Conserving Frick Family Memorabilia
from The Helen Clay Frick
Foundation Archives
LETTER FROM THE DIRECTOR

In the cheerless days that followed the events of September 11, those of us here at the Collection experienced the same awakening that other New Yorkers came to know. We learned that the hideous sneak attack damaged more than our sense of security in the city we love. It kept legions of foreign tourists away from our sheltering and peaceful galleries, thereby dealing an unanticipated blow to our financial equilibrium. Dependent as we are on foreign visitors for a large percentage of our paying guests, we also discovered that New Yorkers came in greater numbers, as seldom before, to be reassured by beauty, enduring values, and dependability. In a time of uncertainty, the certainty of the Frick plays an important role. I am reassured that you, our members, will help sustain us in the difficult times ahead.

We continue to hear that we are still everyone’s “favorite museum,” and undoubtedly this is due in large part to the strength of our permanent collection. The winter months will see a greater emphasis on our permanent holdings, including the reinstallation of Gilbert Stuart’s portrait of George Washington, which was removed from the Library last December so that Raeburn’s portraits of Mr. and Mrs. James Cruikshank could be hung side by side. Ever since then, visitors have been asking when our first President would be returned to the galleries, and I am pleased to say that his portrait is now hanging in the Cabinet Room. Also recently reinstalled in the East Gallery is the newly cleaned Van Dyck portrait of the Marchesa Giovanna Cattaneo. (You can read more about both paintings on page 8.) Another perennial favorite from the collection is Boucher’s Four Seasons, which on February 22 will be honored by the popular Young Fellows Gala, this year titled Fête des Quatre Saisons. And as the marvelous Édouard de Gas exhibition draws to a close, we anticipate the appearance, in May, of the Greuze drawings show that Curator Emeritus Edgar Munhall has brilliantly conceived.

The photograph on our cover of Henry Clay Frick and his granddaughter Adelaide belongs to The Helen Clay Frick Foundation and was recently preserved in our conservation lab here at the Frick Art Reference Library. It is just one of hundreds of Frick family photographs that, along with a vast amount of documents and memorabilia, had been stored in Pittsburgh and, until recently, was the subject of a dispute that had kept scholars from accessing the entirety of this important historical record. As you will read on page 4, we now have been able to bring many of these materials to New York and, more importantly, to properly conserve them for posterity. This is a major and fruitful step, the results of which will doubtless shed light on the lives and activities of Mr. Frick and his daughter Helen Clay Frick, as well as other members of the Frick family.

As the New Year unfolds let me express my gratitude to all of you, and all our staff, for your support and fortitude. I wish you all a safe and happier 2002.

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
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, Saturdays in June and July, and during the month of August
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ON OUR COVER:
Henry Clay Frick and his granddaughter
Adelaide at Eagle Rock, Frick's summer
home in Prides Crossing, Massachusetts,
1919. Photograph courtesy of The Helen Clay
Frick Foundation Archives
In Life and in Memoriam (1937–1999)
through February 24, 2002

In conjunction with the Collection's Art of the Timekeeper: Masterpieces from the Winthrop Edey Bequest, the Frick Art Reference Library has mounted a companion exhibition intended to offer a glimpse of Edey in his various guises as scholar, connoisseur, and collector. In the entrance hall and outside the main Reading Room of the Library, the objects and images on display evoke the character and intellect of this exceptional personality.

Edey was born to a family that traced its origins in the New World to eighteenth-century colonial Barbados and its wealth to the manufacture of oil industry equipment. His parents were intelligent, well-educated pillars of New York society, his father having been the editor of Time-Life Books and the co-author of the prize-winning *Lucy: The Beginnings of Mankind* (1980), while his mother was an accomplished psychiatrist whose groundbreaking efforts in the field of women's reproductive rights earned her a place in social and medical history. Both parents were hailed as philanthropists and were actively involved on a number of foundation boards.

Edey was different, interested in participating in society only on his own terms. Self-described as being "always a great distress" to his mother, Edey was one of those rare individuals who left an indelible impression after even the briefest encounter. From early childhood, he was fascinated with docks and watches and throughout his life sought out timepieces from sources as diverse as Sotheby's, Bloomingdale's, and the attics of Cape Cod museums. A modest inheritance allowed him the luxury of following his intellectual passions, even if they promised little financial gain, and he found that with care, he could acquire the horological treasures he so loved. At various points in his life he worked as a consultant to The Frick Collection, Christie's, the J. Paul Getty...
Museum, the Time Museum in Rockford, Illinois, and a number of private collectors. A colorful, albeit brief, episode in Edey's life was as a star of Andy Warhol's 1963 underground film *The Thirteen Most Beautiful Boys.*

When not working as a consultant or trying to meet a publishing deadline, Edey would rise sometime around four in the afternoon, set out from his West 83rd Street townhouse for his favorite local restaurant, and order orange juice while others were enjoying cocktails. Later he would either gather with friends or spend the evening at home, filling the pages of his lifelong diary in a meticulous, minuscule hand, or working on projects relating to his interests in horology, Egyptology, and Classical literature. He abhorred noise, so the dead of night was pure joy to him, offering him the opportunity to tinker with the mechanisms of his clocks without being disturbed, or to devise new arrangements for his shell collection or other elements of his Wunderkammer.

Edey's presence at The Frick Collection was first and most notably established in 1982 when he was guest curator of the special loan exhibition *French Clocks in North American Collections.* In commemoration of that first collaboration, the Library has included in its exhibition the invitation from the show's opening, which features as its cover illustration an installation diagram drawn by Edey. Characterized by nervous red and blue pen strokes that charmingly personalize the rendering of each clock, the drawing attests to Edey's passion for timepieces and his idiosyncratic creativity. The depth of his scholarship is manifest throughout the catalogue of *French Clocks,* while his attention to detail clearly emerges in the examples of correspondence with his good friend Edgar Munhall, then the Curator of The Frick Collection.

His generous bequest of twenty-five clocks, fourteen watches, and a large reference library relating to the history of time measurement perfectly summarizes the dual purpose of this institution: to display works of art of exceptional quality and to serve scholars who wish to learn more about them. At the same time, Edey's charm and eccentricities, and the pleasure he derived from his friends, his library, and, above all, his clocks, have fixed his legacy in the minds and hearts of many.

—Inge Reist, Chief of Collection Development and Research
Most families save their share of photographs, letters, vacation souvenirs, and other documents in order to chronicle family histories, or simply because such items seem too dear to throw away. While these mementos are important enough to keep, they generally are not treated with the care that would be given to heirloom silver, jewelry, or antique furniture, and, more often than not, they are left forgotten in a damp basement or a dusty closet where the ravages of time eventually take their toll.

Such was the case with a vast amount of Frick family memorabilia that had been amassed over the course of a hundred years at a number of homes and businesses in New York, Massachusetts, and Pennsylvania. Facing imminent loss unless conservation and preservation measures were undertaken, the most endangered items—including hundreds of photographs and dozens of scrapbooks—are now being treated by the conservation department of the Frick Art Reference Library in the hopes of preserving them for future generations.

The materials, owned by The Helen Clay Frick Foundation since Miss Frick's death in 1984, originally had been stored at several different family residences, as well as at Miss Frick's home in Bedford, New York. Prior to her death, an effort was made by the foundation to consolidate her personal effects in Pittsburgh, and the majority of the archival material came to be stored in an old carriage house on the grounds of Clayton, the Frick family home in Pittsburgh (now part of the Frick Art & Historical Center).

While the carriage house provided a central location to store the archives, seasonal temperature and humidity fluctuations ultimately proved detrimental to their long-range stability, accelerating the deterioration of film and negatives and contributing to mold growth on scrapbooks and photo albums. The Frick Collection entered into an agreement with the foundation to conserve the archives, and, in the fall of 2000, more than 150 linear feet of film, photographs, scrapbooks, and blueprints were brought to the Frick Art Reference Library's conservation lab in New York City.

Upon arrival at the lab, the materials were isolated in order to acclimatize them to the environmental conditions of the Library, which maintains a constant temperature of seventy degrees and a relative humidity of fifty percent. After moldy items were treated to keep the mold spores from spreading, conservation staff examined photo albums one page at a time, removing rusting staples and paperclips to protect adjacent pages from abrasion. Loose pages were resewn into bindings, and damaged photographs were backed with Japanese paper to add support. Fragile newspaper clippings were de-acidified.
then individually encapsulated in Mylar, as were delicate attachments such as dried flowers and ocean liner brochures. During treatment, a detailed log and photo record were kept to document procedures that were performed, and after conservation was completed, acid-free boxes or wrappers were custom made for each item to protect them in storage.

Among the items treated were hundreds of photographs and nitrate negatives, including a large number that had been removed from the basement of Helen Clay Frick's home in Bedford, where they had become water damaged and moldy following a leak. The negatives, which were cockled from exposure to moisture, were individually cleaned to remove soot and residue, then scanned and digitally inverted to create positive images. Shadows and highlights were adjusted, returning the images to their original clarity. By using digital technology in this way, images can be either printed with conventional photographic methods or electronically shared via the Internet without damaging the fragile originals, which are frozen and kept in cold-storage to increase their lifespan.

The conservation department has spent more than a thousand hours on the project thus far, preserving nearly a thousand negatives and more than a hundred photo albums and scrapbooks. Treatment of the remaining archival materials will begin this year.

Just as Henry Clay Frick lived his life in Pittsburgh and New York City, the archives also will have two homes: those materials pertaining to western Pennsylvania and to Mr. Frick's business and industrial ventures will be deposited at the University of Pittsburgh, while those pertaining to his art collecting, members of his family, and New York will be housed at the Frick Art Reference Library. Says Adelaide Trafton, president of The Helen Clay Frick Foundation and a great-granddaughter of Henry Clay Frick, "The foundation trustees are pleased that The Frick Collection and the University of Pittsburgh have taken such an interest in this archive collection. We look forward to the progress of their collaboration in preserving, cataloguing, and—ultimately—making the archives available to historians, researchers, and others interested in learning more about the Frick family and the times in which they lived. The photograph preservation has already begun to revive family stories almost lost, and to enrich historic interpretation and understanding of art collecting practices, culture, and lifestyles of the late nineteenth and early twentieth centuries."

What will be learned about Henry Clay Frick's art collection from the large quantities of invoices and other documents will be revealed with time, after conservation has been completed and the archives are made accessible for study. However, the hundreds of photographs that already have been conserved immediately provide an intimate glimpse of the Frick family, including the activities of Helen Clay Frick, who founded the Frick Art Reference Library as a memorial to her father. These candid moments show a more relaxed, personal side of the Fricks than had previously been widely known, adding a new dimension to our understanding of this extraordinary family, their lives, and their relationships.—Don Swanson, Chief of Collections Preservation

ABOVE: Mrs. Henry Clay Frick (second from left) and friends outside Eagle Rock, c. 1910. The image at left shows the original nitrate negative; its damaged edge deteriorated over time after exposure to moisture. The center image has been digitally scanned and inverted to a positive. The image at right has been digitally darkened, returning it to its original clarity. All images courtesy of The Helen Clay Frick Foundation Archives.

OPPOSITE: Mrs. Henry Clay Frick with her granddaughters Adelaide and Martha, 1918.
Gilbert Stuart was the foremost portrait painter of the newly formed United States. He painted many of the most prominent figures of his day, including the first five American presidents, but none of the thousand portraits he made attained such renown as the three he painted from life of George Washington and those he replicated to order throughout his later career. To most visitors to The Frick Collection, Stuart's George Washington is instantly recognizable; in a collection of mainly European masterpieces, it is the only painting of an American by an American.

Stuart was born in North Kingstown, Rhode Island, and grew up in Newport, where his father, a Scots immigrant, operated a snuff mill. After early training in Newport, Stuart moved to London in 1775 and worked as a student of and later assistant to Benjamin West, eventually setting up his own portrait practice. In England he adopted the style of some of his notable contemporaries, such as Reynolds, Gainsborough, and Romney. Having achieved success abroad, Stuart returned to the United States in 1793, determined to paint the country's foremost citizen in order to launch his reputation at home. With a letter of introduction from Chief Justice John Jay, he obtained a sitting with the President in 1795 in Philadelphia, then the capital of the country. George Washington was sixty-three years old and in his second term.

The resulting portrait, showing Washington nearly half-length from the right side, was an immediate success. Stuart captured the character of the simply dressed President with an aloof but benevolent expression in a lively style that was new in America—a combination of fine tonalities and loose brushwork, with an eye for realistic detail. Note, for instance, the translucency of the frill on his shirt and its highlighted edge, the powder from his hair that dusts the shoulder of his jacket, and the fineness of his gray-blue eyes, which gaze back at the spectator. Stuart soon had some thirty requests for replicas at one hundred dollars each. He completed about ten of them with varying backgrounds, and, dissatisfied with the original portrait from life, he later rubbed it out. In the following year, he made two other portraits from life of Washington, each of which was also frequently replicated.

The Frick Collection painting is one of the early replicas of Stuart's first life portrait, known as the "Vaughan type," named for the Philadelphia merchant John Vaughan, who commissioned two copies and sent them to his father in England. The version kept by Samuel Vaughan (with a plain background) eventually entered the National Gallery of Art in Washington as a gift from Andrew Mellon. The Frick portrait, which shows the President in a reddish-brown coat set against a brilliant green curtain with a view of sky behind, is believed to be the other. Possibly a gift from Samuel Vaughan to Robert Duncan, third Earl of Camperdown, it was purchased by Henry Clay Frick from the Earl's estate through Knoedler & Company in 1918 for $65,000, the highest price ever paid at that time for an American painting. Mr. Frick hung the portrait in his private business office at 1 East Seventieth Street and commissioned three copies of it from a local artist, possibly for his offices in Pittsburgh and New York. Last year, George Washington was removed from the Library so that Raeburn's portraits of Mr. and Mrs. James Cruikshank could be hung side by side. Stuart's painting now can be seen in the Cabinet Room.—Susan Grace Galassi, Curator

Anthony Van Dyck's Marchesa Giovanna Cattaneo has been installed in the East Gallery following a cleaning by Hubert von Sonnenburg, Chairman of Paintings Conservation at The Metropolitan Museum of Art. The removal of old, discolored varnish has revealed a luminous, richly colored canvas in which the rosy flush of the figure's cheeks, the resplendent shimmer of her satin garments, and the dazzling gold adornments emerge in poetic contrast to the velvety brownish-black background.

From 1621 through 1627, Van Dyck worked in Italy painting numerous portraits; among
the most important of his sitters was the Cattaneo family of Genoa, whose members included doges, statesmen, and cardinals. The young woman depicted in the Frick canvas has long been thought to represent Giovanna Battista, daughter of the Marchese Giovanni Battista Cattaneo, with the chain (catena) that she gingerly fingers and the c-shaped scrolls on her sleeves probably referring to the Cattaneo name. The attribution is largely based on traditional accounts, however, and no archival evidence supports her identity.

Even more intriguing than the identity of the sitter are the peculiar circumstances under which the painting journeyed to America in the early years of the last century. Rumors of at least six secretly sold Cattaneo portraits abounded in the press, and on February 26, 1907, the New York Times reported that J. Pierpont Morgan had purchased the entire group from the Cattaneo family for $500,000, trumping an offer from the Berlin Museum. Subsequent articles reduced Morgan's purchase to four paintings, then, on April 7, the Times reported Morgan's conversation with the Italian Minister of Education, in which he denied any part in the disappearance of the portraits from Genoa or their export abroad. These initial accounts never mentioned Henry Clay Frick, yet it was Frick who purchased the Marchesa from Knoedler & Company on April 17, 1907, for $120,000. (Three of the other Cattaneo portraits are now in the National Gallery, Washington, while two—those traditionally believed to depict the parents of the sitter in the Frick's portrait—are in the National Gallery, London.)

American Art News confirmed Frick's ownership of the Van Dyck Marchesa on January 11, 1908, when the painting was listed as one of eighteen lent by Frick to an exhibition at the Union League Club in New York City. No outrage was expressed over the painting's new residence in an American private collection; rather, the article praised Frick for having "quietly assembled probably the most notable array of pictures old and modern, owned in America."

Although curatorial research continues regarding the true identity of the sitter and the particulars of her voyage to the United States, these facts may never be known. Still, the obscurity of such details does not detract from the refined and penetrating image that gazes at us from her newly restored canvas.

—Margaret Iacono, Curatorial Assistant to the Chief Curator
In a museum filled with magnificent portraits of women whose names are prefixed with "Comtesse," "Lady," or "The Honorable Mrs.,” the simple title “Miss” has a distinctly modern ring. Rosa Corder, the subject of James McNeill Whistler’s Arrangement in Black and Brown: Miss Rosa Corder, was indeed a modern woman, who led a colorful life in the bohemian circles of London and attained a minor place in art history through her modest success as a painter. It is in the shadowy depths of Whistler’s compelling image, however, that she attained immortality.

Upon first seeing the portrait, one is immediately struck by the combination of aloofness and mystery that emanate from the person portrayed in the six-foot canvas, conveyed through such minimal means. Corder, her back to the viewer, is dressed in a fashionable black walking suit and stands in a dark atmospheric space that suggests no particular place. There is little in the painting that calls attention to the subject; she emerges slowly out of shadow. Her classic features shown in profile, her auburn hair coiled on top of her up-tilted head, her assertive stance, and her brown felt hat and sweeping long-trained skirt, however, are enough to draw one in.

For Whistler, a portrait was first and foremost a harmonious arrangement of form and color in which the identity of the sitter was of little or no interest to the viewer. This being the case, it is interesting to know that Corder posed for her portrait some forty times between 1875 and 1878, twice fainting from exhaustion from the lengthy sessions.

At the time Whistler painted Corder, he was a highly successful artist and leader of the aesthetic movement who was constantly in the news. In the summer of 1876 he broke with his major patron of the seventies, Frederick Leyland, in a noisy dispute about payment for his work on the famous Peacock Room, the dining room of Leyland’s London house. A year later Whistler took on the foremost critic of the period, John Ruskin, in the celebrated libel suit the artist brought against him for criticizing one of his paintings. Whistler won, but the expenses of the trial led to his bankruptcy. Commenting on these events, Rosa wrote to a friend that she considered the trial “a complete fiasco on both sides… unworthy of either as men of genius with any pretensions to common sense.” She added acerbically, “Whistler…affects to consider the trial a glorious victory! No one else does, I fancy.”

While sitting for Whistler, Rosa Corder was quietly making her own way as an artist. Born in 1853, she grew up in a middle-class family in Hackney, on the outskirts of London. When her father met with financial difficulties, she set out to support herself, putting together a patchwork of private lessons and evening classes, though she had no formal academic training. Corder had entered the Chelsea circle of Whistler and Rossetti through her lover Charles Augustus Howell, an Anglo-Portuguese of supposed aristocratic descent. Howell was a charismatic con man who at one point had acted as an agent to both painters and is alleged to have made forgeries of their work. It was Howell who commissioned Rosa’s portrait from Whistler, and, much to the artist’s surprise, actually paid him for it. Only later did Whistler realize that the money Howell had used to pay for the painting was the same money he had borrowed from the artist a week earlier.

In 1879 Corder exhibited a portrait of her mother at the Royal Academy, her first and only work to be accepted. (That same year her portrait by Whistler was shown to critical acclaim at the Grosvenor Gallery in London.) Another letter by Corder reveals her absorption in her work: “...being hard
at work the outer world is a matter of complete indifference to me. I really don't wonder at the selfishness of artists: their own work is so absolutely engrossing & must seem to them (if they are artists) of such paramount importance that the one longing of their life is to be let alone to live in the world of their own creativity.”

It is this aspect of Corder that is captured in an etching by Mortimer Menpes, a young follower of Whistler. The only other known portrait of her, Menpes’ portrayal of Corder is as natural as Whistler’s is arranged. Showing her literally from the other side of the Whistler painting, Menpes depicts Corder with a meditative gaze and wearing a simple artist’s smock over a high-necked blouse—seemingly as if he had caught her pausing at her work. She is shown here as a “plain-beautiful” woman, as her close friend the actress Ellen Terry once described her.

Corder characteristically painted in a meticulous, realistic style and achieved moderate success as both a portraitist and an animal painter. She painted numerous members of Whistler’s circle, among them his former patron Frederick Leyland, and made a number of paintings in Newmarket, including those for the Duke of Portland of his prize racehorses and portraits of Fred Archer, the most famous jockey of his time. She also was known to make copies of other...
artists' works, and may have colluded with Howell in making facsimiles. A few lines in a poem about Whistler's paintings by Robert, Comte de Montesquiou-Fezensac (whose portrait by Whistler hangs near Corder's in the East Gallery), seem to allude to this less legitimate use of her talents: "Miss Corder, her hat encircled by its feather, her dissident's profile with the airs of a good-natured plotter."

After Howell's death in 1890, Whistler's portrait of Rosa Corder was sold at auction with his collection (which included a number of works by Corder) and his household effects. A young theater designer and aesthete, Graham Robertson, who had seen and admired the work in the 1879 Grosvenor Gallery exhibition, entered an absurdly low bid, and was surprised to learn he had obtained the portrait for only 230 guineas. As Robertson noted in his memoir, Whistler called on him not long afterward to revisit his masterpiece, "breathing on her surface and delicately dusting her with his handkerchief." Robertson eventually came to know Miss Corder, and described her as a person of "beautiful stillness."

Rosa Corder died in 1893 at age forty of pneumonia, which she developed after riding in a heavy rain. She left behind a young daughter by Howell, and a respectable body of work, most of which has disappeared.

Arrangement in Black and Brown: Miss Rosa Corder left Robertson's hands in 1903, the year of Whistler's death, when prices of his paintings rose steeply. Its next owner was Richard Canfield, an American art collector and gambler who also had sat for Whistler. Canfield hung Corder's portrait in his casino in New York along with two other paintings by Whistler, Robert, Comte de Montesquiou-Fezensac and The Ocean; all three paintings were bought from Canfield by Henry Clay Frick in 1914. Two years later Frick added to his collection two more full-length portraits by Whistler, Valerie, Lady Meux, and Mrs. Frederick R. Leyland. The four portraits span the decades of the 1870s to the early 1890s. They add a distinctly modern note to his collection, yet fit seamlessly in with the many other grand gallery portraits by earlier masters such as Gainsborough, Reynolds, and Van Dyck that Mr. Frick had already purchased—artists whom Whistler himself greatly admired.—Susan Grace Galassi, Curator

A lengthier article on Rosa Corder by the author appeared in the October 2001 issue of Apollo. Whistler's portraits of Rosa Corder, Mrs. Frederick R. Leyland, and Valerie, Lady Meux, will be featured in an exhibition at The Frick Collection, Whistler, Women, and Fashion, in the spring of 2003.
Volunteers Lend Support to Expanding Education Department

For the past five years, The Frick Collection’s education program has served a growing number of students and teachers from New York City public schools. Integral to the program’s success is the dedication of its volunteer staff. Culled from a variety of communities in and around the five boroughs, the Frick’s fifteen education volunteers share an affinity for teaching and art history, but are trained in such diverse vocations as law, finance, and institutional development. Among the volunteers are three members from the Frick’s development and visitors services departments, who volunteer their time in addition to their daily responsibilities as full-time Frick employees.

As the education department has grown, so too has the need for a formal training program for its volunteers. Last fall marked the inauguration of a seven-session course, which provides ongoing art history and educational instruction by scholars from the Collection and Library, as well as the outside art community.

Held on Mondays when the galleries are closed to the public, each two-hour session focuses on a different topic, including Renaissance works, British portraiture, and French decorative arts. An entire session also is devoted to teaching techniques that emphasize critical thinking, encouraging students to develop their perceptual skills through close observation of works of art and to express their observations in visual terms. Volunteers are instructed about the logistics of guiding school tours through the galleries and are taught effective ways to lead discussions with small groups of the nearly two thousand middle and high school students who visit the Collection every year. In addition, they receive training by conservation staff about the proper ways to handle objects.

A number of volunteers have participated in the education program since its inception, developing close working relationships with many of the students and their teachers. Says Chari Le Masters, the head education volunteer, “There is a tremendous sense of pride and satisfaction in serving as a volunteer at the Frick. I will never forget the day when one of our eighth-grade students told me that she wanted to bring her grandmother to see the Collection. Her eyes lit up as she described a landscape that hangs in her family’s living room, a painting that was brought from her homeland of Mexico. It was exciting to see her link her own family’s experience of collecting and preserving objects they love with her visit that morning to the Collection. I think Mr. Frick would have been pleased to hear our conversation.”

—Amy Herman, Head of Education

The Education Program is funded, in part, by a generous grant from the Horace W. Goldsmith Foundation. If you would like information about becoming an education volunteer, please call (212) 547-6856.

Above: Associate Photoarchivist Louisa Ruby discusses eighteenth-century Dutch painting with volunteers as part of a seven-session course that explores the history of the Collection and the different periods of art history represented in it.
SPECIAL EVENTS

AUTUMN DINNER
Guests Pay Tribute to Angelica and Neil Rudenstine

O
n October 22, friends and supporters of the Frick gathered for a black-tie dinner honoring Neil and Angelica Rudenstine for their longstanding commitment and contributions to the arts. Angelica Zander Rudenstine is Program Officer for Museums and Conservation at the Andrew W. Mellon Foundation, and has served as curator of several major art exhibitions at the National Gallery, the Metropolitan Museum of Art, and the Museum of Modern Art. She also has been an adjunct professor at the Institute of Fine Arts and has held curatorial positions at the Solomon Guggenheim Museum and the Museum of Fine Arts, Boston. Neil Rudenstine, who served as President of Harvard University for the past decade, is now Chairman of ArtSTOR, a non-profit organization that seeks to develop, store, and distribute digital images and related scholarly materials for the study of art and architecture.

Two hundred and twenty guests gathered for cocktails in the Reception Hall and the Seventieth Street Garden, followed by a candlelight dinner in the Garden Court and the Oval Room. After dinner, remarks were made by Board President Helen Clay Chace, Honorary Gala Chairman Michel David-Weill, Director Samuel Sachs II, and the two guests of honor.

Proceeds from the evening—totaling more than $300,000—will provide critical funding to support the Frick's core mission: to foster the study and appreciation of the fine and decorative arts. To learn more about our next fundraising event, the Young Fellows Fête des Quatre Saisons, contact Hilary Ewing at (212) 547-6873.
Anne Buford and Marina Rust Connor

Peggy Mejia, Barrie Vanderpoel, Angela Power, Sheila Stephenson, and Kristi Witker

Elizabeth Stafford, George Stephenson, and Gloria Gurney


Eric Zinterhofer and Aerin Lauder Zinterhofer

Dr. H. Leslie LaNieve, Mrs. William S. Clark, and Chief Librarian Patricia Barnett
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.

The Art of the Timekeeper
22 pages; paper $10.00

Lectures

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

January 23 at 5:30
From Ferrara to France: Cellini’s Saltcellar and Candlesticks for King Francis I
Denise Allen, J. Paul Getty Museum
Cellini’s saltcellar is recognized as one of the greatest surviving works of the mid-sixteenth century. This lecture outlines its original commission by Cardinal Ippolito d’Este and traces the changes Cellini made for its ultimate patron.

February 13 at 5:30
Leonardo’s Smile
Emily Braun, Hunter College
This lecture examines the 1935 Paris exhibition of Italian Renaissance and Baroque masterpieces that was organized jointly by the Italian fascist regime and the French Republic and blatantly promoted “humanist values” to the ends of diplomatic brinkmanship and colonial conquest.

March 27 at 5:30
Form and Meaning in Sixteenth-Century North Italian Painting
Nicholas Penny, National Gallery, London
This lecture examines how various stylistic aspects of religious paintings may have been affected by the client’s wishes, the subject matter, and the pictures’ devotional function.

April 5 at 6:00
Artists, Writers, and Poets Series
Bill Viola, artist
Video artist Bill Viola will share his views on art.

April 17 at 5:30
Buying British: The Formation of The Frick Collection
Colin B. Bailey, The Frick Collection
This lecture examines the enormous prestige of eighteenth-century British portraiture among American collectors in the first decades of the twentieth century, and charts Henry Clay Frick’s acquisitions in this area between 1900 and 1919.

May 22 at 5:30
Making the Exhibition
Greuze the Draftsman
Edgar Munhall, The Frick Collection
The curator of the upcoming Greuze drawings exhibition recounts the myriad steps involved in creating an international exhibition, from conception to installation.

May 29 at 5:30
Vigée-LeBrun at the Court of the Romanovs
Joseph Baillio, Wildenstein & Co.
The six years this French court painter spent in Russia will be examined.

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 those 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.

Upcoming Fellows Events

Friday, February 22, at 8:30
Young Fellows Gala
Fête des Quatre Saisons

Monday, May 13, at 9:00
Spring Party and Opening Reception for Greuze the Draftsman
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 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
- 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.

Ahmanson Foundation Supports Conservation

The Frick Collection would like to express its thanks to the Ahmanson Foundation in California for its two generous grants, which have supported much-needed conservation work. Foundation funds granted in 2000 were used to outfit the conservation laboratory, providing Objects Conservator Barbara Roberts and her staff with additional tools both to perform treatments and to document the department's work. A second grant in 2001 helped to underwrite crucial restoration of the wrought-iron fence that surrounds the Fifth Avenue Garden; designed by William H. Jackson and capped with marvelous iron-winged phoenixes, the fence is an important decorative object in the Collection.

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

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François Boucher (1703-1770), detail of The Four Seasons, Winter, 1755, oil on canvas

The Frick Collection Calendar

January
Monday, January 14, 7:00 Fellows Event
Henry Clay Frick Fellows Dinner
Sunday, January 20, 5:00 Concert
Thierry Félix, baritone, with Jean-Claude Pennetier, piano
Wednesday, January 23, 5:30 Lecture
"From Ferrara to France: Cellini's Saltcellar and Candlesticks for King Francis I" by Denise Allen, J. Paul Getty Museum

February
Sunday, February 3, 5:00 Concert
Roberto Aussel, guitar
Wednesday, February 13, 5:30 Lecture
"Leonardo's Smile" by Emily Braun, Hunter College
Friday, February 22, 8:30 Young Fellows Event
Fête des Quatre Saisons
Sunday, February 24, 5:00 Concert
Camerata Köln, period instrument ensemble

March
Sunday, March 10, 5:00 Concert
Auryn Quartet
Sunday, March 24, 5:00 Concert
Markus Groh, piano
Wednesday, March 27, 5:30 Lecture
"Form and Meaning in Sixteenth-Century North Italian Painting" by Nicholas Penny, National Gallery, London

April
Friday, April 5, 5:00 Lecture
"Artist's Talk" by Bill Viola
Sunday, April 14, 5:00 Concert
The Bottom Line, two violas da gamba, theorbo, and harpsichord
Wednesday, April 17, 5:30 Lecture
"Buying British: The Formation of The Frick Collection" by Colin B. Bailey, The Frick Collection
Sunday, April 28, 5:00 Concert
Mozart Piano Quartet

May
Monday, May 13, 9:00 Fellows Event
Spring Party and Opening Reception for Greuze the Draftsman
Wednesday, May 22, 5:30 Lecture
"Making the Exhibition Greuze the Draftsman" by Edgar Munhall, The Frick Collection
Wednesday, May 29, 5:30 Lecture
"Vigée-LeBrun at the Court of the Romanovs" by Joseph Baillio, Wildenstein & Co.

Special Exhibitions
through February 17, 2002
The Art of the Timekeeper: Masterpieces from the Winthrop Edey Bequest
through August 1, 2003
Mantegna's Descent into Limbo from the Barbara Piasecka Johnson Collection
May 14 through August 4, 2002
Greuze the Draftsman
The Frick Collection
1 East 70th Street
New York, NY 10021
(212) 288-0700

Collection Hours
10:00 to 6:00 Tuesday through Saturday
1:00 to 6:00 Sundays
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,
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