

THE FRICK COLLECTION

ANNUAL REPORT JULY 2010 – JUNE 2011





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Giovanni Bellini (c. 1430/1435–1516), detail of *St. Francis in the Desert*, c. 1475–78, oil on poplar panel, The Frick Collection; photograph by Michael Bodycomb

The Frick Collection Board of Trustees

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Report of the Chairman

Margot Bogert

This past year marked an important turning point for The Frick Collection. After a lengthy and comprehensive search process, the Board of Trustees approved the selection of Ian Wardropper as the institution's eighth Director. Dr. Wardropper, the Chairman of the Department of European Sculpture and Decorative Arts at The Metropolitan Museum of Art, is a consummate scholar and administrator and is superbly equipped to guide this fine institution into the future. He will begin his tenure as Director in October 2011.

The next administration will begin on solid financial footing owing, in part, to the extraordinary fundraising success during the past twelve months, despite an especially challenging fiscal environment. As ever, support from the Director's Circle, our Visiting Committees, and the Annual Fund continues to grow and serves as the lifeblood of the institution. This successful fundraising—combined with the concerted efforts of the staff to hold down expenses—has helped us to close out the year with a modest operating surplus at a time when many nonprofit organizations continue to struggle. With the help of a market turnaround and the wise counsel of the Trustees, our endowment (which provides the largest component of our operating support) has rebounded well and now stands twenty percent higher than a year ago. While these times remain financially precarious, I am

optimistic that the year ahead will continue on a steady course.

I am happy to report that the physical plant is in excellent condition following the completion of a multi-year refurbishment project, which made significant and much needed improvements to the galleries and to the building itself. Included in this project was the renovation of the Boucher Room and the installation in the room of a new lighting system designed by Renfro Design Group. Additionally, the Conservation Department worked with the Engineering Department to install new lighting in the West Gallery, which was specifically designed to enhance the works of art without disrupting the gallery's ambiance. Following two years of monitoring the environmental conditions within the display cases in the Enamels Room, the Conservation Department, with support provided by the National Endowment for the Humanities, upgraded and renovated the cases in order to ensure optimal environmental conditions for the museum's highly sensitive collection of Renaissance enamels. While the bronze frames and curved glass façades were preserved, the body of the cases was replaced with tightly sealed versions capable of maintaining relative humidity levels.

Our yearlong seventy-fifth anniversary celebration culminated with a day of free admission on December 16, the date in 1935 when the Frick first opened its doors to the public. Nearly two thousand people helped us commemorate this important milestone, taking advantage of gallery talks and of the opportunity to view Frick family archival films that were presented in the Garden Court. This occasion also resulted in a wide

range of high-profile media coverage, including a substantial "Why the Frick Matters" article published in the *Wall Street Journal*.

In January the Frick lost a dear friend, Trustee Melvin R. Seiden, whose enthusiasm and support for the Frick were boundless. Mel served on the Frick Council for more than a decade before becoming a Trustee in 2000. He was a passionate advocate for the Frick Art Reference Library, and over the years provided substantial funding for numerous Library initiatives, special exhibitions, and curatorial activities—typically in honor of friends or scholars whom he admired. To honor his memory, more than three hundred of Mel's friends and colleagues gathered at the Frick in April for a service jointly hosted by The Frick Collection and The Morgan Library & Museum. We all shall miss his extraordinary intelligence and dedication.

In June, Blair W. Effron was elected to the Board of Trustees. Mr. Effron is a distinguished financier who brings significant experience with a number of not-for-profit institutions in New York. This year also marked the departure from the Board of Agnes Gund, I. Townsend Burden, and George Wachter. I am grateful for their many years of service and thank them for their dedication and generosity to this institution.

Last year's Annual Report announced the plan to enclose the portico in the Fifth Avenue Garden in order to create a new gallery specifically for the display of sculpture, porcelain, and other decorative arts that are currently displayed in galleries and hallways throughout the museum. We are immensely grateful to Henry H. Arnhold,

whose foundation underwrote the gallery's construction, and we are actively raising endowment funds to support the costs of maintaining this additional space. The project is well underway and is expected to be completed before the end of the 2011 calendar year.

This year's special exhibitions included many superb works from museums around the world, beautifully reflecting the Frick's permanent collection and drawing much deserved attention to some of its finest works. I am pleased to report that the special exhibitions of the past twelve months were fully funded by outside grants. We were especially grateful to receive a gift of \$500,000 from the Peter Jay Sharp Foundation, which will support our exhibition program over the next ten years. Reflecting the vibrant schedule of special exhibitions and public programs, attendance and membership have been robust and continue to increase steadily.

Members of the Board and other friends responded quickly and generously to a \$2 million challenge grant from the Andrew W. Mellon Foundation to endow the Anne L. Poulet Curatorial Fellowship Program. Formerly known as the Andrew W. Mellon Curatorial Fellowship Program, the initiative is considered to be a model of its kind, its participants contributing vitally to the intellectual life and offerings of the Frick by conducting new research, lecturing, and mounting critically acclaimed exhibitions. We are grateful that the future of this program is now secure.

A highlight of the Frick's expanded education programming this year was Rembrandt Night, on May 13, a free public evening of talks

and activities celebrating the special exhibition *Rembrandt and His School: Masterworks from the Frick and Lugt Collections*. Curatorial and education staff together with docents led a total of fifteen gallery talks during the course of the event, which introduced more than a thousand first-time visitors to the permanent collection.

Also in May, the Center for the History of Collecting in America at the Frick Art Reference Library changed its name to the Center for the History of Collecting to reflect more accurately the scope of the Center's research. In addition to its ongoing initiatives, the Center entered into a collaborative project with the Archives of American Art to create oral histories of twenty American art collectors. We are grateful to the Leon Levy Foundation, the Samuel H. Kress Foundation, Janine Luke, the late Melvin R. Seiden, Barbara G. Fleischman, and others who generously supported the Center.

The Frick Art Reference Library had a very strong year and was the recipient of a number of substantial grants, including a \$300,000 grant from the National Endowment for the Humanities for the digitization of photographic negatives in its collection. We were honored that the Library was selected to be the subject of an entire episode of the documentary television series "Great Libraries of the World," which aired on PBS in June. More about these and other Library programs can be found on page 11 in the report of Stephen Bury, Andrew W. Mellon Chief Librarian.

The Frick's travel program continued to expand and engage new supporters from around the world. In September Anne Poulet

took a group to Rhode Island, where participants toured several historic mansions and visited private homes and collections in Providence and Newport that are not regularly open to the public. In the spring, she led a trip to Spain with Senior Curator Susan Grace Galassi in anticipation of the Picasso exhibition opening in October 2011. Beginning in Barcelona, the group traveled on to Málaga, Córdoba, Granada, and Seville. Over the years, the travel program has become an important way for us to strengthen relationships with existing donors while simultaneously reaching out to new friends.

Between October and May, the Frick presented ten concerts as part of its Sunday concert series. The season included piano soloists, quartets, a lieder recitalist, a guitarist, a violin soloist, a string trio, and a baroque ensemble with harpsichord. There were six New York debuts by artists from Britain, Argentina, France, Canada, and the United States. All of the concerts were taped by WQXR Radio for future broadcast and webcast.

The activities mentioned here give only an indication of the scope and impact of the countless interactions that happen every day at The Frick Collection. I am extraordinarily proud of the hard work and dedication of the staff who make possible these accomplishments, and whose names are listed at the end of this Annual Report.

I also am deeply grateful to the many individuals, foundations, corporations, and government agencies that continue to support The Frick Collection. Above all, I 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 ongoing support means more to us than ever.

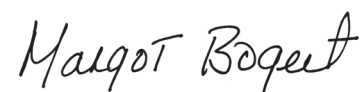
It is important to note that this year marks the final year of Anne Poulet's tenure as Director. Working with Anne has been incredibly rewarding. I have enjoyed our partnership immensely as we collaborated to help the Frick grow and evolve. Time and again I have observed with admiration her innate skills as a leader and a consummate fundraiser, and I have appreciated the deftness with which she has brought people of many viewpoints to consensus. Under her leadership, the Frick has seen a myriad of accomplishments, ranging from the acquisition of magnificent works of art to the creation of the Center for the History of Collecting to the establishment of a new curatorship for the decorative arts. She has

strengthened the financial future of the institution by revitalizing the Board of Trustees, and her enviable success as a fundraiser has increased the expectations for the institution going forward. She was also the driving force behind the creation of the new Portico Gallery, the first significant addition made to the museum since 1977.

In broad terms, Anne has reinforced the qualities that define the Frick, those that have made it cherished and valued by the public for more than seventy-five years. Many times people have said to me that they love the Frick because it is so beautiful and because it never seems to change. They are partially wrong, of course, because the Frick has evolved considerably since it opened its doors in 1935. What has not changed, however, are the high standards it espouses. Anne was the greatest champion of these standards. She never compromised excellence, from the quality of the special exhibitions presented to

that of the wall coverings used to refurbish the galleries. Everything she did during her eight years as Director helped to elevate further the Frick's visibility as the crown jewel of New York museums.

It is impossible to thank Anne sufficiently for all the wonderful things she has accomplished during her tenure. Although she will no longer occupy the Director's Office after September 2011, her legacy will be ever present. Through her vision, dedication, and leadership, Anne has made a huge and lasting impact on The Frick Collection. We are all in her debt, and I will miss her tremendously.



Margot Bogert
Chairman



Farewell from the Director

Anne L. Poulet

My first encounter with The Frick Collection and the Frick Art Reference Library was in the fall of 1964 when I arrived in New York to begin graduate studies at the Institute of Fine Arts. The memory of seeing the Frick's great paintings, sculpture, and decorative arts, which I had previously known only through discolored slides, remains vivid. To walk through the rooms and hallways of Henry Clay Frick's beautiful mansion was especially meaningful because I had grown up in Washington, Pennsylvania, a steel town close to Pittsburgh, Frick's home until 1905. Locally, Frick was known primarily as a coke and steel magnate, and there was a sadness tinged with resentment among Pittsburgh residents that Frick and other Pittsburgh titans such as Andrew Carnegie and Andrew Mellon had chosen to abandon the city in which their fortunes had largely been made. I gained a new understanding of Frick with the discovery of his New York house and its superb art collection. As my studies continued, I became a frequent reader at the extraordinary library his daughter Helen had founded for object-based art historical research, a facility that was then still tightly run by the grand lady herself, where the dress code requiring women to wear skirts was in full force.

Twenty years after my initial experience with the Frick, I was invited by Edgar

Munhall (then the museum's Chief Curator) to be the guest curator for an exhibition of terracottas by the eighteenth-century French sculptor Clodion, an artist who was represented in the Frick's permanent collection by the beautiful group of *Zephyrus and Flora*. Working with the staff of the Frick proved to be a wonderful experience, as I found that they applied the highest standards of quality in the preparation of all aspects of the exhibition—its installation, the catalogue, and their dealings with the show's lenders. It was an unmitigated pleasure to curate the exhibition, and the spirit of excellence I encountered at the Frick left a lasting impression.

Little did I imagine then that many years later, in 2003, I would be chosen to serve as Director. I owe a debt of gratitude to Helen Clay Chace, then President of the Board of Trustees, and her fellow Board members, for entrusting me with the leadership of this extraordinary museum and library. Sometimes when one admires an institution from the outside, discovering its inner workings can be disillusioning. In the case of the Frick, however, the culture of excellence that I had experienced in 1984 still prevailed, not only among all the staff, but also among its Trustees and the Frick family members whom I have had the pleasure to know.

Henry Clay Frick wrote a remarkably enlightened will in which he placed his confidence in the members of the Board to make decisions concerning changes to the buildings, additions to the collection, and the implementation of educational programming. His goal was for the Frick to remain a living, dynamic institution that upheld the same level of quality he had maintained

while building his art collection. As Director I sought to follow the guiding principles set down in Mr. Frick's will while never losing sight of the inherent character and uncompromising standards that he and his daughter so valued. In establishing plans and priorities for the institution, I had the good fortune of having the enthusiastic support of an exceptional Board of Trustees. Throughout my tenure, the Board unflinchingly contributed their valuable knowledge of the institution's history, their wisdom and time, their personal expertise in collecting and investment matters, and finally their generous financial support. For this I am truly grateful.

It is said that great institutions attract great people, and that certainly has been borne out by my experience here. I have found that from Board Chairman Margot Bogert and the other distinguished Trustees, to our Fellows, Young Fellows, docents, and members, those who support the Frick are an especially informed, engaged, and generous group. Repeatedly I have been struck by how well our visitors know the collection and how sensitive they are to the movement of a work of art. Shortly after my arrival, for example, I received a letter from an incensed member who wanted to know why I had moved "her" Bronzino from its habitual place in the West Gallery. Such impassioned responses are not unusual among our constituents.

Beginning in the 1970s the Frick established a program of special, focused exhibitions, often organized around a work or works in the permanent collection. With the skillful guidance of Associate Director and Chief Curator Colin B. Bailey, these

special exhibitions have become an essential component of the Frick's offerings, attracting new audiences and attention to the institution. Colin's vision, the rapport he shares with our donors, and the high regard with which he is held by colleagues in the field have made possible many exciting international collaborations and loan projects. It has been a particular pleasure to work with Colin and the talented members of his staff, all of whom have consistently impressed me with the caliber of their scholarship and their knowledge of the collection.

In an effort to further broaden our audience and to enrich our educational programming—both high priorities—we had the good fortune to bring Rika Burnham to the Frick in 2008 as Head of Education. With skill and imagination she has greatly expanded our offerings to a wide variety of age groups, always drawing their attention to the permanent collection and special exhibitions in innovative and stimulating ways.

One of the surprises I had when I first became Director was to discover that many people in the New York community and beyond believed that the Frick was financially self-sufficient, when, in fact, only half of our operating budget is covered by endowment income. With the skilled assistance of Lynne Rutkin, the Frick's Deputy Director

for External Affairs, and her gifted staff, we were able to communicate to our supporters and potential funders our needs for financial assistance, and the response has been overwhelmingly satisfying, making possible funding for our special exhibitions and the growth of educational programming and other essential activities, such as conservation.

Perhaps the area of the Frick that has presented the most exciting challenges and dramatic changes during my tenure is the Frick Art Reference Library. The Library, headed by Stephen Bury, has been in the forefront of the technological revolution that has affected all libraries. With energy and insight, Stephen has continued the Library's efforts to develop new partnerships with sister institutions while providing the best possible service to our readers and the scholarly community. He has brought to the Frick a fresh global perspective, and I have enjoyed developing plans for the Library's future with him. In response to the timely suggestion of Professor Jonathan Brown of New York University's Institute of Fine Arts, the Center for the History of Collecting was created in 2007, with Inge Reist as its able Director. With her guidance, the Center has launched numerous programs that have attracted a wide array of scholars and led to significant publications in the field.

In all of these endeavors, I was privileged to work with Deputy Director and Chief Operating Officer Robert Goldsmith, who freely shared with me his extensive knowledge of the Frick and who has been a valued collaborator during my eight years here.

As I retire as Director, I can say with all sincerity that it has been an enormous privilege and pleasure to lead such a distinguished institution and to have worked with such remarkably intelligent and dedicated colleagues. There have been difficult periods in the economy during my tenure, but owing to the generosity of our supporters and the unflagging efforts of the staff, we came through those times more united and financially healthy than ever while maintaining a full program of events. If anything, the rosy view that I held of the Frick before becoming its Director has only been deepened and strengthened by the experience of being here every day. I leave with a heart full of gratitude and every confidence that, under the direction of my successor, Ian Wardropper, the long-term future for the Frick is bright.



Anne L. Poulet
Director



Report of the Associate Director and Peter Jay Sharp Chief Curator

Colin B. Bailey

In the Curatorial Department we are often looking ahead: organizing exhibitions, researching and writing articles and catalogues, and devising educational programs—usually several years in advance. And so it is a great pleasure to pause in order to look back at the activities and accomplishments of the past year.

We began our fall 2010 exhibition program with *The Spanish Manner: Drawings from Ribera to Goya*, which was on view in our lower galleries from October 5, 2010, through January 9, 2011. Drawn from New York-area museums and private collections, the exhibition included fifty-four drawings by Spanish masters of the seventeenth, eighteenth, and nineteenth centuries, with works by Jusepe de Ribera, Bartolomé Esteban Murillo, and Francisco de Goya. From saints and biblical scenes to depictions of torture and otherworldly creatures, these images exemplified the hallmarks of the “Spanish manner” of draftsmanship. The exhibition—the first in this city devoted to the tradition of Spanish drawing—was organized by Jonathan Brown, Carroll and Milton Petrie Professor of Fine Arts, Institute of Fine Arts, New York University; Lisa A. Banner, independent scholar; and Susan Grace Galassi, Senior Curator, The Frick Collection. The show was accompanied by a catalogue

written by Professor Brown, Ms. Banner, Andrew Schulz, and Reva Wolf.

Our presentation of Spanish masterpieces continued with the October 26 opening of *The King at War: Velázquez’s Portrait of Philip IV*. Painted in 1644 at the height of Velázquez’s career, the Frick’s painting is one of the artist’s consummate achievements. During the summer of 2009 the portrait was cleaned for the first time in sixty years by Michael Gallagher, Conservator in Charge at The Metropolitan Museum of Art. This focus exhibition, organized by Pablo Pérez d’Ors, a former Andrew W. Mellon Curatorial Fellow, presented findings from the painting’s cleaning and technical examination, while casting light on the portrait’s function and addressing its connections with other paintings by Velázquez and his workshop.

Moving from Spanish to Dutch masters, we celebrated the opening of *Rembrandt and His School: Masterworks from the Frick and Lugt Collections* on February 15. The Frick’s five paintings by Rembrandt and his school were on view in the Oval Room and included the *Self-Portrait* of 1658, which was cleaned for the exhibition at The Metropolitan Museum of Art by Paintings Conservator Dorothy Mahon. Ten prints by Rembrandt, acquired by Henry Clay Frick, were shown in the Cabinet. The downstairs galleries featured works on paper acquired by the Dutch art historian Frederik Johannes Lugt, whose extensive collection of drawings by Rembrandt and his school had recently been catalogued by Peter Schatborn, the former head of the Rijksprentenkabinet at the Rijksmuseum, Amsterdam. Lugt’s eighteen drawings and ten prints by Rembrandt were complemented

by thirty-six drawings by Rembrandt’s pupils and students. I had the pleasure of organizing the exhibition, with the assistance of Assistant Curator Margaret Iacono and Curatorial Assistant Joanna Sheers. A catalogue, written by members of the Frick curatorial staff and the Frick Art Reference Library, accompanied the exhibition.

Following the Rembrandt show, we shifted our focus to the Italian Renaissance with *In a New Light: Bellini’s St. Francis in the Desert*, which opened on May 22 and was organized by Andrew W. Mellon Curatorial Fellow Susannah Rutherglen. One of the Frick’s signature works, *St. Francis in the Desert* received renewed attention following an in-depth study that addressed fundamental questions about the picture’s subject, creation, and later alterations. The technical examination—the first undertaken in more than twenty-five years—was conducted by Charlotte Hale, Paintings Conservator at The Metropolitan Museum of Art, who used infrared reflectography, X-radiography, and paint analysis to study the panel. A multimedia room was created to house computer kiosks that featured videos, interactive images, and new photography that presented findings from the examination and explored the artist’s process from conception to realization.

The year’s exhibition program concluded with the Cabinet installation *Turkish Taste at the Court of Marie-Antoinette*, which opened on June 7. While still in their early twenties, Marie-Antoinette and her brother-in-law, the comte d’Artois, shared a taste for interiors “à la turc,” which evoked a fantastic Near East depicted in Oriental tales that were fashionable at the time. Only a few of the decorative

elements made especially for Turkish rooms have survived; among these examples were the six objects presented in the exhibition, which was organized by Associate Curator Charlotte Vignon. Included in the display was a pair of French console tables acquired by Henry Clay Frick in 1914 and recently restored for the exhibition by Conservator Joseph Godla.

The late Charles A. Ryskamp, who served as the Director of the Frick from 1987 to 1997, provided in his will that the Frick should have the opportunity to make a selection of drawings from his extensive collection. This acquisition of ten eighteenth- and nineteenth-century drawings—chosen by Director Anne L. Poulet, Senior Curator Susan Grace Galassi, and me—richly augments the museum's holdings of works on paper and will be the focus of a special exhibition in the spring of 2012.

Several long-term loans continue to grace 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), Francesco Guardi's *View of the Giudecca Canal and the Zattere, Venice* (anonymous lender), and a Meissen porcelain *Great Bustard* (Henry Arnhold Collection). In addition, a 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—are on view in the West Gallery, courtesy of The Mari-Cha Collection. On loan from a private collection and displayed in the Dining Room are two early eighteenth-century silver fountains by Lewin Dedeke

and Johann Wilhelm Voigt I, together with a pair of silver basins by Dedeke.

As part of our continued efforts to enrich our visitors' appreciation of the collection, the Curatorial Department published a revised handbook, *The Frick Collection*, which was generously funded by BNP Paribas. This beautifully illustrated book features new images by the Frick's photographer Michael Bodycomb and discusses our most important objects in the light of current research. During the year we also revised our Acoustiguide, adding twenty-seven objects to the tour and updating thirteen of our previous recordings.

The Conservation Department was involved in several capital projects, including the re-lighting and renovation of the Boucher Room and the installation of new lighting in the West Gallery. Staff members also worked closely with contractors on the new microclimate cases for the Enamels Room. The refurbished cases are made of inert materials and feature an air circulation system designed to create a stable environment for the Frick's outstanding collection of Renaissance Limoges enamels. Additionally, the department was involved in the planning of the new Portico Gallery, providing specifications on materials and advice about environmental concerns. Besides those objects mentioned previously, several others have undergone major conservation treatments during the past year, including Verrocchio's *Bust of a Young Woman* and Houdon's *Diana*; the latter will be ready for the opening of the Portico Gallery in December 2011.

Members of the conservation staff were involved in numerous educational projects

throughout the year, the most important of which was the hosting of the International Council of Museums Conservation Committee's third biennial conference, *Experts Meeting on Enamel on Metal Conservation*, held October 8 and 9.

During fiscal year 2010–11, the Education Department organized and presented more than 960 events and programs for more than 20,800 participants. Designed for a general audience, lectures were offered on selected Wednesday evenings. Highlights of this year's series included Michael Gallagher's presentation "Privileged Intimacy: Velázquez's *King Philip IV of Spain*," Christopher Brown's "Rembrandt and Realism," and Keith Christiansen's "Finding Our Way into Bellini's *St. Francis in the Desert*." For the Artists, Poets, and Writers Lecture Series, the Dowager Duchess of Devonshire presented the hugely popular "Fizz and Sparkle: The Effervescent Life of Deborah, the Dowager Duchess of Devonshire." I discussed "Frick, Duveen, and the Creation of the Fragonard Room" and Director Anne L. Poulet presented "A Gallery of Worthies: Thomas Jefferson and Jean-Antoine Houdon."

Other highlights of the year included our two Friday Nights at the Frick, when the Collection extended its gallery hours and admission to the museum was free to the public. Spanish Night, on November 5, drew more than 750 visitors, who enjoyed an evening viewing of *The Spanish Manner* and *The King at War* exhibitions. On May 13, the Frick hosted Rembrandt Night, during which more than one thousand people viewed the exhibition and participated in various programs, including a lecture I

presented, “When Frick’s House Became Rembrandt’s House: Rembrandt in the Frick and Lugt Collections.”

The Education Department offered an array of after-school and weekend programs, internships, and school visits. This year, we welcomed more than 2,250 middle and high school students through our guided school visit program.

Several new colleagues joined us this year. In Education, Anna Finley came on board as the department assistant and Viktorya Vilc became our second Samuel H. Kress Fellow in Museum Teaching. Curatorial Assistant Katie Steiner and Research Assistant Aimee Ng have made excellent additions

to our curatorial staff. Nat Silver, an Italian Renaissance specialist and Ph.D. student at University College, London, became our newest Andrew W. Mellon Curatorial Fellow. I am extremely pleased to note that this distinguished two-year pre-doctoral program has been renamed in honor of our esteemed outgoing Director; henceforth, future participants will be called Anne L. Poulet Curatorial Fellows.

On this note I would like to say what a pleasure it has been for all of us to have worked with Anne Poulet these past eight years. The Curatorial Department is grateful for her tireless efforts in support of our exhibitions, acquisitions, publications, loans,

and educational and conservation initiatives, as well as for her staunch commitment to the highest standards in scholarship and connoisseurship. We say farewell to a defining chapter in the Frick’s history but look forward to an exciting year ahead and to welcoming our new Director, Ian Wardropper.



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



Report of the Andrew W. Mellon Chief Librarian

Stephen Bury

The past year has been one of progress and development for the Frick Art Reference Library. While we continue to receive accolades and financial support from those familiar with the Library's collections and resources, members of the general public (and, surprisingly, sometimes visitors to the museum) are not always aware of its vast offerings or even that it is open free of charge to all serious researchers. It has therefore become a priority to raise the Library's profile and to increase the public's awareness that our holdings extend beyond the documentation of the museum's permanent collection. We are also constantly looking for new and interesting ways to engage future generations of researchers. To this end, members of the Library's Public Services staff attended the museum's Rembrandt Night and Summer Night programs to promote the Library and its activities. Library senior managers and Director Anne L. Poulet took part in the filming of an episode of the PBS television series "Great Libraries of the World," which aired in June and is now available on DVD. The Library held its first Student Day open house, a great success that has already resulted in returning researchers. In addition, the New York Art Resources Consortium (NYARC)—of which the Library is a member—distributed

a set of six promotional postcards. We were delighted that Bonham's, an auction house, included the postcards in its mailing of two of its catalogs. A memory stick with NYARC's logo, a poster, and a click-through advertisement in Artnet in May all helped to promote both NYARC and the Frick Art Reference Library.

It has been a banner year for the Reading Room. Total visits reached 6,326 and 1,675 visitors were served—both an increase from last year. There were also 867 new researchers. Reference questions answered in the Reading Room and those answered by email hit 6,534 and 1,067 respectively (up 43 percent and 42 percent). There also was a 31 percent increase in visits to FRESKO, the Library's online catalog. These statistics represent an increasing modernization of services and workflows across the institution. The installation of a Bookeye scanner enabled the delivery to researchers of photocopy orders via email. We introduced a new bar-coded membership card along with online forms for membership, reference questions, and requests for interlibrary loans and off-site materials.

At the same time the Library's senior management team turned its thoughts to the longer-term future, producing a medium-term strategy that was approved in December by the Board of Trustees. In the months that followed, much progress was made on many of the strategic priorities: for example, we completed a project that explored how to best document born-digital auction catalogues, and in February we began to look at ways to simplify workflows both within and between departments in an effort to free

up resources so that new activities can be undertaken without sacrificing the quality of traditional services that our researchers continue to expect.

The Photoarchive Futures Group was established to increase awareness and use of the Photoarchive. Consisting of the Library Administrator, Photoarchive senior managers, and me (with external advisers sometimes in attendance), the group is also exploring ways in which the Photoarchive should be operating in five years' time. Photoarchive staff created Wikipedia articles about photoarchives in general and the Frick Art Reference Library Photoarchive in particular. The surveying of other photoarchives around the world has begun in order to glean the best and most innovative practices. Meanwhile, we transferred 182,220 bibliographic records from the internal database into the publicly accessible Arcade catalog. Readers can now look at the provenance of these records remotely, and also correlate the results with relevant auction catalogues. There are now possibilities for genealogical research and "text mining": for example, a search for the term "yellow fever" retrieves ten records citing portraits whose subjects died from the disease.

Members of the conservation, digital lab, and photoarchive departments worked closely to complete the first phase of a National Endowment for the Humanities-funded project to digitize 15,000 negatives from the American photography campaigns sponsored by Helen Clay Frick between the 1920s and the 1960s. To complete the second phase of this project, the Frick received an additional grant of \$300,000 from the NEH,

which lauded the Library's application and posted it on its Web site as an exemplary model. We also developed a Beta Web site application that provides public access to these images and to the related Photoarchive bibliographic records.

Other notable gifts during the past fiscal year included a grant of \$165,000 that was awarded to the Center for the History of Collecting from the Leon Levy Foundation in support of six long-term fellowships over the next three years and a gift of \$100,000 made by Janine Luke in memory of her husband, Trustee Mel Seiden, and in honor of Inge Reist, the Center's Director. The Center also was the recipient of a \$150,000 grant from an anonymous foundation.

During the course of the year the Library staff took part in several national and international initiatives. The Book Department participated in three Library of Congress programs for cooperative cataloging, pre-publication cataloging, and the creation of authoritative standardized headings for art. (The Frick Art Reference Library was by far the largest contributor of headings to the latter.) Staff participated in meetings on the Future of Art Bibliography in the United States and Europe, and Deborah Kempe joined the advisory board of *artlibraries.net* and was elected Vice President/President Elect of the Art Libraries Society of North America (ARLIS/NA).

It is important not to forget business-as-usual. The Archives staff created more than fifty finding aids and machine readable collection-level records, including the One East

70th Street Papers and the Bignou Galleries Albums, 1930–40s. They also provided documentation in support of curatorial and building operations projects, including the construction of the Portico Gallery and the re-lighting of the Boucher Room. With support from the Helen Clay Frick Foundation, the Archives continued to make the Frick Family Papers accessible to researchers. The Book Department added 7,520 new records to Arcade (of which 2,231 were for auction catalogues). More than 24,000 items were assessed by the Conservation Department, which then treated the materials and bar-coded them for inventory control purposes. Don Swanson completed 120 graphic design projects (twice the number from last year). The department finished the project to condense the book stacks, which involved moving 13,665 linear feet of materials, ultimately freeing up 1,962 linear feet of space. In addition, 285 linear feet of materials were relocated to an offsite facility in Patterson, New York.

In May the Center for the History of Collecting in America shortened its name to the Center for the History of Collecting. Since the Center's founding in 2007, it has become increasingly clear that restricting its focus to collecting in this country alone can needlessly exclude the international element that characterizes so much of the activity of art collecting. Several of the Center's programs will retain their singular focus on American collecting—the Archives Directory for the History of Collecting in America, for example—but we believe that

the broader designation of the Center's mission will give us greater flexibility to explore the history of collecting in an increasingly international and interdisciplinary way.

The Archives Directory for the History of Collecting in America won the Worldwide Books 2011 Award for a Distinguished Online Publication, which Samantha Deutch accepted at the ARLIS conference in Minneapolis in March. The symposium "A Market for Merchant Princes: Collecting Italian Renaissance Paintings in America," with a keynote by David Alan Brown was a great success, as was the symposium "Reflections across the Pond: British Models of Art Collecting and the American Response," held May 6 and 7, with a keynote by James Stourton and concluding remarks by David Cannadine. Also in May, the Center took delivery of its first publication, *Power Underestimated: American Women Art Collectors*, based on its 2008 symposium held in Venice.

These achievements are the result of the commitment and professionalism of Library managers and their staffs as well as their willingness to innovate, but none would have been possible without the support of the members of the entire institution and, in particular, of our Director, Anne Poulet.



Stephen Bury
Andrew W. Mellon Chief Librarian

Museum Acquisitions

William Blake (1757–1827), *Owen Glendower*, c. 1820, graphite on paper, bequest of Charles A. Ryskamp, 2010

Edgar Degas (1834–1917), *Study of a Male Nude with a Sword*, c. 1856–59, graphite on paper, bequest of Charles A. Ryskamp, 2010

Eugène Delacroix (1798–1863), *Moroccan Interior*, 1832, watercolor and gouache over graphite on paper, bequest of Charles A. Ryskamp, 2010

Henry Fuseli (1741–1825), *Fallen Horseman Attacked by a Monstrous Serpent* (recto); *Satan Looming over Job and a Seated Old Man* (verso), c. 1800, pen and brown ink with gray wash over black chalk on paper, bequest of Charles A. Ryskamp, 2010

Edwin Henry Landseer (1802–1873), *Otterhounds*, 1838–44, watercolor and gouache on paper with graphite framing lines, bequest of Charles A. Ryskamp, 2010

Pierre-Joseph Redouté (1759–1840), *Plum Branches Intertwined*, 1802–4, watercolor on vellum, bequest of Charles A. Ryskamp, 2010

Pierre-Étienne-Théodore Rousseau (1812–1867), *Pond at the Edge of a Wood*, 1853, graphite on paper, bequest of Charles A. Ryskamp, 2010

George Stubbs (1724–1806), *Portrait of Warren Hastings*, c. 1791, watercolor over graphite on paper, bequest of Charles A. Ryskamp, 2010

Giovanni Battista Tiepolo (1696–1770), *Young Man Holding a Book*, c. 1758, pen and brown ink with brown wash on paper, bequest of Charles A. Ryskamp, 2010

David Wilkie (1785–1841), *Study of Two Figures* (for *The Burial of the Scottish Regalia*), c. 1832, chalk and gouache on paper, bequest of Charles A. Ryskamp, 2010

Notable Library Acquisitions

Gifts and Exchanges

A two-volume manuscript record of the Alexander M. Byers Collection, Pittsburgh, late nineteenth and early twentieth century; gift of Carol Prisant

Thirty-one scarce and rare nineteenth- and twentieth-century publications primarily on Blake, Whistler, and Picasso; gift of June Weldon

Approximately 11,000 catalogues, exhibition pamphlets, and auction catalogues mostly relating to nineteenth- and twentieth-century French art; gift of Barbara Divver and Theodore Reff

Forty-four books including publications by the Roxburghe Club (not otherwise available for purchase) and notable books on book arts and book binding; bequest of Charles A. Ryskamp

Sara Campbell Abdo, *Collector without Walls: Norton Simon and His Hunt for the Best*, New Haven and London, 2010; gift of the author

José-Luis Colomer, ed., *España y Nápoles: Coleccionismo y mecenazgo virreinales en el siglo XVII*, Madrid, 2009; gift of José-Luis Colomer

P. Defer, *Catalogue raisonné de la rare et précieuse collection d'estampes, réunie par les soins de M. F. Debois*, Paris, 1843; gift of Pierre Sanchez, together with 45 other French gallery, salon, small museum, and private collection catalogues, 1843–2010

Gifts and Exchanges (Continued)

William Hauptman, *El modernism: de Sorolla à Picasso, 1880–1918*, Milan, 2011; gift of the Fondation de l'Hermitage through Credit Suisse

María José Salazar, *Pablo Gargallo (1881–1934). Dibujos. Catálogo razonado*, 2 vols., Santander, Fundación Marclino Botín; gift of the Fundación Botín

Purchases

Michael Anton, *Illegaler Kulturgüterverkehr*, Berlin-New York, 2010

Luciano Balosi, ed., *La collezione Salini: dipinti, sculture e oreficerie dei secoli XII, XIII, XIV e XV*, 2 vols., Florence, 2009; purchased through the Smith Fund

Damien Bartoli, *William Bouguereau*, 2 vols., New York, 2010; purchased through the Edgar Munhall Fund

Evelina Borea, *Lo Specchio dell'arte italiana: Stampe in cinque secoli*, 4 vols., Pisa, 2009; purchased through the Charles Ryskamp Fund

Beat Brank, *La Cappella Palatina a Palermo*, 4 vols., Modena, 2010; purchased through the Homeland Fund

Valeriano Luigi Brera, *Gabinetto pittorico, ossia, graziosa raccolta di piccoli e distinti quadri appartenenti a dodici insigni scuole a trattenimento degli amatori delle belle arti*, Padua, 1817; purchased through the Heineman Fund

Gordon Campbell, ed., *The Grove Encyclopedia of Northern Renaissance Art*, 3 vols., Oxford and New York, 2009

Alfred Chapuis, *Pendules neuchâtelaises: documents nouveaux*, Geneva, 1987

Hans Delfs, ed., Ernst Ludwig Kirchner, *Der gesamte Briefwechsel: "Die absolute Wahrheit, so wie ich sie fühle,"* 4 vols., Zurich, 2010; purchased through Credit Suisse

Alvaro Duarte de Almeida, *Portugal Património: Guia-inventário*, 10 vols., Lisbon; 2007–8; purchased through the J. and H. Weldon Foundation

Dominique Dumas, *Salons à Lyon (1919–45): Catalogues des exposants et de leurs oeuvres*, 2 vols., Dijon, 2010; purchased through the Gould Fund

Enrique F. Pereja López, *Iglesias y conventos de Sevilla*, 6 vols., Seville, 2007; purchased through the Jonathan Brown Fund

Bernhard Maaz, *Skulptur in Deutschland zwischen französische Revolution und erstem Weltkrieg*, 2 vols., Munich, 2010

Pierre Sanchez, *Dictionnaire de l'union des femmes et des peintres sculpteurs (1882–1965)*; 3 vols, Dijon, 2010

Eddy Schavemaker, *Eglon van der Neer (1635/36–1703): His Life and His Work*, Doornspijk, 2010; purchased through the Charles Ryskamp Fund

Christiane Zeiller, *Max Beckmann: Die Skizzenbücher. Ein kritischer Katalog*, Ostfildern, 2008; purchased through the Walter Curley Fund

A Catalogue of a Valuable and Extensive Collection of Ancient and Modern Prints, the Property of a Nobleman of High Rank [Duke of Buckingham], London, 1834

Collezione di pitture vendibili a Bologna nella via Maggia al n. 1403, Bologna, 1833; purchased through the Heineman Fund

A Handbook to the Paintings by the Ancient Masters in the Art Treasures Exhibition: Being a Reprint of Critical Notices Originally Published in The Manchester Guardian, London, 1857

Sammlung Ey, Düsseldorf, Düsseldorf, 1930s; purchased through sales credit with Ars Libri, Boston

Public Programming

Exhibitions

*From Mansion to Museum:
The Frick Collection Celebrates
Seventy-Five Years*
June 22 through September 5, 2010

*The Spanish Manner:
Drawings from Ribera to Goya*
October 5, 2010, through January 9, 2011

*The King at War:
Velázquez's Portrait of Philip IV*
October 26, 2010, through January 23, 2011

*Rembrandt and His School:
Masterworks from the Frick and
Lugt Collections*
February 15 through May 15, 2011

*In a New Light:
Bellini's St. Francis in the Desert*
May 22 through August 28, 2011

*Turkish Taste at
the Court of Marie-Antoinette*
June 7 through September 11, 2011

Lectures

October 6, 2010
*Drawings by Ribera, Murillo, Goya,
and Their Contemporaries in North
American Collections*
Lisa A. Banner, independent scholar
and co-curator of *The Spanish Manner:
Drawings from Ribera to Goya*

October 13, 2010
*A Gallery of Worthies:
Thomas Jefferson and Jean-Antoine Houdon*
Anne L. Poulet, Director,
The Frick Collection

November 3, 2010
*Privileged Intimacy:
Velázquez's King Philip IV of Spain*
Michael Gallagher, Sherman Fairchild
Conservator in Charge, Department of
Paintings Conservation, The Metropolitan
Museum of Art, New York

November 10, 2010
The Artists, Poets, and Writers
Lecture Series
*Fizz and Sparkle:
The Effervescent Life of Deborah,
the Dowager Duchess of Devonshire*
The Dowager Duchess of Devonshire,
with Charlotte Mosley
*Presentation of this lecture series is made
possible by the Drue Heinz Trust.*

November 17, 2010
The Significance of Place in Goya's Art
Reva Wolf, Professor of Art History,
State University of New York at New Paltz

December 1, 2010
*The Other Versailles:
Where the Decorative Arts Became Modern*
Joan DeJean, Trustee Professor of French,
Department of Romance Languages,
University of Pennsylvania

December 11, 2010
*Bartolomé Esteban Murillo:
Virtuoso Draftsman*
Jonathan Brown, Carroll and
Milton Petrie Professor of Fine Arts,
Institute of Fine Arts, New York University

January 26, 2011
*Frick, Duveen, and the Creation of the
Fragonard Room*
Colin B. Bailey, Associate Director and
Peter Jay Sharp Chief Curator,
The Frick Collection

February 16, 2011
*Rembrandt in Paris: Frits Lugt as a Collector
of Drawings by Rembrandt and His Circle*
Peter Schatborn, Emeritus Head of the Print
Room, Rijksmuseum, Amsterdam

Lectures *(Continued)*

March 23, 2011

Alex Gordon Lecture in the History of Art
Rembrandt and Realism

Christopher Brown, Director, The Ashmolean
Museum of Art and Archaeology, Oxford

April 6, 2011

*Rembrandt and Dou:
Rivalry in Self-Portrayal*

H. Perry Chapman, Professor, Department
of Art History, University of Delaware

April 20, 2011

*On Solid Ground:
Rembrandt as a Printmaker*

Nadine Orenstein, Curator, Department
of Drawings and Prints, The Metropolitan
Museum of Art, New York

April 29, 2011

The Samuel H. Kress Lecture in
Museum Education

*Your Voices, Your Questions:
Interpretation in Museum Education*

Lee Patterson, Frederick W. Hilles Professor
Emeritus of English, Yale University

May 14, 2011

Rembrandt/Not Rembrandt in Retrospect

Walter Liedtke, Curator, Department of
European Paintings, The Metropolitan
Museum of Art, New York

May 25, 2011

Finding Our Way into

Bellini's St. Francis in the Desert

Keith Christiansen, John Pope-Hennessy
Chairman of European Paintings,
The Metropolitan Museum of Art,
New York

*This lecture is made possible by the
Robert H. Smith Family Foundation.*

June 8, 2011

Bellini's St. Francis in the Desert:

New Discoveries

Charlotte Hale, Conservator,
Department of Paintings Conservation,
The Metropolitan Museum of Art, New York

June 22, 2011

Rococo Fears, Facts, and Fantasies:

Eighteenth-Century Turquerie

Walter B. Denny, Professor of Art History,
University of Massachusetts at Amherst

June 29, 2011

*Bellini to Veronese: Ornamental Paintings of
the Venetian Renaissance*

Susannah Rutherglen, Andrew W. Mellon
Curatorial Fellow, The Frick Collection

Free Public Evenings

November 5, 2010

Spanish Night

In celebration of the special exhibitions
The Spanish Manner: Drawings from Ribera to Goya and *The King at War: Velázquez's Portrait of Philip IV*

This evening was made possible by the Samuel H. Kress Foundation.

May 13, 2011

Rembrandt Night

In celebration of the special exhibition
Rembrandt and His School: Masterworks from the Frick and Lugt Collections

Symposia

October 8 & 9, 2010

Experts Meeting on Enamel on Metal Conservation

Presented at The Frick Collection in partnership with the International Council of Museums Conservation Committee

November 12 & 13, 2010

A Market for Merchant Princes: Collecting Italian Renaissance Paintings in America

Presented by the Center for the History of Collecting in America and made possible by the Robert H. Smith Family Foundation.

April 15 & 16, 2011

A Symposium on the History of Art

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

May 6 & 7, 2011

Reflections across the Pond: British Models of Collecting and the American Response

Presented by the Center for the History of Collecting in America and made possible by the Samuel H. Kress Foundation.

Publications

Jonathan Brown, Lisa A. Banner, Andrew Schulz, and Reva Wolf, *The Spanish Manner: Drawings from Ribera to Goya*, published in association with Scala Publishers, 2010

Colin B. Bailey, Margaret Iacono, Esmée Quodbach, Louisa Wood Ruby, and Joanna Sheers, *Rembrandt and His School: Masterworks from The Frick Collection*, 2011

The Frick Collection, funded by BNP Paribas, 2011

Concerts

October 10, 2010

Ensemble 415, international period-instrument ensemble, in New York debut

October 12, 2010

Special Concert Event:

A Gilded Age Evening in New York

Lydia Artymiw, piano; Yehonatan Berick, violin; Yehuda Hanani, cello; Jane Alexander, special guest. This event was presented in partnership with Close Encounters with Music.

October 24, 2010

Nelson Goerner, piano, in New York recital debut

November 14, 2010

Doric String Quartet, in New York debut

December 12, 2010

Colin Balzer, tenor, in New York recital debut, with Erika Switzer, piano

January 16, 2011

Diotima Quartet, in New York debut

February 20, 2011

Gören Söllscher, guitar

March 13, 2011

John O'Connor, piano

March 29, 2011

Special Concert Event: Chopin in Paris

Jeffrey Swann, piano; Jennifer Rivera, mezzo-soprano; Yehuda Hanani, cello.

This event was presented in partnership with Close Encounters with Music.

April 3, 2011

Kandinsky String Trio

May 1, 2011

Les Délices, early instrument ensemble, in New York debut. This concert was in honor of Early Music America's twenty-fifth anniversary.

May 22, 2011

Thomas Zehetmair, violin

Statement of Financial Position

June 30, 2011, and 2010

	2011	2010
<i>Assets</i>		
Cash and cash equivalents	\$ 2,724,198	\$ 2,459,184
Contributions receivable	5,720,583	3,738,486
Due from broker for securities sold	910,408	129,788
Prepaid pension benefits	825,328	—
Inventory	629,262	641,027
Other prepaid expenses, receivables, and other assets	722,273	780,903
Investments in real estate, at cost	3,237,177	3,171,289
Investments in securities	255,280,258	213,263,666
Property and equipment, net	19,126,344	17,786,432
Total assets	\$ 289,175,831	\$ 241,970,775
<i>Liabilities and net assets</i>		
Accounts payable, accrued expenses, and deferred income	3,506,604	2,345,022
Accrued postretirement health and other benefits	6,526,045	5,982,189
Accrued pension benefits	—	888,315
Total liabilities	10,032,649	9,215,526
Net assets		
Unrestricted	227,393,457	189,196,411
Temporarily restricted	13,683,058	7,889,001
Permanently restricted	38,066,667	35,669,837
Total net assets	279,143,182	232,755,249
Total liabilities and net assets	\$ 289,175,831	\$ 241,970,775

Note 1

For purposes of brevity, the June 30, 2011, financial information presented here is excerpted from our 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 4.50% spending rate (see Note 3 below) 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 property and equipment; 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 4.50% for fiscal years 2011 and 2010.

Statement of Activities

June 30, 2011 (with comparative totals for the year ended June 30, 2010)

	Unrestricted			Temporarily Restricted	Permanently Restricted	Total	
	General	Board Designated	Total			2011	2010
Operating support and revenues							
Net investment return—							
4.5% spending policy	\$10,318,986	\$	\$ 10,318,986	\$ —	\$ —	\$ 10,318,986	\$ 10,814,138
Other investment income	4,185	126	4,311	2,944	—	7,255	(3,911)
Contributions	3,068,182		3,068,182	5,120,976	—	8,189,158	5,438,525
Admission fees	3,182,746		3,182,746	—	—	3,182,746	3,054,683
Membership	1,275,993		1,275,993	—	—	1,275,993	1,244,599
Bookstore sales & miscellaneous	1,239,405		1,239,405	—	—	1,239,405	1,278,496
	19,089,497	126	19,089,623	5,123,920	—	24,213,543	21,826,530
Net assets released from restrictions	2,055,668		2,055,668	(2,055,668)	—	—	—
Total operating support and revenues	21,145,165	126	21,145,291	3,068,252	—	24,213,543	21,826,530
Operating expenses							
<i>Museum programs</i>							
Operations	5,422,825		5,422,825			5,422,825	5,451,155
Special exhibitions, concerts, and lectures	885,247		885,247			885,247	857,062
Bookstore, including cost of sales	1,117,667		1,117,667			1,117,667	1,181,467
Total museum programs	7,425,739		7,425,739	—	—	7,425,739	7,489,684
<i>Library programs</i>							
Operations	3,831,375		3,831,375			3,831,375	3,768,423
Special programs	609,947		609,947			609,947	567,136
Total library programs	4,441,322		4,441,322	—	—	4,441,322	4,335,559
Total Programs	11,867,061		11,867,061	—	—	11,867,061	11,825,243
<i>Supporting services</i>							
General and administrative	7,566,475		7,566,475			7,566,475	7,580,978
Fundraising	1,463,513		1,463,513			1,463,513	1,525,042
Total supporting services	9,029,988		9,029,988	—	—	9,029,988	9,106,020
Total operating expenses	20,897,049		20,897,049	—	—	20,897,049	20,931,263
Excess of operating support and revenues over operating expenses	248,116	126	248,242	3,068,252	—	3,316,494	895,267
Non-operating support and revenues							
Contributions		1,993,275	1,993,275	—	2,396,830	4,390,105	193,151
Depreciation		(1,511,398)	(1,511,398)	—	—	(1,511,398)	(1,463,004)
Net investment return designated for long-term investment		33,063,403	33,063,403	4,828,682	—	37,892,085	18,155,508
FAS 158 benefit adjustments	2,300,647		2,300,647	—	—	2,300,647	(1,692,514)
Net assets released from restrictions for investment		2,102,877	2,102,877	(2,102,877)	—	—	—
Total non-operating support revenue and expenses	2,300,647	35,648,157	37,948,804	2,725,805	2,396,830	43,071,439	15,193,141
Change in net assets	2,548,763	35,648,283	38,197,046	5,794,057	2,396,830	46,387,933	16,088,408
Net assets							
Beginning of year	\$ 3,598,843	\$ 185,597,567	\$ 189,196,411	\$ 7,889,001	\$ 35,669,837	\$ 232,755,249	\$ 216,666,841
End of year	\$ 6,147,607	\$ 221,245,850	\$ 227,393,457	\$ 13,683,058	\$ 38,066,667	\$ 279,143,182	\$ 232,755,249

Gifts and Grants

We deeply appreciate the generosity of the individuals, foundations, and corporations that made contributions to The Frick Collection during the past fiscal year, July 1, 2010, to June 30, 2011. These gifts and grants provided vitally needed general operating funds as well as support for a range of important projects, including special exhibitions and publications, the education program, library acquisitions, conservation equipment and materials, and services to scholars.

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

\$1,000,000 and above

The Arnhold Foundation
The Andrew W. Mellon Foundation

\$250,000 to \$999,999

National Endowment for the Humanities
The Peter Jay Sharp Foundation
Aso O. Tavitian

\$100,000 to \$249,000

Acquavella Family Foundation
Augeo Affinity Marketing
Mr. and Mrs. Jeremiah M. Bogert
Center for Spain in America
Mr. and Mrs. Walter A. Eberstadt
Mr. and Mrs. Jean-Marie Eveillard
Barbara G. Fleischman
The Helen Clay Frick Foundation
Agnes Gund
Leon Levy Foundation
Stavros Niarchos Foundation
Mr. and Mrs. Stephen A. Schwarzman
Melvin R. Seiden* and Janine E. Luke
Robert H. Smith Family Foundation

\$50,000 to \$99,999

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The Christian Humann Foundation
Christian K. Keesee
Samuel H. Kress Foundation
Robert Lehman Foundation
The Philip and Janice Levin Foundation
Mr. and Mrs. John C. Sites
Thaw Charitable Trust

\$25,000 to \$49,999

The Alexander Bodini Foundation
Katherine Bristor and William Priest
Mr. and Mrs. John J. Burns Jr.
Mr. and Mrs. L. F. Boker Doyle
Mrs. Charles H. Dyson
Keeli Fink and John Brantl
Francis Finlay
The Grand Marnier Foundation
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Mr. and Mrs. Jon Landau
The Pierre and Tana Matisse Foundation
Robert and Clare McKeon
Rebekah Mercer and Sylvain Mirochnikoff
Dr. Anna Merino and Tiffany Merino
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Laura Pels
Mr. and Mrs. Howard Phipps Jr.
Dr. and Mrs. James S. Reibel
Mr. and Mrs. Charles M. Royce
Mr.* and Mrs. Julio Mario Santo Domingo
Mr.* and Mrs. Constantine Sidamon-Eristoff

Melinda and Paul Sullivan
Mr. and Mrs. David M. Tobey
Alexandra Buckley Voris
The Widgeon Point Charitable Foundation
Mrs. Charles Wrightsman

\$10,000 to \$24,999

The Achelis Foundation
Ms. Joan Taub Ades and Mr. Alan M. Ades
Mr. and Mrs. Anthony Ames
Helen-Mae and Seymour Askin
Carole Parsons Bailey
Helene Comfort
The Honorable and Mrs. Walter J. P. Curley
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Mr. and Mrs. Victor Wright

\$5,000 to \$9,999

Frances Beatty Adler and Allen R. Adler
Saretta Barnet
Mr. and Mrs. Christopher Beale
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Rosamond Bernier
The Honorable and Mrs. W. L. Lyons Brown
Catherine Cahill and William Bernhard
M. L. Chen Charitable Trust
Louise B. and Edgar M. Cullman
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