

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING

Page 1

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: The Frick Collection and Frick Art Reference Library Building

Other Name/Site Number:

2. LOCATION

Street & Number: 1 East 70th Street; 10 East 71st Street

Not for publication:

City/Town: New York

Vicinity:

State: NY County: New York

Code: 061

Zip Code: 10021

3. CLASSIFICATION

Ownership of Property

Private: X

Public-Local:

Public-State:

Public-Federal:

Category of Property

Building(s):

District:

Site:

Structure:

Object:

Number of Resources within Property

Contributing

1

Noncontributing

 buildings

 sites

 structures

 objects

 Total

Number of Contributing Resources Previously Listed in the National Register:

Name of Related Multiple Property Listing:

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 2**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official_____
Date_____
State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official_____
Date_____
State or Federal Agency and Bureau**5. NATIONAL PARK SERVICE CERTIFICATION**

I hereby certify that this property is:

- ____ Entered in the National Register
____ Determined eligible for the National Register
____ Determined not eligible for the National Register
____ Removed from the National Register
____ Other (explain):

Signature of Keeper_____
Date of Action

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 3**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

6. FUNCTION OR USE

Historic:	Domestic Education	Sub:	Single Dwelling Library
Current:	Recreation and Culture Education	Sub:	Museum Library

7. DESCRIPTION

Architectural Classification: Late-19th & 20th Century Revivals: Beaux Arts

Materials:

Foundation:	Brick, concrete
Walls:	Limestone
Roof:	Glass, copper, asphalt

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 4**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Summary

The Frick Collection and Frick Art Reference Library in New York comprise an institution that is considered one of the great legacies of the first period of major art collecting in the United States, one of the defining activities of the Gilded Age elite. Among his contemporaries, Henry Clay Frick (1849-1919) stood out as both a collector and, with his superb Carrère & Hastings edifice sensitively designed for a high-profile Fifth Avenue site, architectural patron. Frick's vast fortune, knowledge of the arts and architecture—nurtured and bolstered by a cadre of expert advisors, and desire to create a monument of the most personal sort resulted in a museum and institution with few rivals. It is one of the best examples of the (art) house museum subsets within that type in this country. Its transition from private house museum to publicly accessible institution whose core mission was retention of the character established by Frick required expansion so expertly conceived by John Russell Pope that the earlier and later portions read as a seamless whole. Pope's additions, constructed between 1931 and 1935, included a much-expanded Frick Art Reference Library, which has been an integral aspect of the institution since its 1920 founding by daughter Helen Clay Frick (1888-1984). The Frick Collection and Frick Art Reference Library Building maintains an uncommon degree of physical integrity and articulately convey the character defining features that underpin its national significance both for its architecture and as a cultural institution.

Describe Present and Historic Physical Appearance.**Exterior**

The Frick occupies the entire block-front along Fifth Avenue between 70th and 71st streets in New York City, facing Central Park. The limestone building is set back from Fifth Avenue behind a spacious raised garden, which is separated from the surrounding cityscape by elaborate iron fencing and a stone wall. The central portion of the Frick House is three stories, with a neatly rusticated first floor topped by a beltcourse. The third story is set back behind a parapet of balusters alternating with solid piers. The Fifth Avenue (west) facade is anchored by an implied portico composed of four monumental ionic pilasters resting on a raised terrace with a grand stair, flanked by large urns, descending into the garden. The pilasters frame three bays containing arched entries on the first floor and floor-length openings fronted by stone balustrades on the second. The remaining first-floor windows are rectangular, fitted with French doors, and topped by ornate carved stone plaques.

The two wings, which are perpendicular to the central portion, are tied together by the wide beltcourse. The gallery wing on the north side is one and a half stories high and has a loggia of pairs of fluted columns capped with Ionic capitals. At the Fifth Avenue end is a small pavilion that continues the rusticated first floor and has an arch with a demilune tympanum that is carved with a classical nude. This arch is repeated on the Fifth Avenue face and the wall proceeds along that front with three more square-headed windows also with bas-relief carving. The southern, two-story wing of the house projects with the same rusticated treatment and has two windows with triangular pediments facing Fifth Avenue.

The treatment of the southern wing along 70th Street is similar to the Fifth Avenue front of the central portion. The original entrance to the house was through a porte-cochère behind the house with a carriage passage running from 70th Street to 71st Street, enclosed to the west by a courtyard. During the 1930s alterations, the pediment and sculpture on the 70th Street face of the no longer needed porte-cochère were brought southward almost to the plane of the rest of the south facade and reused as the main entrance to the museum. To the east of the entrance stands a one-story pavilion, a sympathetic addition completed in 1977, having a solid rusticated wall facing 70th Street. This pavilion extends three bays northward from the south wall, each of which contains an arched opening containing French doors topped by a semicircular transom facing onto a garden to the east. The garden is enclosed on its north and east sides by a one-story enclosure composed of perimeter walls that continue the design motifs of the pavilion. The south side of the garden is defined by ornate iron fencing. The

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 5**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

remainder of the museum's east wall abuts the Frick Art Reference Library.

The one-story north wall of the museum proper is an elongated version of the original design, which was extended during the 1930s renovations. A pair of Serliana arches set off by a tabernacle frame composed of ironic pilasters topped by a segmental pediment containing sculpture (similar to the treatment of the pavilion facing the Fifth Avenue garden) frames the composition. The expanse of wall between is apportioned into sections by pairs of Doric pilasters alternating with blank sections of wall; these sections are topped by decorative stone plaques. The Frick Art Reference Library is physically contiguous, though compatibly distinctive, with the north wall of the museum. Designed and constructed at the same time with the Pope extensions to the house, the harmoniousness of the Library's facade reflects its centrality to the mission and function of the Frick Collection since its establishment. The Renaissance Revival palazzo features a monumental arch at center containing the entrance opening through two stories of rustication. The cornice running along the top of the pilasters on the north wall continues across the face of the Library and similarly scaled pilasters and columns further tie the two sections together. The wall is simply rendered above the entrance arch pierced on the north and west sides by large windows with tabernacle frames with triangular pediments. A heavy, denticulated entablature closes the composition, with the upper stories set back from the lower wall planes.

Interior

As completed, the plan of the Frick house was not a traditional symmetrical Beaux-Arts design but rather a dog-leg axial plan; a scheme often used by Carrère and Hastings. The central portion of the plan consisted of a living hall flanked by the library and the drawing room all opening onto the Fifth Avenue garden; north-south axes crossed through the three rooms on the west and from the south hall, living hall, and north hall on the east. The main axes of the two flanking wings were positioned perpendicular to those in the central block. The west wing contained the large Gallery whose east-west axis was echoed by another running from the exterior pavilion facing Fifth Avenue, along the loggia, and through the library and north hall to a vestibule opening onto the carriage drive. In the east wing, the dominant axis traveled from the main entrance westward through the south hall and west vestibule into the garden. Although the dominant room in the east wing, the dining room was largely situated outside the system of cross axes as was the stair hall, which occupied a position at the intersection of the long hall and the entrance hall just to the north of the main entrance. The stairhall is dominated by an Aeolian organ.

The dog-leg axial plan of the first floor was only partially repeated on the second because the lofty ceiling heights and skylights of the west wing precluded additional floors. The second floor contained bedrooms for Henry Clay Frick, his wife, Adelaide Frick, and their daughter, Helen Clay Frick. Mr. Frick also had a private sitting room, and Mrs. Frick had a boudoir. Each of these rooms overlooked Fifth Avenue. In addition, there was a breakfast room, guest rooms, and bathrooms. The third floor had three more guest rooms, quarters for the female servants and the housekeeper, bathrooms, a sewing room, hanging room, and trunk storage. The basement level housed the service areas including the kitchen, butcher's room, pantry, housekeeper's office, refrigerated space, house laundry, servants' laundry, upper servants' dining room, general servants' sitting and dining room, flower room, and receiving room. In addition, there were bedrooms for the male servants, bathrooms, and women's and men's coatrooms. The plans include all of the rooms that would be expected in an imposing city residence laid out in a manner that afforded the optimum views and light with an eye toward the efficient running of a house. There were two elevators and two sets of stairs, one of each dedicated to the service of the house.

Frick died in 1919 and his will stipulated that the house was to become a museum upon his wife's death, which occurred in 1931. At this time, the trustees for the Frick Collection hired John Russell Pope to execute changes

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 6**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

adapting the house to its new function as a public institution. Pope was sensitive to the Louis XVI character established by Thomas Hastings. At this time, the drive on the east side of the house was eliminated, and the carriage court reworked, glassed over, and turned into a garden court for the museum; it features a sunken pool with a fountain surrounded by plantings and trees. The southern face of the porte-cochere was retained for the entrance to the museum, but was pushed southward, a change that provided a reception area with coatroom facilities. The upper floors of the building were considered “unsuited to the use or access of the general public” and were reassigned as offices and other functions that supported the development of the museum.¹ On the north side of the house, Pope created two additional galleries, the East Gallery and the Oval Room, and a Music Room. Pope’s changes and additions were not merely intended to increase the size of exhibit space in the museum, but to facilitate visitor comfort and circulation, moving in a complete circuit from the entrance hall, into the garden court and the new galleries, before passing into the West Gallery and back through the house’s original public rooms to the entrance.

Pope was also commissioned by the Trustees to build the new Frick Art Reference Library building located at 10 East 71st Street, immediately north of the museum to which it is connected on the first floor and basement levels. The Library was conceived by Frick’s daughter, Miss Helen Clay Frick and modeled on the photo-archive at the Witt Library of the Courtauld Institute in London. It contains six full stories with interposed mezzanines, creating a structure of thirteen floors. The Library’s interior takes in a reading room, stacks, offices, and once included private quarters for Miss Frick, from which she oversaw the Library.

Integrity

As originally constructed, The Frick Collection and the Frick Art Reference Library are extremely articulate examples of Beaux-Arts classicism executed with the most refined of planning and detailing and constructed of the finest materials. The transition from private house museum to publicly accessible institution, and later additions, have been devised with commensurate quality and elegance. The Pope expansion in the 1930s, discussed in greater detail in Section 8, impacted the fabric of the original house as minimally as possible. The entrance drive and rear garden court were eliminated for Pope’s new spaces, with the porte-cochere traded for an entrance area and its south elevation becoming the main entrance for the museum. Henry Clay Frick’s office to the east of the West Gallery was sacrificed for the Oval Room and desired pattern of circulation through the institution. Service spaces to the east of the dining room were reconfigured for art display, in particular the movement of the movement of the Boucher wall panels and related finishes downstairs from what had been Adelaide Frick’s boudoir. The upper floors—formerly the private realm of the family—have remained largely intact with the exception of minor spatial reconfigurations.² From its phased completion in 1935, the Frick Collection and Frick Art Reference Library Building has been carefully maintained, with the updating of mechanical systems comprising the most radical of alterations.

Colin B. Bailey, Chief Curator of The Frick Collection, has observed:

Just as Pope’s additions to the Collection were intended to draw as little attention to themselves as possible—many visitors now naturally believe that Frick and his family inhabited the entire space of the current museum—so was the Collection’s development carefully monitored to be ‘in

¹ Notebook I, page 4, Records of the Organizing Director, Frick Collection Archives, New York, New York.

² Five bathrooms and the partition walls of three were removed from the second floor. The bathroom walls removed included those between the northernmost two guest bedrooms (replaced with a simple dividing wall), between Mr. Frick’s and Miss Frick’s bedrooms, and those in Mrs. Frick’s Boudoir. The other baths removed were one adjacent to Mr. Frick’s sitting room and one adjacent to the southernmost guest bedroom; both of these spaces are now offices.

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 7**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

harmony' with the tastes and preferences of its founder.³

The Frick expanded once more from 1975 to 1977, adding a single-story building on the 70th Street side with a reception hall, coat check, and shop on the first floor and exhibition galleries in the basement. The addition was designed by John Barrington Bayley in conjunction with Harry Van Dyck and G. Frederick Poehler. The expansion also included a garden, which was designed by Russell Page (1906-1985). In a 2006 consideration of the property, Mark Alan Hewitt commented on the stringent stewardship of the building by the institution, in particular Bayley's addition:

The trustees...have guarded Hastings' design contribution zealously through the decades, preventing the defacement by modernist additions that have beset other institutions in the city. John Barrington Bayley's 1977 entry vestibule and garden were well matched to the Hastings and Pope building and made quite a stir with a design then considered outrageously traditional.⁴

From its inception, the Frick Collection and Frick Art Reference Library has upheld a mission whose focus is maintaining as much of the Frick-inspired environment as possible, a mission whose concern for physical integrity is a built-in feature. The Pope and Bayley expansions are clear expression of the historic and current commitment to the institution's architectural legacy, in actions and decisions both large and small.

³ Colin B. Bailey, *Building the Frick Collection: An Introduction to the House and Its Collections* (New York: The Frick Collection in association with Scala Publishers, 2006), 111.

⁴ Mark Alan Hewitt, Kate Lemos, William Morrison, and Charles D. Warren, *Carrère and Hastings: Architects*, vol. 1 (New York: Acanthus Press, 2006), 388-89.

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 8**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:

Nationally: X Statewide: Locally:

Applicable National

Register Criteria: A X B C X D

Criteria Considerations

(Exceptions): A B C D E F G

NHL Criteria: 1, 4

NHL Theme(s): II. Creating Social Institutions and Movements
4. recreational activities

III. Expressing Cultural Values

5. architecture, landscape architecture, and urban design

1. educational and intellectual currents

Areas of Significance: Architecture; Education; Other: Collecting in the United States

Period of Significance: 1912-35

Significant Dates: 1914, 1919, 1935

Significant Person(s): Henry Clay Frick; Helen Clay Frick

Cultural Affiliation: N/A

Architect/Builder: Carrère & Hastings (Frick residence, 1912-14)
John Russell Pope (Alterations to residence and Frick Art Reference Library, 1931-35)
John Barrington Bayley and Harry Van Dyke (Addition including coat room, exhibition gallery, and shop, 1977)

Historic Contexts:

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 9**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.**Introduction**

The Frick Collection and Frick Art Reference Library Building is the nationally-significant home to one of America's most august and influential art institutions. They comprise a physical entity whose architectural importance not only rests on its significance within the museum typology, but also as a near-perfect architectural illustration of the museum's foundations and expansion. The Frick is one of two in the United States within the "house museum" category that stands out from its peers, the other being the Isabella Stewart Gardner Museum in Boston. Distinct from their "historic" cousins, art house museums refer to highly personalized, self-made monuments devised wholly by individual collectors. Such a patron conceives and constructs a building primarily for the art with most of the rooms becoming dedicated museum settings; for a time, this building doubles as a residence. Eventually, the art and its container are bequeathed to an institution dedicated to maintaining the residential character of what becomes a publicly accessible facility. Some museums uphold this mission by keeping the resource more-or-less permanently unchanged over time, for example the Isabella Stewart Gardner Museum, others, like the Frick Collection, make careful choices over time that uphold residential character while still embracing institutional evolution. In 1912, Pittsburgh industrialist and art collector Henry Clay Frick hired Thomas Hastings of the famed Beaux-Arts firm of Carrère & Hastings to design a house for his art, and his family, on Fifth Avenue in New York; major construction was completed by the end of 1914. Frick's collaboration with Hastings—as well as noted decorators and dealers Charles Allom, Elsie de Wolfe, Charles Carstairs, and Joseph Duveen—in acquiring art and furniture and fashioning what was felt to be an ideal environment for aesthetic appreciation indicates Frick's intention to eventually open the building to the public. Between 1931 and 1935, with the expertise of renowned architect John Russell Pope, the trustees of the Frick Collection thoughtfully expanded the house and library, the latter understood as an integral part of the organization from its 1920 founding by Frick's daughter, Helen Clay Frick. Their intention was to provide a new and modern experience for visitors; still, the trustees' overall adherence to Frick's ideas about the institution and Pope's sensitivity to the original design also resulted in a nationally-significant museum that remains in essentially the same form as it did when the public was invited inside for the first time in 1935.

The Rise of Collecting and the Domestic Museum in Gilded Age America

Serious art collecting in colonial and antebellum American remained an uncommon and rarified activity, even among people considered very wealthy as artwork was the most luxurious of luxuries with regard to function versus cost.⁵ Post-Civil War, Gilded Age economic prosperity created a newly wealthy generation of conspicuous consumers, of palace builders and art collectors. Architecture was the traditional form through which power and wealth were demonstrated. In America, a remarkable building boom occurred between the Civil War and World War I, including sumptuous urban townhouses, country places, and vacation houses. At the same time, there emerged a distinguished circle of collectors, whose lives, careers, collecting passions, and patronage intersected. Historian William Constable observed: "the emergence of the Great Master collection was due largely to social and economic changes in the United States in the [eighteen] eighties and nineties. There came into existence a class of extremely wealthy men who formed an aristocracy based on

⁵ See: Margaretta M. Lovell, "Painters and Their Customers: Aspects of Art and Money in Eighteenth-Century America," in *Of Consuming Interests: The Style of Life in the Eighteenth Century*, ed. Cary Carson, Ronald Hoffman, and Peter J. Albert (Charlottesville: Published for the United States Capitol Historical Society by the University Press of Virginia, 1994), 285-86, and Angela B. Mack and J. Thomas Savage, "Reflections of Refinement: Portraits of Charlestonians at Home and Abroad," in *Pursuit of Refinement: Charlestonians Abroad, 1740-1860*, ed. Maurie D. McNinnis and Angela D. Mack (Columbia, SC: University of South Carolina Press, 1999), 23-24.

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 10**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

money, whose pre-eminence was widely recognized, and whose power was indisputable.”⁶ These people, including the Vanderbilts, Morgans, Havemeyers, Fricks, Walters, Rockefellers, Isabella Stewart Gardner, John G. Johnson, P. A. B. Widener, Charles Lang Freer, and Andrew Mellon, were tied together through architects, art dealers, business associates, and, above all, the works of art themselves. They visited one another, studied one another’s collections, and benefited from their mutual experiences in assembling, enriching, and arranging their collections.

The new houses built by gilded age collectors had to be furnished with commensurate style, sophistication, and luxury to provide an appropriate place for the display of artwork and as an attempt to import cultural and social validity using long-established European sources. While a few patrons favored progressive interior design—for example, the rooms completed in 1892 by Louis Comfort Tiffany and Samuel Colman for the Havemeyer mansion at 1 East 66th Street (at Fifth Avenue)—the majority preferred more traditional European styles of decoration. In a conscious effort to emulate titled Europeans, Americans bought the illusion of Old World ambience through new houses rendered in any one of a number of monumental historical styles and filled with antiques and works of art purchased in Europe. There was a wide range in chosen architectural models as well as the character of collections assembled after the Civil War, but, generally, taste favored Beaux-Arts and Italianate buildings that contained popular and widely accepted art of the French Academy and the Barbizon school. Whereas wealthy European families had inherited estates filled with varied artwork and furnishings assembled over generations, the houses and domestic museums the newly rich in America predominantly represented the taste of that particular generation.⁷

These early large-scale collectors generally created what can be called “domestic museums” within their city or country residences. The inclusion of an art gallery that often also served as a ballroom for entertaining large groups could elevate the social status of these collectors. It was not uncommon for the galleries to be open to the public on a limited basis. Mrs. William B. Astor, perhaps the most prominent member of the social elite in post-Civil War New York, had an early picture gallery in her New York City house at Fifth Avenue and Thirty-Fourth Street. An interior photograph depicts the art collection in the 1880s and documents the predictable group of Barbizon and academic paintings.⁸ When Mrs. Astor moved uptown to 840-42 Fifth Avenue, a double mansion designed by Richard Morris Hunt and completed in 1895, there was an even larger art gallery at the rear joining the two houses. This gallery, also used as a grand ballroom, had many of the same paintings hung in an identical arrangement as in the old house.

Gilded Age “robber barons” such as the Vanderbilts, accumulated immense wealth through railroads, industry, and banking, and formed a new class of patrons. William H. Vanderbilt, the son of Commodore Cornelius Vanderbilt, doubled the fortune that he inherited from his father in 1877, before his own death in 1885. His city

⁶ William George Constable, *Collecting in the United States of America* (London: Thomas Nelson and Sons, 1964), 97. The subject of collecting old masters is a specialized topic that is very different from the subject of collecting American paintings, antiques, or folk art. A parallel can be drawn in the study of architecture where the Beaux-Arts classicism, based on European models, is considered separately from the Colonial Revival, which drew upon American classical precedent. Both existed contemporaneously, and indeed were even executed by the same American architects (especially McKim, Mead & White). Where the Colonial Revival and collecting of Americana was rooted in patriotic historicism, the collecting of Old Masters and the Beaux-Arts style was rooted in an emulation of the European precedents, and an imperialistic demonstration of power, wealth, and cultural sophistication. Collecting in the United States has been selectively studied. Constable’s book, although written in 1964, remains the best treatment of this subject. Other aspects of collecting may be found in biographical works that focus on individual collectors and dealers, books on gilded age architects and architecture and the history of the development of museums in American.

⁷ Ibid., 1.

⁸ The photograph is in the collection of the New York Historical Society, New York, New York.

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 11**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

palace at 640 Fifth Avenue (1879-82) was decorated in high style by Herter Brothers and contained a large art gallery. While the interior decoration was cutting edge, the art collection was very much in the prevailing taste and included predominantly European historic and military paintings, landscapes, academic works, and scenes of exotic lands. By contrast, Robert L. Stuart's art collection nearby at 871 Fifth Avenue encompassed a large group of American paintings in addition to European ones. The American works were displayed with equal prominence. Both the Stuart Gallery and the Vanderbilt Gallery were illustrated in *Artistic Houses*, a lavish folio of mostly domestic interiors published in 1883-84.⁹ After William H. Vanderbilt's death, the house at 640 Fifth Avenue served another collector: Henry Clay Frick rented the house from 1905 to 1915.

Outside of New York, Mrs. Potter Palmer had an even more cutting edge art collection in her Chicago mansion that was completed in 1882. Like Vanderbilt's and Stuart's mansions, many of the rooms were furnished by Herter Brothers. Mrs. Palmer was an early collector of French Impressionist paintings that she displayed alongside more academic art in her celebrated art gallery. Her importance in the elite circle of connoisseurs was demonstrated by her heading the committee on the display of art at the Chicago World's Columbian Exposition in 1893.¹⁰

The creation and nature of American art collections, and places of their display, not only took on a distinctively and predictably "American" look during this first generation, but the long-term purpose of their existence seems to have also quickly evolved into something distinct from their European predecessors. Gilded age collectors did not seem intent on handing down important collections to the next generation for private gratification. William Constable noted that "another characteristic of American collecting, far more general than it has ever been in Europe, [is] namely, the conscious intention of the collector that his collection should not pass to his descendants, but ultimately benefit the community."¹¹ Domestic museums formed the nucleus of many newly-established institutional and public art museums and this thread remains a conspicuous part of the history of art collecting in America. The form and content of Gilded Age domestic museums showed remarkable similarity, but the later histories of the collections moved in several different directions. Some collectors were institutional patrons and established truly public art museums. Other collectors financed institutional museum buildings centered around their own collections. Finally, there were the collectors who not only built buildings, but also carefully crafted and controlled the environment in which the art would to be displayed. Each of these different types of collector had different motives that were reflected in the form and administration of later, post-domestic museums.

Public Art Museums: A Consortium of Founders

Many of the most influential private collectors eventually became benefactors of exceptional museums. By 1870, the Metropolitan Museum of Art (New York; NHL, 1986) and the Museum of Fine Arts (Boston) had been founded; the Philadelphia Museum of Art dates to 1876 and the Art Institute of Chicago to 1879. The success of these institutions depended on the support of a group of patrons (and their trustees) who donated both art collections as well as funds to build and endow massive institutions that were arranged and curated by museum professionals.

⁹ Arnold Lewis et al, *The Opulent Interiors of The Gilded Age, All 203 Photographs from Artistic Houses* (New York: Dover Publications, 1987), 103. Stuart died before the house was actually completed. The paintings were given to the New York Public Library, which placed them on permanent loan to the New York Historical Society.

¹⁰ The Potter Palmer paintings became an important part of the collection of the Art Institute of Chicago.

¹¹ Constable, 3.

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 12**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Established in 1870 by a group of wealthy businessmen and bankers, the Metropolitan Museum of Art had an especially generous and judicious group of patrons. The building faces Fifth Avenue at 82nd Street on the edge of Central Park, its accretive form having been attained with a number of building campaigns since moving to the site in 1880. At the turn of the twentieth century, its board of trustees was headed by Pierpont Morgan, who became president in 1904. He exerted enormous influence on the institution. Indeed, he directed the Met to be “the most opulent museum filled with the most treasured art in the United States, a museum which would be the standard for and the envy of every other art museum in the country.”¹² Morgan’s fellow board members included the other noteworthy American collectors: Henry Walters, Henry Clay Frick, and John G. Johnson. Each of these men also went on to make a mark on another institution and built upon his experience with the Met.

Morgan’s own collecting tastes were diverse and his acquisitions grand. He owned Old Master paintings, ancient and Near Eastern works of art, miniatures, sculpture, ceramics, manuscripts, autographs, rare books, medieval enamels, furniture, carpets, and many other objects and was known for purchasing entire collections, some of which he bought on behalf of or gave to the Met. In 1903, Charles Follen McKim designed the Morgan Library to house the books, manuscripts, and other selected objects. At his death in 1913, Morgan left his art collection to his son, Jack, who gave eight thousand objects to the Metropolitan Museum after selling enough to pay the inheritance taxes. Frick purchased Morgan’s Fragonard series of paintings, *The Progress of Love*, many of his bronze sculptures, Asian porcelains, Limoges enamels, and furnishings. In 1924, Jack Morgan gave the Morgan Library, along with its treasures, to New York City as a museum.

The Metropolitan Museum of Art became the repository for numerous other private collections following the lead of Morgan’s munificence. Benjamin Altman (1840-1913), the department store magnate, collected Chinese porcelains in addition to Old Master paintings by Rembrandt, Vermeer, and Holbein. His collection was similar to Henry Clay Frick’s and Frick and Altman were well acquainted and knew each other’s collections well.¹³ Without children, Altman was persuaded to leave his collection to the Met, but he stipulated that the collection be displayed as a unit and segregated from the other holdings of the museum.¹⁴ This was Altman’s way of ensuring that he would be remembered as an individual art patron.

H. O. Havemeyer (1847-1907), another important collector of Old Master paintings, was among the most generous benefactors of the Met. His interests ranged from Old Master paintings, Asian ceramics, and metalwork, to avant-garde Tiffany glass, and were complemented by his wife’s enthusiasm for Impressionist paintings. Like many other collectors, the Havemeyers’ bequest was finalized only after the death of both husband and wife. Mr. Havemeyer died in 1907, but the collections did not go to the Metropolitan until after 1929 when Louisine Havemeyer died. The donation had no restrictions on the display of the collection, and the objects were dispersed to relevant departments.

John G. Johnson (1841-1917) was another member of this pivotal circle of Old Master collectors. He was a lawyer of considerable ability who advised Morgan, Frick, Widener, Havemeyer, Rockefeller, and others on

¹² Steven Conn, *Museums and American Intellectual Life, 1876-1926* (Chicago: University of Chicago Press, 1998), 192.

¹³ Henry Clay Frick Correspondence, Frick Collection Archives, see letters from 23 Mar. 1911, 22 Dec. 1911, and 24 Dec. 1912. Similar requests to visit can be found from Henry Walters, P. A. B. Widener, and others.

¹⁴ Calvin Tomkins, *Merchants & Masterpieces: The Story of the Metropolitan Museum of Art* (New York: Henry Holt and Company, 1970, 1989), 169-74. Altman was not the only donor to place such limits; Jules Bache also wanted his collection kept together and segregated from other works.

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 13**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

legal matters.¹⁵ Although Johnson would have liked his collection to remain in his Philadelphia mansion, it was transferred to the Philadelphia Museum of Art in 1933 after it was determined that his mansion could not function as an independent museum. The Philadelphia Museum and School of Industrial Art had been chartered in 1876 and its collections situated in Memorial Hall (NHL, 1976), the art gallery built for the Centennial Exposition, until the 1920s when the Philadelphia Museum of Art was constructed at the terminus of the new Benjamin Franklin Parkway. The new museum building not only housed art from many important donated collections, but was one of the vanguard institutions to use period rooms as an approach for display.

Another collector from Philadelphia, P. A. B. Widener (1834-1915), was a close friend of Henry Clay Frick's and made his fortune in trolley cars and public transit systems. He commissioned a majestic Beaux-Arts country estate from Horace Trumbauer, filling it with antiques, tapestries, Old Master paintings, sculpture, and Impressionist works by Monet and Renoir. After his death, Widener's art collection was placed in trust with his son Joseph, who later gave it to the National Gallery of Art in Washington.

On the whole, this generation of collectors was pivotal in the history of American museums by transferring from private ownership and enjoyment a core of great works of art upon which public art museums could be established and expanded over time.

Institutional Museums: A Single Founder

Another group of collectors was inspired to finance and build buildings to specifically house their collections. These buildings were institutional in design, but the patron was intrinsically involved, from the choice of the architect to the style and plan of the building. By financing the architecture, the patron ensured a safe and sympathetic setting for the collection. Here, too, there were varying restrictions, including whether the building was restricted solely to the collection of the donor, or if it could incorporate other collections and objects.

William Wilson Corcoran (1798-1888) led the way in this area. In 1859, Corcoran commissioned James Renwick with the design of a gallery to house his private art collection, which included the works of many of his artist-friends: Albert Bierstadt, Frederic Church, Thomas Doughty, and George Inness, as well as European landscape artists. Corcoran had previously given the public access to his collection when it was still installed in his house, but more ambitious plans led him to fund the construction of the French Second Empire art gallery, the first such building in Washington, D.C (now part of the Smithsonian American Art Museum and called the "Renwick Gallery"; NHL, 1971). Because of the Civil War, it did not open for its intended purpose until 1869 at which time Corcoran created a board of trustees for ownership and management of the building and the collection it housed. Five years later, the fledgling institution was chartered by Congress as the Corcoran Gallery of Art. In 1897, having outgrown its first purpose-built home, the Corcoran Gallery moved a few blocks away to a new Beaux-Arts building designed by Ernest Flagg (NHL, 1992). Charles Adams Platt sympathetically expanded the original building in 1928.

Charles Adams Platt was also the architect of the Freer Gallery in Washington D.C., constructed 1923-28. Charles Lang Freer amassed spectacular collections of Asian art, as well as American paintings, especially the work of James McNeill Whistler. His gift to the public of his art collection was made in 1904 and also included enough funds to construct a building bearing his name in which to house the collection. The Italian Renaissance Freer Gallery was a conscious nod to the art patronage of fifteenth- and sixteenth-century Italy. Freer's ambition was to "unite modern work with masterpieces of certain periods of high civilization

¹⁵ Aline Saarinen's chapter on Johnson in *The Proud Possessors* (New York: Random House, 1958), 92-117, provides an excellent portrait.

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 14**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

harmonious in spiritual suggestion.” By providing the building for the his collection, Freer ensured “the exhibition of every object in the collections in a proper and attractive manner.”¹⁶

William Walters (1819-94) and his son Henry Walters (1848-1931) are a rare American example of two-generation collectors. Both were also involved in the early history of other institutions. William T. Walters was a trustee of the Corcoran Gallery and chairman of the Committee on Works of Art there, while Henry was a trustee of the Metropolitan Museum of Art under the presidency of Pierpont Morgan, with whom he had much in common. Henry Walters inherited his feeling for objects and passion for collecting from his father, and his Baltimore house located in the Mount Vernon neighborhood served as a domestic museum, where the public was granted admission to see his European paintings. After Henry Walters inherited his father’s collection, he went on a buying spree that encompassed virtually every medium, from ancient to modern. The collection numbered more than 22,000 objects, including antiquities, manuscripts, Limoges enamels, armor, Islamic art, Renaissance bronzes, Asian ceramics and metalwork, as well as paintings. In 1900, Henry Walters proceeded to build an Italian Renaissance palazzo not far from the family house that was formally opened in 1909 as a public museum. The Walters Art Gallery was designed by William Adams Delano of the architectural firm of Delano and Aldrich. Both Delano and Aldrich, like so many of the great architects of their generation, had apprenticed in the office of McKim, Mead & White. Walters’s museum building was influenced by the Morgan Library, and indeed, Delano had sought the advice of Charles McKim while it was being designed.¹⁷

John D. Rockefeller, Jr. (1874-1960) was an important collector and philanthropist who was part of a family who endowed numerous cultural institutions. Rockefeller’s early collections included tapestries, rugs, and especially fine Chinese porcelains. In 1922, Rockefeller acquired the Cloisters, a group of medieval structures that had been assembled by the sculptor George Grey Barnard; he gave them to the Met in 1927. The gift was further enlarged with the donation of Fort Tryon as a city park, with funds to move and expand the Cloisters and its collections, and the purchase of the land across the Hudson River from the Cloisters in order to preserve the view. In addition, Rockefeller donated objects from his collection, the most famous of which were the Unicorn tapestries. Rockefeller was one of the charter trustees of The Frick Collection and took a leading role in the transformation of Frick’s house into a museum. He also donated artwork to the collection.

Although Andrew Mellon was a latecomer to the elite circle of major American art collectors, only actively began buying important paintings only in the mid-1920s, the quality in his purchases once he began collecting was consistently high and he eventually amassed one of the greatest collections in the country. A close friend of Frick’s, Mellon’s fortune was based on the innovative and highly profitable financial-industrial complex of late-nineteenth- and early-twentieth-century Pittsburgh. It was during his tenure as Secretary of the Treasury (1921-32) that Mellon devised his plan to create a national gallery for art in Washington, D.C., first expressly voicing his plans to do so in 1928. Towards this end, he founded the A. W. Mellon Educational and Charitable Trust in 1930 to hold both the money and art that would form the museum, establish an endowment, and provide a core of works of art.¹⁸ In 1935, Mellon commissioned John Russell Pope—who had just designed the additions made to the Frick—the task of giving physical shape to the national museum concept. In 1937, Congress passed a bill establishing the National Gallery of Art and acknowledging Mellon’s immense gift to the United States. The building was dedicated and formally accepted by President Franklin D. Roosevelt on March

¹⁶ Thomas Lawton and Linda Merrill, *Freer: A Legacy of Art* (Washington, D. C.: Smithsonian Institution, 1993), 6-7.

¹⁷ William R. Johnston, *William and Henry Walters: The Reticent Collectors* (Baltimore: The Johns Hopkins University Press, 1999), 167.

¹⁸ David Cannadine, *Mellon: An American Life* (New York: Alfred A. Knopf, 2006), 406.

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 15**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

17, 1941.

Although inspired and initially funded and filled through the imagination and generosity of single individuals, depending on their charters many existing museums with institutional foundations have continued to grow and change, becoming in many ways indistinguishable from public art museums in operation, if not necessarily in breadth of collection.

House Museums

Finally, there were those collectors who built buildings, bequeathed their collections, and provided the environment in which the objects would be displayed. These stand out as the most personal monuments. House museums, where most of the rooms were dedicated as museum settings, arose around the turn of the century and coincided with the development of the concept of the period room. Period rooms were composed of sympathetic furnishings assembled in an architectural setting but installed in an institutional building. The Colonial Revival movement cultivated an awareness of and interest in the domestic architecture of the past. This movement, popularized by men such as Henry Davis Sleeper (1878-1934), whose house, Beauport, in Gloucester, Massachusetts, was among the earliest assemblage of historically styled rooms, was of widespread influence. Historic house museums are distinct from house-type museums in that they tend not to include significant art collections, and their interpretation focuses on history rather than art.

The Wallace Collection in London, which is thought to have inspired Frick's decision to leave his collection to the public, was an influential precursor to the American collector's house turned museum. The core of the collection of French furniture, porcelains, and Old Master paintings was assembled by Richard, the Fourth Marquess of Hertford (1800-1870). His son, Sir Richard Wallace (1818-1890), greatly expanded the collection with the addition of Italian Renaissance sculpture, metalwork, arms and armor, and ceramics. The collections were installed in Hertford House and were given to the English nation by Sir Richard's widow in 1900. The displays retained the domestic feeling of the house and influenced American museum builders.

Fenway Court, created by Isabella Stewart Gardner and completed in 1903, belongs to a special category that bridges the house museum and the institutional art museum, and was the first of its kind. The museum was based on a highly personal selection of important paintings and other works of art that were displayed in a specially designed environment decorated with historic furnishings. Mrs. Gardner created stage settings in each of the rooms that reflected her interests, taste, and role as a patron. Anne Higonnet explained in a 1997 article on Gardner:

The very term private art museum unites the concept of privacy with the public functions of a museum. Private art museums were understood in their time to achieve a precarious and precious balance between private and public political values, between the individualism and civic responsibility both considered vital to a democratic ideal. Museum founders like Gardner believed that by purchasing some of the most famous of all art objects and orchestrating sumptuous displays, they could ennoble both themselves and their nation while fostering democracy, by exhibiting at once personal power and civic service, individual taste and a collective cultural heritage.¹⁹

The building, the collections, the design of the interiors, the materials, and the placement of the objects were all determined by Mrs. Gardner. Furthermore, she stipulated in her gift to the public that the arrangement must remain forever unchanged. The Gardner Museum opened to the public only after Mrs. Gardner's death in 1924,

¹⁹ Anne Higonnet, "Private Museums, Public Leadership: Isabella Stewart Gardner and the Art of Cultural Authority," *Fenway Court* XXVII (1997): 82.

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 16**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

and it preserves the style of the period in which the collections were assembled. While her collection developed concurrently with museums and collections in Boston, New York, Washington, and other cities, her desire to maintain control over the display of her artworks has been shared by only a select few. It was an important precedent to the Frick Collection. Both institutions had their origins as private homes and collections, but Isabella Stewart Gardner and Henry Clay Frick had visions beyond private collections. Higonet continues: “these private art museums expressed many of their century’s most fundamental concepts about art’s value, about art’s role in history and in contemporary culture, about where art should belong, and to whom.”²⁰

The Frick Collection falls into the “house museum” category and was the pinnacle of a lifelong interest in art and, eventually, collecting. On the whole, Frick’s history as a buyer and appreciator of art reads like a typical story of collecting in Gilded Age America. His early activities paralleled those of other Americans and focused on contemporary French painters such as Bourguereau, and Breton, history paintings by Alma-Tadema and Gerome, and Barbizon school painters including Troyon, Daubigny, Millet, and Corot. Many of these paintings remain at Clayton, the Frick family’s Pittsburgh house, in their original surroundings. Frick purchased the large Italianate house in 1882 and ten years later had Pittsburgh architect Frederick Osterling expand and transform it into a chateausque mansion. Frick’s evolving taste showed through this rebuilding and redecorating as well as through the purchased of works of fine and decorative art and furnishings for the house. When he departed Clayton and Pittsburgh early in the twentieth century, Frick left much of his early collection in Pittsburgh. Today, Clayton is also open as a museum, which was established after the 1984 death of Frick’s daughter Helen.

Housing Frick’s Art (1912-31)

The Frick Collection is the apotheosis of Henry Clay Frick’s life as a collector and architectural patron. When Frick built the house in which he would display his collection, he sought and achieved the highest quality of design and materials for what he had almost certainly planned from the outset to become a museum. Henry Clay Frick is a familiar figure in American industrial history as a supplier of coke for steel production and his later partnership with Andrew Carnegie and labor history as the cause of the Homestead Strike of 1892 and its violent events. Less widely known is Frick’s importance and influence as an art collector and institutional benefactor. Having already amassed a fortune many times over and severing his ties with Carnegie Steel in 1899, Frick was free to leave Western Pennsylvania. In 1905, he saw the completion of his 104-room summer house at Pride’s Crossing, Massachusetts, called “Eagle Rock” (Arthur Little and Herbert W. C. Browne, architects), and rented the William H. Vanderbilt townhouse at 640 Fifth Avenue in New York, a house that notably included a spacious domestic gallery—Frick’s first. The large gallery was especially important to Frick and living in Vanderbilt’s mansion enabled him to establish his position among the powerful elite in New York. During his years at the house, Frick’s collecting became increasingly ambitious with the purchase of works by Rembrandt, Velazquez, Vermeer, El Greco, and Holbein. From 1913 to his death in 1919, Henry Clay Frick was the most prominent American collector and offered the best works on the market.²¹ During the very same years, he had his Fifth Avenue house designed and constructed with the future of his collection at the forefront of his plans. The Vanderbilt mansion dramatically outstripped his Pittsburgh mansion, yet the institutional scale and sophistication of the Frick family’s Fifth Avenue mansion would seemingly outpace their large, but decidedly domestic, rented quarters.

²⁰ Ibid., 79.

²¹ Charles Ryskamp et al, *Art in The Frick Collection* (New York: Harry N. Abrams, 1996), 17. Isabella Stewart Gardner had opened Fenway Court and essentially run out of funds and J. P. Morgan had died in 1913.

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 17**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

A year after moving into 640 Fifth Avenue, Frick purchased the Lenox Library site. According to the conditions of the sale, he had to wait until the New York Public Library (NHL, 1965) was completed before he could take possession of the property. The library did not open until 1911 at which time Frick was able to secure the services of Thomas Hastings, co-founder of the renowned Beaux-Arts firm of Carrère and Hastings (John Carrère died in February 1911 from injuries in an auto accident). John Mervin Carrère and Thomas Hastings met during their studies at the École des Beaux Arts in Paris. After graduating, they returned to the United States and were hired by McKim, Mead & White, the singularly preeminent architectural firm of the last quarter of the nineteenth century in the United States. Florida visionary Henry Flagler pushed the duo to set up their own office in 1885 in order to provide designs for his initial hotels along Florida's east coast in St. Augustine.²² The turning point for their firm came in 1897 when they won the competition for the New York Public Library, considered a masterpiece of Beaux-Arts classicism and planning in the United States. As they matured, their buildings were distinguished by a combination of refined ornament and restrained style. They placed great importance on the relationship of a building to the landscape. A 1912 article referred to the firm as "the architects of the new Public Library and many other of the most artistic structures in the city."²³ The recent, first comprehensive evaluation of their contributions to *fin de siècle* American architecture provided a telling assessment of their admired skill and appeal as designers:

Compared to McKim, Mead & White, John Russell Pope, or Horace Trumbauer, the firm used the classical language of architecture both more consistently and less academically in an equally wide range of projects. Guided always by a search for the best solution for the desired end in view, Carrère and Hastings used the test of pragmatism to reject superficial stylistic choices in favor of the appropriate precedent for the specific site and program.²⁴

In retrospect the decision to hire Hastings for the jobs seems logical, but getting to that point was a bit more circuitous. Carrère and Hastings's legacy is soundly fixed in large civic, commercial, and institutional buildings. The comparatively few domestic commissions tended towards large, even massive, country estates deftly integrating architecture and landscape such as Cairnwood (1892; Bryn Athyn, PA) and Arden House (1905-1910; Harriman, NY), although their role in "introducing a strong Beaux-Arts influence into the composition of town houses" in brownstone-dominated New York is solidly acknowledged.²⁵ Despite his aspirations and the celebrated reputation of the firm, Frick's initial choice for his townhouse was Daniel Burnham. P. A. B. Widener—Frick's friend, a well-known collector himself who made his fortune in streetcar lines and development in Philadelphia—dissuaded him from using Burnham for a "picture gallery."²⁶ Frick had been making most of his art purchases through Knoedler & Company; Charles Carstairs, who headed the London branch of Knoedler, was Frick's closest art adviser. The company commissioned Thomas Hastings to provide a design for a New York gallery, which was completed early in 1912 and celebrated with an art

²² Channing Blake, "Carrère and Hastings," *Macmillan Encyclopedia of Architects*, vol. 1 (New York: The Free Press, 1982), 387.

²³ "A \$5,000,000 Home for Henry C. Frick," *New York Times* 26 May 1912: 4.

²⁴ Hewitt et al, 36. Although the first major published work on the firm, the authors of the recent monograph recognize the trailblazing work of Curtis Channing Blake's doctoral dissertation, which was the first serious study of the firm after its wholesale disregard by American modernists during the preceding half-century. See: Curtis Channing Blake, "The Architecture of Carrère & Hastings," dissertation, Columbia University, 1976.

²⁵ *Ibid.*, 349.

²⁶ Bailey, 25.

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 18**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

exhibition that included a number of works loaned by Frick.²⁷ Carstairs introduced Frick and Hastings a short time after and by the end of May the *New York Times* reported: “Carrère and Hastings...have been commissioned to prepare plans for [the Frick house]...this latest addition to the long line of imposing dwellings along upper Fifth Avenue.”²⁸

That the project would ultimately be fruitful was not only dependent on the client securing the architect, but also by the architect securing the client. James Howard Bridge, Frick’s secretary, wrote to his employer about his initial meeting with Thomas Hastings, stating: “I spent a delightful hour with Mr. Hastings & caught much of his enthusiasm...That he is putting his soul into this undertaking is obvious, & he frankly called it ‘the chance of a lifetime.’”²⁹ Most familiar with high-profile commissions, undoubtedly having bounteous budgets, Hastings would not have been disappointed by the parameters of the Frick commission, such as they were. Like Frick’s fortune, his building site was remarkable. Only a small number of houses in New York occupied most or all of their blocks, including Frick’s rental the William H. Vanderbilt House at 640 Fifth Avenue, the Cornelius Vanderbilt House at 1 West 57th Street, the Andrew Carnegie House at 2 East 91st Street, and the Charles Schwab House on Riverside Drive between 73rd and 74th Streets. The Carnegie House, now the Cooper-Hewitt Museum, and The Frick Collection are the only two that remain standing. These were also the only two of the Fifth Avenue residences that incorporated major gardens and landscaping, a conspicuously expensive use of Manhattan land that in most cases merely translated into larger footprints for houses. The building that Hastings created was refined and monumental. The setting of the mansion enhanced its monumentality, giving the structure an elegant distance from the street and adjacent houses. Its siting and architecture, no less its modern planning and systems, was the hallmark of a firm known by that time for fully “integrated engineering, planning, garden design, and interior design.”³⁰ In keeping with the self-monumentalization inherent to art house museums, Mark Allen Hewitt wrote of the edifice in 2006:

[Frick’s] magnificent house and art collection have stood on the corner of Fifth Avenue and 70th Street for almost 100 years to remind the world that Frick was a prince of American business...From its inception, the combination gallery and house that Thomas Hastings designed for Frick was intended to be the finest in the world, and in its materials and execution, no expense was spared. Both patron and designer deserve credit for its ultimate success.³¹

Histories of Carrère and Hastings situate the house not only as one of their career highpoints, but clear a milestone in New York’s domestic architecture. In his 1980 study, Jean-Pierre Isbouts called the Frick house “Hastings most successful example of his domestic architecture”—a valid statement when considering his urban town houses.³² Within the context of early-twentieth-century New York domestic architecture, Curtis Channing Blake observed: “The Henry Frick House (1912-1914) is the most distinguished and elaborate city house that Carrère and Hastings, or any other firm, built in the first two decades of this century. The very

²⁷ Ibid.

²⁸ “A \$5,000,000 Home,” 4.

²⁹ James Howard Bridge to Henry Clay Frick July 13, 1912, quoted in Martha Frick Symington Sanger, *The Henry Clay Frick Houses* (New York: Monacelli Press, 2001), 140.

³⁰ Hewitt et al, 26.

³¹ Ibid., 378.

³² Jean-Pierre Isbouts, “Carrère & Hastings: Architects to an Era,” dissertation, Rijksuniversiteit Leiden, 1980, 224.

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 19**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

prominent site, the expectation that the house would eventually become a public museum, and the ambitions of the patron were all factors that differentiated this urban residence from others by the firm.”³³

While the building itself was entirely the work of Thomas Hastings, the interior finishes represent the collaboration of architects, dealers, decorators, and above all, the patron. The luxurious use of Manhattan real estate on the exterior of the house set the tone for the style of the interiors and the way in which Henry Clay Frick wanted his art collection to be seen. Frick was not an easy client, but his vision and taste combined with his wealth were critical to the successful realization of the house. The finest materials were used throughout and the quality of the work was unsurpassed in New York. Even though the building was conceived with domestic comfort in mind, there is no question that Frick intended it to eventually become an institution.

Frick hired Sir Charles Carrick Allom (1865-1947) of the White, Allom firm in London in 1913 to decorate the first floor rooms. Frick explained in a 1913 letter: “we desire a comfortable well arranged home, simple, in good taste, and not ostentatious.”³⁴ Allom understood that the décor would need to revolve around the works of art and his primary responsibility was to provide the best possible backdrop for them. Frick continually reiterated his desire for minimal ornament and detail. Allom had to coordinate his plans with Thomas Hastings, and Frick used Allom to reinforce his preference for simplicity. Carstairs was also involved and coordinated with Allom on the matters of executing Frick’s taste.

The Frick family, including Mr. and Mrs. Frick and their daughter Helen, moved into the building in November 1914. Earlier that year, Frick commissioned Elsie de Wolfe, the famed American decorator, to appoint the second floor rooms, including the family bedrooms and Mrs. Frick’s boudoir. She also took responsibility for the ladies’ reception room and Frick’s first-floor office. She was hired in part because there was much left to complete on the house’s and the Fricks were being turned out of their rental house because of the untimely death of its owner.³⁵ About the same time de Wolfe became involved with the house, Frick was also apparently influenced by the breadth of recently-deceased J. Pierpont Morgan’s collection, on exhibit at the Met from 1914 through 1916.³⁶ De Wolfe soon began assisting Frick in the acquisition of French furniture along with Jacques Seligman, a Parisian dealer. At that point the dealer Joseph Duveen also became an important figure in the development of The Frick Collection, substantially replacing Charles Carstairs and the Knoedler Gallery on whom Frick had previously relied for art purchases.

Joseph Duveen’s first sale to Frick in 1915 was J. P. Morgan’s set of panels by Fragonard, together with the interior paneling that had been specifically made for them. In order to facilitate the sale, Duveen undertook the installation in Frick’s house at his own expense. Duveen also used Allom to help with the additional work being done in Paris. The entire decorating project was delayed by the First World War, which jeopardized not only shipping arrangements but also the work of European craftsmen. As the interior schemes developed for each of the spaces, objects were acquired to fill out the rooms. Further purchases from the Morgan collection were made through Duveen, including bronzes, enamels, porcelains, and eighteenth-century French furniture. In addition to these objects, Duveen supplied artworks, including paintings, the Boucher panels for Mrs. Frick’s

³³ Blake, 195-96.

³⁴ Box: Letters, #79, 12 Dec. 1913, Frick Family Residence, 1 East 70th Street, Helen Clay Frick Foundation Archives, New York, New York.

³⁵ Bailey, 63.

³⁶ Ibid., 59-61.

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 20**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

boudoir, and sculpture.

The finishes of the house thus represents the intricate coordination of a complex cast of players including, first and foremost, Henry Clay Frick, and followed by his chosen art advisors, dealers, decorators, and architect. Each had his or her own priorities, but in the end all had to please Mr. Frick. In *Art in The Frick Collection*, Charles Ryskamp has observed: “the ensemble of paintings, sculptures and decorative art has a harmoniousness and serenity that create a unique experience. These qualities came from Mr. Frick’s highly developed connoisseurship, as well, no doubt, as from his custom of living with paintings for months before he finally decided on their purchase.”³⁷ Frick’s collaboration with the architect Thomas Hastings, the decorators Charles Allom and Elsie de Wolfe, and the dealers Charles Carstairs and Joseph Duveen led him to develop decorative ensembles for each room that presaged the eventual establishment of an unprecedented institution.

In planning his new house, Frick almost certainly envisioned it as a future museum.³⁸ His ultimate decision on Thomas Hastings as the architect alone suggests Frick’s eventual aspirations. That Hastings’ approach to the design problem was more institutional than domestic is indicated in the earliest press about the plans. In May 1912, the *New York Times* reported “the picture gallery will be the [building’s] chief feature;” one month later the newspaper continued, “the gallery...is specially designed to form a proper setting for the Frick treasures...[and] the effect of the whole structure and the gallery is one of general spaciousness.”³⁹ While the gallery was without a doubt the most impressive space, the other public rooms were conceived on a grand scale and with classic Beaux-Arts planning concepts stressing enfilade and views, and logical, if also dramatic, patterns of circulation. Overlaying the disposition of the rooms was their careful interior finishing. Frick continued to evolve as a collector as he worked with Allom, de Wolfe, Carstairs, and Duveen to complete the rooms, an evolution that underscores his intentions, with each room becoming more-or-less a total work.

In 1915, while his team was still actively engaged with constructing and filling the house’s interiors—an endeavor slowed by the outbreak of World War I in Europe—Frick clearly expressed his wish for his house to become a museum through the writing of his will. This decision not only broadened the focus of his collecting, but also led him to consider ways in which the house might need to be expanded for continued collecting and institutional purposes.⁴⁰ In 1915-16, Hastings worked on plans to expand the house to the east along 71st Street with the additional gallery space and a second entrance servicing that portion of the building. These specific plans did not come to fruition and only a few years later Frick died from food poisoning—any changes to the house deemed necessary for its function as a public museum would have to be made without Frick’s active counsel.

In his will, Frick bequeathed the house, the land, and the collection “for the purpose of establishing and maintaining a gallery of art in and at the said house and premises above described, and encouraging and developing the study of the fine arts, and of advancing the general knowledge of kindred subjects; such gallery to be for the use and benefit of all persons whomsoever, to the end that the same shall be a public gallery of art

³⁷ Ryskamp, 29.

³⁸ The sole reference to this idea is in a letter from James Howard Bridge to Henry Clay Frick on July 13, 1912. Bridge was Frick’s personal secretary and as such was privy to the details of Frick’s ideas and plans. The letter refers to a conversation that Bridge had with the architect Thomas Hastings, wherein Hastings was not aware of the “Museum idea.” See: Sanger, 140.

³⁹ “A \$5,000,000 Home,” 4, and “Fine Sunken Garden for New Frick Home,” *New York Times* 5 Jan. 1913: 8.

⁴⁰ Bailey, 81-85.

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 21**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

to which the entire public shall forever have access.”⁴¹ Comments made about the future of his residence and its contents not long before he died provide further insight about his hopes and self-memorialization: “I can only hope that the public will get one-half the pleasure that has been afforded me in the enjoyment of these masterpieces in proper surroundings. I want this collection to be my monument.”⁴² Upon his death, The Frick Collection was incorporated and trustees appointed. In addition to family members, the board included two important collectors: John D. Rockefeller, Jr., and Andrew Mellon, as well as the sons of two other collectors: Horace Havemeyer and Junius Morgan. These four men had a variety of experience with museums and collectors. With the preliminary organization sorted, the trustees of The Frick Collection and the public would have to wait more than a decade and a half before Frick’s “monument” would be ready.

While Frick had assembled the art collections and provided a setting with furniture and objects, he did not seek to control it from the grave. The trustees were allowed to make changes and add to the collections. Well before they needed to consider the museum, the trustees funded the construction of the Frick Art Reference Library on a lot on 71st Street to the east of the house across its drive. Concurrent with the incorporation of The Frick Collection as an institution, Helen Clay Frick (1888-1984) founded the Frick Art Reference Library in 1920 to complement her father’s stated mission that the Frick Collection “shall be permanent in character” and “shall encourage and develop the study of the fine arts.”⁴³ In turn, Helen Frick’s library was established “to encourage and develop the study of the fine arts, and to advance the general knowledge of kindred subjects.”⁴⁴ Her vision was to enhance her father’s legacy through education and scholarship. She planned to develop a world-class research facility modeled on the Witt Library in London, which combined traditional reference books and periodicals with photographic archives documenting the work of the relevant artists. The original facility was located in the bowling alley in the basement of the family residence. In 1924, Thomas Hastings designed a new one-story structure at 6 East 71st Street based loosely on his 1916 design for a gallery expansion to the house. The trustees decision to fund not only the original building, but its more elaborate successor ten years later reveals their understanding that the Frick Art Reference Library was an integral part of their overall concept for the institution even while it officially remained a separate organizational entity during Helen Frick’s lifetime. She was steadfast in her devotion to the Frick Art Reference Library and continued to attend to every detail of its development, funding, and management until her 1984 death at which time it formally became part of The Frick Collection.

From Private Residence to Public Museum (1931-35)

No action could be taken in opening the house as a museum during Adelaide Frick’s lifetime. Within weeks of her mother’s October 1931 death, the *New York Times* reported that Helen Clay Frick had “removed her personal belongings from the house and turned it over to the trustees of the collection.”⁴⁵ At that time, some people outside of the institution incorrectly believed that “the process of converting the residence into a museum would require several months. Carpets must be taken up and other arrangements must be made which

⁴¹ *Documents Relating to the Frick Collection, Printed for the Trustees* (New York, 1923), 10.

⁴² Cited in George Harvey, *Henry Clay Frick: The Man* (Privately printed, 1936), 336. Harvey quotes Frick on the occasion of his showing his last acquisition—Vermeer’s *Mistress and Maid*, purchased in 1919—to a friend.

⁴³ Notebook II, 2, 31 Mar. 1932, Records of the Organizing Director, Frick Collection Archives, New York, New York.

⁴⁴ *Ibid.*

⁴⁵ “Frick Art Museum to Open in Spring,” *New York Times* 5 Nov. 1931: 27.

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 22**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

will delay the opening.”⁴⁶ The size and opulence of the house’s first-floor rooms likely contributed to this naive idea, so too Frick’s concept for the museum. As early as the day following Frick’s death, the *New York Times* explained to its readers: “when he began planning his house he incorporated into it the idea that it would become a public museum some day, but a public museum of a new order—a museum that should have a ‘home atmosphere.’”⁴⁷ Although a fair explanation of the desired character of the museum, the trustees, if not the public, immediately understood that considerably more intervention would be necessary. It took four years to make the transition from house to museum. Careful consideration was given to each facet of the aesthetics and the functions of the buildings and their new use. The aim was to highlight the permanent collection creating interior arrangements that could accommodate larger numbers of visitors as well as new acquisitions. The entire process contrasts with Isabella Stewart Gardner’s demand for a totally static arrangement of her collection for all time; Frick’s legacy could be enhanced over time.

In 1931, Frederick Mortimer Clapp (1879-1969), “a Pontormo specialist and former professor of art history at the University of Pittsburgh,” became the organizing director and, in close conjunction with the trustees, orchestrated the design and execution of the new institution.⁴⁸ At the outset, Clapp recorded the goal of the Committee on Organization and Policy in transforming the Frick into a museum open to the public: “the preservation, as far as possible, of the ground floor of the house in its present form as a unique example of a great collection in a beautiful and intimate setting; and the making of such arrangements as will provide for uninterrupted and continuous circulation of visitors.”⁴⁹ Furthermore, the Committee on Organization and Policy found that the upper floors of the house were “unsuited” to access of the general public and would be better used as administrative offices and study rooms. Finally, the committee focused on the importance of the Frick Art Reference Library, acknowledging that “the assurance of adequate development of the Frick Art Reference Library...as a highly important means of further fulfilling the founder’s wish to have his collection become a center of the study of the history of art.”⁵⁰ Two architectural firms: Delano and Aldrich and John Russell Pope were asked to submit plans for alterations and additions to the existing structure. Pope was favored by Rockefeller, Mellon, and Duveen, all of whom appreciated his Beaux-Arts training and the classicism of his work. Pope had an additional edge because of his involvement at the time with a number of other museums, including the Metropolitan Museum of Art. He had also designed the Baltimore Museum of Art, the National Archives in Washington, D.C., and additions to the British Museum and the Tate Gallery in London.⁵¹ After completing the Frick Collection and Library, he would go on to design the Jefferson Memorial and the National Gallery in Washington, D.C.

⁴⁶ Ibid.

⁴⁷ “Frick Art Gallery Worth \$15,000,000,” *New York Times* 3 Dec. 1919: 3.

⁴⁸ Bailey, 99.

⁴⁹ Frederick Clapp, Records of the Organizing Director, “Report to the Board of Trustees of the Frick Collection by the Committee on Organization and Policy,” 31 Mar. 1932, Notebook I, 4a, Frick Collection Archives, New York, New York. The Committee on Organization and Policy was composed of Walker Hines, Childs Frick, and John D. Rockefeller, Jr.

⁵⁰ Ibid.

⁵¹ The choice of Pope over Delano & Aldrich as architects was no doubt driven by the preference of Mellon, Rockefeller, and Duveen, each powerful in their own right. Pope’s extensive experience with both museums and libraries must have greatly influenced the final decision. Lastly, Delano & Aldrich despite entering many civic competitions, did not win one until 1944; they were often beaten by John Russell Pope. Peter Pennoyer and Anne Walker, *The Architecture of Delano & Aldrich* (New York: W. W. Norton & Co., 2003), 55.

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 23**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Although Pope was awarded the commission in March 1932, it would be over another year before and only after the purchase of two additional lots at 10 and 12 East 71st Street that his plans for the museum and library would be fully developed. The *New York Times* reported in June 1933: "John Russell Pope, architect, has designed for the trustees of the Frick collection a new art reference library to be erected at 10 and 12 East 71st Street and a one-story addition to the main building."⁵² Progress on the library's construction was slowed in part because it was desired that the existing library remain open during construction. The week before it opened in January 1935, Royal Cortissoz, the renowned art critic wrote, wrote in the *New York Herald Tribune*:

It is a great thing that Miss Frick has created and it will, of course, rapidly grow greater, for what the library aims at is, in the long run, an exhaustive documentation of the masterpieces of the world. It neighbors the art gallery in which the Frick collection of paintings will in due time be more accessible to the public. With that collection it will remain a beautiful monument to a high-minded generous purpose.⁵³

The physical and institutional bonds between museum and library were underscored by the *New York Times* coverage of the latter's impending opening: "The former library has been torn down. In its place a new structure will be built joining the new library to the former residence, soon to become a museum. *Thus, when the entire project is finished, it will constitute a harmonious architectural unit no less than a well-equipped centre [sic] for art study.*"⁵⁴

With the library opened, all attention could be directed to the speedy completion of the museum. In justifying a steady pace for construction, Dr. Clapp is credited with remarking: "'things of beauty cannot be created in a hurry.'"⁵⁵ Careful decisions were being made for reasons of artistic and construction quality as well as the long-term functioning of the institution. The *New York Times* reported in February 1934:

no effort is being spared to make of the former residence and additional new structures a setting worthy of the notable Frick collection and a distinct addition to New York architecture...All the alterations in the original residence and the new construction under way have been planned with the idea of providing for the future development of the institution...The domestic sections of the residence, although not of immediate use for museum purposes, are being altered, nevertheless, for future needs.⁵⁶

An April 1934 photograph depicts the 71st Street face of the complex with the new library fully enclosed, adjacent to the still standing 1924 facility; by this time work had already begun in earnest on the additions and changes to the house, including extending the 71st Street wall eastward and preparing the former drive for

⁵² "New Frick Library to Cost \$1,000,000," *New York Times* 24 Jun. 1933: 15.

⁵³ Royal Cortissoz, "The Purpose of the Frick Art Reference Library," *New York Herald Tribune* 6 Jan. 1935, clipping in Frick Collection Archives, New York, New York. See also: "Picture Library," *Time* 21 Jan. 1935, accessed online, 26 Jun. 2007, <http://www.time.com/time/magazine/article/0,9171,787944,00.html>.

⁵⁴ "Frick Art Home to Open Jan. 14," *New York Times* 6 Jan. 1935: 6N. Emphasis by author.

⁵⁵ "Frick Art Showing Delayed Till Fall," *New York Times* 22 Feb. 1934: 19.

⁵⁶ *Ibid.*

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 24**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

transformation into the enclosed court.⁵⁷

In designing the new public spaces, John Russell Pope did his best to maintain the feeling of the house that Frick had created; however, the new use of the building necessitated providing an elegant route for viewing the collection. On the museum's opening, the *New York Times* remarked: "in planning to open the Collection to the public the trustees felt that the residential character should be maintained and that only such alterations should be made as might be counseled by administrative necessities or that would make possible and easy a one-way circulation of a large number of visitors."⁵⁸ Towards this end, Pope created a new entrance on 70th Street formerly occupied by the porte-cochere; roofed over the open drive and court, resulting in an enclosed garden and fountain; built two additional galleries on the 71st Street side, the Oval Room and the East Gallery; moved the Boucher panels from the second floor to the first floor as the centerpiece of the new Boucher Room; and modified the doors in the West Gallery to provide access to the Oval Room. His additions merged seamlessly with the original structure. Colin Bailey has commented: "Everything was designed to disguise the transition from the original house to its modern additions: similar marbles, woods, and stone were used where ever possible."⁵⁹ The views of the garden and Fifth Avenue, as well as in the interior court (originally the rear garden) underscore the importance of the landscape and transition between the interior and exterior spaces that was not only part of the original scheme of the house, but also one that was maintained in the renovation.

The West Gallery remained a large, well-lit space with skylights, furnished with Italian Renaissance furniture and reproduction sofas. The Enamel Room, located off of the West Gallery, contained Limoges enamels, bronze sculptures, and small Renaissance paintings. The Living Hall remained the heart of the mansion-turned-museum and has some of the most important works in the collection including Giovanni Bellini's *St. Francis in the Desert*. In contrast to the grand proportions of the West Gallery, the Living Hall is less formal and is enhanced by the eclectic mixture of decorative objects, including Renaissance bronzes, porcelain, and Boulle furniture. The Library contained English portraits and Renaissance bronzes with furniture designed by Allom. The Dining Room also has furniture and paneling designed by Allom, and is formal in character. The Fragonard Room features the "Progress of Love" series with French eighteenth-century furniture and porcelain.

The Boucher Room, with panels depicting the arts and sciences, was originally in Mrs. Frick's boudoir on the second floor and was relocated to the first floor for the opening of the museum. Like the Fragonard Room, most of the decorative objects in this space are also French eighteenth century. The Oval Room, part of the Pope addition, provides an elegant setting for the Houdon sculpture of Diana, as well as portraits by Gainsborough and Van Dyck. The East Gallery, positioned on the site of the original library building, displays paintings by Whistler, Van Dyck, Goya, and Manet.

When The Frick Collection opened to the public in December 1935, the museum and its new ensembles were widely admired, as expressed contemporaneously by Edward Alden Jewell:

So flawless has been the handling of these architectural factors—with their attendant, their inextricably commingled, factors of decoration—that unless with deliberate purpose one pause to think about them, one merely accepts a magnificent, finely integrated whole, unmindful of the immense difficulties surmounted. And that is as it should be.⁶⁰

⁵⁷ See Bailey, 104, for 1934 photograph.

⁵⁸ Edward Alden Jewell, "In the Realm of Art," *New York Times* 15 Dec. 1935: 14X.

⁵⁹ Bailey, 105.

⁶⁰ Jewell, 14X.

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 25**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

The novelty of the institution, which strove to maintain an air of domesticity, at least as experienced by the Fricks, did not please all critics as the rooms full of paintings, sculpture, decorative art items, and furniture required controlled pathways through the museum. Lewis Mumford opined:

no doubt the barriers protect the carved chest, the Renaissance chairs, and the sculptural bric-a-brac from the prying hands of the curious, but unfortunately they completely sacrifice the paintings to these very minor works of art. The lover of paintings cannot see the bigger pictures without becoming walleyed.⁶¹

He went on to suggest that the paintings would be better served by “the bare walls of a modern building” instead of “nuisance” of the Frick family’s decorative choices. Though disapproving, Mumford’s critique acknowledged the uniqueness of the museum and its approach to display and visitation.

The Frick Collection as an Influential Institution

The period of significance for The Frick Collection and Frick Art Reference Library (1912-35) encompasses a high point both in American collecting and the development of public art museums in America. Because Frick had such success in acquiring masterpieces, the institution’s collection is of consistently high quality and is of great consequence in the history of collecting in America for both setting a standard for and inspiring other collectors. The architecture of the Frick house similarly established a level of excellence for the design and quality of execution in museum buildings. Even during Henry Clay Frick’s lifetime, when there was only limited access to his art collection, it was of great importance to contemporary collectors and others who moved in his social circle.⁶² Over time, this influence has grown.

The Frick Collection is an important link in the history of collecting and American museums, especially between the Isabella Stewart Gardner Museum in Boston and the National Gallery of Art in Washington, D.C. The Gardner Museum is the only other public art collection with the same combination of outstanding paintings installed by the donor in a building specifically designed for the collection in addition to being a home. Where the Gardner Museum is an intensely personal presentation of paintings in carefully constructed stage sets to be preserved without change for all time, Frick created a more austere, and arguably more masculine, environment, but one which has been allowed to evolve with time. In each case, the rooms were planned to enhance the display of the artwork with an eye given to the choice of materials, the proportions, and the design scheme. It is the significance of both elements—the buildings and the set display of collections within—that distinguish these two institutions. Both are highly personal museums that reflect the taste of Gilded Age collectors who were compelled to leave a cultural legacy, bequeathing their collections and endowing publicly accessible institutions. Additionally, Frick desired to create a cultural heritage equivalent to the political and economic status achieved by that time in the United States. George Harvey, Frick’s early biographer recounted Frick saying “the American people...are fond—and properly so—of going to Europe, chiefly to see the famous paintings and other works of art there. I am going to try to bring some of them here where all Americans may have the opportunity of seeing them without crossing the ocean.”⁶³

⁶¹ Lewis Mumford, “The Art Galleries: Fifth Avenue’s Newest Museum,” *The New Yorker* 28 Dec. 1935: 49.

⁶² Frick was a rather private person. In responding to a request by a writer from the *Sun*, a New York newspaper, for access to his house, he responded: “You can well understand that I desire as little notoriety as possible.” Box: Letters #22, January 15, 1913, Frick Family Residence, 1 East 70th Street, Helen Clay Frick Foundation Archives, New York, New York.

⁶³ Harvey, 336.

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 26**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Frick's collecting interests and wish to contribute to the national cultural wealth greatly and directly influenced Andrew W. Mellon. The men had much in common: both were from Pittsburgh and intimately involved in the establishment and massive growth of the financial-industrial complex that exponentially increased that city's, and the nation's, wealth. Mellon became one of Frick's closest friends and, indirectly, Frick made an indelible mark on the shape that the National Gallery of Art took as a public museum.

The Frick Collection, although small, has played a very significant role in the United States. The types of paintings collected by Mr. Frick deeply affected the taste of Americans in the decades after his death—first and foremost, that of Andrew Mellon, his close friend, and other collectors who gave to the National Gallery of Art in Washington, which Mellon founded...It was, and continues to be the model, the touchstone, for many other collectors and institutions—whether or not they achieve the standards of collecting or the atmosphere of The Frick Collection, as we know it today.⁶⁴

The National Gallery created by Andrew Mellon was the culmination of a long-held dream for a gallery for the country that demonstrated the United States' position as a world power, rich enough to possess a share of Europe's greatest cultural treasures. Mellon's choice of John Russell Pope as the architect of the National Gallery was certainly influenced by the superb work he executed for The Frick Collection and Frick Art Reference Library just a few years earlier. The two interior courts of the National Gallery are of particular note in their similarity to the enclosed court that Pope devised for The Frick Collection. In both cases, the spaces provide a contrasting repose from the galleries.⁶⁵ Pope's August 1937 obituary in the *Washington Post* noted: "Frick and Mellon...developed a taste for art while traveling together in Europe, and afterward vied with each other in building up their personal collections. In giving these collections to the people, each chose Pope to design the gallery."⁶⁶

The Frick Collection is not an institution with an encyclopedic collection like the Metropolitan Museum or the National Gallery of Art. Rather, it is the combination of a group of superlative masterpieces that are displayed with furnishings and decorative arts in an environment of commensurate quality and harmonious in design that make the Frick the world class institution it is. The excellence of the architecture and connoisseurship created by Henry Clay Frick resonate in American cultural history. The notion of collecting masterpieces and housing them in an architectural monument also had repercussions on newer American museums. The Kimbell Art Museum and the J. Paul Getty Museum stand out as examples of institutional collecting of the finest Old Master paintings that are displayed in buildings of the first quality. The Kimbell Art Museum in Fort Worth, Texas (Louis Kahn, 1972), is a Modern building with extreme care given to modestly scaled, intimate spaces where works can be displayed to best advantage in naturally-lighted galleries. Likewise, the collecting mission of the J. Paul Getty Museum, comprised of the Getty Villa in Malibu, California (1974, Langdon & Wilson; 2006, Rodolfo Machado and Jorge Silvetti) and the Getty Center in Los Angeles (Richard Meier, 1997), is to acquire the greatest and rarest objects and present them in spectacular architectural and landscape settings—a mission with its roots in the genesis of The Frick Collection

⁶⁴ Charles Ryskamp et al., *Art in The Frick Collection* (New York: Harry N. Abrams, 1996), 33.

⁶⁵ Cannadine, 539.

⁶⁶ "John Russell Pope, Designer of Mellon Art Gallery, Dies," *Washington Post* 28 Aug. 1937: 17.

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 27**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Conclusion

The Frick Collection and Frick Art Reference Library in New York comprises an institution that is considered one of the great legacies of the first period of major art collecting in the United States, one of the defining activities of the Gilded Age elite. Among his contemporaries, Henry Clay Frick stood out as both a collector and, with his superb Carrère & Hastings edifice sensitively designed for a high-profile Fifth Avenue site, architectural patron. Frick's vast fortune, knowledge of the arts and architecture—nurtured and bolstered by a cadre of expert advisors, and desire to create a monument of the most personal sort resulted in a museum and institution with few rivals. It is one of the best examples of the (art) house museum subsets within that type in this country. Its transition from private house museum to publicly accessible institution whose core mission was retention of the character established by Frick required expansion so expertly conceived by John Russell Pope that the earlier and later portions read as a seamless whole. Pope's additions, constructed between 1931 and 1935, included a much-expanded Frick Art Reference Library, which has been an integral aspect of the institution since its 1920 founding by daughter Helen Clay Frick. The Frick Collection and Frick Art Reference Library maintains an uncommon degree of physical integrity and articulately convey the character defining features that underpin its national significance both for its architecture and as a cultural institution.

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 28**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

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THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 29**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

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THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 30**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

Previous documentation on file (NPS):

- ☐ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
☒ Previously Listed in the National Register: contributing resource, Upper East Side Historic District, 1984
☐ Previously Determined Eligible by the National Register.
☐ Designated a National Historic Landmark.
☐ Recorded by Historic American Buildings Survey: #
☐ Recorded by Historic American Engineering Record: #

Primary Location of Additional Data:

- ☐ State Historic Preservation Office
☐ Other State Agency
☐ Federal Agency
☒ Local Government
☐ University
☐ Other (Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property: Approximately 1.26 acres.

UTM References:	Zone	Easting	Northing
	18	587164	4513842

Verbal Boundary Description:

The Frick Collection and Frick Art Reference Library is located on Manhattan, in New York, New York, on a lot bounded by Fifth Avenue to the west (200'-10"), East 70th Street to the south (272'), and East 71st Street to the north (275'). The property is a bit irregular along its eastern boundary, but covers approximately sixty percent of the block running east from Fifth Avenue. The property corresponds to Block 1385, Lots 1, 8, 10, and 11 on the Borough of Manhattan Tax Map and as shown on the enclosed map, entitled "The Frick Collection and Art Reference Library: Site Plan—Existing Conditions."

Boundary Justification: The boundary has been drawn to correspond with the current legal lot lines for the property, which is approximately 1.26 acres in extent.

THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY BUILDING**Page 31**

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

11. FORM PREPARED BY

Name/Title: Nina Gray / Independent Curator and Scholar

Address: 80 Central Park West #20-F
New York, NY 10023

Telephone: (212) 496-1594

Date: May 2007

Edited by: James A. Jacobs, Historian
National Park Service
National Historic Landmarks Program
Historic American Buildings Survey
1849 C Street, NW, 2270
Washington, DC 20240

Telephone: (202) 354-2184

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