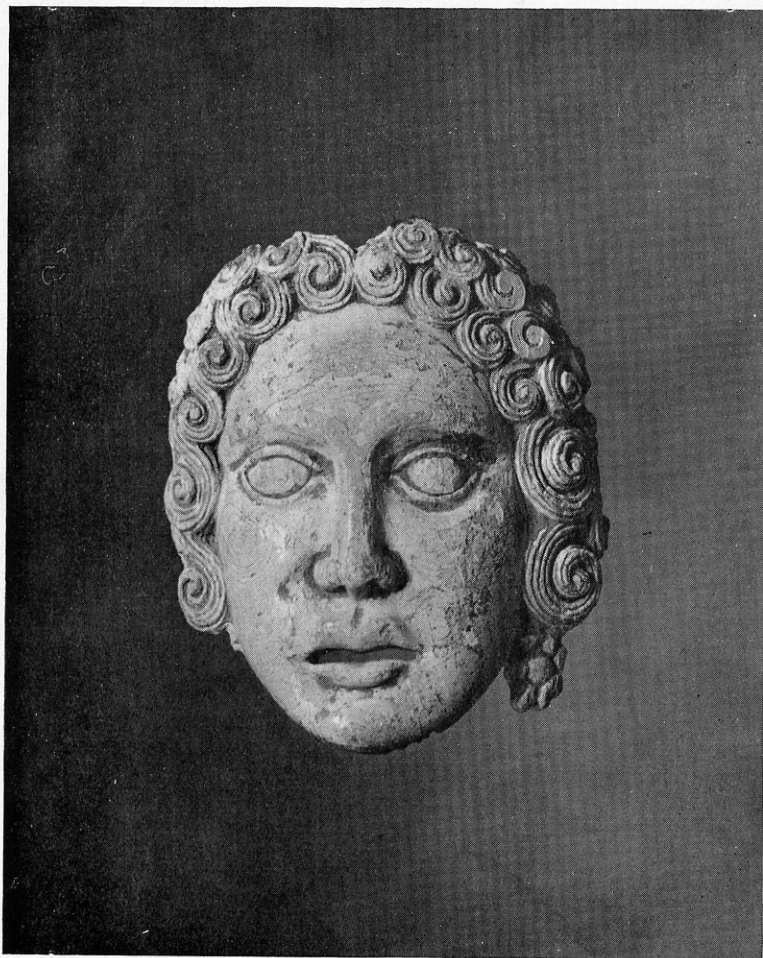


Bulletin of

**THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT**

**VOL. XXII . . . NO. 5
FEBRUARY . . 1943**



IVORY HEAD OF A WOMAN, ROMAN (EGYPT OR SYRIA),
THIRD TO FOURTH CENTURY, A.D.
Gift of The Founders Society, 1942

THE ARTS COMMISSION ANNUAL REPORT FOR THE YEAR 1942

TO THE HONORABLE
THE COMMON COUNCIL OF THE CITY OF DETROIT

January 15, 1943

GENTLEMEN:

In accordance with the instruction in Section 10 of Chapter XIX of the City Charter, we take pleasure in transmitting the report of the Arts Commission for the year ended December 31, 1942.

THE ARTS COMMISSION

EDSEL B. FORD, <i>President</i>	EDGAR B. WHITCOMB, <i>Commissioner</i>
ALBERT KAHN, <i>Commissioner</i>	ROBERT H. TANNAHILL, <i>Commissioner</i>
WILLIAM R. VALENTINER, <i>Director</i>	CLYDE H. BURROUGHS, <i>Secretary</i>
E. P. RICHARDSON, <i>Assistant Director</i>	

THE END OF THIS YEAR brought a great loss to the Commission in the death of Albert Kahn, for twenty years a generous and industrious benefactor of the museum in all of its activities. K. T. Keller, of the Founders Society, was appointed to succeed Mr. Kahn.

GROWTH OF THE COLLECTIONS

The changing taste of different generations always expresses itself in the development of museum collections. At present interest is constantly increasing in baroque art on the one side and medieval art on the other. In medieval art it is the visionary and abstract conception, in baroque art the representation of mass scenes, often with mystical content, and the pictorial problems connected with it, which attract the modern spectator. This interest has made itself felt in the recent development of our collections in the Early Christian, Romanesque and Gothic halls and in the baroque galleries.

The Early Christian and Romanesque rooms have been systematically re-arranged and enlarged by new additions. One of the most important is a fresco fragment from the Catalonian school of the twelfth century which gives an idea of the religious fervour expressed in severe abstract forms at this early period. Several remarkable French ivories of the thirteenth and fourteenth centuries, exhibited in the Gothic hall, illustrate the monumental cathedral sculptures of the period reduced to graceful forms of small compass without loss of clarity of style. The fifteenth century Pieta relief in terra cotta by Lorenzo Vecchietta with its expression of intense religious feeling may still be called Gothic, which proves that the medieval spirit was longer preserved in Siena than in worldly Florence.

In contrast to such clearly defined compositions of isolated figures, we find the baroque reliefs of Dusquesnoy and Legros, both Northerners active in Italy, stressing the rhythmic movement of groups and a subordination of individual details to an effect of shimmering light and shadow playing over the surface. Two newly acquired paintings by the native Italian baroque artists, Pietro da Cortona and Salvator Rosa, deal with similar pictorial problems.

To our rich collection of Dutch baroque painting has been added a work by Rembrandt, a *Portrait of an Old Man*. Acquired by a former Arts Commissioner, the late Henry G. Stevens, it has been presented to the Institute by his brother and sisters. The painting, representing the early period of the master, shows in its

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deeply human characterization the birth of Rembrandt's genius with the creative ideas he was to pursue throughout his life and express in constantly changing forms.

In no other country were classical tendencies during the baroque age more alive than in France. We can boast of an excellent representation of its two greatest exponents, Poussin and Claude Lorrain, especially since we added this year two works by Claude to the fine early composition acquired last year. One is his earliest known painting and throws a new and unexpected light upon his first influences in Italy; the other is a work of his mature period, recorded as having been executed for one of the leading families in Rome, the Barberini.

Although the Italian High Renaissance with its expression of pomp and grandeur does not appeal to our age as much as it did to former generations, no museum can afford to be without a representation of this period in which the ideas of the baroque age originated. Two paintings which have been presented to the museum, the *Portrait of Eleanora of Toledo and her son, Don Garcia*, by Agnolo Bronzino, and the *Portrait of a Prelate with an Hourglass* by Sebastiano del Piombo, are pervaded with the gorgeous court atmosphere of Tuscany and Rome in the sixteenth century.

In the American section we have added fine works of different periods. A *Portrait of General William North* by Charles Willson Peale represents the severe classical taste of the Early Republic; a *View of Rutland, Vermont* by Asher B. Durand the beginning of romantic landscape; a large still life of *Flowers* by Franklin Watkins, one of the best contemporary colorists. We have also continued our policy of representing the artistic activity of this region, adding a number of works of Detroit artists of the past as well as of some of the younger contemporary men who have proved their value to the community.

The growing activity of the department of Far Eastern Art was well symbolized by a major exhibition of Buddhist art and its comprehensive catalogue. A superb monochrome scroll painting by Kuo Hsü (1456-after 1526), tranquil and serene in its intuitive perception of nature, was the major Chinese accession of the year; while a rare twelfth century Nepalese gilt copper figure of Vasudhārā was an outstanding addition to the Indian collection. The small group of Chinese bronzes was enriched by a vigorous armored bearer of the T'ang dynasty and a remarkable Imperial mirror of the Later Han Dynasty. Gifts of ceramics were gratefully received, notably from K. T. Keller.

The Near Eastern galleries were also reorganized so that the arts of the Islamic world now occupy two rooms. The first gallery is now largely of Persian art, while the second contains the arts of other Islamic peoples. The gift of a carpet of superb quality of the so-called Polonaise type added a masterpiece of the late style of Persian rug weaving to our representation of the earlier types.

The textile department followed the policy of acquiring textiles which were needed to round out the exhibition galleries. A fine group of Indian textiles were acquired to be exhibited in the gallery of Indian art.

The Alger Branch museum has this year been operated on a reduced budget and with a skeleton staff; and while the garden and grounds on the lake front are open daily, the museum itself is only open on Saturdays and Sundays, when the attendance is at its best. The supervision of the Alger Branch is now being shared among the staff of the main building.

The additions to the reference library this year have been notable in the field of books for strengthening our source material upon American art, and in the field of photographs for a gift which enabled us to acquire much useful material upon works of art in American collections. The latter is particularly important

because limitations on travel mean that we should illustrate our lectures and talks, so far as possible, by works of art which people can see here or in other American cities.

ACTIVITIES OF THE EDUCATIONAL STAFF

Club Groups (67).....	1876	Adult Education Classes (12).....	120
Talks on Exhibits (45).....	679	Pageant of History (8).....	680
Sunday Gallery talks (34).....	1082	Junior Explorers Club (19).....	289
Hamtramck Art Classes (36).....	1800	Branch Libraries (33).....	487
Highland Park Art Classes (25).....	1015	Talks Outside of the Museum	
Afternoon Gallery talks (26).....	269	Club Groups (10).....	804
University Classes (14).....	409	Schools (5).....	1975
High School Groups (34).....	1004	Detroit Public School Art Program	
Elementary School Groups (67).....	2039	Demonstration lectures	
Summer Gallery Talks (12).....	195	Culture History	
Lecture Series (10).....	225	Story Hour	(54).....12,872
Total number of talks (511). Total Attendance.....			27,821

Junior Curators of the Educational Staff: Marion Leland Heath, Joyce Black Gnau, and Elizabeth H. Payne.

Although the chart will serve to illustrate the variety and extent of the museum's educational program, in addition the Curatorial Staff has done much to enlarge the layman's appreciation of our museum collection through their illustrated lectures both at the museum and at Alger House. Dr. Valentiner gave a lecture on *Marine Painting* at the opening of that exhibition as well as one on *Hals and Rembrandt*. Mr. Richardson presented a series of five lectures on the *Problems of Modern Art* and another series of four lectures on the *Standards of Art Criticism*. A series of six lectures on the *History of Tapestry Weaving in Europe* were given by Adele Coulin Weibel. Mr. Robinson chose the subject *How to Look at the Art of the Past* for a series of seven lectures. At Alger House Dr. Sherman Lee gave two series of lectures, one on the subject of *Indian Painting* and another on the *Background of the Renaissance*. At the museum Dr. Lee gave four lectures on *Buddhist Art* during the Buddhist exhibition.

Until this year the educational staff has carried on all its activities within the museum. However since the transportation problem has become so real, this year through the cooperation of the Detroit Public Library, many lectures were held in the Main Library and its branches. Dr. Sherman Lee gave a series of six lectures on *The Art of Eastern Asia* at the time of the Buddhist Exhibition and Joyce Black Gnau gave a series of five lectures on *American Art*. At the branch libraries thirty-three illustrated lectures were given by the educational staff. The response and interest has been so encouraging that the program is being continued in 1943.

RECOMMENDATIONS FOR FUTURE DEVELOPMENT

We have never believed that the number of people clocked in at the door of a museum is an accurate measure of its usefulness to the public. If mere attendance figures were the goal of a museum, the temptation would be to resort to any kind of sensationalism, however remote from our real purpose, just to run up attendance figures. The enjoyment of the arts — if it is to be real, not an apparent interest faked by spurious devices — must be built up by carefully arranged exhibitions and by ceaseless, sympathetic long term educational work with individuals and groups.

But this year the attendance figures do show a significant change which we feel should be reflected in our museum policy. The total attendance for 1942 of 314,352 shows approximately a 14% increase over 1941. (A marked increase was evident until the last two months of the year, when people began to readjust themselves to gas rationing. It is too soon to know what the effect of our transportation difficulties will be, after people have had time to become accustomed to the new conditions.) But at the same time that a decided increase took place in attendance in the permanent galleries, a marked decrease took place in the attendance at special exhibits for which an admission charge was made.

It seems clear from these figures that the stress of wartime has turned people toward the art museum as a source of pleasure and refreshment of mind, but that an admission charge for a special exhibit is now a real obstacle to the average museum visitor. The Art Institute was created by this community with a practical and generous aim—to create an institution which should offer a source of knowledge and enjoyment for those amenities of life by which we seek every day happiness. It seems to us that it would now be good public policy (and very small actual expense) to make all the museum's special exhibits free to the public, as they originally were intended to be and actually were for many years.

OTHER RECOMMENDATIONS FOR FUTURE DEVELOPMENT

1. Modernize the lighting of the galleries and offices. We are almost the only museum that uses both daylight and artificial illumination. We have had many expressions of pleasure from visitors upon our type of lighting. But great improvements have been made in lighting equipment since this building was designed and the whole arrangement could be made more effective and economical by a systematic revision of the illumination.

2. Extend the series of museum publications by a larger Bulletin and by additional guides, color prints and post cards. Such publications enable people to enjoy our collections at home, to study and improve their taste more easily, and to surround themselves in their homes with the masterpieces they can enjoy only occasionally in the museum.

3. Plan now for enlargement of the gallery space after the war and provision of modernized facilities for the public use of the building such as a sparkling space adjoining a vehicular entrance, class rooms, etc.

4. The original plan for the museum's activities called for musical programs as well as art exhibits. A fine organ was installed and a curator of music provided. We believe the time has come to renew our musical programs as a service to the public in war time and have asked that a fund be provided for this purpose in the next budget.

DETROIT MUSEUM OF ART FOUNDERS SOCIETY

ANNUAL REPORT OF THE TRUSTEES FOR THE YEAR 1942

January 22, 1943

TO THE MEMBERS OF THE DETROIT MUSEUM OF ART FOUNDERS SOCIETY

LADIES AND GENTLEMEN:

While the City of Detroit provides for the maintenance and operation of the Detroit Institute of Arts, it is to the Detroit Museum of Art Founders Society that we must look for the growth of the collections and for the fostering of those activities which do not come within the scope of the city appropriations. It should then be gratifying to the city authorities that the contributions made by the Founders Society in 1942 more than match, dollar for dollar, the appropriations made from public funds for operation and maintenance.

The collections of the Art Institute have been enriched by 153 objects having a total value of \$157,747.50. In addition, there have been expenditures in support of Art Institute activities that considerably increases this total, such as the contributions to cover the costs of publication on the *Art Quarterly* by the Ford Foundation; the gifts of Mr. and Mrs. Edsel B. Ford, Mr. and Mrs. Ernest C. Kanzler, K. T. Keller and Robert H. Tannahill, for the catalogue of the Exhibition of Buddhist Art; the liberal provision by Mr. Henry Reichhold for a series of gallery concerts; and the gifts of Robert H. Tannahill, Mr. and Mrs. Edgar B. Whitcomb, Hawkins Ferry, and other donors for other purposes.

Among the gifts which merit special attention because of their importance are the following: from Edsel B. Ford, a silk rug of the "Polonaise" type, made in Persia in the early seventeenth century, together with other important art objects; from William P. Stevens and his sisters, Mrs. Ellen Stevens Whittall and Mrs. Annie Stevens Woodruff, the painting *Bearded Old Man* by Rembrandt, which further enhances the representation of this great Dutch master; from Mrs. Ralph H. Booth, in memory of her husband, the attractive portrait of *Eleanora of Toledo and her son, Don Garcia*, by Agnolo Bronzino; from Mr. and Mrs. Edgar B. Whitcomb, *A Bishop Saint*, a Catalonian fresco of the twelfth century, *Seaport at Sunset*, which adds another fine example of Claude Lorrain, and a polychromed wood sculpture, *Madonna and Child*, of Spanish origin of the fourteenth century; from Robert H. Tannahill, a group of five mediaeval French and Italian carvings, of the thirteenth, fourteenth and early fifteenth centuries; from D. M. Ferry, Jr., two significant items for the American section, *Portrait of General William North*, by Charles Willson Peale, and *View of Rutland, Vermont*, by Asher B. Durand.

The income from the membership funds and from endowments has likewise brought many new additions to the collections in almost every field. It has been the policy of your Trustees during the past year to allocate to each department a proportion of the available income in order that the growth of the collections may be carried out with some degree of uniformity. As a result of this policy, every department has been enriched. More than forty items have been acquired with available funds of the Founders Society.

A study of the Treasurer's report reveals that the total cash income from all sources amounted during the year to \$68,766.20. Of this amount \$23,055.86 represents the income from invested funds; \$15,362.50 comes from annual membership dues while the balance of \$30,347.84 is from special contributions and miscellaneous receipts. Total disbursements for the year were \$57,929.79, by far the larger part of which was used for the purchase of art objects.

The task of the Finance Committee during the past year has not been an easy one. Due to the rapid liquidation of mortgages and bonds, Mr. Edgar B. Whitcomb, chairman of the Finance Committee, has had to devote much time and thought to the reinvestment of the funds of the society, and in order to maintain a satisfactory rate of income and as a hedge against inflation, the Finance Committee at his suggestion has added to our investment portfolio a few common stocks in companies of good record.

In spite of the restraining influences brought about by our concentration on the war effort, the Women's Committee, under the leadership of Mrs. Edgar R. Thom, chairman, and Mrs. Trent McMath, vice-chairman, has continued to take an active part in the more significant museum functions and their programs in connection with our receptions and opening views, though somewhat modified, have had a very salutary effect in holding the interest of the members.

During the year, Mrs. Walter O. Briggs, K. T Keller and Henry Reichhold were enrolled as Fellows by virtue of their gifts exceeding \$5,000, and four new Governing Members of the Corporation, Leo M. Butzel, Walter Scotten, Sarah M. Sheridan and Oscar Webber, have been added by virtue of their contributions amounting to \$1,000 or more.

Despite increasing demands in other directions, our membership department has done well in maintaining its renewals on an even keel and with a slightly smaller number of new members. The total receipts from these nominal memberships during the year amounted to \$15,362.50.

The Founders Society Prize of \$200 given at the Annual Exhibition for Michigan Artists was this year made a purchase prize and was awarded to Emil Weddige for his painting *Little Boy*, which now becomes the property of the Art Institute. The Founders Society served also as a clearing house for the receipt and disbursement of other Michigan Artists prizes amounting to \$1,350. Through the kindness of donors of some of these prizes, five other items from the Michigan Artists Exhibition were retained for the permanent collection.

At the annual meeting of the Corporation held on January 23, 1942, Robert H. Tannahill and E. Raymond Field were reelected to succeed themselves as Trustees for the term ending 1945, and subsequently K. T. Keller was appointed to the Board by Mayor Jeffries for the same period. At the Trustee meeting following the annual meeting, officers were reelected as follows: D. M. Ferry, Jr., president; Dr. George Kamperman, treasurer, and Clyde H. Burroughs, secretary.

Respectfully yours
BOARD OF TRUSTEES

DEXTER M. FERRY, JR.
President

CLYDE H. BURROUGHS
Secretary

ACCESSIONS

JANUARY 1, 1942. TO DECEMBER 31, 1942

PAINTINGS

A Bishop Saint (fresco), Spanish (Catalonian), XII century. Gift of Mr. and Mrs. Edgar B. Whitcomb.

Madonna of the Rabbit, School of Titian, Italian, XVI century. Gift of Edsel B. Ford.

Portrait of a Prelate with an Hourglass, by Sebastiano del Piombo, Italian (Venice), c.1485-1547. Founders Society, General Membership and Donations Fund.

Eleanora of Toledo and her Son, Don Garcia, by Agnolo Bronzino, Italian, 1503-1572. Gift of Mrs. Ralph Harman Booth, in memory of her husband, Ralph Harman Booth.

St. Jerome in the Desert, by Pietro da Cortona, Italian (Roman School), 1596-1669. Gift of Mr. and Mrs. E. Raymond Field.

Storm at Sea, by Salvator Rosa, Italian (Neapolitan School), 1615-1673. Founders Society, General Membership and Donations Fund.

Bearded Old Man, by Rembrandt, Dutch, 1607-1669. Gift of Mrs. Ellen Stevens Whittall, Mrs. Annie Stevens Woodruff and Mr. William P. Stevens.

Blind Man's Buff, by Pieter Van Laer, Dutch, 1596-1642, and Claude Lorrain, French, 1600-1682. Gift of Mr. and Mrs. Henry Reichhold.

Seaport at Sunset, by Claude Lorrain, French, 1600-1682. Gift of Mr. and Mrs. Edgar B. Whitcomb.

- Red Mullet*, by Georges Braque, French, 1882-. Gift of Paul Rosenberg.
- Snow Cloud*, by Jean Lurçat, French, 1893-. Gift of Mr. and Mrs. Edsel B. Ford.
- Church in The Hague*, by Karl Zerbe, German, 1903-. Gift of John S. Newberry.
- Two paintings mounted together as a Makemono, *Landscape and Fisherman with Poem*, Kuo Hsü, Chinese (Ming Dynasty), 1456-c.1526 Founders Society, Sarah Bacon Hill Memorial Fund.
- Portrait of General William North*, by Charles Wilson Peale, American, 1741-1827. Gift of D. M. Ferry, Jr.
- View of Rutland, Vermont*, by Asher B. Durand, American, 1796-1856. Gift of D. M. Ferry, Jr.
- Moonrise—Montclair*, by George Inness, American, 1825-1894. Gift of Edsel B. Ford.
- Winter Dawn*, by Horatio Shaw, American, 1848(?) -1918. Gift of Mrs. John Lowth.
- Night Scene on the Detroit River: Revenue Cutter U.S.S. Fessenden(?)*, by Seth Arca Whipple, American, 1856-1901. Gift of John Miller.
- Portrait of Miss G.*, by Della Garretson, American, 1860-1940. Gift of Mr. and Mrs. Ernest W. Moreau.
- Tarpon Springs, Florida*, by Mathias J. Alten, American, 1871-1938. Gift of Mrs. Bertha Alten, in memory of her husband, Mathias J. Alten.
- Still Life—Flowers* by Franklin Chenault Watkins, American, 1894-. Founders Society, Merrill Fund.
- Snow Man*, by Carlos Lopez, American, contemporary. Gift of Mrs. Lillian Henkel Haass.
- Girl with Green Feather Hat*, by Michael M. Ursulescu, American, contemporary. Gift of Mr. and Mrs. E. Raymond Field.
- Little Boy*, by Emile Weddige, American, contemporary. Founders Society, General Membership and Donations Fund.
- Three Sketches for Mural Paintings*, by Frank Cassara, American, contemporary. Gift of the Michigan Arts and Crafts Project, Works Progress Administration.
- The Harvest*, by Frank Cassara, American, contemporary. Gift of the Michigan Arts and Crafts Project, Works Progress Administration.
- Carolina Landscape*, by Charles Pollock, American, contemporary. Gift of the Michigan Arts and Crafts Project, Works Progress Administration.
- Shifting Sands* (watercolor), by Gerald Mast, American, contemporary. Gift of John S. Newberry.
- Three watercolors, *Deer, Street Scene, Detroit*, and *Young Woman's Club*, by Henry Roberts, American, contemporary. Gift of the Michigan Arts and Crafts Project, Works Progress Administration.
- The Skaters* (watercolor), by Frederick Simper, American, contemporary. Gift of Robert H. Tannahill.
- Mexican Pueblo*, by Jose Clemente Orozco, Mexican, 1883-. Founders Society, General Membership and Donations Fund.

SCULPTURE

- Head of a Woman*, ivory, Roman (Egypt or Syria), III-IV century A.D. Founders Society, General Membership and Donations Fund.
- Vasudhārā*, gilt bronze, Nepalese, XII century A.D. Founders Society, General Membership and Donations Fund.

- Fortitude, Justice*, two white marble reliefs, Italian (Lombard School), early XV century (c.1430). Founders Society, General Membership and Donations Fund.
- Pieta*, terra cotta relief, by Lorenzo Vecchietta, Italian (Siena), 1412-1480. Founders Society, William H. Murphy Fund.
- Madonna and Child*, wood with stucco and gilding, Spanish, XIV century. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Scenes from the Passion of Christ*, ivory diptych, French, first half XIV century. Gift of Robert H. Tannahill.
- Scenes from the Passion of Christ*, ivory diptych, North Italian, late XIV century. Gift of Robert H. Tannahill.
- The Meeting and Offering the Heart*, leaves of an ivory writing tablet, French, XIV century. Gift of Robert H. Tannahill.
- Battle Scene*, circular box of carved ivory, French (or North Italian), early XV century. Gift of Robert H. Tannahill.
- Sacred and Profane Love*, marble relief, by François Duquesnoy, French, 1594-1643. Founders Society, General Membership and Donations Fund.
- S. Luigi Gonzaga in Glory*, terra cotta bozzetto, by Pierre Le Gros, II, French, 1666-1719. Founders Society, General Membership and Donations Fund.
- Portrait Bust of Ralph Harman Booth*, by Paul Troubetzkoy, Russian, 1866-1938. Gift of Mrs. Ralph Harman Booth, in memory of her husband, Ralph Harman Booth.
- Crucifix*, bronze, African (Nigeria ?), XIX century. Founders Society, General Membership and Donations Fund
- Daniel Webster*, bronze, by Thomas Ball, American, 1819-1911. Founders Society, Laura H. Murphy Fund.
- William Penn*, bronze, by Alexander Calder, American, 1846-1923. Founders Society, Laura H. Murphy Fund.
- Three sculptures, *Figure of a Woman*, marble; *Rising Figure*, cream mankato, and *Shelter*, green terrazzo, by Samuel Cashwan, American, 1900-. Gift of Michigan Arts and Crafts Project, Works Progress Administration.
- Armored Bearer*, gilt bronze, Chinese (T'ang Dynasty), 618-907 A.D. Founders Society, General Membership and Donations Fund.

TEXTILES

- Silk rug, so-called *Polonaise* type, Persian, early XVII century. Gift of Edsel B. Ford.
- Silk compound cloth, *Young Man Drinking Wine*, Persian (Safavid Dynasty), period of Shah Abbas, 1587-1629. Founders Society Octavia W. Bates Fund.
- Silver brocade, India, Mughal Dynasty, period of Akbar, XVI-XVII century. Gift of Albert Kahn.
- Kaśmīr wool twill tapestry, India, Mughal Dynasty, period of Akbar, XVI-XVII century. Gift of Albert Kahn.
- Tapestry, silk on gold shot ground, chandheri, India (Rajput), XVII century. Gift of Albert Kahn.
- Tapestry, silk on gold ground, chandheri, India (Rajput), XVII century. Gift of Albert Kahn.

Tapestry, silk on gold ground, chandheri, India (Rajput), XVIII century. Founders Society, Octavia W. Bates Fund.

Sarong, batik, Dutch East Indies, XIX century. Gift of Carl F. Clark.

Kašmīr shawl, East India, Middle XIX century. Gift of Miss Gail Smith.

Tapestry (kelim), *The Dancers*, by Eleanora Plutynski, Polish (Warsaw), contemporary. Gift of the Friends of Polish Art of Detroit.

Antependium, Hispano-Moresque, XV century. Founders Society, Octavia W. Bates Fund.

Gold brocade, *The Drummer Boy*, Italian (Venice), c.1750. Gift of Albert Kahn.

Paisley shawl, British, XIX century. Gift of Everitt Wescott.

Fan, chiffon and black Chantilly lace, French, XX century. Gift of Mrs. S. E. Heinemann.

Printed cotton panel, Peruvian (Late Chimu), c.1100-1400. Gift of The Heeramanek Galleries.

Sash, American Indian (Eastern Woodland Culture Area), XIX century. Gift of Mrs. Ellen Stevens Whitall.

Woman's bonnet of embroidered muslin, American, XIX century. Gift of Mrs. Mary A. McConnell.

Crazy quilt, American, XIX century. Gift of Miss Edna L. Vernor.

Blanket piece of silk patterns, American, XX century. Gift of J. H. Thorp and Company.

Group of 57 samples of hand-weaving designed and woven under supervision of Jane Whipple, American, XX century. Gift of Michigan Arts and Crafts Project, Works Progress Administration.

Carpet of cotton and bass-wood fiber, American, XX century. Gift of Michigan Arts and Crafts Project, Works Progress Administration.

Two block printed cotton panels, *Fantastic Animals*, *Sea Animals*, by Blossom Gam, American, contemporary. Gift of Michigan Arts and Crafts Project, Works Progress Administration.

Three applique and embroidered cotton panels, *Hunters and Fisherman*, by Blossom Gam, *Main Street*, 1878, by Paul McPharlin, and *Oak Leaves and Acorns*, by Aare Lahti. Gift of Michigan Arts and Crafts Project, Works Progress Administration.

Two silk screen printed cottons, *The Circus* and *Vitamins*, by Aare Lahti. Gift of Michigan Arts and Crafts Project, Works Progress Administration.

DRAWINGS AND PRINTS

Chiaroscuro, *The Virgin and Child with Saints and Angels*, by Andrea Andreani, Italian, 1560-1623. Founders Society, Hal H. Smith Fund.

Chiaroscuro, *Virgin and Child with St. Jerome and St. Francis of Assisi*, by Anton Maria Zanetti, Italian, 1680-1757. Founders Society, Hal H. Smith Fund.

Etching, *Portrait of Piranesi* (frontispiece to set of prints, *The Prisons*, by Piranesi), by Felice Polanzani, Italian, ab. 1700-1770 (?). Founders Society, Elizabeth P. Kirby Fund and Hal H. Smith Fund.

Etchings, *The Prisons* (set of sixteen prints), by Giovanni Battista Piranesi, Italian, 1720-1778. Founders Society, Elizabeth P. Kirby Fund and Hal H. Smith Fund.

- Pencil drawing, *Scene from "Marriage of Figaro,"* by E. Valton, French, XVIII century. Gift of Gordon Beer.
- Lithograph, *Sunday at the Zoological Gardens,* by Honoré Daumier, French, 1808-1879. Founders Society, Hal H. Smith Fund.
- Engravings, *Illustrations of Dante* (set of seven), by William Blake, English, 1757-1827. Founders Society, Charles L. Freer Fund.
- Etching *Sunset in Ireland,* by Seymour Haden, English, 1818-1910. Founders Society, Albert Kahn Fund.
- Etching, *Nocturne: The Furnace,* by James Abbott McNeil Whistler, American, 1834-1903. Gift of Mrs. Ralph Harman Booth.
- Drawing, *Portrait of a Florentine Lady,* by William George Reindel, American, 1878-. Gift of Carl F. Clarke.
- Etchings, *Andante con Expressione; The Avenue, Cleveland; Chickens at Home; Dr. Samuel Johnson House, London; New York Harbor; Portrait of a Florentine Lady; Queensborough Bridge; Truman Hall, Richmond Heights; View over the Maas, Rotterdam; Wall Street,* by William George Reindel, American, 1878-. Gift of Carl F. Clarke.
- Lithographs, *Colorado Landscape, Before the Performance,* by Rupert Conrad, American, contemporary. Gift of the Artist.
- Lithographs *Dead End, Fishing Shacks, Rain and Spring* by Edward Ferguson, American contemporary. Gift of Michigan Arts and Crafts Project, Works Progress Administration.
- Lithograph, *The Storm,* by Basil Hawkins, American contemporary. Gift of Michigan Arts and Crafts Project, Works Progress Administration.
- Silk screen print, *Red Barn,* by Edward Ferguson, American, contemporary. Gift of Michigan Arts and Crafts Project, Works Progress Administration.
- Etching, *Home from the Forest,* by Reynold H. Weidener, American contemporary. Gift of Hal H. Smith.

DECORATIVE ARTS

- Mirror, bronze, Chinese (Later Han Dynasty), c. 200 A.D. Founders Society, General Membership and Donations Fund.
- Candlestick, bronze, French, XIII century. Gift of Robert H. Tannahill.
- Standing and hanging lamp, bronze, Early Christian (Egypt), IV-V century A. D. Founders Society, General Membership and Donations Fund.
- Ceramics, stoneware bowl, Chinese (T'ang Dynasty), 618-907 A.D. Gift of K. T. Keller.
- Ceramics, stoneware bowl, Chinese (T'ang Dynasty), 618-907 A.D. Gift of the Heeramanek Galleries.
- Ceramics, gray earthenware libation cup, Chinese (Early Chou Period), 1122-c. 750 B.C. Gift of Jan Kleijkamp.
- Ceramics, Flambé glazed jar, Chinese (Ch'ien Lung reign), 1736-1795. Purchased.
- Ceramics, plate, Hispano-Moresque. First half of the fifteenth century. Founders Society, General Membership and Donations Fund.
- Ceramics, cantharus, South Italian (Apulian), III century B.C. Gift of Miss Clara E. McConnell.
- Ceramics, oil-pourer and pitcher, South Italian (Campanian), III century B.C. Gift of Mr. R. P. Courtis

- Ceramics, majolica jar, Italian (Casa Pirota, Faenza), c. 1530. Gift of Robert H. Tannahill.
- Ceramics, pair of enameled earthenware plates, Italian (Montelupo, Tuscany), XVII century. Gift of Mrs. Louis Mendelssohn.
- Ceramics, *Samson and the Lion*, glazed terracotta, by Leonard Jungwirth, American, contemporary. Gift of Michigan Arts and Crafts Project, Works Progress Administration.
- Enamel, *gémellion* (copper decorated in *champlevé* enamel), French (Limoges), second half XIII century. Founders Society, General Membership and Donations Fund.
- Furniture, desk, American (Chippendale style) c. 1765. Gift of Edsel B. Ford.
- Furniture, walnut corner cabinet, English (Queen Anne) c. 1700. Gift of Edsel B. Ford.
- Glass, Christmas tree ornament, American (Ohio), c. 1830. Gift of Robert H. Tannahill.
- Silver spout cup, made by John Allen (1671-1760) and John Edwards (1670-1746), Boston. Founders Society, Gibbs-Williams Fund.
- Silver spoon, made by John Carman, American, c. 1771. Founders Society, Gibbs-Williams Fund.

EXHIBITIONS HELD DURING THE YEAR 1942

- January* Old Detroit Houses by James E. Bellaimey, and Early Maps and View of Detroit. Organic Design in Home Furnishings. Cuttoli Collection of Modern French Tapestries. Chiaroscuro Prints (Alger Branch).
- February* Exhibition of Public Housing and Planning in Detroit. East Indian Painting (Alger Branch).
- March* Adam and Eve Exhibition. Five Centuries of Marine Painting. Fans from the Collections of Mrs. George B. Baldwin. Flaherty Photographs and a Documentary Film.
- April* Group Exhibition of Paintings by American Artists. Grosse Pointe Artists Association (Alger Branch).
- May and June* Exhibition from Detroit Public Schools. Masterpieces of Ancient China, from the Kleijkamp Collection. Exhibition of work by Wayne University. Eleventh Detroit International Salon of Photography. Grosse Pointe School Children's Work (Alger Branch).
- July* Detroit Architectural Exhibition. Summer Exhibition of work by Detroit Artists.
- August* American Red Cross Exhibition of Posters. Soldiers of Production.
- September* Jerome Myers Memorial Exhibition. Army Illustrators from Fort Custer. Parade of Champions: Dog Photographs by Arthur Mawhinney. Work of the Talented Children from the Detroit Public Schools.
- October* Buddhist Art.
- November and December* Annual Exhibition for Michigan Artists.