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No. 5



"THE BEACH HAT," BY ROBERT HENRI, ACQUIRED FOR THE PERMANENT COLLECTION FROM CITY APPROPRIATION.

PAINTINGS BY ROBERT HENRI

The purchase of three canvases by Robert Henri, the American artist, in addition to the one of "*The Irish Guide*" already in the collection of the Institute through the loan of Miss Julia Peck, is somewhat in the nature of an adventure. Of course this may not be admitted by the Arts Commission, but I am sure it will ultimately reveal itself as such.

Only time can tell whether this forceful, virile painter has been overspecimened by this comparatively liberal investment in his works.

Henri is so interesting as a painter that he must compel the attention of all art authorities. He represents, in his absolute sureness and brilliancy of technique, his restlessness and constant experimentation, his freshness and modernity, the present-day American.

It is a good beginning to an education in art to stand before Henri's canvases and analyze them. Take the "*Beach Hat*," for instance. Note the flatness of the face obtained by the simplification of planes, the elimination of disturbing subsidiary tones. For Henri seldom yields to the strong temptation to make his forms too round by overmodelling. A great part of his effectiveness is due to this insistence upon flatness—to the reduction of objects to two main, instead of three or more, tones.

Note this also in the treatment of the coat—almost a solid, even tone of red with here and there a few dashing, masterly brush strokes to reveal the form and the shape. The hat and the shirtwaist are both handled in the sure, uncannily, clever manner of Henri's that almost defies imitation.

Finally, note how the whole figure is thrown up and out by the use of the dark blue note of the skirt. It is this that fixes the key of the picture, places the figure not only in relation to the frame but, as well, fixes its whole action.

Turning to the three-quarter nude of a young girl, one is immediately attracted by the background employed by Henri—shot with red and yellow and light greens and blues. How wonderfully it adds to the impression of glorious, golden maidenhood, setting off the purity and luminosity of the flesh.

Watch, too, how the artist loses and finds the outline of his figure as his line flows and ripples up and down the large canvas. Note the trick of the use of the right arm in full shadow to throw the body forward by contrast.

Here, too, we see how clean and simplified Henri keeps the whole front of the body. There is practically no attempt at subtleties and where they are introduced, when absolutely necessary, they always



"BOY WITH THE PLAID SCARF," BY ROBERT HENRI, ACQUIRED FOR THE PERMANENT COLLECTION FROM CITY APPROPRIATION.

remain modifications of the light plane instead of encroachments of the middle tone.

Having determined to paint an impression of maidenhood, Henri rightly concentrates by all his means on the slim, lithe, as yet

undeveloped, form of the girl. Note how, by a cursory treatment, he has subordinated the head.

Watch, finally, the play of reflected light in the transparent shadows of this master craftsman.

ERNEST HEITKAMP.

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ARTS COMMISSION

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WILLIAM J. GRAY.....Vice-President

ALBERT KAHN.....

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CLYDE H. BURROUGHS..Secretary and Curator

HOURS

The Institute is open daily from 9:00 a.m.
to 5:00 p.m.; Sundays from 2:00 p.m. to 6:00
p.m.; holidays from 2:00 p.m. to 5:00 p.m.
Admission is always free.

HAND WROUGHT SILVER VASE

A recent addition made by Mr. George G. Booth to his collection of decorative or industrial arts is a large hand wrought silver vase, the work of Mr. Arthur J. Stone. It has been suggested that when Mr. Stone was commissioned to execute a work of this kind he perhaps deemed some visible reason for doing so necessary, and we therefore read in raised gold letters around the neck of the vase the inscription: "If eyes were made for seeing, then beauty is its own excuse for be-

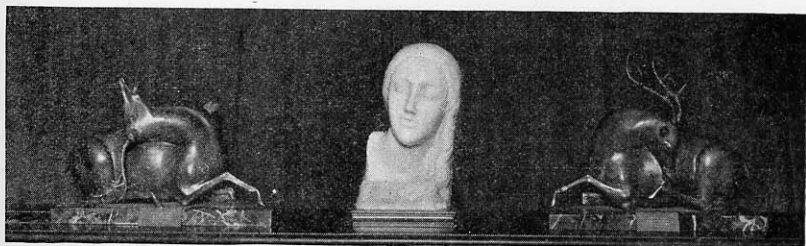


HANDWROUGHT SILVER VASE BY ARTHUR
J. STONE. PRESENTED BY GEORGE G.
BOOTH, ESQ.

ing," an Emersonian variation of the theme of the concluding couplet of Keats' "*Ode to a Grecian Urn*."

The vase stands about twelve inches high and is hexagonal in shape with a series of finely bevelled shoulders breaking the curve from flare to lip. The decoration, aside from the inscription, consists of a rich band of damascened gold ornament overlaid and beaten into the silver just above the flare, and of narrow mouldings with tiny ball ornaments at the corners.

C. C.



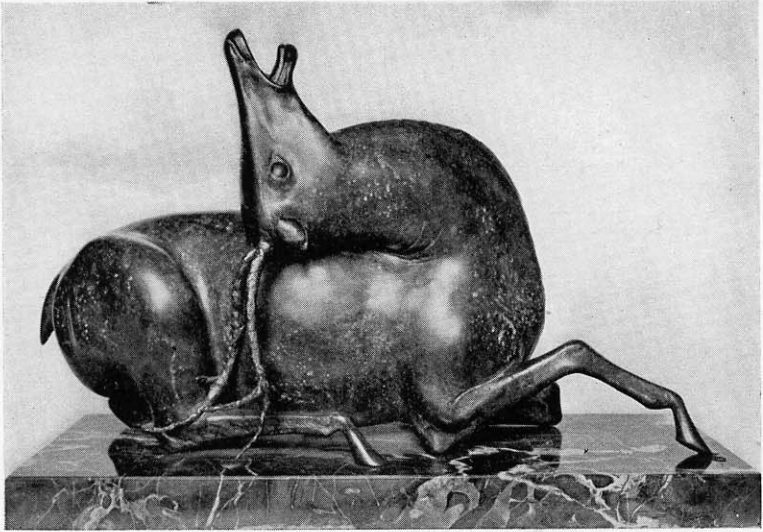
THE SCULPTURE OF ELIE NADELMAN

With the addition of two animal bronzes, "*Wounded Stag*" and "*Resting Stag*," by Elie Nadelman, together with the marble head entitled, "*Reverie*," by the same artist, purchased early in 1918 with the proceeds of the Bates and Harmon Funds, the art of this young Polish sculptor, a late-comer to our shores, is quite adequately represented in the more important phases of his work.

It was in March, 1917, that Mr. Nadelman, in his flight from war-ridden Poland, made his debut in New York. The sculptures in marble and bronze exhibited at that time were such a departure from the prevailing conventions based on fidelity to the outward forms of nature, that it focused the spotlight of public opinion upon Mr. Nadelman during the brief interval of his show and has kept him prominently before the public ever since. His elimination of detail, his eradication of all evidence of his modelling by giving his works a highly polished finish, his introduction of imagination and creative license

into his animal studies and busts, are antipodal to the realistic sculpture of the present age. Many laughed; some scoffed; but the majority of the art-loving public accorded his sculpture serious consideration. After the sensation of the first startling impression wore off, (startling because it was contrary to the pre-conceived notions of a realistic period), people began to discern in the presence of these sculptured works that the artist had attained an abstract and impersonal beauty and yet realized a subtle fidelity to the thing portrayed. One seems to find in them an old sculptural ideal struggling for a new birth.

The marble head, "*Reverie*," was discussed at some length in the Bulletin for May, 1918. Turning specifically to the two bronzes recently acquired, we can readily see that they are based on a close study of nature, in spite of the fact that the modelling is simplified almost to the point of elimination. The movement which animates the "*Resting Stag*" as it licks its foot,

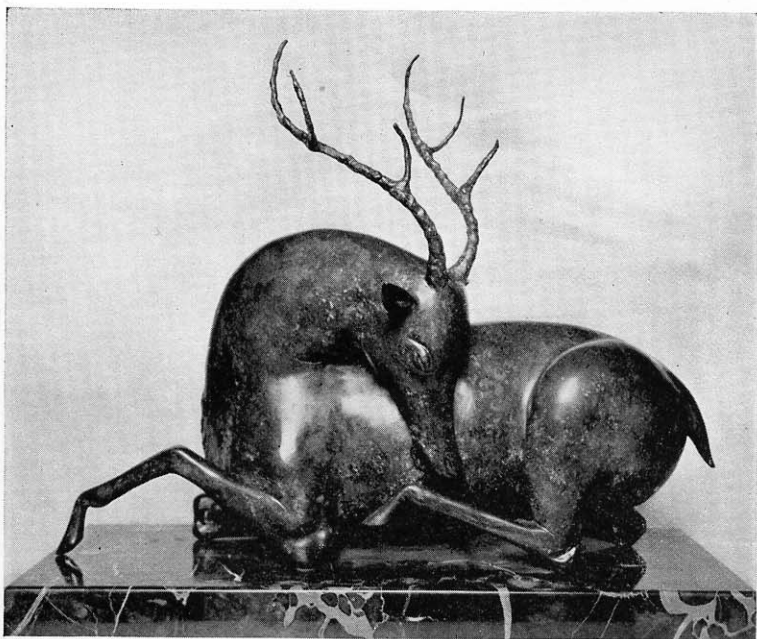


"WOUNDED STAG," A BRONZE BY ELIE NADELMAN, A YOUNG POLISH SCULPTOR. PURCHASED FOR THE PERMANENT COLLECTION FROM CITY APPROPRIATION.

and likewise the death agony of the "*Wounded Stag*," is admirably portrayed, and we cannot be blinded to the artist's spirited realization. They are not difficult of comprehension to the student who has seen oriental art set forth the animating and essential spirit of things, or to the student of archaeology, who has learned to appreciate the beauty attained in archaic sculpture. The craftsman has effaced self, except in-so-far as his idea pervades his choice of subject and his aim in rendering it. The intricacies of arrested anatomical exactness are

sacrificed for a beautiful composition, encompassed in the rhythmical movement of essential lines, which give zest and dynamic power to the sculptor's conception.

Whether time will approve Mr. Nadelman's individuality, which takes form in such refinements as the spindle legs of his animals, or the simplified and impersonal modelling of his heads, remains to be seen. But he has shown himself a master craftsman with an apparent sincerity of purpose, who exalts aesthetic principles above exact and literal representation. C. B.



"RESTING STAG," A BRONZE BY ELIE NADELMAN, A YOUNG POLISH SCULPTOR. PURCHASED FOR THE PERMANENT COLLECTION FROM CITY APPROPRIATION.

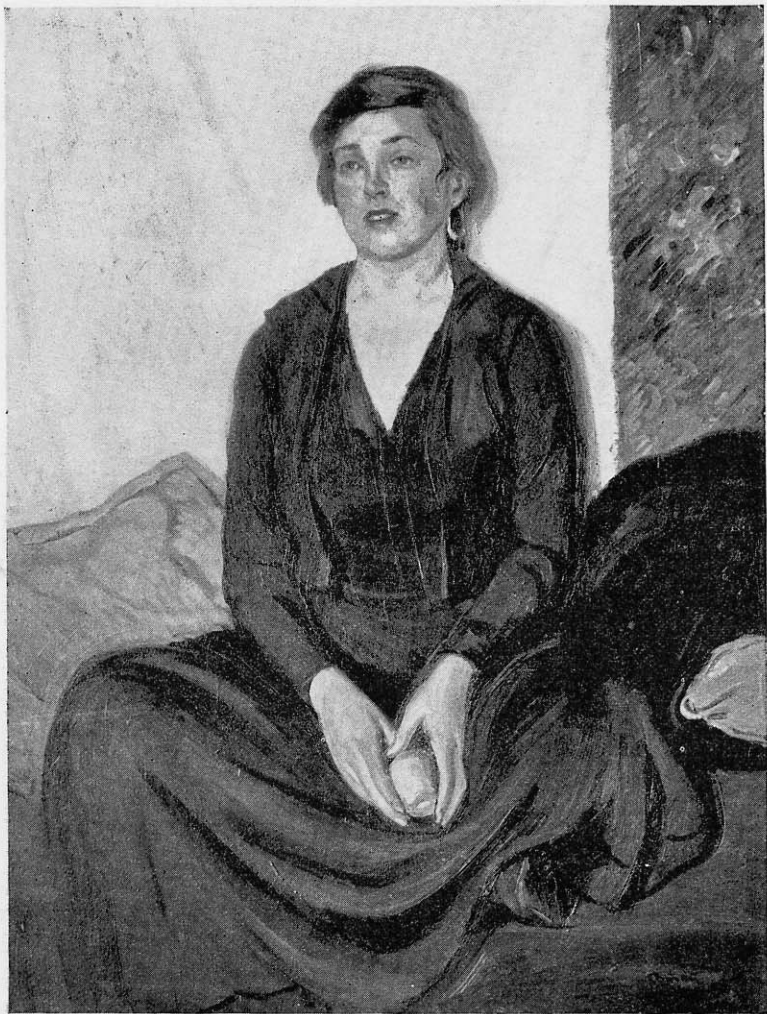
"KISMET," BY ROMAN KRYZNOWSKY

Roman Kryznowsky's portrait canvas called "*Kismet*," a gift to the Institute from the City Art and Design Committee of the Twentieth Century Club, improves immensely with association. It has qualities of restfulness and repose that make it eminently a picture to "live with."

This is due, without doubt, to the justness of the spacing, the ease of the sitter's pose and the arrange-

ment of color masses. The figure, moreover, has a feeling of adequateness in weight and about the whole picture there is a freedom from the undue crowding to be found in so many portraits. There is roominess without the wasted space that makes one feel that a figure would rattle around in a frame if well shaken.

E. H.



"KISMET," A PAINTING BY ROMAN KRYZANOWSKY, ONE OF DETROIT'S MOST VERSATILE AND TALENTED ARTISTS. THIS PICTURE WAS PURCHASED AND PRESENTED BY THE CITY ART AND DESIGN COMMITTEE OF THE TWENTIETH CENTURY CLUB.



"THE SONG OF THE COPPERSMITH," AN ETCHING BY FRANCIS P. PAULUS. THIS IS ONE OF THIRTY PRINTS RECENTLY PRESENTED TO THE INSTITUTE, ADEQUATELY SHOWING THE WORK OF THIS ARTIST IN ETCHING OVER A LONG PERIOD OF YEARS.

TEXTILE COLLECTION

Some months ago a collection of fragments of Italian velvets, damasks, brocades (brocatelles) and silks of the XVth, XVIth and XVIIth centuries was purchased from the Sangiorgi Galleries of New York. Illustrating as it does the most important types of the weavers' art during three of the centuries when every effort was expended to make fabrics rich and

the design forming a repeated medallion woven to imitate embroidery. The gold thread used in the weaving was made by winding gilt goldbeater's skin over linen thread. A XVIIth century Italian damask has the Borghese coat of arms, the eagle and the dragon, as an important element in the pattern. The velvets show interesting combinations of cut and uncut



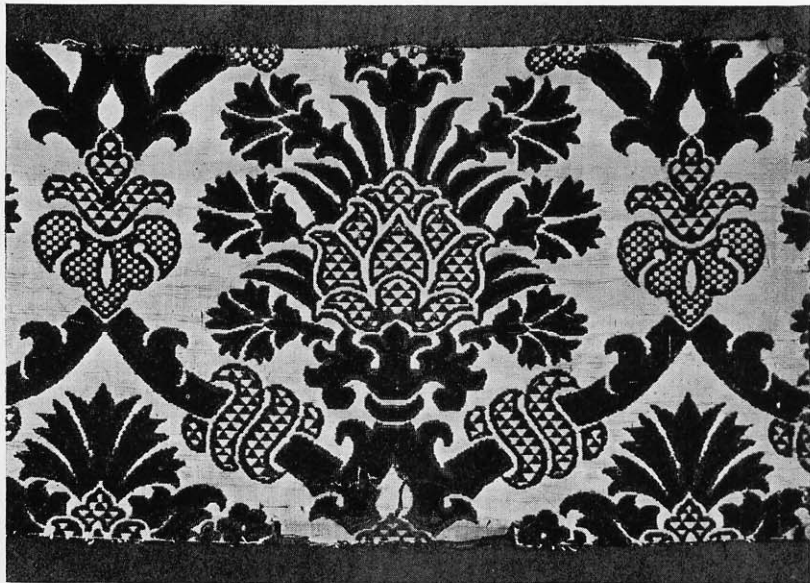
ITALIAN DAMASKS OF THE XVI OR XVII CENTURY.

beautiful because of the part which they were to play in the costumes of both men and women, this collection is a valuable addition to the Museum.

The pieces are interesting particularly in design although the quality of the materials and the workmanship also make them well worth careful study. An Italian brocade panel, part of the orphrey of a XVth or XVIth century chasuble, shows the resurrection of Christ,

the Italians making use of the contrasting shiny and dull surfaces of the two piles to form the design in their early velvets. A most unusual custom often practised by the Italians in the making of their silks is seen in a piece of XVIth or XVIIth century satin which, after being carefully woven, was then cut or slit at intervals, the cuts varying in length and arranged so as to form a kind of pattern.

A group of textiles representing



ITALIAN OR SPANISH BROCADE VELVET, XVI CENTURY.

Italian and French work of the XVIth and XVIIth centuries was more recently acquired at the sale of a private collection in New York. The most noteworthy piece is a late XVth or early XVIth century Italian cope—a processional or choral vestment—of green damask with an intricate design in self color of foliage, ribbons and pomegranates. The orphrey or border is also of figured damask. Of almost equally elaborate floral and leaf design are the other Italian pieces,

a crimson damask portiere and a green velvet and damask table cover of the late XVIth or early XVIIth century, two yellow damask panels of the XVIIth century and a velour cover of the early XVIIth century. A crimson and gold brocatelle panel may be of Venetian make. The collection also includes a French crimson and cream brocade panel of the XVIIth or XVIIIth century, possibly of the period of Louis XIII.

C. C.



ACCESSIONS TO THE PRINT DEPARTMENT

ETCHINGS BY FRANCIS P. PAULUS

The acquisition by the Institute of a collection of thirty-six etchings by Francis Petrus Paulus is certain to be a matter of considerable satisfaction to Detroiters interested in the subject. For, despite his years spent abroad—chiefly in Belgium—Paulus is Detroit-born and distinctly a Detroit product. In honoring the artist the Institute authorities do equal honor to the community.

The collection is varied—in subject and in merit. Without this scope, however, it would hardly be typical of the artist. It is a very narrow vision that would exclude from such an acquisition all but the best of a man's work. For it is in his early, and perhaps, immature efforts, even in his partial failures of later periods that is to be found the understanding of a craftsman. From one point of view these records of a man's climb to maturity and full power are even more important, almost more interesting, than his final success.

But at their best, Paulus' etchings are marked by a command of his medium, a wide range of effects and a natural aptitude for the work that has much to do with the charm and conviction that one finds in the finished product.

This natural aptitude for the work is an all-important factor. Etching is a means of artistic ex-

pression that, because of the nature of the process, cannot be immediately guided by the eye. The artist works to a large degree "in the dark" and must depend upon his "feel" of the subject rather than upon the evidences of his vision. And he never knows, aside from this "sensing," just how well the work of his needle has been done until the acid has been washed from the plate and an impression taken.

Yet it is a medium that does not permit of changes and alterations to any considerable degree. Most attempts to correct are disastrous to the final result. It is in this respect that some of Paulus' work excels. There is comparatively little camouflage. Here and there one notices evidences of a scrapping to soften some lines, to lighten a tone; but in the vast main his effects are secured by legitimate and recognized etchers' means—the thin delicate soft line that, in the hands of the master, can produce an effect possible by no other means.

ETCHINGS BY ARTHUR WILLIAM HEINTZELMAN

Turning to the etchings of Arthur William Heintzelman, six of which have been acquired from among those recently shown in the print room of the Institute, through the gift of the artist, we find a craftsman who is even more varied than



"SANDS AT RUSSELL'S ISLAND," AN ETCHING BY ARTHUR WILLIAM HEINTZELMAN, ONE OF A GROUP OF SIX PRINTS RECENTLY ACQUIRED.

is Paulus so far as his etchings are concerned. At one time he resembles Legros; at another Rembrandt; again we find him elfin-like in his selection and treatment of subject; and even he answers, apparently

with enthusiasm and without regret, to the call of modern book illustration—which latter, we believe, is a far cry from the original viewpoint and restrictions of the art of etching.



"LEISURE," AN ETCHING BY ARTHUR WILLIAM HEINTZELMAN, RECENTLY ACQUIRED.

But everything Heintzelman attempts is done with a consummate mastery and certainty that gives a genuine pleasure to those who view his work. His draughtsmanship is immaculate, his treatment is at all times suited to his subject and the end he has in view. His blacks are velvety and, withal, luminous; his grays as airy and impermanent as a soft June breeze; his whites clear and effective.

In the handling of heads Heintzelmann is superb. Character,

truth, depth are in his line and his surface. Yet note how effectively and cleverly, in some few, he plays hands against the head for the purpose of making a picture—the head complete and finished, the hands, in contrast, set in by a few masterful suggestive lines.

Note also in another of his pictures the cleverness with which he sets down the feet of a child, as if, only tolerably interested in the picture as a whole, his enthusiasm flamed when he came upon a particularly difficult arrangement.

E. H.



PORTRAIT OF ALFRED GILBERT. ETCHING BY FRANCIS P. PAULUS RECENTLY ACQUIRED FOR THE PERMANENT COLLECTION.

CALENDAR OF SPECIAL EXHIBITIONS

- February 9—February 29* Works by Albert Wenzell.
- February 6—February 29* Loan Exhibition of Old Laces and Embroideries, under the joint auspices of the Institute and the Society of Arts and Crafts.
- March 7—April 10* Exhibition of Paintings, Drawings and Etchings by Charles H. Woodbury.
- March 7—March 31* Exhibition of Paintings by George Alfred Williams.
- April 1—April 14* Exhibition of Paintings by Mabel Key.
- April 15—May 30* Annual Exhibition of Selected Paintings by American Artists.

GEORGE ALFRED WILLIAMS

During the month of March an exhibition of paintings by George Alfred Williams will be shown. Mr. Williams began his art career under Mr. Alexander W. Drake, Art Editor of the *Century Magazine*, illustrating for *St. Nicholas Magazine*. Co-incident with this work he studied at the Art Students' League under Douglas Volk and Kenyon Cox, and later with William M. Chase. For some years he was a contributor to the *Century*, *Scribner's*, and *Harper's* and he also illustrated many editions of the *English Classics* published by the University Press, and other editions de luxe. Since 1909 he has devoted his time exclusively to painting. The habit of the illustrator finds expression in his paintings to some extent, giving them significance which makes an appeal to collector and public. The pictures in this exhibition are mostly small in size and in a variety of mediums. There are figure subjects, land-

scapes, and marines, in all of which one may find much of romantic charm.

CHARLES W. WOODBURY

An exhibition of paintings, drawings, and etchings by Charles H. Woodbury will be on view in Gallery IV from March 7th to April 10th. This exhibition, retrospective in its scope, shows the work of one of our more eminent landscape and marine painters in its various developments and through a variety of mediums. One of the interesting features of the exhibition is a group of eight related decorative pictures called the "*Panels of the Sea*," which will be hung together. His water colors, particularly those done in the West Indies, are among the finest of his achievements. The exhibition in its entirety will afford a splendid opportunity to study the development and accomplishments of a talented and versatile artist.

CALENDAR OF LECTURES AND OTHER EVENTS

- Mar. 1—11:00 a. m.* Gallery Talk for the Hypatia Club by Clyde H. Burroughs.
- Mar. 5— 3:00 p. m.* Meeting of the Art Teachers of the Public Schools.
- Mar. 6—10:00 a. m.* Community Singing for Children, under the direction of Thomas Whitney Surette, under the auspices of the Chamber Music Society.
- Mar. 6— 2:30 p. m.* Lecture on Music, for Teachers, by Thomas Whitney Surette.
- Mar. 7— 3:00 p. m.* Lecture, "Music and Its Relation to Life," by Thomas Whitney Surette, under the auspices of the Chamber Music Society.
- Mar. 9— 3:00 p. m.* Meeting of the Art Teachers of the Public Schools.
- Mar. 14— 3:00 p. m.* Lecture: "The Renaissance in the Netherlands," by Professor Herbert Richard Cross (Illustrated.)
- Mar. 15—3:00 p. m.* Meeting of the Art Teachers of the Public Schools.
- Mar. 16—3:00 p. m.* Meeting of the Art Teachers of the Public Schools.
- Mar. 19—3:00 p. m.* Meeting of the Art Teachers of the Public Schools.
- Mar. 21—3:00 p. m.* Musical Program by the Salzedo Harp Ensemble, through the courtesy of the Chamber Music Society.
- Mar. 22—3:00 p. m.* Meeting of the Art Teachers of the Public Schools.
- Mar. 28—3:00 p. m.* Lecture: "The Renaissance in England," by Professor Herbert Richard Cross (Illustrated).
- Apr. 4—3:00 p. m.* Lecture: "American Art of the Colonial Period," by Professor Herbert Richard Cross (Illustrated).
- Apr. 10—10:00 a. m.* Community Singing for Children, under the direction of Thomas Whitney Surette, under the auspices of the Chamber Music Society.
- Apr. 10—2:30 p. m.* Lecture on Music for Teachers, by Thomas Whitney Surette.
- Apr. 11—3:00 p. m.* Lecture: "Music and Its Relation to Life," by Thomas Whitney Surette, under the auspices of the Chamber Music Society.
- Apr. 16—8 to 11* Reception and Opening view of the Annual Exhibition of Selected Paintings by American Artists.
- Apr. 18—3:00 p. m.* Lecture: "American Art of the XIX Century," by Professor Herbert Richard Cross (Illustrated).
- Apr. 25—3:00 p. m.* Lecture: "Contemporary American Art," by Professor Herbert Richard Cross (Illustrated).
- May 6—* Reception jointly with the Board of Education of Western Arts Association.