a rich educational experience to the public, and, in the fall, we were pleased to offer visitors a new introductory film produced and directed by award-winning filmmaker Christopher Noey. Narrated by staff members and including recently conserved archival footage, the film provides a vivid look at the history of the Collection.

The Wednesday and Saturday lecture series—a cornerstone of the education department's offerings—continues to serve an enthusiastic audience of experts and non-experts alike. Mária van Berge-Gerbaud, Stijn Alsteens, and I gave talks on the works presented in the exhibition *Watteau to Degas: French Drawings from the Frits Lugt Collection*. A special series exploring the paintings included in *Masterpieces from Dulwich Picture Gallery* featured lectures by Ian A. C. Dejardin, Sheila McTighe, and Xavier F. Salomon. Poet Mark Strand presented the annual Artists, Poets, and Writers Lecture, exploring genre scenes from the permanent collection, and Kate D. Levin, Cultural Affairs Commissioner of New York City, delivered the Samuel H. Kress Lecture in Museum Education. For a complete list of lecturers from the past twelve months, please see page 10.

Seminars led by staff members offered unique opportunities for the public to study selected objects from the collection. Gallery Talks and Gallery Conversations focusing on works from the permanent collection as well as those featured in special exhibitions continued to be favorites with visitors. Live at the Frick, an after-school Friday program for high school students, engaged a loyal following of students from all five boroughs, while the guided school visit program attracted more than 1,400 students from private, parochial, and public schools in New York and New Jersey—nearly double the number from last year. Under the guidance of Chari LeMasters, who left the Frick after twelve years of valued service, our docents offered introductory talks on the

history of the collection, as well as newly developed Room with a View Talks, which explored individual galleries throughout the museum.

The curatorial staff was pleased to welcome several new members this year. Michelle Elkins joined the department as the first Samuel H. Kress Fellow in Museum Education. Our two-year Andrew W. Mellon Curatorial Fellows program continues to attract a select group of Ph. D. candidates,

and Susannah Rutherglen, a specialist in Italian Renaissance painting from Princeton University, became our eighth Mellon Fellow. Charlotte Vignon, after completing her Mellon Fellowship in the fall, was named our first Associate Curator of Decorative Arts. As such, she will focus increasing attention on the Collection's outstanding holdings of ceramics, furniture, silver, and textiles.

In the year ahead, I look forward to collaborating with my colleagues on an exciting

array of exhibitions, publications, lectures, and other programs, while continuing our efforts to present the permanent collection to its best advantage.



Colin B. Bailey
Associate Director and
Peter Jay Sharp Chief Curator



Report of the Andrew W. Mellon Chief Librarian

Stephen Bury

Although many libraries struggle to remain relevant in the twenty-first century, the Frick Art Reference Library seems to defy this trend. In fact, 2009–10 was a notable year for the Library in several respects. There were all-time high numbers of visits to the Reading Room (5,966), new researcher registrations (800), items requested from the stacks (29,146), and answered e-mail enquiries (752). The archive department responded to a record number of reference requests for both The Frick Collection and the Frick Family Papers, and, with the conservation department and digital labs, was heavily involved in the preparation of the Cabinet display *From Mansion to Museum: The Frick Collection Celebrates Seventy-Five Years*.

New services introduced during the past twelve months include digital photography in the Reading Room, local resource sharing among the Arcade libraries, an expand-the-search facility in the Arcade catalogue, and links to full-text sources. Three of the Library's databases were made accessible via the Frick Web site: *The Montias Database of Seventeenth-Century Dutch Art Inventories* (originally created by the Yale University economist John Michael Montias, it contains information drawn from 1,280 inventories and details paintings, prints,

sculpture, and furniture owned by people living in Amsterdam during the 1600s); the *Archives Directory for the History of Collecting in America* (currently containing more than 1,500 records, it was created by the staff of the Frick's Center for the History of Collecting in America to help researchers locate primary source material about American collectors, dealers, agents, and advisers); and *Spanish Artists from the Fourth to the Twentieth Century: A Critical Dictionary* (an electronic version of the four-volume print publication of the same title, it provides bibliographic information linked to the Library's online catalogue of more than 5,000 Spanish artists, including comprehensive lists of alternative forms of names). The archives department uploaded to the Frick Web site finding aids and catalogue records for twenty of its collections.

The Library entered its second year of the National Endowment for the Humanities project to digitize 15,000 negatives from the photography campaigns sponsored by Helen Clay Frick in the 1920s through the 1940s. This project is also supported by the Henry Luce Foundation. In collaboration with The Metropolitan Museum of Art and The Museum of Modern Art, the Frick digitized and conserved a collection of exhibition catalogues and ephemera. Also completed in collaboration with The Metropolitan Museum of Art was a JSTOR pilot project for 1,500 early auction catalogues, including an interactive facility that allows notation by authorized researchers. Seventy-one Frick family motion picture films were digitized with funding from the Helen Clay Frick Foundation, I. Townsend Burden, and

Peter Blanchard. The Library's conservation department and digital labs treated and digitized six scrapbook and photograph albums from the archives, including an album documenting the early life of Henry Clay Frick and the Alfred Cooke photograph albums, which record the conversion of the Frick house into a museum and the construction of the Frick Art Reference Library. Supported by the Helen Clay Frick Foundation, the archives continued to make the Frick Family Papers accessible to researchers.

With the ongoing support of the Andrew W. Mellon Foundation, the Library and its Arcade partners—the Brooklyn Museum and The Museum of Modern Art—have deepened their collaboration to develop and market innovative services based on the shared catalogue: a feature article about Arcade's activities was published in *The New York Times* on March 18, 2010. In the article, Deborah Kempe, the Library's Chief of Collections Management and Access, described the collaboration as “ground-breaking in the world of art information.” In addition, the Frick worked with The Metropolitan Museum of Art and the Online Computer Library Center to develop a pilot platform for archiving and sharing digital copies of the sale prices published online by auction houses.

Staff of the Center for the History of Collecting in America taught sessions for seminars presented by the Institute of Fine Arts and Barnard College on collecting during the Gilded Age and gave guest lectures at The New Museum and Atlanta Art Forum. Other Library staff gave guest lectures to students of the Pratt Institute of Information

and Library Science and The Graduate Center, City University of New York. Library orientations were given to more than 130 graduate students from Bard Graduate Center, Christie's Education, the Parsons-Cooper-Hewitt History of Decorative Arts program, Marymount Manhattan College, and the Sotheby's Institute of Art. Library staff also provided orientations for interns and assisted with their projects. Such activities are proving to be effective ways for the Frick Art Reference Library to connect to future researchers.

In March, the Center for the History of Collecting in America presented a very well received, fully subscribed symposium, *The Collector's Choice: Art on Display in American Private Collections*. In May, it held a benefit screening of E. J. Vaughn's 1974 film, *America's Pop Collector Robert Scull: Contemporary Art at Auction*, with remarks by Judith Goldman, which was kindly sponsored by Acquavella Galleries. In December, the Center awarded the first biennial Sotheby's Prize for a distinguished publication on the history of collecting in

America to Julia Meech for her publication *Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion*. The Reading Room organized its first talk, given by Ilaria Brey, author of *The Venus Fixers: The Remarkable Story of the Allied Soldiers Who Saved Italy's Art During World War II*.

Library staff curated *The Frick Art Reference Library's Dutch Cousin, Frederik Johannes Lugt*, an installation on the first and third floors of the Library, and an accompanying brochure was produced. This display was an homage to the connoisseur, collector, and art historian who helped establish the Rijksbureau voor Kunsthistorische Documentatie (the Netherlands Institute for Art History). Lugt had also been involved in the American Council of Learned Societies' project, which was based at the Frick Art Reference Library, to protect European cultural treasures from suffering collateral damage during the bombing raids of World War II.

Special thanks are owed to Don Swanson, Chief of Collections Preservation. In addition to ensuring that his team supports the objectives and activities of the Frick Art

Reference Library and The Frick Collection, Don has undertaken a whole range of graphic design work for the institution, from bookplates to the printed programs for the Director's Trips and invitations to special events such as the Autumn Dinner.

All of the above activities and successes were made possible by an exceptional and highly committed staff, who participate actively in (and often chair) professional and academic associations and advisory boards. They contribute to the curatorial and publishing programs of the Frick; deliver papers at internal and external conferences, seminars, and workshops; and publish the fruits of their research, thereby giving the Frick Art Reference Library an enviable public profile. I feel privileged to be their new Chief Librarian.



Stephen Bury
Andrew W. Mellon Chief Librarian

Public Programming

Exhibitions

Portraits, Pastels, Prints:

Whistler in The Frick Collection

June 2 through August 23, 2009

Exuberant Grotesques: Renaissance Maiolica from the Fontana Workshop

September 15, 2009, through January 17, 2010

Watteau to Degas: French Drawings from the Frits Lugt Collection

October 6, 2009, to January 10, 2010

Masterpieces of European Painting from Dulwich Picture Gallery

March 9 through May 30, 2010

From Mansion to Museum: The Frick Collection Celebrates Seventy-Five Years

June 22 through September 5, 2010

Lectures

October 7, 2009

The Frits Lugt Collection

Mària van Berge-Gerbaud, Director,
Fondation Custodia, Paris

Presentation of this lecture was made possible by the Netherland-America Foundation.

November 18, 2009

Frits Lugt: Connoisseur and Collector of Drawings

Stijn Alsteens, Associate Curator,
Department of Drawings and Prints, The
Metropolitan Museum of Art, New York

January 9, 2010

From Watteau to David:

Eighteenth-Century French Drawings from the Frits Lugt Collection

Colin B. Bailey, Associate Director
and Peter Jay Sharp Chief Curator,
The Frick Collection

January 13, 2010

“From things for villas to princely gifts”:

Maiolica for Renaissance Dukes and Duchesses of Urbino

Timothy Wilson, Keeper of Western
Art, The Ashmolean Museum of Art and
Archaeology, Oxford

Presentation of this lecture was made possible by the Robert H. Smith Family Foundation

February 17, 2010

Michelangelo: The Artist and Aristocrat

William Wallace, Barbara Murphy Bryant
Distinguished Professor, Department of
Art History and Archaeology, Washington
University, St. Louis

March 3, 2010

Ingres and the Comtesse d'Haussonville

Edgar Munhall, Curator Emeritus,
The Frick Collection

March 10, 2010

‘For the inspection of the public’:

The Foundation of England’s Oldest Public Art Gallery

Ian A. C. Dejardin, Director, Dulwich
Picture Gallery, London

March 24, 2010

Re-creating the Conversations of Titian, Tintoretto, and Veronese

Frederick Ilchman, Mrs. Russell W. Baker
Curator of Paintings, Art of Europe,
Museum of Fine Arts, Boston

Presentation of this lecture was made possible by the Robert H. Smith Family Foundation.

April 14, 2010

Alex Gordon Lecture in the History of Art
Prints and the Emulation of Raphael in Nicolas Poussin’s Later Works

Sheila McTighe, Senior Lecturer in
Seventeenth-Century Art, The Courtauld
Institute of Art, University of London

April 28, 2010

The Artists, Poets, and Writers Lecture Series

What We See and What We Know

Mark Strand, poet

The Artists, Poets, and Writers Lecture

Series is made possible through the generous support of the Drue Heinz Trust.

May 12, 2010

Listening, Seeing, Imagining: Preachers and New Iconographies in Seventeenth-Century Spain

Pablo Pérez d'Ors, Andrew W. Mellon
Curatorial Fellow, The Frick Collection

May 26, 2010

Masterpieces of European Painting from Dulwich Picture Gallery

Xavier F. Salomon, Arturo and Holly Melosi
Chief Curator, Dulwich Picture Gallery,
London

June 11, 2010

Samuel H. Kress Lecture
in Museum Education

Kate D. Levin, Commissioner, New York
City Department of Cultural Affairs

*Presentation of this lecture was made possible
by the Samuel H. Kress Foundation.*

June 26, 2010

*A Grand Conversation: Transforming the
Frick Residence into a Museum*

Stephen McLeod Bedford, historian
and author

Symposia

March 26 & 27, 2010

*The Collector's Choice: Art on Display in
American Private Collections*

Presented by the Center for the History of
Collecting in America, Frick Art Reference
Library, and made possible through
the generosity of the Samuel H. Kress
Foundation.

April 16 & 17, 2010

A Symposium on the History of Art

Presented by The Frick Collection and the
Institute of Fine Arts, New York University

Publications

Exhibition Catalogues

Charlotte Vignon, *Exuberant Grotesques:
Renaissance Maiolica from the Fontana
Workshop*, 2009

Colin B. Bailey, Susan Grace Galassi,
Mària van Berge-Gerbaud, *Watteau to
Degas: French Drawings from the Frits Lugt
Collection*, published in association with
Fondation Custodia, Paris, 2009

Xavier F. Salomon, *Masterpieces of European
Painting from Dulwich Picture Gallery*, 2010

Notable Library Acquisitions

Concerts

October 25, 2009
Masques, *period instrument ensemble*

November 8, 2009
Pavel Haas Quartet

November 22, 2009
Nareh Arghamanyan, *piano*,
in New York debut

December 13, 2009
Augustin Hadelich, *violin*,
with Rohan de Silva, *piano*

January 17, 2010
Rustem Hayroudinoff, *piano*,
in New York debut

February 7, 2010
Florian Boesch, *baritone*, in New York
debut, with Roger Vignoles, *piano*

February 21, 2010
Tapestry, *vocal quintet*

March 7, 2010
Jean-Guilen Queyras, *cello*, in New York
debut, with Alexandre Tharaud, *piano*

March 28, 2010
Voces Intimae, *trio*, in New York debut

April 11, 2010
Henschel Quartet

Gifts and Exchanges

Don Bacigalupi, *Toledo Museum of Art: Masterworks*, Toledo, Ohio, 2009; gift of the author and the Toledo Museum of Art

Aimée Brown Price, *Pierre Puvis de Chavannes*, New Haven, Conn., 2010; gift of the author

Marcel Roethlisberger and Renée Loche, *Liotard: Catalogue, sources et correspondance*, Doornspijk, 2008; gift of Pro Helvetia, Swiss Arts Council, and the Consulate General of Switzerland in New York

Paul H. Tucker, *Claude Monet: Late Work*, New York, 2010; gift of Gagosian Gallery

Jeremy Warren, *Beauty & Power: Renaissance and Baroque Bronzes from the Peter Marino Collection*, London, 2010; gift of The Wallace Collection through Giovanna E. Hendel

Seven books featuring lavish botanical and cartographic illustrations; gift of W. Graham Arader III

Ten important monographs and exhibition catalogues on early twentieth-century Czech art; gift of Collection Yveta Synek Graff

A collection of catalogues from the *Salon de l'École française*; gift of Pierre Sanchez

Thirty-seven linear feet of reproductions of works of art by European artists and twenty-one exhibition catalogues; gift of Hirschl and Adler Galleries

1,548 slides (to be converted to digital files) of Spanish art, 1450–1960; gift of Ellen Prokop

357 photographs and reproductions and 274 color transparencies of works by Anthony Van Dyck; gift of Professor Margaret Roland

Purchases

- Francesca Baldassari, *La pittura del Seicento a Firenze: Indice degli artisti e delle loro opere*, Milan, 2009; purchased through the Robert Lehman Fund
- Achille Bertarelli, *Tre secoli di vita milanese nei documenti iconografici, 1630–1875: 610 fotoincisioni, 19 facsimili, 9 riproduzioni a colori*, Milan, 1976; purchased through the Heineman Fund
- Meredith Chilton, ed., *Fired by Passion: Vienna Baroque Porcelain of Claudius Innocentius du Paquier*, 3 vols., Stuttgart, 2009; purchased through the generosity of Robert H. and Clarice Smith
- Guy-Patrice Dauberville, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles*, Paris, 2 vols., 2007–09; purchased through the Gerschel Fund in memory of André Meyer
- Jean Charles Davillier, *Les porcelaines de Sèvres de Mme. du Barry, d'après les mémoires de la manufacture royale...*, Paris, 1870; purchased through the generosity of Robert H. and Clarice Smith
- Odile Delenda, *Francisco de Zurbarán, 1598–1664: Catálogo razonado y crítico*, Madrid, 2009; purchased through the Jonathan Brown Fund
- Hans Delfs, ed., Ernst Ludwig Kirchner, *Der gesamte Briefwechsel: "die absolute Wahrheit, so wie ich sie fühle,"* 4 vols., Zurich, 2010
- Jean Fabris, *L'œuvre complet de Maurice Utrillo*, Paris, 2009; purchased through the generosity of the J. and H. Weldon Foundation
- Marie-Cécile Forest, ed., *Gustave Moreau: Catalogue sommaire des dessins, Musée Gustave Moreau*, Paris, 2009; purchased through the Gould Fund
- Jørgen Hein, *The Treasure Collection at Rosenborg Castle: The Inventories of 1696 and 1718, Royal Heritage and Collecting in Denmark and Norway, 1500–1900*, Copenhagen, 2009; purchased through the generosity of Robert H. and Clarice Smith
- Leo Jansen, Jans Luijten and Nienke Bakker, eds., *Vincent Van Gogh: The Letters: The Complete Illustrated and Annotated Edition*, 6 vols., London, 2009; purchased through the Gould Fund
- Manfred Luchterhandt, *Die Kathedrale von Parma: Architektur und Skulptur im Zeitalter von Reichskirche und Kommunebildung*, Munich, 2009; purchased through the Homeland Fund
- Jennifer Montagu, *Antonio Arrighi: A Silversmith and Bronze Founder in Baroque Rome*, Todi, 2009; purchased through the generosity of Robert H. and Clarice Smith
- Francesco Petrucci, *Baciccio: Giovan Battista Gaulli, 1639–1709*, Rome, 2009; purchased through the Robert Lehman Fund
- Franco Posocco and Salvatore Settis, eds., *La Scuola Grande di San Rocco a Venezia*, Modena, 2008; purchased through the Robert Lehman Fund
- Derek Roberts, *Precision Pendulum Clocks: The Quest for Accurate Timekeeping*, Atglen, Pennsylvania, 2003; purchased through the Winthrop Kellogg Edey Fund
- Boris Röhrh, *Geschichte und Bibliographie der Tierzeichenbücher, 1528–2008*, Stuttgart, 2009; purchased through the Charles Ryskamp Fund
- Xavier Tricot, *James Ensor: The Complete Paintings*, Ostfildern, 2009; purchased through the Samuel Sachs II Fund
- Nicole Verdier, *Edouard Cortès: Catalogue raisonné de l'œuvre peint*, 2 vols., Paris, 2002–09; purchased through the Gould Fund
- Nancy H. Yeide, *Beyond the Dreams of Avarice: The Hermann Goering Collection*, intro. by Robert M. Edsel, Dallas, 2009
- 154 rare auction catalogues, primarily from pre-World War II auctions held in Vienna; purchased partially through the Heineman Fund
- 329 photographs of works held in the Anhaltische Gemäldegalerie, Dessau, and the Staatsgalerie im Hohen Schloss, Füssen, Germany

Statement of Financial Position

June 30, 2010, and 2009

	2010	2009
<i>Assets</i>		
Cash and cash equivalents	\$ 2,459,184	\$ 2,682,055
Contributions receivable	3,738,486	4,717,317
Due from broker for securities sold	129,788	111,722
Inventory	641,027	662,312
Other prepaid expenses, receivables, and other assets	780,903	936,182
Investments in real estate, at cost	3,171,289	3,101,573
Investments in securities	213,263,666	195,396,237
Property and equipment, net	17,786,432	18,004,325
	<hr/>	<hr/>
Total assets	\$ 241,970,775	\$ 225,611,723
<i>Liabilities and net assets</i>		
Accounts payable, accrued expenses, and deferred income	2,345,022	1,536,132
Accrued postretirement health and other benefits	5,982,189	5,117,893
Accrued pension benefits	888,315	2,290,857
	<hr/>	<hr/>
Total liabilities	9,215,526	8,944,882
<i>Net assets</i>		
Unrestricted	189,196,411	176,622,195
Temporarily restricted	7,889,001	4,467,960
Permanently restricted	35,669,837	35,576,686
	<hr/>	<hr/>
Total net assets	232,755,249	216,666,841
	<hr/>	<hr/>
Total liabilities and net assets	\$ 241,970,775	\$ 225,611,723

Note 1

For purposes of brevity, the June 30, 2010, financial information presented here is excerpted from The Frick Collection's audited financial statements as prepared by the independent accounting firm of O'Connor Davies Munns & Dobbins, LLP, which rendered an unqualified opinion as to those statements' conformance with generally accepted accounting principles. This excerpted information does not include the Statement of Cash Flows or the footnotes, 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

Operations include all revenues and expenses that are an integral part of its programs and supporting activities. The measure of operations includes investment income equal to the 4.5% spending rate (see Note 3) and excludes investment return in excess of, or less than, the spending rate. The measure of operations also excludes permanently restricted contributions; purchase and sale of Collection items; unsolicited, unrestricted contributions of \$50,000 or more, which are board designated for long-term investment as funds functioning as endowment; depreciation of fixed assets; and releases of net assets from restrictions related to non-operating items.

Note 3: Spending Rate

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 a percentage of the investment portfolio's average market value for the twelve quarters ending the March prior to the beginning of the fiscal year. The spending rate was 4.5% for fiscal years 2010 and 2009.

Statement of Activities

June 30, 2010 (with comparative totals for the year ended June 30, 2009)

	Unrestricted			Temporarily Restricted	Permanently Restricted	Total	
	General	Board Designated	Total			2010	2009
Operating support and revenues							
Spending from endowment	\$ 10,814,138	\$	\$ 10,814,138	\$	\$	\$ 10,814,138	\$ 10,540,130
Other capital gain (loss)	(4,701)		(4,701)	790		(3,911)	146,775
Contributions	3,123,640		3,123,640	2,314,885		5,438,525	7,981,074
Admission fees	3,054,683		3,054,683			3,054,683	2,821,937
Membership	1,244,599		1,244,599			1,244,599	1,201,421
Bookstore sales and miscellaneous	1,278,496		1,278,496			1,278,496	1,246,146
	19,510,855		19,510,855	2,315,675	—	21,826,530	23,937,483
Net assets released from restrictions	1,725,406		1,725,406	(1,725,406)		—	—
Total operating support and revenues	21,236,261		21,236,261	590,269	—	21,826,530	23,937,483
Operating expenses							
<i>Museum programs</i>							
Operations	5,451,155		5,451,155			5,451,155	5,285,423
Special exhibitions, concerts, and lectures	857,062		857,062			857,062	1,345,104
Bookstore, including cost of sales	1,181,467		1,181,467			1,181,467	1,178,091
Total museum programs	7,489,684		7,489,684		—	7,489,684	7,808,618
<i>Library programs</i>							
Operations	3,493,404		3,493,404			3,493,404	3,765,644
Special programs	842,155		842,155			842,155	842,160
Total library programs	4,335,559		4,335,559		—	4,335,559	4,607,804
Total programs	11,825,243		11,825,243		—	11,825,243	12,416,422
<i>Supporting services</i>							
General and administrative	7,580,978		7,580,978			7,580,978	6,430,154
Fundraising	1,525,042		1,525,042			1,525,042	1,589,696
Total supporting services	9,106,020		9,106,020		—	9,106,020	8,019,850
Total operating expenses	20,931,263		20,931,263		—	20,931,263	20,436,272
Excess of operating support and revenues over operating expenses	304,998		304,998	590,269	—	895,267	3,501,211
Non-operating changes to net assets							
Contributions		100,000	100,000		93,151	193,151	1,505,942
Depreciation		(1,463,004)	(1,463,004)			(1,463,004)	(1,445,756)
Acquisition of Collection items			—			—	(4,800)
Net investment return designated for long-term investment		15,190,364	15,190,364	2,965,144		18,155,508	(55,251,498)
Pension and postretirement benefit plan liability adjustments	(1,692,514)		(1,692,514)			(1,692,514)	(2,823,578)
Net assets released from restrictions for investment		134,372	134,372	(134,372)		—	—
Total nonoperating changes	(1,692,514)	13,961,732	12,269,218	2,830,772	93,151	15,193,141	(58,019,690)
Change in net assets	(1,387,516)	13,961,732	12,574,216	3,421,041	93,151	16,088,408	(54,518,479)
Net assets							
Beginning of year	\$ 4,986,360	\$ 171,635,835	\$ 176,622,195	\$ 4,467,960	\$ 35,576,686	\$ 216,666,841	\$ 271,185,320
End of year	\$ 3,598,844	\$ 185,597,567	\$ 189,196,411	\$ 7,889,001	\$ 35,669,837	\$ 232,755,249	\$ 216,666,841

Gifts and Grants

We deeply appreciate the generosity of the individuals, foundations, and corporations that made substantial contributions to The Frick Collection during the past fiscal year, July 1, 2009, to June 30, 2010. These gifts and grants provided vitally needed general operating funds as well as support for a range of projects, including special exhibitions and publications, the education program, Library acquisitions, conservation equipment and materials, and services to scholars. We are most grateful to our supporters for their help in funding these important programs and services.

To read about the Frick's many activities and accomplishments of the past fiscal year, please see the complete Annual Report, which is posted online at www.frick.org.

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