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No. 2



WHISTLER. PORTRAIT OF ROBERT BARR.
PRESENTED BY THE WITENAGEMOTE CLUB.

WHISTLER'S PORTRAIT OF ROBERT BARR

The Witenagemote Club has purchased and presented a portrait sketch of Robert Barr by Whistler. While being somewhat fragmentary as a work of the artist, its local significance makes it of much interest to Detroiters. The Witenagemote Club could scarcely have chosen a better memorial of their former member and associate. Such a portrait sketch implies an intimacy between the sitter and the artist, and it is not unlikely that Robert Barr as co-editor with Jerome K. Jerome of *The Idler*, and as a writer of note in London, enjoyed the friendship of the author of "The Gentle Art of Making Enemies." Whistler also painted a portrait of Robert Barr's daughter.

Robert Barr joined the editorial

staff of the *Detroit Free Press* in 1876, coming here from Canada. He was born in Glasgow, Scotland, and had received his education at Toronto. In 1881 he went to London and there established the weekly edition of the *Free Press*. The magazine, *The Idler*, in which he was associated with Jerome, was founded in 1892. He is the author of "In a Steamer Chair," "From Whose Bourne," "In the Midst of Alarms," "The Face and the Mask," "The Countess Teckla," "The Strong Arm," "The Unchanging East," "Over the Border," "The Woman Wins," "A Chicago Princess," "Speculations of John Steele," "The Triumph of Eugene Valmont," "A Rock on the Baltic," "Cadillac" and "The Swordmaker." C. H. B.

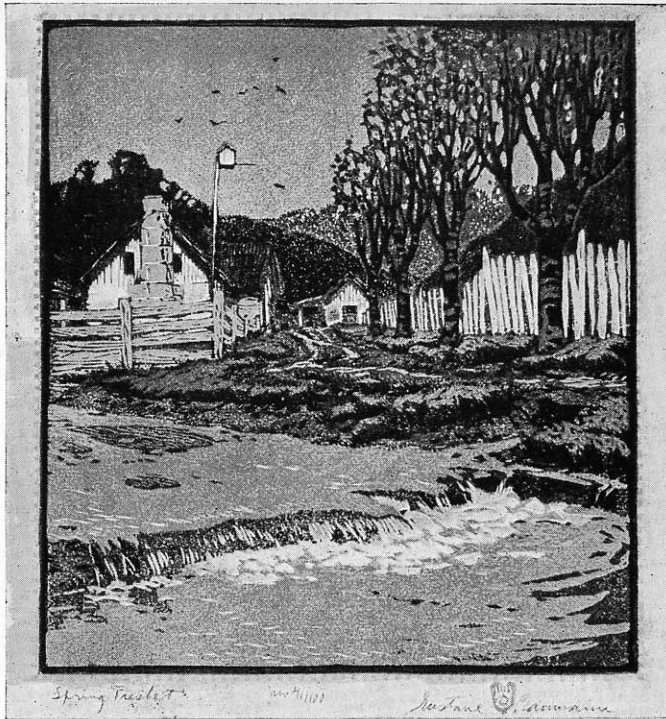
WOOD BLOCK PRINTING IN COLOR

A group of wood block prints in color by contemporary artists has been acquired and installed in the Print Department. There are three prints, "*Spring Blossoms*," "*Provincetown*" and "*Spring Freshet*," by Gustave Baumann; two by Bror J. O. Nordfelt, "*The Clam Diggers*" and "*At the Piano*"; "*Garden Flowers*" by Edna Boies Hopkins; "*Little Jo*" by Juliette T. Nichols; "*Flowers*" by Elizabeth Shuff Taylor; "*The Violet Jug*" by Blanche Lazzell; "*The Blue Chair*" by Flora Schoenfeld; "*Landing Boats*" by

Maude Squire; and "*Thirsty Little Brother*" by Eliza D. Gardiner. A series of six wood blocks by Gustave Baumann and successive prints from them have also been acquired to illustrate the method of making a wood block print in color.

Wood block prints in color are made, with some variations, after the following manner:

The artist first makes a sketch, or design, which is cut in its entirety on what is known as a key block. Cherry or basswood is most generally used, although some of our most



GUSTAVE BAUMANN. SPRING FRESHET.
WOOD BLOCK PRINT IN COLOR.

successful artists have used other varieties of wood, and linoleum is found to be a splendid substitute. The engraving is not made on the cross sections of the block, but upon a longitudinal section. Prints of the key block are then pasted upon the other blocks in order to assure accurate registering, and the areas of these blocks, intended for a certain color, are left and the rest cut out with knives, gouges or chisels. Water color or ink is then freely applied to the portion which remains and the paper is laid upon the suc-

cessive blocks and printed with a press or rubbed with a circular pad, the registry being accomplished by marks at the corner and side of the block. The prints of Gustave Baumann exemplify this method.

A simpler method is the wood block printing from a single color block in which the artist manipulates his color variations all on one block. This is exemplified in the prints of Edna Boies Hopkins, Elizabeth Shuff Taylor, Blanche Lazzell, Maude Squire, Juliette T. Nichols, Eliza D. Gardiner, and

Bror J. O. Nordfelt. The difference in the two methods may be discerned by a careful study of their prints.

Wood block printing in color, by its resources and its limitations, is a beautiful medium to which the true artist responds with the best that is in him. The peculiar pleasure of seeing the same design take on a different character with each printing must ever be a source of fascination to the artist. No two prints need ever be exactly alike. The variation of color arrangement is inexhaustible.

But the limitations of wood block printing are no less fascinating. The composition must of necessity be simple. There must be a good deal of elimination in drawing. A few tones must be suggestive of all the artist wishes to convey in the way of gradation of color and values. It is as important for him to know what to leave out as what to put in. It develops in him a rare facility of design. By his own manual dexterity in cutting the blocks the artist must learn to adapt his sketch to the possibilities of the block. He is both artist and craftsman and every print taken from his blocks is entirely a product of his own creation.

From the series of wood blocks by

Gustave Baumann, together with the proofs taken from the same, one may discern the "will-to-do" of the artist, from the making of the sketch to the final beautiful outcome. One may see the mastery of design, the infinite patience and manual skill in cutting the respective blocks, and the mathematical exactness in registering the print on the various blocks, with a sympathetic understanding of the artist's joy in his work.

Wood block printing in color is becoming an ever increasing medium of artistic expression with American artists, and happily so. Prints of this character fill a long felt need of a very large number of people of discernment and taste who desire to possess the work of artists, but whose material means do not admit of large expenditures. The painter-graver is making an important contribution in making art democratic, so that it may be shared by a larger number of people. Prints of this character bring one much nearer the creative artist, and they cost scarcely more than the photo mechanical prints of works of art, which have heretofore satisfied the average man's aspiration to possess pictures for his home.

The prints were selected from an exhibition organized last year with the desire of giving a clearer under-

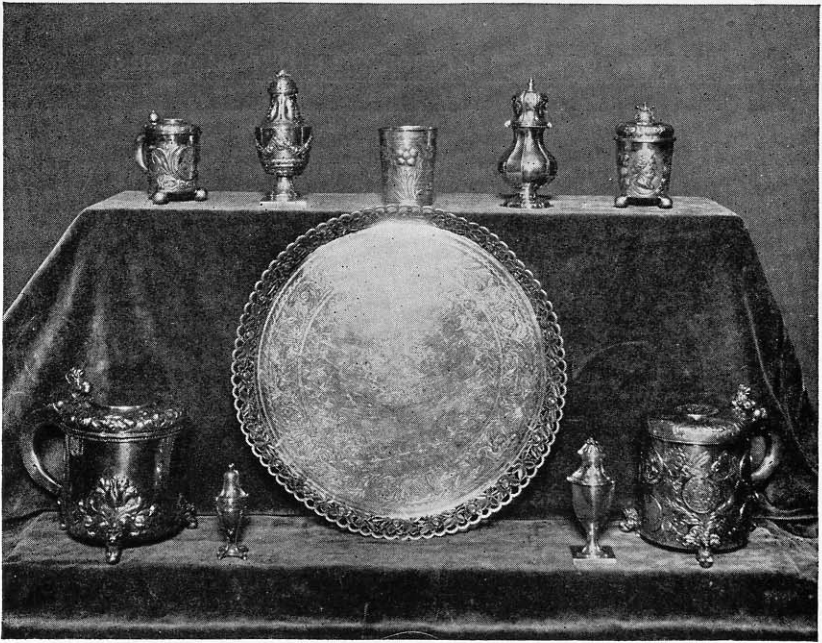


BROR J. NORDFELDT. CLAM DIGGERS.
WOOD BLOCK PRINT IN COLOR.

standing of a method of artistic expression having its origin in the deservedly popular Japanese print, which is continually growing in public esteem in the hands of American artists. This exhibition after its initial display in Detroit was shown at the Ann Arbor Art Association, the Toledo Museum of Art,

the Cleveland Museum of Art, the John Herron Art Institute of Indianapolis, and the Hackley Gallery of Fine Arts at Muskegon. Other Museums desired it during the current year, but it had to be disbanded owing to the number of sales and withdrawals by the artists.

C. H. B.



EUROPEAN SILVER RECENTLY ACQUIRED.

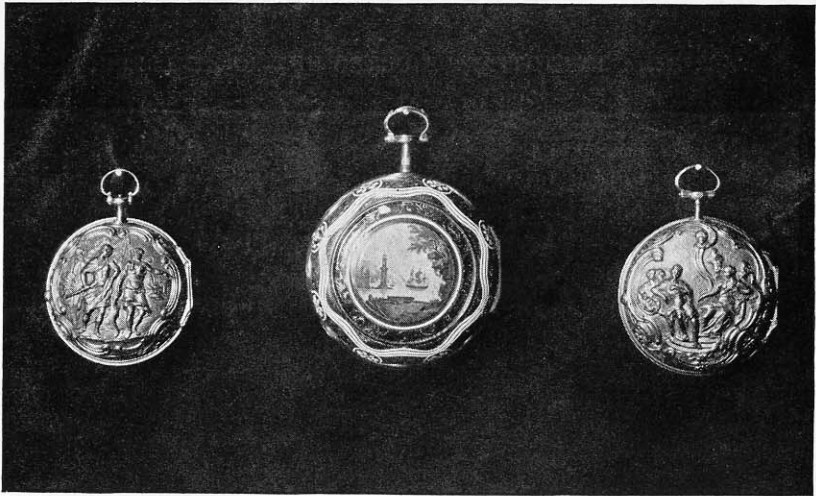
EUROPEAN SILVER AND WATCHES

During the month of September there were purchased a group of European silver, seven old English watches and a silver and ivory cigarette case.

The collection of silver includes an XVIII Century German tray, with the rim of heavy leaf decoration and with an engraved design encircling an inscription in the center giving the name of the person to whom the tray was presented; two tankards, Danish work of the XVII and XVIII Centuries showing repoussé and engraved decoration and with tiny lion figures on the handles and forming the feet; four

sugar shakers, of which three are Danish work of the XVIII Century and the other English of the early XIX Century; three beakers, two of German make and one Danish, the latter having a coin of Christian VI set in the cover; and six cork screws, the ends of which could also be used as seals.

The old English watches show interesting types of cases and illustrate the work of some of the prominent watchmakers of London during the XVIII Century. The largest watch is of gold and enamel and is composed of the watch proper and two cases into which it is fitted,



OLD WATCHES RECENTLY ACQUIRED.

each decorated with minute enamel designs and studded with jewels which form the clasp to release the case. The hour numerals are in Turkish and the names of two makers as given on the face, "Markwick Markham, Perigal," probably indicate that it was made by the latter with the name of the former used by some special arrangement.

Second to this in interest is a very small oviform watch, also of gold and enamel, alternating bands of which form the outside of the cover. Each of the other five watches has a plain gold back and a separate gold case with repoussé decoration depicting scenes evidently taken from classical lore.

C. R. C.

PAINTINGS, TAPESTRIES AND PORCELAINS

Do not fail to see the loan exhibition from important collections in New York which is being shown this month. The exhibition comprises English paintings of the XVIII Century by such renowned artists as Gainsborough, Reynolds, Hogarth, Raeburn, Hoppner, and Romney; French paintings of the Barbizon School including examples of Rous-

seau, Daubigny, Corot, and Dupré; tapestries covering important periods of tapestry weaving from the XV to XVIII Century; and old Chinese porcelains of rare quality and exceptional color. This exhibition is shown through the courtesy of M. Knoedler and Company, P. W. French and Company, and Parish-Watson Company.



MAUDE SQUIRE. LANDING BOATS.
WOOD BLOCK PRINT IN COLOR.

THE CHILDREN'S MUSEUM

A Pilgrim Tercentenary exhibit will be on view in the Children's Room beginning about November twenty-second. It will include the following groups in miniature: a Massachusetts Indian village, the coming of the Mayflower, Plymouth in 1622, and the first Thanksgiving. The work involved in constructing the Indian village was done by pupils in the Alger School under the direction of Miss Spencer, the group showing Plymouth in 1622 by pupils in the Hely School under Mr. Greener, and the group showing the

first Thanksgiving by pupils in the Columbian School under Miss Mackey. There will also be shown a colonial kitchen or living room, the furnishings for which were made by pupils in the Barstow School under the direction of Miss Woodbury. The settings for the various groups were made under the supervision of Miss Guysi of the Art Department of the public schools. Pictures and descriptive material dealing with the early days of the colonies will be used in connection with the exhibit.

G. A. G.

THE PURPOSE OF ART IN LIFE

Why have an art museum? Has it a place in this practical, matter-of-fact, twentieth century life of ours? Is it worth while for the city to appropriate thousands of dollars every year for its maintenance? What is gained by it? Is it not a useless expenditure?

These questions can be answered only by asking what life is for. If we will concede that life is for the development and perfecting of the individual, and that anything that tends to widen our field of knowledge and our susceptibility to impressions tends toward hastening this development, then we must grant that art has a place in life. For the art of living is the finest of all arts, and he lives most who responds to the greatest variety of stimuli with the deepest and most intense reaction.

If we will trace the growth of man from his earliest stages up to the present time we will find that at first he reacted only to the most simple stimuli: heat and cold, hunger and fear. He was practically without emotions, excepting the most primitive, and had no desire to be surrounded by beautiful things. In the animal kingdom it is even harder to find traces of emotion. Who can imagine a cow thrilling at a beautiful sunset? As man evolves in the scale we find a gradually awakening sense of beauty, and as far back as the quaternary period we see traces

of a love of symmetry and decoration in the carved daggers, harpoons, and stillets, and the cleverly fashioned reindeer horns and bones covered with reliefs and drawings.

As man's love of beauty has been one of the indexes to his progress through the centuries, so today he among us who is the most highly evolved, has the strongest sense of and appreciation for the beautiful. Greece owed the high place she holds in the world's civilization to her love of beauty and the expression she gave to it in every phase of life.

That education is most effective which awakens in the child this love of beauty and the desire to be surrounded by it: beautiful music, beautiful literature, beautiful pictures, to the end that life itself may be richer and more beautiful. Art should be, first of all, then, for the child. Every child has an inalienable right to the understanding of beautiful objects and to the inspiration which that understanding gives.

The thing that differentiates art from artisanship is that the function of artisanship is to satisfy some immediate need, whereas art is fulfilling its greatest mission in evoking an emotion, whether of admiration, curiosity, or pleasure. For it is as necessary for us to grow emotionally as it is physically or mentally, and he is the well-rounded man who is

strong in his body, vibrant in his emotions, and clear-thinking and well-balanced in his mentality. Art comes to us to give the highest quality to our moments as they pass, that we may have the highest possible number of pulsations in the short span of years we are given to live. For—

“We count time in heart throbs;
Not in figures on the dial.”

The purpose of the museum, then, is to gather together masterpieces of art in order that the people may have an opportunity to see and study them, that the love of the beautiful may grow in them and their lives become fuller and richer, and that this appreciation of the beautiful may result in the final appreciation of the Ideal Beauty.

J. W.

MICHIGAN ARTISTS' EXHIBITION

The Annual Exhibition of Paintings by Michigan Artists, under the management of the Scarab Club, will be held in galleries III and IV from December 1 to December 31, opening with a reception on Wednesday evening, December 1. All works intended for the exhibition must be delivered at the Museum not later than November 20, as the jury will meet during that week. A number of prizes will be awarded as follows:

The Scarab Club Gold Medal contributed by Mr. Frederic H. Zeigen for the most important contribution to the success of the exhibition.

The Detroit Museum of Art

Founders Society first prize of \$100, second prize of \$50, and third prize of \$25 for the three best pictures by resident Michigan artists.

The Marvin Preston prize of \$100 for the best oil painting by a member of the Scarab Club made since January 1, 1920.

The Frank Scott Clark prize of \$50 for the best painting of a head in oil.

In addition to these prizes, the Detroit Institute of Arts has appropriated a fund of \$300 to be used at the option of the Arts Commission for the purchase of works of art by resident Michigan artists.

SCHEDULE OF EXHIBITIONS

November—Exhibition of Paintings, Tapestries and Chinese Porcelains.
Exhibition of Paintings by Martha Walter.

December—Annual Exhibition of Paintings by Michigan Artists under the auspices of the Scarab Club.

Exhibition of Etchings by Lester G. Hornby.

Exhibition of Hand Wrought Iron by Thomas Googerty.

Exhibition of Wood Carvings, “Spirits of the Woods,” by Charles Haag.

SCHEDULE OF LECTURES AND SPECIAL EVENTS

November:

- 1st, 3:00 P. M.* Meeting of Art Teachers of the Public Schools.
- 2nd, 3:00 P. M.* Meeting of Art Teachers of the Public Schools.
- 3rd, 8:00 P. M.* Opening View of Exhibition of Paintings, Tapestries and Chinese Porcelains loaned from important collections in New York.
- 5th, 2:30 P. M.* Gallery talk for Mt. Clemens High School by Josephine Walther.
- 6th, 10:30 A. M.* Lecture for Children, "Five Thousand Years of Dolls," illustrated with stereoptican slides.
- 7th, 3:00 P. M.* Musical program arranged through the courtesy of the Chamber Music Society. Assembly singing. Baritone solo by J. Cameron McLean.
- 8th, 11:00 A. M.* Lecture on Cimabue, Giotto, Fra Angelico and Botticelli, to Catholic Woman's Study Club, by Miss Isabel Weadock.
- 8th, 3:00 P. M.* Meeting of Art Teachers of the Public Schools.
- 14th, 3:00 P. M.* Musical program arranged through the courtesy of the Chamber Music Society. Assembly singing. Piano solo by Miss Jeannette Van Der Velpen Reaume.
- 17th, 11:00 A. M.* Gallery talk on the Loan Exhibition of Paintings, Tapestries and Chinese Porcelains, for the City Art and Design Committee of the Twentieth Century Club by Ethel I. Mason.
- 21st, 3:00 P. M.* Musical program arranged through the courtesy of the Chamber Music Society. Assembly singing. Cello solo by Ludwig Nast.
- 28th, 3:00 P. M.* Musical program arranged through the courtesy of the Chamber Music Society. Assembly singing. Violin solo by Miss Theodosia Eldridge.

*Statement of the Ownership, Management, Circulation, Etc., Required
by the Act of Congress of August 24, 1912*

Bulletin of THE DETROIT INSTITUTE OF ARTS, formerly
Bulletin of THE DETROIT MUSEUM OF ART, published Monthly,
except June, July, August, September, at Detroit,
Michigan

STATE OF MICHIGAN, }
COUNTY OF WAYNE. } ss.

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared Clyde H. Burroughs, who, having been duly sworn according to law, deposes and says that he is the Editor of the Bulletin of the Detroit Institute of Arts, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher: DETROIT INSTITUTE OF ARTS, Detroit, Michigan

Editor: CLYDE H. BURROUGHS, Detroit, Michigan

Managing Editor: NONE

Business Manager: NONE

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

CITY OF DETROIT, MICHIGAN

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are:

ARTS COMMISSION OF THE CITY OF DETROIT

RALPH H. BOOTH, President, 1817 Dime Bank Building

WILLIAM J. GRAY, Vice-President, First & Old Detroit National Bank

ALBERT KAHN, Marquette Building

HENRY G. STEVENS, 615 Stevens Building

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.)

CLYDE H. BURROUGHS,
Editor.

Sworn to and subscribed before me this 23rd day of October, 1920.

(SEAL.)

ALFRED V. LAPOINTE.

(My commission expires November 25, 1922).

NOTE.—This statement must be made in duplicate and both copies delivered by the publisher to the postmaster, who shall send one copy to the Third Assistant Postmaster General (Division of Classification), Washington, D. C., and retain the other in the files of the post office. The publisher must publish a copy of this statement in the second issue printed next after its filing.