Letter from the Director

In June, the cornerstone was laid in the Fifth Avenue Garden, where restoration work will continue through the fall. Soon the plywood fence will come down, and our garden will once again be visible to visitors and passersby. In addition to the stonework and wrought iron repair taking place outside, much has occurred inside the Collection walls as well.

In keeping with a new spirit of openness at the Frick, the West Gallery and the Boucher Room were dramatically reconfigured this spring. In the Boucher Room, the stanchions are gone, allowing visitors to enter the room and study at close range the decorative objects and details of François Boucher’s recently cleaned *Arts and Sciences*. In the West Gallery, three Persian rugs purchased in 1916 were removed for conservation, and out of concern about their exposure to direct sunlight, obviating the need for the ropes that had protected them over the years. This removal inspired the curatorial staff to rethink the placement of some of the gallery’s bronzes. Pietro Tacca’s masterpiece *Nessus and Deianira*, for example, now stands at the center of the room, an arrangement that lets it receive more light and, more importantly, allows it to be viewed easily from all sides.

The magnificent Boulle clock on our cover is one of twenty-one timepieces comprising a special exhibition of selections from the Winthrop Edey bequest, which will appear in the lower galleries in November. In a museum so thoroughly identified with its permanent collection, special exhibitions—such as the forthcoming *Art of the Timekeeper*—play an increasingly important role in amplifying our artistic mission, while attracting new visitors and strengthening our relationship with those who already know and love the Collection. Over the past year, our El Greco show, *The Draftsman’s Art: Master Drawings from the Smith College Museum of Art*, and other special exhibitions have helped to lift our attendance to record levels. We welcome and depend upon your support as we seek new sources of funding for these programs.

I am delighted to here note that our recently retired curator, Edgar Munhall, has been elevated to the rank of Officier (from Chevalier) of the French Order of Arts and Letters for his expert diffusion of French culture in the U.S. Given that Dr. Munhall’s work on the definitive exhibition of Greuze drawings will appear at the Collection and at the J. Paul Getty Museum in only a few months, this honor is particularly timely. Another award recently presented to the Frick was to this magazine, which was recognized by the American Association of Museums for its superb design. Congratulations to editor Rebecca Brooke for her efforts on this fine publication.

As ever, I welcome your thoughts and comments about our efforts.

Warmest regards,

Samuel Sachs II
director@frick.org

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The Frick Collection Hours
10:00 to 6:00 Tuesday through Saturday
1:00 to 6:00 Sundays and November 6
Closed Mondays and holidays

Frick Art Reference Library Hours
10:00 to 5:00 Monday through Friday
9:30 to 1:00 Saturdays
Closed Sundays, holiday weekends,
on Saturdays in June and July, and during the month of August
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UPCOMING EXHIBITION

THE ART OF THE TIMEKEEPER: MASTERPIECES FROM THE WINTHROP EDEY BEQUEST

November 14, 2001, through February 24, 2002

"Clock Book
Started Sunday, June 11, 1950. At the present time, I have: 17 clocks, 4 watches."

So begins, in meticulous handwriting, the journal of Winthrop Kellogg Edey, one week before his thirteenth birthday. The two notebooks in which he recorded in minute detail the acquisition of his horological artifacts span a period of more than thirty years. What inspired his interest in clocks and watches at such a young age is not known, but it is evident from his journal that he was fascinated from the start by both the case and the mechanism. With such an inquiring mind, he was destined to become one of the most respected twentieth-century collectors of clocks and watches and a leading authority on French clocks.

Over the course of nearly five decades, Edey purchased a large number of pieces, many of which he exchanged or sold to upgrade his collection with artifacts of greater significance. This continual refinement enabled him to assemble a small but exceptionally fine collection, illustrating both the stylistic and technical development of clocks and watches from about 1500 to 1830. His 1999 bequest to The Frick Collection comprised twenty-five clocks, fourteen watches, and a large reference library relating to the history of time measurement. The Art of the Timekeeper will include thirteen clocks and eight watches from the Edey bequest, selected not only to show the breadth of Edey’s passion for collecting, but also to illustrate some of the significant technical developments that influenced both the design and appearance of clocks and watches, as well as the impact that improved methods of timekeeping had upon the growth of Western civilization.

Kelly, as his friends called him, came from a wealthy family: his grandfather Morris Kellogg was an engineer who made his fortune designing and building oil refineries. Although Edey inherited enough money to do whatever he wanted after he left college, he lived a fairly frugal life, always concerned that he wouldn’t have enough money to buy all the horological treasures that caught his eye. His interests, in fact, went beyond the confines of horology: he was passionate about Egyptology and was an accomplished photographer as well. He lived in an Upper West Side townhouse, which he preserved in its original condition—nothing from the stove to the toilet had been changed since the house was built a century before. The walls of his living room were lined with priceless English and French longcase clocks.


Portable drum-shaped timekeeper, showing the case and movement, German (maker unknown), c. 1550; case diameter 2 3/8 inches

OPPOSITE PAGE:
Mantel regulator by Robert Robin (1741–1799; clockmaker), Pierre-Philippe Thomire (1751–1843; attributed casemaker), and Joseph Coteau (1740–1812; dial painter), French, 1784; 16 1/8 inches high
of a quality sufficient to fill the most discerning museum curator with acquisitive desire. In his bedroom he kept his library and some of his finest mantel clocks. There were piles of books stacked on the floor, the largest always placed on top, which, he explained, made dusting easier. Edey seldom went to bed before 4 a.m., and his friends knew that it was forbidden to call him before 2 p.m. To avoid unnecessary calls as well as the expense of having an unlisted number, he was listed in the New York City telephone directory as Jost Bürgi, a famous German Renaissance clockmaker.

Edey wrote two books: the first, French Clocks, was published in 1967, and the second, French Clocks in North American Collections, was the catalogue of the exhibition that he organized at The Frick Collection in 1982. This is the first time since that occasion that artifacts from his collection have been publicly displayed.

The weight-driven mechanical clock was invented in England around 1280. About a hundred years later came the development of an alternative source of power, the mainspring, which allowed a timekeeper to be portable. The earliest known reference to a portable clock is found in an act of Charles V of France dated November 24, 1377. Although very few spring-driven timekeepers made before 1550 have survived, Edey acquired two. The first is a small French table clock in an elegant case surmounted by a pierced and ribbed dome, made about 1532 by Pierre de Fobis in Aix-en-Provence. The second is a small portable drum clock probably made in southern Germany shortly before 1550 that represents an early phase in the evolution of the watch, which by 1580 developed into the shape now associated with pocket watches. Timekeepers of this period were, however, inaccurate and unreliable, and it was probably for this reason that clocks and watches made before 1650 were appreciated largely as decorative objects and intriguing curiosities for those who could afford them.

One of the major landmarks in the history of time measurement was the invention of the pendulum clock, which was made in the Netherlands on Christmas Day 1656 by the astronomer and mathematician Christiaan Huygens. The pendulum brought about both a major advance in the accuracy of clocks and a radical change in the design of their cases. It was not long before pendulum clocks were being made in England and France, and national styles began to emerge: while the English designed the case to conform to the movement, the French focused increasingly on the appearance of the case,
the movement and the dial being treated only as elements in the overall design.

During the 1670s, the celebrated cabinetmaker André-Charles Boulle and his contemporaries developed a uniquely recognizable French style of clock case that evolved during the first half of the eighteenth century into elaborate baroque designs and then, during the second half of the century, into the more restrained neoclassical style with increasingly elegant proportions. A similar development occurred with watches, but it was the period of French clockmaking between 1660 and 1800 that was Edey’s greatest area of interest and expertise.

The Art of the Timekeeper: Masterpieces from the Winthrop Edey Bequest will provide visitors with the rare opportunity to see the work of both the clockmaker and the case-maker and, through the mechanical ingenuity and the beauty of the artifacts displayed, to glimpse the world that once captured the imagination of a twelve-year-old boy.
—William J. H. Andrewes

William J. H. Andrewes, formerly the David P. Wheatland Curator, Harvard University, is guest curator of The Art of the Timekeeper.

This exhibition is made possible through a generous gift by Winthrop Edey; a challenge grant made in honor of William J. H. Andrewes, guest curator; and the support of the Fellows of The Frick Collection.

OPPOSITE PAGE:
Two views of a pocket watch by Henri Arlaud (1630–1689; watchmaker) and Pierre Huaut l’Ainé (1647–c. 1698; enamel painter), Swiss, c. 1680; case diameter 1 5/8 inches. The photo on the left shows the back of the case, while the one on the right shows the inside of the case and the movement.

Case and movement of a table dock by Pierre de Fobis (1506–1575), French, c. 1532; 5 inches high

LEFT:
Astronomical table clock by Veyt Schaufel (master, 1554–c. 1586), German, 1554; 12 3/8 inches high
Helen Clay Frick was born in 1888, the third child of Henry Clay Frick and his wife, Adelaide, and the one destined to continue her father's philanthropic pursuits. She shared with him a love of art, and it was this interest that prompted her to establish an art reference library in his memory.

The Frick Art Reference Library opened officially to the public in 1924, twelve years before the family residence would open its doors as The Frick Collection. Under the watchful eye of Helen Clay Frick, the Library eventually became one of the world's most comprehensive repositories for the documentation and study of Western art. Miss Frick, as she was always called, also established the Fine Arts Department and a second art library at the University of Pittsburgh. Her father's will named her a trustee of The Frick Collection, and, as such, she oversaw the transformation of the Frick residence in New York City into a museum, while guiding her fellow trustees in the selection of new acquisitions.

Until her mid teens, Helen Clay Frick lived with her family in Pittsburgh at their Victorian home, Clayton. Her father, like other industrialists before him, left the region where he had made his fortune and moved his family to New York. There, in 1905, he rented William Henry Vanderbilt's house at 640 Fifth Avenue, and, for the next nine years, filled its long gallery with his growing collection of Old Master paintings. In 1914 Frick moved into his own house, which was built as a showcase for his art collection. His daughter was at his side as he filled the mansion with his paintings, sculptures, and works of decorative art.
Helen Clay Frick's influence on her father was widely noted and accepted. He was known to be more companionable with his daughter than with anyone else. Their closeness notwithstanding, she could be defiant, as, for example, when she refused to make her debut in New York City as her father wished. Instead, she arranged for a quiet debut in Pittsburgh among childhood friends. She was as simple in her tastes as her father was lavish, hence her attachment to her birthplace and her reluctance to engage in the extravagances of New York society.

Henry Clay Frick's interest in his art collection deepened during the last fifteen years of his life. Retired, he traveled abroad, often accompanied by his wife and his daughter, visiting Europe's premier collections. Frick eagerly sought information and anecdotes about the artists and subjects of his paintings, and his daughter oversaw the research, assembling scrapbooks with notes and photographs on his growing collection. This experience would provide the nucleus for her library.

When Henry Clay Frick died in December 1919, his daughter became one of the wealthiest women in the world, inheriting thirty-eight million dollars. Sources have described a bereft young woman voyaging to Europe to be consoled by the art that she and her father loved. Although Miss Frick did travel abroad the year after her father's death, she did so with a sense of responsibility and purpose. It was while visiting Sir Robert Witt's Library of Reproductions in London (now part of the Courtauld Institute of Art, University of London) that the concept of documenting her father's collection evolved into a grander plan for carrying out his stipulated wish to encourage the study of fine arts. At the time, there were few catalogues raisonnés, and most art publications were not illustrated. Using the Witt Library as a model, Miss Frick determined that photographs would be the basis for her study center of Western art.

Within weeks of her return to New York from Europe, Miss Frick identified the bowling alley in the basement of the Frick residence as the location for her library, where it
would remain for four years. She consulted leading scholars, who gave generously of their time and expertise to shape the collection. The figure of thirteen thousand reproductions was set as the minimum size for a viable collection, a goal attained only a year and a half after the Library’s conception. Miss Frick maintained a correspondence with Sir Robert Witt, adapting his systematic arrangement of images. In a short period of time, her Library surpassed his collection in size, documentation, and accessibility.

Within its unconventional quarters, the Library’s growing staff primarily served graduate students and faculty members from Columbia, Harvard, New York University, and Princeton. In 1924, the Library officially opened to the public in a newly constructed Carrère and Hastings building across the carriageway from the mansion. Although it was intended to serve the entire art community, the Library was devoted primarily to serving scholars engaged in long-term research. In order to maintain an environment conducive to serious study, Miss Frick instituted a dress code that required men to wear jackets and women skirts, a policy that remained in effect until 1989.

Between 1924 and 1934, the Library’s collection grew to 206,000 photographs and 45,000 books. When property adjacent to the Library became available, Miss Frick
convinced the other trustees of The Frick Collection that a larger facility was needed, and the architect John Russell Pope was hired to design the Library’s current home, at 10 East Seventy-first Street. Designed to harmonize with the Collection, the new building rose thirteen floors, as high as the city permitted in 1934. There were technological innovations, period rooms, a terrace and luncheonette for the staff, and a Reading Room decorated to reflect Miss Frick’s interest in Italian art and architecture. From her suite of offices on the sixth floor, she directed the Library until the year before her death in 1984.

From the beginning, Helen Clay Frick realized that her vision of a library required research materials to supplement the Photoarchive, embellishing on the Witt model. Along with books, periodicals, and catalogues, extensive ephemera and small exhibition catalogues were gathered and carefully indexed. The auction sales catalogues, which would become one of the most significant collections in the world, included rare and unique items dating back to the seventeenth century, many with notations of prices and buyers’ names. As early as 1922, Miss Frick sponsored photo expeditions to record works of art located in Europe and America, and with determination and resourcefulness she gained access to otherwise inaccessible collections. The 56,500 negatives collected during these expeditions span five decades and are among the Library’s most valued resources, recording works that have since been dispersed, lost, or destroyed.

Although Helen Clay Frick devoted much of her life to gathering and organizing photographs to document the history of the Collection and the Library, she rarely allowed her own photograph to be taken. She was an intensely private woman, who characteristically avoided personal publicity, yet would go to great lengths to protect her father’s name. While her father lived, she was overshadowed by his presence, but, when the responsibilities of carrying out his trust passed to her, she confidently devoted herself to his philanthropies and to the bequest that established his collection as a public gallery. Her single-minded focus on perpetuating his memory, combined with a genuine love of art, led her to create a facility that today serves more than six thousand readers annually, and thousands more through its online resources.

—Patricia Barnett

The Library hopes to collaborate with the Helen Clay Frick Foundation and the University of Pittsburgh to conserve and organize the Frick Family Archives. Presently located in Pittsburgh and occupying more than thirteen hundred linear feet of photographs, scrapbooks, film, and other documents, these archives will someday provide a more complete picture of both Helen Clay Frick and Henry Clay Frick.

OPPOSITE PAGE:
The Reading Room of the second library, at 6 East 71st Street, c. 1926. The fresco on the back wall, a modern copy after Pietro Lorenzetti, was moved to the Reading Room of the current library.

Helen Clay Frick, c. 1959, in her Italian sitting room adjoining her sixth-floor office.

BELOW:
Construction of the current library at 10 East 71st Street, 1934. The columned building situated between the new library and the residence is the second library, demolished the following year to make room for additional gallery space at The Frick Collection.
François Boucher's
Presumed Portrait of Mme. Boucher

A dark-eyed beauty reclines on a day bed, revealing a fashionably stockinged foot shod in a pink mule. She wears a white taffeta dress with a ruched bodice, and a jacket with flounced sleeves. Her only jewelry is a simple cameo bracelet, and, as was the custom for married women, she wears a cap to cover her hair.

Despite the propriety of the setting—a brocaded sitting room with a chinoiserie screen at the far right, a lacquered étagère with Chinese porcelain objects on the wall, and a watchcase suspended next to it—there is something faintly improper in the way Boucher presents his model. Her right hand is cocked suggestively against her chin, while her left rests languidly between her thighs. She has been interrupted both in her reading and her needlework: her work bag and material lie rumpled on the velvet footstool, and a ball of yarn sits on the floor, almost waiting for a cat to come in and play with it. A dramatic swag of orange curtain inexplicably cascades onto the day bed, adding a further note of disorder to the scene.

Is this a portrait of Marie-Jeanne Buseau, Boucher’s twenty-seven-year-old wife and the mother of his three children, or is it, in the words of a contemporary, one of his “fashionable figures, with the pretty little faces that he is so good at” made for a private collector’s picture cabinet? Portrait or genre painting? Sitter or model? Such questions, which are of more than academic interest, might have been answered had Boucher’s picture been mentioned on even a single occasion during the eighteenth century.

We know that between 1739 and 1746 Boucher made a small number of exquisite subject pictures showing pretty young women in routine occupations: serving breakfast, doing their toilette, meeting their milliner. Jewel-like and delicate in coloring, reveling in the fashions and luxuries of the day—from Chinese porcelains to silk brocades—these genre paintings found a ready market among the rich and highborn. Boucher, however, soon tired of the care and finish that such work required. He was primarily a history painter (and least of all a portraitist), and his talents were most engaged in public and private commissions of greater scale, from cartoons for tapestries to decorations for palaces. During the few years that he tried his hand at cabinet pictures—encouraged perhaps by the success of Chardin’s genre scenes, which appeared at the Salon at exactly this time—Boucher tended to portray the same dark-eyed woman with something of a doll’s face that we see in the Frick’s Madame Boucher. That Marie-Jeanne Buseau provided inspiration for her husband on more than one occasion is borne out by several contemporary accounts, including one of Boucher’s obituary writers: “Having had the luck to find a companion capable of reminding him of the fleeting Graces, he knew how to make the best use of it in his art.”—Colin B. Bailey

François Boucher (1703–1770), Presumed Portrait of Madame Boucher, 1743, oil on canvas
Innovative Public School Combines Art and Performance at the Frick

This spring, twenty-five eighth-grade students from the Edward B. Shallow Intermediate School in Bensonhurst, Brooklyn, performed Shakespearean scenes and "tableaux vivants" in front of selected paintings at The Frick Collection. The students, dressed in costumes, presented scenes from *Macbeth*, *Romeo and Juliet*, and *A Midsummer Night's Dream*, and recited odes they had written in tribute to their favorite objects in the Collection.

These very special performances are part of the curriculum of Shallow's Renaissance Project, a program whose goal is to enhance the educational experience by incorporating the visual and performing arts into all academic coursework. For the past three years, Shallow teachers from various disciplines have participated in training sessions held at the Frick to develop creative ways to connect objects from the Collection to the subjects they teach. Math and science students, for example, are taught to observe and analyze optics and perspective in seventeenth-century Dutch paintings at the Collection, then, back in the classroom, create camera obscuras similar to those used by some Dutch artists. The recent performances were designed to integrate the studies of art, literature, and drama, and were conceptualized and staged with the support of members of the National Shakespeare Company, who helped the students select appropriate texts, coached them on their acting, and gave them advice on costumes.

The impact of The Frick Collection on Shallow's community has grown with each year of collaboration. Last year, students set up "galleries" in a delicatessen and an Adult Day Center in Bensonhurst to showcase their artwork. These installations have forged closer relationships with the community and affirmed the presence of the school in the neighborhood. In addition, every student receives family passes to The Frick Collection, enabling parents and siblings to visit the museum, often for the first time.

With funds provided by the McGraw-Hill Companies and the Frick, Shallow purchased a computer, scanner, color printer, and other equipment that enabled students to "publish" *Odes to The Frick Collection* in booklet form, as well as to post the text and illustrations on the school's website, thereby reaching an even broader audience.

—Amy Herman

To read the students' odes, and to see photographs of their performances at The Frick Collection, visit Shallow's website at www.nycenet.edu/csd20/is227.

Vanessa Mancuso and Gianni LaHara enact a scene from *A Midsummer Night's Dream* in front of Fragonard's *The Progress of Love: The Meeting* (1771–73).
Garden Renovation Continues:
Restored Stonework, Wrought Iron, and New Plantings

Every spring, garden enthusiasts flood The Frick Collection’s switchboard with calls, asking when the magnolias will bloom so that they may plan their visits to the Collection accordingly. The trio of magnolias blossoming against the dramatic backdrop of the building’s limestone façade has become as much a symbol of the Frick as the art housed within the museum walls. Whereas the magnolias have grown and flourished over the years, time and the elements have taken their toll on the rest of the garden’s features, especially the stone walls and wrought iron fence that surround the house.

Restoration work began in March to revitalize the Fifth Avenue Garden architecture, and will continue through the fall. The stone walls, balustrades, and stairways are currently being reconstructed to address deterioration from years of water damage. Whenever possible, original stones are recarved to remove damaged surface areas, then rebuilt into the repaired structures. The wrought iron fence, meanwhile, was dismantled in the spring to undergo stripping, repair, and recoating at an ornamental metals workshop in Brooklyn.

The Frick house was unique among other New York Gilded Age mansions in that it dominated an entire block and maintained such a luxury of space around it. The house was built in 1913–14 by Carrère and Hastings, the same architecture firm that had just completed the New York Public Library. The firm was known for designing monumental buildings that maintained their neoclassical quality by virtue of a separation from their surroundings. In the case of the Frick residence, such a design allowed ample space for a garden of formal proportions, presided over by a pair of urns in the classical style and limestone steps leading to the façade. Also featured was a mosaic pebble path with repeating motifs of birds, turtles, topiary trees, and acorns, comprised of tens of thousands of roan, white, and blue stones individually placed by hand. Surrounding the garden was a grand wrought iron fence designed by William H. Jackson, a renowned New York City metalworker, who topped each decorative grille with an iron-winged phoenix.

Henry Clay Frick lived in his creation for only five years, until his death in 1919. After Mrs. Frick died in 1931, preparations were made to maintain the garden by the Olmsteads, and it continued to flourish as one of the most beautiful gardens in New York City.

TOP: The Fifth Avenue Garden in 1939, showing Olmstead’s privet hedges and the recently planted magnolia trees.

BOTTOM: Limestone balustrades, worn down by nearly a century of exposure to the elements, await treatment. Some, broken or too badly weathered, will be replaced.
Olmstead banked the north and south sections of the garden, planted yew hedges along the façade and against the stairways, and shielded the view from the street with a privet hedge. He added a second privet hedge around the walkway in the upper-level garden and, in 1939, planted the three magnolia trees.

The Fifth Avenue Garden remained undisturbed until the 1977 addition to the museum and the arrival of the English garden designer Russell Page, who was hired to design the garden on Seventieth Street. Page, who “violently disliked” privet, had the hedge removed and replaced it with flowerbeds, thereby opening the view of the garden to passersby.

The current restoration project, which is being overseen by Walter B. Melvin Architects, will return the garden to its 1935 appearance. Russell Page’s flowerbeds will be replanted out of respect for his dislike of privet, and the magnolia trees, carefully protected during the restoration, will once again display their blossoms in the spring of 2002.—Galen Lee

If you would like to make a donation to help support restoration work in the Fifth Avenue Garden, please call 212-547-0669.

CLOCKWISE FROM TOP: Horticultural Designer Galen Lee discusses renovation work with Director Samuel Sachs II.

The fence has twenty-four flower medallions, each of which is comprised of fourteen individual pieces, which must be removed and disassembled, then stripped, primed, painted, and reassembled.

After being stripped down to bare metal, the fence is hand-painted with a rust-inhibiting primer; two coats of black paint will then be applied. Spray painting, although it would be much faster, would not sufficiently cover all of the fence’s intricate scrollwork.
In recent years, The Frick Collection has offered an increasing variety of educational and social activities to its members and the art community. This spring, the Library hosted two events: the sixth annual Dealers' Breakfast, held during the International Fine Arts Fair, and the second Dialogues on Art, a discussion panel and reception cohosted with Knoedler & Co., which this year focused on the art market and the collector. In June, the gates of the Seventieth Street Garden were opened for a lecture given by Galen Lee, the Collection’s horticultural designer, followed by a luncheon hosted by Helen Clay Chace. Fellows attending the Spring Party got a sneak peek at El Greco: Themes and Variations, which opened to the public the following day, and members were invited to special private viewings of Master Drawings from the Smith College Museum of Art.
William Andrewes, guest curator of *The Art of the Timekeeper*, and Director Samuel Sachs II at the Smith opening.

Gregory Hedberg and Jonathan Brown, guest curator of *El Greco: Themes and Variations*, at the Dialogues on Art reception.

Lynette Yen, Rina Oh, and Eva Mazurs at the Smith opening.

Mr. and Mrs. Thomas B. Loring at the Spring Party.

Mr. and Mrs. Robert Garrett, David Owley, and Mrs. Charles Dyson at the Spring Party.
Museum Shop

The Museum Shop offers a wide selection of scholarly and popular titles, stationery, prints, and special gift items related to the Frick's exhibitions and collections. You can visit our shop during regular Collection hours or browse online at www.frick.org. Members receive a 10% discount on all shop purchases.

Lectures

Lectures are open to the public without charge one half-hour before the event.

September 19 at 5:30
The Road to Armageddon: The Great War, 1914-18
Ian Kennedy, Chairman, Dickinson Roundell Inc.

Focusing on the Western Front and illustrated with maps, contemporary photographs, and war paintings, this lecture will examine the problem of stalemate in the trenches and how it was eventually overcome by improvements in tactics.

October 9 at 5:30
Early French Painting and Jean Fouquet
Henri Zerner, Professor of History of Art and Architecture, Harvard University

Little fifteenth-century French painting has survived, compared to art of the period from Italy or the Netherlands. Has it disappeared, or is there some other reason? This lecture will examine the relation between painting and (painted) sculpture and show how the isolated figure of Jean Fouquet inscribes himself in an interrupted French tradition.

Concerts

Tickets, limited to two per applicant, are issued in response to written requests received on the third Monday before the concert. (Please enclose a stamped, self-addressed envelope.) Each request should be for only one concert. Children under ten are not admitted.

Ticket holders must be seated at least five minutes before the concert, at which time unoccupied chairs are made available to persons on the waiting line. The program also will be transmitted in the Garden Court, where no tickets are required.

The concerts are recorded by WNYC-FM (93.9) for later broadcast locally and over public radio stations across the country.

October 14 at 5:00
Christian Gerharer, baritone, with Gerold Huber, piano: Schubert, Schwanengesang

October 28 at 5:00
Flanders Recorder Quartet: Isaac, Cabezón, Merula, J. S. Bach, Frescobaldi

November 11 at 5:00
Isabelle van Keulen, violin and viola, Michael Collins, clarinet, and Kathryn Stott, piano, in New York debut: Stravinsky, Shostakovich, Brahms, Bartok

December 2 at 5:00
Zehetmair Quartet in New York debut: Haydn; Hartmann; Schumann, Quartet No. 3

December 16 at 5:00
Les Boréades, a Canadian period instrument ensemble (flute, viola da gamba, cello, violin, harpsichord), in New York debut: Telemann, Rameau, Handel, Dandrieu

January 20 at 5:00
Thierry Félix, baritone, with Jean-Claude Pennetier, piano, in New York debut: Poulenc, Le Bestiaire; Debussy, Images; Ravel, Don Quichotte à Dulcinée; Fauré, La Bonne Chanson

Concerts, lectures, and special exhibitions are made possible through the generosity of the Fellows of The Frick Collection and other donors.

Upcoming Fellows Events

Monday, October 22, at 7:00
Autumn Dinner

Tuesday, November 13, at 6:30
Opening Reception for The Art of the Timekeeper: Masterpieces from the Winthrop Edey Bequest
Ways of Helping
The Frick Collection

The Frick Collection depends upon its friends to ensure that its collections and programs serve the public good and advance scholarship. Some of the projects that will help to preserve and promote our collections and stately home include:

- Special Exhibition Funding
- Conservation Projects
- Support for Historic Building Preservation
- Education Programs for New York City Public School Teachers
- Acquisitions
- Garden Funds
- Memorial Book Funds
- Concert Programs
- Gallery Refurbishment

Including The Frick Collection in your estate plans can be as simple as adding a codicil to your will. Please contact the Special Advisor to the Director at 212-547-0669 for further information.

Thank you for your support.

We are deeply grateful for the generous support of the following individuals, whose gifts were inadvertently omitted from the 2000 Annual Report.

Mr. & Mrs. Jeremiah Milbank III,
Supporting Fellow

Mrs. William S. Clark, Contributing Fellow
Mr. & Mrs. John S. W. Spofford,
Contributing Fellow

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The Members’ Magazine is published three times a year by The Frick Collection as a benefit for its members.

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Thomas Gainsborough (1727–1788),
detail of The Mall in St. James’s Park,
c. 1783, oil on canvas
The Frick Collection
1 East 70th Street
New York, NY 10021
(212) 288-0700

Collection Hours
10:00 to 6:00 Tuesday through Saturday
10:00 to 6:00 Sundays and November 6
Closed Mondays and holidays

Admission
Members receive unlimited free admission to The Frick Collection.
Adults, $10.00; $5.00 for students and seniors. Children under ten are not admitted, and those under sixteen must be accompanied by an adult.

Frick Art Reference Library
10 East 71st Street
New York, NY 10021
(212) 288-8700

Library Hours
10:00 to 5:00 Monday through Friday
9:30 to 1:00 Saturdays
Closed Sundays, holiday weekends, on Saturdays in June and July, and during the month of August

The Library is open to all researchers free of charge.

Membership
For information regarding your membership, or to give a membership as a gift, please call the Membership Department at (212) 547-0707.

The Museum Shop
Phone orders are welcome during regular Collection hours. We are happy to arrange to have books or special gifts mailed directly to you or a friend. Members receive a 10% discount on all shop purchases.
Call (212) 547-6848 to place your order.

Volunteers
If you are interested in volunteering at The Frick Collection, please contact the Volunteers Coordinator at (212) 547-0670.

Visit our website at www.frick.org