



BULLETIN OF
THE DETROIT INSTITUTE OF ARTS
of the City of Detroit

Vol. II

OCTOBER, 1920

No. 1



ENAMELED PLAQUE, BY EDWARD F. CALDWELL.
RECENTLY ADDED TO
THE GEORGE G. BOOTH COLLECTION.

ACCESSIONS

GRECO-ROMAN POTTERY

The accession by purchase, with funds appropriated by the city for such purposes, of four Greco-Roman terra cotta vases of the III Century B. C. marks an important addition to the classical department of the Institute. The vases were originally in the collection of Signor Raoul Tolentino, Roman expert antiquarian, at the sale of whose collection they passed into the hands of the dealer from whom they were purchased by the Arts Commission.

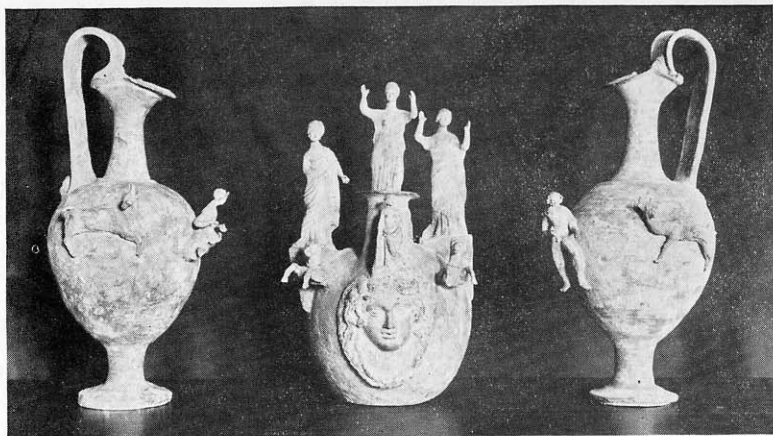
The work of excavating ancient tombs and sites of old cities not only in Greece but in the Greek colonies in Italy, chiefly in the southern part or what was known as Magna Graecia, has revealed the great wealth of examples of the potter's art which have made that phase of Greek art so famous. The four vases are representative of the later work done in the Greek colonies under the influence of Greek workmen, if not actually made by them. The place at which they were excavated, Canosa or ancient Canusium, in Apulia, was the center for the manufacture of large terra cotta pieces.

One of the two smaller vases, and in many respects the most interesting, stands thirty-two inches high and has a spherical body with one rather large flaring lipped mouth, behind which a broad flat handle passes over the top of the body.

Standing on the handle and surmounting a rectangular projection on either side are female figures in the round, the two on the right with arms upraised, and the other with the left arm outstretched. On the front and back of the vase are appliqué masks with a small figure standing above the larger one in front, which is also flanked by the fore parts of galloping horses.

The other small vase is also more or less spherical in shape, but it has four mouths, a large one in the center front with three smaller ones directly behind it. The latter are covered in, however, and on them are placed draped female figures with wings, probably intended to represent victories, or figures of the goddess of victory. The appliqué mask on the front of this vase represents Medusa with her snaky locks. The vase has no handle, unless the small opening made by connecting the larger front mouth with the one directly behind it may be considered one.

The other two vases take the form of a pair of large jugs with bulbous bodies tapering above into long slender necks with trefoil shaped lips and below into broad feet, and with very high curved handles. They are thirty-five inches in height. The decoration consists of tiny heads at the intersections of the handle with the body and lip, and of three modeled figures around



GRECO-ROMAN TERRA COTTA VASES
III CENTURY B. C.
PURCHASED FROM CITY APPROPRIATION.

the center of the body—on one the figures of a man, a wild boar and a kind of goat, and on the other the figure of a triton or sea monster with the animals on either side.

The terra cotta or unbaked clay of which the vases were made was covered with a white slip or paste and then sometimes painted either in the folds of the draperies of the figures, the eyes and lips of the masks, or with decorative bands. The white slip, however, has chipped off as it has dried and only a few

traces of the color on these vases is left, a delicate rose pink in bands around the neck of one of the jugs, on the trefoil shaped lip of the same, in the folds of the draperies, and on the wings of the victories.

Vases which differ from the two smaller ones only in a few details are in the collections of the British Museum and the Louvre. These large vases do not seem to have been used for any practical purpose and were probably made for sepulchral use only.

C. R. C.



WATERCOLORS BY STEPHEN HAWEIS

The purchase of four watercolors and two decorative drawings by Stephen Haweis is in the nature of an adventure, but such an adventure as a Museum should make if it is to indulge in the purchase of the art of our day. Of course it is

visualize them as the logical creation of a true impulse, when we believe they have a fighting chance to worthily represent our time among the high attainments of the past.

Stephen Haweis is the son of an English clergyman. After the com-



"THE GLASSY-EYED SNAPPER," BY STEPHEN HAWEIS.
ONE OF A GROUP OF SIX WATER COLORS PURCHASED FOR THE
PERMANENT COLLECTION.

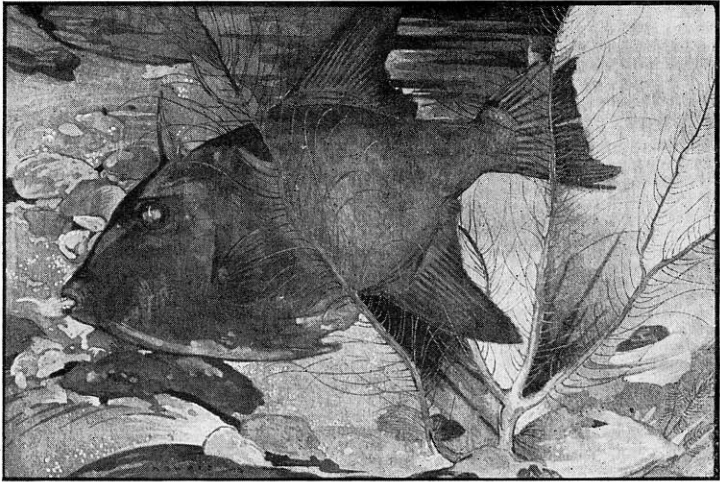
much safer to acquire such works as have received concurrent critical and historical approval, and a fixed commercial value, yet there is a fascination and some justification in singling out for purchase contemporary works when we are assured that they are vital, when we can

pletion of his education at Westminster, Peterhouse and Cambridge, he took up his study of art in Paris. He came under the influence successively of Alphonse Mucha, Rodin, Eugene Carriere, Constantin Meunier and Whistler, and seeking a new form of expression, he finally emu-

lated Gauguin, visiting the South Seas in 1913, and there setting down his impressions of the islands and the natives.

The two drawings for friezes which have been acquired show the Fijian dances, in the portrayal of

carried the artist a step farther away from the convention to which we are accustomed, in that it portrays several separate impressions in the same picture, showing the giant fish from the instant when he first feels the restraining line, to the violent



"THE DURGAN," BY STEPHEN HAWEIS.
ONE OF A GROUP OF SIX WATER COLORS PURCHASED FOR THE
PERMANENT COLLECTION.

which Mr. Haweis was particularly interested in the movement and rhythm, and to represent these adequately he has resorted to a multiplication of the limbs.

From this he progressed to the broken lines and the use of arbitrary curves which places him in the category of the modernists, his aim being a better effect of motion without undue distortion of the figures. "The Bacchanal" and the "Glassy-eyed Snapper" exemplify this phase of his work. The "Barracuda Leap"

struggle terminating in the powerful leap in the air.

In 1914, Mr. Haweis went to the Bahamas, and there, in the clear, shallow waters, he studied the sea garden with its many forms of coral, sponges and fish of many varieties, and its delightful coloring. Among his most interesting pictures are those showing the undersea transcription of the delicately colored coral, live fish, and other sea forms, of which "The Durgan" is an example.

Whether we accept the cubistic mannerisms of the artist or not, there is a refreshing and delightful appeal of color in his pictures, which gives one pause. Here is an artist who is truly a master of that most difficult of media. There is a joyousness and buoyancy about his watercolor which seems to be a heritage rather than an attainment. His skill and resourcefulness is a delightful thing to study.

Mr. Haweis writes charmingly of his philosophy of art, and in a manner that convinces one of the sincerity of his painting. He says, "I am told that these pictures come under the head of Cubism, in that they are composed of forms and colors of objects in Nature arbitrarily put together in harmonious relation. They are not Representations of Nature, but Interpretations, based upon a certain particular interest in the subjects which form their motif. They aim at being truthful impressions, not primary but secondary; that is, expressions of what remains in the memory of any given moment or place."

"It is the impossibility of attaining Absolute Truth which develops in Art the various interpretative schools of painting, each of which has its own standards and aims. The conventional methods of expression are entirely satisfactory within their limits, but as every method is only a convention invented and pursued to its logical conclusion, so it is right and natural to attempt new conventions to interpret what has hitherto not interested the artist or has been regarded as inexpressible."

"Certain patterns produce movement until the flat surface seems to be alive; certain curves suggest slow or rapid motion, as angular lines suggest a different impulse. With things that are in continual motion we have the choice of drawing them accurately in one position and supplying the motion from imagination, or departing from the known forms to suggest the infinite variety that we really see as separate pictures in rapid succession."

C. H. B.





SILVER AND GOLD BAPTISMAL FONT.
RECENTLY ADDED BY MR. GEORGE G. BOOTH TO THE
COLLECTION OF CONTEMPORARY ARTS AND CRAFTS.

ACCESSIONS TO THE GEORGE G. BOOTH COLLECTION

During the summer months Mr. George G. Booth added to the collection of modern handicraft several new objects, including a silver and gold baptismal font, an enameled plaque by Edward F. Caldwell, a silver and enamel ink stand by Louis C. Tiffany, and seven pieces of Robineau porcelain.

The baptismal font was executed purposely for the Booth collection after ideas as suggested by certain

members of the Society of Arts and Crafts in a preliminary sketch sent to Messrs. Cram and Ferguson, architects, of Boston. James T. Woolley of Boston executed the silver work, Miss Elizabeth Copeland of Boston the enamel work, the models for the sculptured portions were made by I. Kirchmayer of Cambridge, and the entire work was supervised in every detail by F. E. Cleveland, associate of Cram and

Ferguson. The font therefore represents the work of experts in each line—designer, artist and craftsman—and for this reason is doubly important as an example of modern artistic achievement. It measures twelve inches in height and the greatest diameter is five and one-half inches. Both cup and cover are conical in shape and the sides of the former taper into a sloping base. Both are decorated with six trefoil-shaped arches with columns fluted in gold, and under and around these arches are enamel and gold rosettes and diamonds. This ornament is repoussé work, each design being pounded out from the back of the single pieces of silver of which the main part of the cup and cover are made. The columns of the arches of the cup stand free, connecting the central decorative band with the base. The conventional cluster of leaves which forms the top of the cover is of gold. The narrow bands around the rim of the cup and in the arches are inscribed in gold with quotations in Latin from various parts of the Bible. The inside of the cup, which is also of gold, was made separately in order that it might be removed to show the repoussé work as it appears from the back.

As an example of enameling, the plaque by Edward F. Caldwell, shows a remarkable treatment of the medium, not only in the figure of the man on horseback which has a more or less medieval aspect, but in the tiny flowers growing

underfoot, the rich trappings of the horse, the trimmings of the man's robes, and the decorative all-over pattern of the background. The use of rich color, red, green and blue predominating, with touches of gold on the figured mantle and in the narrow moulding around the edge of the plaque, makes it a particularly decorative bit of ornament. It is mounted on a base of mottled yellow marble.

The silver and enamel ink stand, which was designed and enameled by Louis C. Tiffany, is hexagonal in shape and about three and three-quarter inches in diameter. On each side is a dainty floral design in light and dark green against an old gold background and the angles of the top and the cover have similar decorations.

The pieces of Robineau porcelain include six little vases or jars and a miniature plate and make an interesting addition to the group of larger Robineau vases previously in the Booth Collection. They show what excellent results Mrs. Robineau has achieved in glazing small bits of pottery, and when one considers the high degree of temperature necessary in firing to produce the crystalline and other glazes in which she particularly excels, it is indeed an achievement. The little plate is especially interesting, the glaze being a pure opaque white decorated with incised lines, tiny flowers in relief and with pierced designs in the border.

C. R. C.

SCHEDULE OF SPECIAL EXHIBITIONS

October —Marine Paintings by William Ritschel.

November—Paintings by Martha Walter.

Paintings, Tapestries and Chinese Porcelains loaned by M. Knoedler & Company, P. W. French & Company, and Parrish-Watson of New York.

December—Annual Exhibition by Michigan Artists.

Etchings by Lester G. Hornby.

MARINE VIEWS
BY WILLIAM RITSCHER

A special exhibition of paintings by William Ritschel is on view through the month of October.

Mr. Ritschel is one of the few American artists who have achieved distinction in painting the sea.

Many of the subjects are of the California coast. Mr. Ritschel has a studio at Carmel, and it is here that he receives his greatest inspiration. Since his departure for the West some ten years ago, his work shows a larger and more mature quality that places him in the rank of the foremost American painters. He paints the rocks of the California coast with their glint of gold, and lighted by sunny skies as if he loved them and were thoroughly familiar with them. The restless play of the water upon the rocks seems to be a constant source of study to him. The light upon the water also fascinates the artist and he makes a supreme effort to catch something of the changing moods of the sea.

He has also painted the wind-blown cypresses of the Monterey coast, their character misshapen by the constant wind.

There are a few earlier pictures. "Waiting for the Boat—Holland," is an example of his study of the North Sea where he first tried his hand at marine painting. There are also two Norwegian subjects: "Hauling the Fish" and "Place of Silence." His earlier studies in this country made along the Maine coast are exemplified in "The Kelp Gatherer." But there is a fullness of achievement and a warmth of color in his California subjects which the others do not possess.

Mr. Ritschel is a German by birth, receiving his early instruction in Munich under Professors Kaulbach and Raupp. He came to this country many years ago and became a citizen of the United States. He has received many awards, among which are the following: Carnegie Prize, National Academy of Design, 1913; Gold Medal, National Arts

Club, 1914; Gold Medal, Panama-Pacific International Exposition, 1915; Gold Medal, Arts Club, Philadelphia; Gold Medal, Sacramento, California; Honorable Mention, International Exhibition, Carnegie Institute, Pittsburgh; Honorable Mention, Dallas, Texas. He is represented in many notable collections, among them the Pennsylvania Academy of the Fine Arts, Philadelphia; Art Institute of Chicago; Art Association of Newark, N. J.; Art Association of Fort Worth, Texas; Crocker Art Museum, Sacramento, California; City Art Museum, St. Louis; Detroit Athletic Club, Detroit.

MARTHA WALTER

During the month of November an exhibition of paintings by that delightful painter of children, Martha Walter, will be shown. Perhaps no contemporary woman painter makes a stronger appeal. With a solid foundation for her art obtained at the Julian Academy in Paris, Miss Walter chooses to express herself in the high key and pure color of the modern painter. She is very much enamored of babyhood and childhood as she finds it

romping out of doors in the sunlight. Among the pictures in her coming exhibition are works reminiscent of her visit to California, and of her travels in Italy, Spain, and Portugal. To her delightful pictures of colorful beach scenes, with their groups of children, she has added by way of variety, Italian, Spanish, Portuguese and Indian babies amid their native surroundings.

PAINTINGS, TAPESTRIES AND CHINESE PORCELAINS

Another exhibition of exceptional quality to be held during the month of November is the Paintings, Tapestries, and Chinese Porcelains loaned by M. Knoedler and Company, P. W. French and Company, and Parrish-Watson of New York. This exhibition will contain objects of unusual merit and value. The paintings will be chosen from among the best achievements of the past. The tapestries will be carefully selected to cover the best periods of tapestry weaving, and the Chinese porcelains, which will form a foil for the other objects, will be of rare quality and exceptional color.



MUSEUM SERVICE

The word "service," in connection with a Museum of Art, in the not far distant past was unknown. One went to visit the objects of art in a museum with the attitude that one goes to see a play, for some emotional reaction, some esthetic pleasure, which might be obtained from such a visit, and perhaps this is still the greatest function of a museum of art. But latterly, museums of art have become useful institutions as well. They perform innumerable services for the student, designer, manufacturer and school teacher, as well as for the general public.

The museum goes about its many daily tasks with so unostentatious a mien that we sometimes discover that the services rendered to the public by its various departments are unknown, or not fully realized. I was made aware of this one day recently when Mr. Robert L. Weyhing, of Weyhing Brothers Company, jewelers, dropped into my office to say, "I do not believe the service you render the public is known as widely as it should be. What you have here in the way of information and suggestions for design should be made use of by everyone, from the manufacturer down to the tool maker." This eulogy came about after Mr. Weyhing, seeking for the suggestion of a design, found in our Library an abundance of material such as he was looking for, and which he be-

lieved would be widely useful to his fellow manufacturers.

The museum branch of the Library specializes in technical works on art and design that will be of particular value to the manufacturer and designer, and the collections also contain objects of beauty which are a source of inspiration to them.

Another incident emphasizing the museum service to the public is the receipt of a letter from one of the high school teachers. During the period of special exhibitions, when a portion of the permanent collection is withdrawn from exhibition, we have loaned original paintings from our storerooms to the public schools. The letter above referred to is an enthusiastic expression of the benefits which one teacher and her classes had received from a group of pictures so loaned. Part of her letter is quoted herewith: "Perhaps you would like to know how many came in contact with these paintings and how I used them . . .

"There were about one hundred and seventy high school pupils who attended classes regularly in my room and about twenty-five who came twice each week. Each time the exhibit came to us, I made an announcement of the fact to our fourteen hundred boys and invited them to visit us. Accordingly we had at least a third of this number during the semester as visitors.

"During the week preceding Longfellow's birthday, we removed from the room all the pictures except 'San Juan Pottery,' by E. Irving Couse, and with the aid of materials lent by Miss Gilmore, we arranged an Indian exhibit. We invited guests, had guides from among the pupils, and gave an Indian program on what we termed 'Hiawatha Day.' Of course I utilized the opportunity of having much of Indian lore read during that week. . . .

"One day Miss Whitney, our art teacher, at my invitation, spent a period with one of my classes discussing the pictures from the artist's point of view. I noted carefully what she said and tried to give the other classes the benefit of her discussion. One day Miss Whitney brought all of her art class to my room for an hour's discussion.

"The supreme advantage, I find, in having these pictures before the children is giving the pictures a chance thus to sink in by way of impression and help lay a foundation for artistic appreciation. Furthermore, the presence of the pictures often stimulates the pupils to visit the Art Museum. . . .

"Toward the close of the year I had only to choose from volunteers when I wished to send pupils on errands to the Museum."

C. H. B.

The Lecture Hall of the Museum will be rented for art and educational purposes when no charge for admission is made to the public. With a seating capacity of about five hundred, the hall is admirably adapted for musicals and lectures. The rental fee is twenty-five dollars.

