

Bulletin of

THE DETROIT INSTITUTE OF ARTS

of the City of Detroit

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EAGLE-HEADED WINGED GENIUS. ASSYRIAN, 885-860 B.C.

(See pages 39-42)

Gift of Mr. and Mrs. Leslie H. Green

ANNUAL REPORT NUMBER

TO ALL MEMBERS OF
THE FOUNDERS SOCIETY:

Last September the first membership drive since 1927 was launched by the Institute's Founders Society. The results are gratifying, and we deeply appreciate the civic spirit of our members; however, many new members are needed to carry out the program of activities essential for a museum of the first rank. Our Institute is considered one of the ten greatest museums in America. But no museum such as ours can remain a static institution: to maintain its efficiency and standards of acquisition, it must have the support of all the citizens of the city.

There are two ways in which you, as members of the Founders Society, can help. Ask your friends who have not yet done so to join the Society; and, if you can, support the Institute even more effectively by changing the class of membership to which you at present belong. We need more Sustaining Members and more Benefactors. Can you be one of these?

LILLIAN HENKEL HAASS,
President

The main functions of the Institute being to acquire, to preserve, and to interpret, important works of art, the Director will be pleased to consult with prospective donors of such works or of gifts in cash to be applied either to the enrichment of the Institute or to the endowment of its activities. Names of givers are permanently attached to the objects purchased through their generosity. Gifts and bequests to the Institute are deductible for the purpose of computing income and inheritance taxes under the laws of the State of Michigan and of the United States.

FORM OF BEQUEST

I give and bequeath unto the Detroit Museum of Art Founders Society the sum of
..... dollars, free of all taxes.

Witnesses _____

Signed _____

THE ARTS COMMISSION ANNUAL REPORT FOR THE YEAR 1947

TO THE HONORABLE
THE COMMON COUNCIL OF THE CITY OF DETROIT

GENTLEMEN:

We take pleasure in transmitting the report of the Arts Commission for the year ending December 31, 1947.

The report is divided into several headings, in order to present as clearly as possible the three phases of the museum's activities: the building of a collection of art for the pleasure of the citizens of Detroit; the care and preservation of the collections and the building that houses them; the work of the museum staff to interpret our collections and exhibitions to the public and to make the museum an active force in the creation of a vigorous modern American culture.

The subjects of the report are classified under the following headings:

- A. Growth of the collections (gifts, purchases, bequests)
- B. Exhibitions
- C. Educational Activities
- D. Library
- E. Details relating to the staff and buildings:
 - (a) Attendance
 - (b) Building
 - (c) Museum conferences
 - (d) Publications
 - (e) Staff changes
 - (f) Care of the collections
 - (g) Expertises by the staff
 - (h) Needs of the museum

A. GROWTH OF THE COLLECTIONS

The City Appropriation for purchases was used this year to acquire four important objects. The *Bull with Garlands around his Neck*, a late Hittite or Persian work of about 1000-800 B.C., was purchased from the exhibition of Small Bronzes of the Ancient World; an exceptionally interesting sculpture from southern Vera Cruz of about 1200 A.D., *The Maize God receiving a Human Sacrifice*, representing the so-called Totonac culture contemporary with the Toltec civilization of Central Mexico, was acquired to enrich our gallery of the ancient arts of Central America. Our first large scale example of the sculpture of the northwest coast Indians was also purchased. It is a Kwakiutl grave carving, nineteen and a half feet long, with rich and striking polychromy, representing the legend of Sisiutl, the double headed dragon, and the Maiden. We also purchased a Venetian Renaissance bronze door-knocker representing *Neptune and his Chariot* by the great Venetian sixteenth century sculptor, Allesandro Vittoria.

But as always the chief growth of the collections came through the Founders Society funds and through the small group of generous and civic-minded individual citizens interested in the growth of the museum. We call your attention to the list of their gifts attached to this report with a deep sense of the gratitude the community owes to their public spirit and generosity.

To suggest the variety and importance of these gifts we will mention, for example, the gift by the Founders Society of the rare and beautiful Spanish medieval choir stalls for the Romanesque gallery and a superb pair of Venetian eighteenth

century armchairs from the Palazzo Giovanelli for the Baroque gallery. We would also like to call special attention to the distinguished painting by Rubens of the *Archduke Infante Ferdinand at the Battle of Nördlingen*, given by the Ralph H. Booth Fund; the great medieval Spanish polyptych given by Mrs. Lillian Henkel Haass; the magnificent *Landscape with the Finding of Moses* by Salvator Rosa, the most important work of this artist in America, and the superb pair of *Views in Rome* by Pannini, given by Mr. and Mrs. Edgar B. Whitcomb; the Chinese blue-and-white porcelain box of the Ming Dynasty given by Mr. K. T. Keller, a piece of exceptional rarity and beauty, which was supplemented by two other porcelains purchased through the Sarah Bacon Hill Fund; the gift of the delightful English conversation piece by Zoffany, *Love in a Village*, by Mr. and Mrs. Edgar B. Whitcomb, and a painting by Ward given by Mr. Evander B. Schley of New York City to the English eighteenth century collection; the important gifts of Mrs. Fechimer to the textile collection, the unique examples of Italian eighteenth century console tables given by Mr. and Mrs. Leslie H. Green, which are outstanding in America, and the gifts of Miss Julia E. Peck in various fields of art. Mr. C. Edmund Delbos, one of the most generous patrons of the department, presented to the Museum a distinguished group of about thirty prints from his own collection. Mr. Tannahill, specially interested in the enrichment of the contemporary section of our collection, has donated fine examples of the graphic work of Derain, Nolde, Mueller and Picasso. A preliminary study for one of Eastman Johnson's masterpieces, *The Boy Lincoln Reading*, the gift of Mr. John S. Newberry, Jr., has filled an important gap.

It is one of our aims to make the collection of American art one of the most distinguished in this country. The important early painting by Winslow Homer, *The Dinner Horn*, given by Mr. Dexter M. Ferry, Jr., the notable pieces of Mt. Clemens, Michigan, and Mantua, Ohio, glass given by Mr. Tannahill, the numerous gifts of American silver, including our first examples of the work of Detroit silver-smiths, the American paintings of the twentieth century given by Miss Julia Peck, all these have made this year one of important growth for our American galleries.

B. EXHIBITIONS

- Jan. 2-Feb. 2 First National Exhibit of Automobile Art.
- Jan. 2-Feb. 2 *Little Show of Work in Progress: Paintings, Drawings and Sculpture* by Contemporary British Artists, Henry Moore, Graham Sutherland, John Tunnard, Ceri Richards.
- Jan. 20-Mar. 2 *Hal H. Smith Collection.*
- Feb. 4-Mar. 2 *Little Show of Work in Progress: Paintings* by Kurt Seligmann and Pavel Tchelitchew; *Ceramics and Jewelry* by Fred Farr.
- Feb. 9-Mar. 2 *War's Toll of Italian Monuments.*
- Mar. 4-Mar. 30 *Little Show of Work in Progress: Sculpture* by Richard Lippold and David Smith; *Drawings* by Peter Blume.
- Mar. 4-Apr. 13 *Dr. and Mrs. George Kamperman Collection.*
- Mar. 6-Mar. 30 *Loan Exhibition of French Paintings*, arranged for American Aid to France.
- Mar. 9-April 2 *Industrial Design Exhibition.*
- Mar. 23-May 18 *Small Bronzes of the Ancient World.*
- Apr. 1-May 4 *Little Show of Work in Progress: Margo Hoff, Felix Ruvolo, Eldzier Cortor and Frank Vavruska, Chicago Painters.*

- Apr. 8-May 4 *Paintings by Navy Combat Artists.*
- Apr. 8-Apr. 20 *Recent Paintings* by Roger Torey Peterson.
- Apr. 11-May 4 *Michigan Artist-Craftsmen.*
- Apr. 15-June 15 *Modern Drawings from Detroit Collections.*
- May 6-June 1 *Little Show of Work in Progress: Painting of the Ballet* by Eugene Berman, Marcel Vertès and Edgar Bohlman.
- May 11-June 15 *Washington Allston in Retrospect.*
- May 8-May 24 *Detroit Public Schools Art Classes.*
- May 25-June 22 *The Medieval World.*
- May 27-June 10 *Wayne University Art Department Exhibition.*
- July 15-Sept. 1 *Significant War Scenes by Battlefield Artists.*
- Sept. 2-Sept. 28 *Little Show of Work in Progress: Portraits of Psychotics* by Gertrud Jacob.
- Sept. 2-Oct. 19 *Graphic Work of Max Beckmann.*
- Sept. 7-Oct. 6 *Children's Work from the Museum's Summer Classes.*
- Sept. 28-Oct. 26 *Masterpieces of Chinese Ceramics.*
- Oct. 1-Oct. 31 *Little Show of Work in Progress: Giorgio de Chirico.*
- Oct. 15-Nov. 15 *Renaissance Venice.*
- Oct. 24-Nov. 25 *The Type Designs of Frederic Goudy.*
- Nov. 11-Dec. 14 *Annual Exhibition for Michigan Artists.*
- Nov. 25-Dec. 28 *Colored Block Prints* by Charles Smith.
- Dec. 5-Jan. 5, 1948 *Bird Paintings by University of Michigan Artists.*
- Dec. 21-Jan. 11, 1948 *Sixteenth Detroit International Salon of Photography.*
- Alger Museum*
- Jan. 3-Jan. 31 *Photographs* by Paul Strand.
- Jan. 30-Feb. 16 *Netherlands Exhibition.*
- Feb. 22-Mar. 25 *Twentieth Century French Painters.*
- Apr. 1-Apr. 25 *Pedro Figari.*
- May 1-May 15 *Grosse Pointe Schools Exhibition.*
- May 25-June 8 *Grosse Pointe Artists Exhibition.*
- June 28-July 27 *Exhibition of the Michigan Water Color Society.*
- July 28-Aug. 17 *Henri Cartier-Bresson.*
- Aug. 17-Sept. 7 *La Tausca Collection of American Paintings.*
- Sept. 10-Oct. 5 *Paintings for Fairy Tales* by Gustave Doré.
- Oct. 8-Nov. 8 *Santos of New Mexico.*
- Oct. 11-Nov. 11 *Chinese Stone Rubbings.*
- Nov. 16-Dec. 23 *Objects Under One Hundred Dollars.*

C. EDUCATIONAL ACTIVITIES

The Museum has a growing position in the cultural life of the community. The Educational staff works not only with individuals or groups who attend lectures and classes, but also with various other community institutions. We have served on juries for the Detroit Artists Market, the Palette & Brush Club, the Detroit Society of Women Painters, the Grosse Pointe Artists, teachers' exhibitions of the Detroit Public Schools, as well as on Easter Egg and Goodfellow doll contests. Members of

the Educational staff have served on committees at the Women's City Club, the American Association of University Women, the Program Planners Institute, the Michigan Council on Adult Education, and the Detroit Film Council on Informational Films.

We have cooperated with seven different departments of Wayne University, with Marygrove College, the University of Michigan and its Extension Bureau, the Federation of Women's Clubs, the Detroit Camera Club, the Detroit Public Library.

We have also become a center for the dissemination of information and advice on art instruction of all kinds. In 1947, some 500 requests were answered by letter, telephone, or personal interview.

The above type of community service has greatly increased in the past few years, but has in no way taken the place of the regular educational program. In 1947, 98 public lectures and gallery talks were given on special exhibitions and our permanent collections, including four by guest speakers: *War's Toll of Italian Art*, by Paul Gardner, director of the William Rockhill Nelson Gallery, Kansas City; *Art for Children*, by Arthur Lismer, Supervisor of Education, Montreal Art Association; *The History of Chinese Ceramics*, by James M. Plumer, Associate Professor of Far Eastern Art at the University of Michigan; and *The Techniques of Chinese Ceramics*, by John Foster, instructor at the Society of Arts and Crafts.

The careful selection of significant films in our program, *The Film As An Art*, such as the revival of *The Four Horsemen of the Apocalypse* and *La Kermesse Héroïque*, more than filled the auditorium Tuesday evenings.

The acquisition of a phonograph and a 16-mm. film projector made it possible to have Sunday programs relating art to educational films and music. These programs, which began in the fall, are proving popular.



There are few museum activities more popular than free hand drawing in the galleries. Shown above are two students from the evening classes sketching in the Gothic Hall. Photo courtesy Detroit News.

The phonograph is also used in the galleries for an hour program of recorded music every evening that the museum is open. Although we are gradually building our own collection of records, we have had the cooperation of the Music and Drama department of the Detroit Public Library in lending from its extensive collection records suitable in period to the galleries in which the music is played.

Two of the most important parts of the adult programs are the talks which come as the result of a specific request from a group and the adult workshop classes. 119 talks were given to particular groups on subjects most pertinent to their interests or studies. The adult workshop courses have grown out of the idea of "learning by doing". The classes are not for technical development of amateurs, but for the appreciative understanding that comes from actual experience in various media, problems and principles of art.

Little change has been made in the policy of educational work with children. However, a more normal transportation system has brought the attendance of school groups back to practically a pre-war normal—groups coming by special appointment as well as those connected with the large program carried in cooperation with the Art Department of the Detroit Public Schools.

The classes for school age children on Saturdays and in the summer, in which creative activities are designed to acquaint students with the Museum collections, have considerably expanded in the past year. The problem now for any further expansion is one of space, for our workrooms are overflowing and our waiting list grows.

The increase of Museum service to the community of both adults and children this past year has been possible largely by the addition of a fifth member to the educational staff, Addison Franklin Page.

ADULTS

	<i>Number of meetings</i>	<i>Attendance</i>
Workshops	73	2,268
Adult groups	119	4,729
Films	12	10,500
Public lectures and gallery talks	98	3,930

CHILDREN

Cooperative Program with the Art Department of the Detroit Public Schools	57	11,400
Museum classes	120	4,665
Special appointments for school groups, Scout groups, etc.	136	5,907

D. LIBRARY

The year just ended has been an eventful one for the Library and the beginning of a new era in its history. During the early part of 1947, plans and arrangements were instigated for the separation of the Institute of Arts Library from the Public Library system and to remove it from the jurisdiction of the Library Commission to that of the Arts Commission. These plans were in due course approved by the various administrative commissions and officials necessarily involved and became effective July 1, 1947. Since that date, much of our time has been devoted to reorganization and adjustment to our new status.

One of our primary concerns has been the establishment of a catalog department for the proper processing of the book acquisitions. This necessitated making a

survey of the problem, purchasing technical books and equipment and making contacts and arrangements with the Library of Congress Card Division. All of this has been accomplished and the cataloging of the books is going forward under the able direction of Mrs. Arline Custer who joined our staff in September.

During the past few years, the cost of books has continued to rise while our book appropriation has remained the same. Thus we have been unable to keep up with the recommendations and requests of the Institute staff and our list of desiderata grows steadily. It is to be hoped that ways and means may be found to increase the Library's holdings through gifts of books and periodicals from friends of the Institute. Of the 555 volumes added to the collection this past year, over half were acquired by gift or exchange.

The outstanding acquisition for the Library in 1947 was George Rouault's *Cirque de l'Etoile Filante*, the gift of Robert H. Tannahill. This volume published by Ambrose Vollard in 1938 adds to our collection one of the most beautiful of the modern French illustrated books. John S. Newberry, Jr. has presented a number of valuable books during the year. Notable among these is Alfred Robaut's *L'Oeuvre Complet de Eugène Delacroix*. The Library has been generously remembered by Mrs. Lillian Henkel Haass and Mrs. Trent McMath. Of special note among their gifts are Hofstede de Groot's important work on Jan Vermeer and Carel Fabritius and the special editions published on the occasion of the Rembrandt exhibitions in Amsterdam and London in 1898 and 1899. Other donors to the Library this year were Tom Ashrawy, Miss Emma Butzel, Mrs. Max Colter, Miss Florence Davies, Miss Virginia DeVoy, Dexter M. Ferry, Jr., W. Hawkins Ferry, Miss Lila A. Fyan, Donald W. Howe, Mrs. A. M. Huntington, C. T. Loo, Andrew A. Polscher, Edgar P. Richardson, Francis W. Robinson, Ernst Scheyer, John Sedan, Dr. and Mrs. H. Lee Simpson, Mrs. Hal H. Smith, Mrs. E. H. Stones, Mrs. William B. Stratton, Mrs. Adele Coulin Weibel, Mr. and Mrs. Edgar B. Whitcomb.

As far as scholarly research is concerned, our serial publications continue to be one of the Library's most important assets. During the past year this collection has been enriched by complete files of *Les Arts*, *Bollettino del R. Istituto d'Archeologia e Storia dell'Arte*, *Critica d'Arte*, *Bulletin of Far Eastern Antiquities*, *Rassegna d'Arte*, and *The American Journal of Archaeology*, the latter file the gift of Francis W. Robinson. A number of new titles were added to the serial list this year. By paid subscription, exchange or gift, we now receive 233 serial titles which during the past year amounted to 1,242 unbound serial parts.

An important addition to the Architectural Archives of Detroit this year was a sketch book and 33 original designs by the architect Gordon B. Lloyd. These were presented by his son Ernest W. Lloyd.

Material has continued to pour into the Library through our exchange agreements with other art institutions. In exchange for the exhibition catalogs which we sent out in 1947, the Library received the catalogs of 529 exhibitions held in this country and abroad.

The total acquisitions to the Library for the year 1947 are as follows: 555 books, 1,242 unbound serial parts, 2,602 pamphlets, 33 architectural designs, 1,805 photographs, 2,168 clippings, 779 lantern slides, 313 slide negatives.

E. DETAILS RELATING TO STAFF AND BUILDING

(a) Attendance

During the 1947 calendar year the main museum attendance was 501,604, compared to 535,421 in 1946. The decrease can be largely attributed to the fact that attendance at functions in the museum's auditorium and lecture hall fell off

considerably, a downward trend being experienced by practically all auditorium facilities in the city. The Alger Branch Museum attendance was 32,142, an encouraging increase of 7,676 over 1946, and about 21,000 over 1945. Since Alger Museum has no rental facilities it would indicate that general gallery attendance at both museums is still increasing, a supposition which is further substantiated by the fact that attendance at exhibition openings has been greater than at almost any other time in the museum's history.

(b) *Building*

Numerous changes were made in the interior of the building in 1947. Many of these were routine alterations which, although essential to the proper functioning of the Institute, would make dull reading. Others, larger in scope, have greatly improved the appearance of the Institute's galleries and grounds. Most important of these were the complete rearrangement of the Early Colonial Gallery, partly reconstructed under Mr. Robert H. Tannahill's supervision, and the transformation of Gallery 35 into three separate sections devoted to contemporary American Art, French Impressionism and temporary exhibitions of recent accessions. Extensive changes were also made in the Print Galleries, redecorated in part through the generosity of Mr. Newberry.

Equally valuable was the fluorescent lighting system installed in all the Educational Department offices and classrooms, in several of the second floor galleries of Alger Museum and, with Mr. and Mrs. Whitcomb's friendly help, in the classroom used by Wayne University. Among major projects successfully carried out in 1947, we may also mention the improved ventilation of the museum and library storage areas through new air ducts, the building of a new catalogue room and the division of the general office into two separate units. A new classroom was installed in the Institute for the exclusive use of the Art Department of Wayne University and the Detroit Public Schools. A new roof was placed on the theater, the upper foyer of which was completely repainted for the first time since the Institute opened; in the theater itself, the pipe organ was carefully reconditioned. The most impressive change which 1947 brought to the general appearance of the Institute was probably the floodlighting of the facade for which Mr. and Mrs. Whitcomb are partly responsible; few improvements have been more popular.

(c) *Museum Conferences*

Mr. Richardson attended the Museum Directors Association meeting in Montreal in May, 1947.

Messrs. Richardson, Bostick, Robinson, Newberry, Mrs. Gnau, Mr. Woolfenden and Miss Payne attended the Annual Meeting of the American Association of Museums in Quebec in June.

Mrs. Weibel and Mr. Robinson represented the museum at the opening of the exhibition of Byzantine Art in Baltimore and at the formal reopening of the Textile Museum of the District of Columbia in Washington.

(d) *Publications by the Staff*

BOOKS AND CATALOGUES:

Richardson, E. P., *Washington Allston, 1779-1843*. 1947.

Robinson, F. W., *Small bronzes of the Ancient World*. 1947.

PERIODICAL ARTICLES:

Lee, Sherman E., *Daniel's Dream—a Significant Misnomer*. *Art Quarterly*, v.9, no.3, pp.257-260, Summer 1946.

- Lee, Sherman E., Six of Five Hundred Rakan. *Art Quarterly*, v.10, no.2, pp.124-132, Spring 1947.
- Lee, Sherman E., Book review: Ludwig Bachhofer. A Short History of Chinese Art. *Artibus Asiae*, v.X, no.2, pp.149-157, 1947.
- Newberry, J. S., Exhibition of 100 Prints Selected from the Hal H. Smith Bequest at the Detroit Institute of Arts. *Pictures on Exhibit*, v.9, no.6, pp.42-43, March 1947.
- Richardson, E. P., Nocturne in Black and Gold: The Falling Rocket by Whistler. *Art Quarterly*, v.10, no.1, pp.3-11, Winter 1947.
- Richardson, E. P., Allston: History of a Reputation. *Art News*, v.46, no.6, pp.12-15, 37-38, August 1947.
- Richardson, E. P., The America of Washington Allston. *Magazine of Art*, v.40, no.6, pp.218-223, October 1947.
- Richardson, E. P., An Early Work of Enguerrand Quarton. *Art Quarterly*, v.10, no.2, pp.114-123, Spring 1947.
- Richardson, E. P., Watson and the Shark by John Singleton Copley. *Art Quarterly*, v.10, no.3, pp.213-218, Summer 1947.
- Robinson, F. W., Masterpieces of Chinese Ceramics. *Pictures on Exhibit*, v.10, no.1, pp.16-17, October 1947.
- Weibel, A. C., Ursuline Embroideries of French Canada. *Art Quarterly*, v.10, no.1, pp.31-39, Winter 1947.

(e) *Staff Changes*

John Skilton, Jr. who was appointed Assistant to the Director on October 29, 1946, resigned in June 1947. Paul L. Grigaut, formerly Associate Professor in the Humanities Division at the University of New Hampshire and Divisional Assistant in the State Department, was appointed to the position left vacant on September 3, 1947. Mr. Grigaut is a graduate of the Sorbonne and the Ecole du Louvre and studied at Harvard and the University of Chicago. Sherman E. Lee, Assistant Art Curator of Oriental Art, resigned on August 4, 1947 to accept a position at the Seattle Art Museum. Addison Franklin Page was appointed Junior Art Curator on August 4, 1947, in the Educational Department. Mr. Page graduated from Wayne University in June, 1947; a sculptor and painter, he has frequently exhibited his work in Detroit.

(f) *Care of the Collections*

The year 1947 was a difficult one for the collection. The extremely long, cold winter, followed by an extremely hot, damp summer and a sharp cold spell inaugurating the winter again at the end of November, produced abrupt changes of climate and excessive humidity that took their toll of the collection. Works of art repaired in 1947 were:

- Rembrandt, *Head of an Old Man*; scratch in paint repaired; whalebone frame cleaned.
- Taddeo di Bartolo, *Christ Carrying the Cross*; blisters laid down.
- Claude Lorrain, *Seaport at Sunset*; paint flakes at edge of panel repaired.
- A. B. Durand, *Monument Mountain, Berkshires*; blisters laid down.
- Van Gogh, *Self Portrait*; small paint chips repaired.
- Jan Provost, *Last Judgment*; small paint flake repaired.
- Pollaiuolo, *Judith*; corrosion removed from bronze.
- Master of Biberach, polychromed wooden altar; flaking of the old polychromy repaired.
- Verrocchio Workshop, *Bust of a Member of the Rucellai Family*; polychromy repaired.

Spanish XIII Century *Madonna and Child*; polychromy repaired.
 Signorelli, *The Resurrected Christ*; varnish polished.
 Botticelli, *Head of the Resurrected Christ*; varnish polished.
 Mabuse, *Portrait of a Cistercian Abbot*; frame retouched, surface polished.
 Gerard David, *Annunciation*; frame retoned.
 Magnasco, pair of *Landscapes with Figures*; old varnish removed, new varnish applied.
 Antonello da Messina, *Christ at the Column*; new varnish applied.
 Philippe de Champaigne, *The Last Supper*; new varnish applied.
 Leonardo or Verrocchio, *Portrait of a Young Woman*; surface polished.
 Andrea Solario, *Two Saints*; pencil scratch removed, surface repolished.
 John Jarvis, *Jacob Houseman*; surface polished.
 John Trumbull, *Portrait of John Trumbull*; surface polished.
 Carl Ruggles, *In Henry's Garden*; soot and discolored varnish from fire damage removed, revarnished.
 Master Michiel, *St. Mary Magdalene*; surface repolished.
 William S. Mount, *The Banjo Player*; varnish scratch repaired.
 Jacob van Geel, *Landscape with the Plundering of a Coach*; scratch repaired.
 Luca Giordano, *Adoration of the Shepherds*; scratch repaired.
 German XV Century sculpture, *St. Ottilia*; flaking of old polychromy repaired.
 Titian, *Man with the Flute*; varnish polished.
 Titian, *Judith*; surface polished.
 Georges de la Tour, *Girl with Candle*; surface polished.
 Velasquez, *Portrait of a Man*; surface polished.
 Master of St. Severin, *Virgin Enthroned in a Landscape with St. Catherine and St. Mary Magdalene*; small paint flaking restored.
 School of Cologne, Triptych; paint flaking repaired.
 South German sculpture about 1370-80, *Pietà*; flaking of polychromy.
 Giambono, *St. Peter*, varnish applied.
 Crivelli, *The Deposition of Christ*, surface polished.
 Antoniazio Romano, *Virgin and Child*; small surface repaired.
 Malvina Hoffman, wax bust of *Pavlova*; surface damage repaired.
 Enguerrand Quarton, *St. Robert of Molesmes*; old discolored varnish removed, new varnish applied.
 John Crome, *View on the Solent*; old discolored varnish removed and new varnish applied.
 Reynolds, *Mrs. Chalmers*; thick layer of old varnish removed, new varnish applied.
 William Page, *A Shakespearean Figure*; canvas relined, heavy layer of dirt and old varnish removed, new varnish applied.
 Greco-Roman portrait from the Fayum; portion of gilt gesso necklace in relief replaced.
 Spanish, Late XV Century altarpiece; blisters laid down, surface flaking repaired.
 Van Dyck, *Martyrdom of St. George*; dirt and old varnish removed.
 Van Dyck, *Portrait of a Man*, surface polished.
 Rembrandt Peale, *Portrait of Robert Fulton*; disintegrated varnish removed, surface damages repaired, new varnish applied.
 Jan Steen, *Fair at Oegstgeest*; surface polished.
 Veronese, *St. Catherine*; surface polished.
 Giacopo Bassano, *Virgin and Child*; surface polished.
 Guercino, *Christ and the Woman of Samaria*; surface polished.
 Frans Floris, *Two Court Fools*; surface polished.
 Claude Lorrain and Pieter van Laer, *Blind Man's Buff*; surface polished.

Tintoretto, *Dreams of Men*; very heavy layer of dirt and old varnish removed.
Kalf, *Still Life*; stretcher repaired.

(g) *Expertises by the Staff*

There was a notable increase in the number of objects submitted to the staff for expertise in 1947. Mr. Robinson's records, which are complete for the year, indicate 255 inquiries by telephone or visits to his office. An accurate check was started in all departments only in October: from October 1 to December 31, for instance, 79 visitors brought to one curator more than 130 different objects.

(h) *Needs of the Museum*

1. Adequate purchase funds to enable the museum to develop its program.

We should have funds to build up:

- (a) The Ancient art of the Old Orient, Greece and Rome; the growth of Western culture in the early Christian and Medieval period.
- (b) The Arts of Asia.
- (c) The great flowering of western art from the Renaissance to modern times, not only in painting and sculpture, but in decorative arts—porcelain, furniture, textiles, tapestry, silver, etc.
- (d) The development of the arts in America, in all their phases.
- (e) The great figures of the artistic life of the modern world.
- (f) The encouragement of American artists and craftsmen, especially of new talent and new effort.
- (g) Drawings and graphic arts.
- (h) Aboriginal arts of America.

The museum's funds at the present time are too small to enable us to do something significant in each of these fields in any one year. This is the program of a major museum. Rather than cut down our program to that of a minor museum, we surely should strive to carry out a major program.

2. Air conditioning of the building.

The museum is located in the center of one of the great industrial areas of America. This creates a serious problem for the safety and preservation of the collection. The latest estimate of the City Plan Commission is that 75 tons per square mile per month of soot are deposited upon this part of the city. The amount of soot which finds its way into the museum, to be deposited on pictures, sculpture, rugs, tapestries, etc., is frightening. We believe it is not safe to subject the collections to this constant deterioration.

An even greater risk arises from our climate. Temperature changes in this region of America are abrupt and violent. Changes of humidity are as violent—one day the humidity may be 100, the next 50. Each time such a change takes place, every piece of wood and canvas in the building expands or contracts—every painting on wood panel or canvas, every antique table, chair, chest of drawers, every wood sculpture, every picture frame. This unceasing change causes a steady deterioration of old and fragile objects. This Fall, for example, during the climatic change from warm to cold weather—between October 4 and December 2—three important paintings executed before 1500, one on oak panel, one on pine, one on poplar, developed dangerous warping and splitting.

Since the development of air conditioning now makes it possible to control these destructive variations, an installation in this building seems logical insurance for the future of the collections.

Respectfully,
ARTS COMMISSION

EDGAR B. WHITCOMB
President

MRS. EDSSEL B. FORD

WILLIAM A. BOSTICK

K. T. KELLER

Secretary

ROBERT H. TANNAHILL

E. P. RICHARDSON

Commissioners

Director

ANNUAL REPORT OF THE FOUNDERS SOCIETY

TO THE MEMBERS OF THE DETROIT MUSEUM OF ART FOUNDERS SOCIETY

LADIES AND GENTLEMEN:

Although the 1947 contributions from the Detroit Museum of Art Founders Society to the Detroit Institute of Arts did not equal the all-time high attained in 1946, their value, both artistically and monetarily, is again a fine testimonial to the civic spirit of a group of citizens who are determined to make our Museum great.

Total gifts of \$228,925.38, including \$167,503.50 in works of art, were brought to the Museum through the generosity of the Founders Society. This is \$33,095.50 less than the \$200,599.00 in works of art reported for 1946, but \$18,927.84 more than the \$148,575.66 in works of art reported for 1945.

An examination of the list of accessions will reveal the fact that the Museum, embarking upon a very broad program, is trying to build up every section of the collection rather than concentrate on a few departments. The rarity and excellence of many of the outright gifts combined with carefully selected purchases from funds of the society have made such a program possible. Outstanding examples of the range of enrichment are: Mr. and Mrs. Leslie Green's gifts of an Assyrian relief of the period 885-805 B.C., and two Italian eighteenth century console tables; the General Membership Fund's gift of two rare Spanish Medieval choir stalls and a pair of Venetian eighteenth century armchairs; the Ralph H. Booth Fund's purchase of the *Archduke Infante Ferdinand at the Battle of Nördlingen* by Rubens; Mrs. Lillian Henkel Haass' gift of a medieval Spanish altarpiece or polyptych; Mr. and Mrs. Edgar B. Whitcomb's gifts of two *Views in Rome*, by Pannini, the *Allegory of Hope* by the Venetian painter, Moretto, and the *Landscape with the Finding of Moses* by Salvator Rosa; Mr. K. T. Keller's gift of a Chinese blue-and-white porcelain box of the Ming Dynasty; the Ford Foundation's gifts of the portrait of Robert Fulton by Rembrandt Peale, and \$8,000 for the support of the *Art Quarterly*; Mr. Ferry's gift of *The Dinner Horn* by Winslow Homer; Mr. Tannahill's gifts of early Michigan and Ohio glass; Mrs. Fechimer's gift of a large part of her outstanding collection of textiles, and many other important gifts from numerous other donors.

The 1947 Founders Society cash income was \$141,986.95. Following is a résumé of the Treasurer's Reports for the last three years:

	1945	1946	1947
Income from invested funds	\$ 20,129.30	\$ 20,715.71	\$ 21,399.22
Membership dues and contributions	108,480.96	108,480.96	120,587.73
Total cash income	128,610.16	128,610.16	141,986.95

During 1947 a total of \$145,396.88 was disbursed, the majority of it for works of art.

Because of the extent of their gifts, Oscar Webber, Evander B. Schley, and Leslie H. Green have been enrolled as Benefactors; Mrs. Leslie H. Green has been enrolled as a Fellow, while Owen R. Skelton and Mr. and Mrs. Thomas M. Ball have been enrolled as Governing Life Members.

Largely through the efforts of a membership drive, initiated in October, 427 new members were added to the rolls. In addition, the membership department maintained 1,438 renewal memberships, the total receipts from these new and regular annual and sustaining members being \$24,591.50 compared with \$19,794.50 in 1946. A significant membership contribution of \$2000 was received from Mr. and Mrs. Thomas M. Ball.

At the corporation's Annual meeting held January 24, 1947, Dr. George Kamperman, John S. Newberry, Jr., and Mrs. Walter O. Briggs were re-elected to succeed themselves as Trustees for the term ending 1950. Charles A. Hughes was re-appointed as a Trustee by Mayor Jeffries for the same period.

At the Trustees meeting following the Annual meeting on January 24, 1947, officers were elected as follows: D. M. Ferry, Jr., President; Mrs. Lillian Henkel Haass, Vice-President; Dr. George Kamperman, Treasurer; William A. Bostick, Secretary.

The Finance Committee consisting of Edgar B. Whitcomb, Chairman; D. M. Ferry, Jr., and Dr. George Kamperman, was re-elected at this meeting.

At the Trustees meeting of October 8, 1947, Lou R. Maxon was elected an Associate Trustee; Leslie Green and Ernest Kanzler were elected to similar positions at the meeting of December 8, 1947.

Publications activity for the Founders Society was greatly intensified during the year with very encouraging results. Impetus was given to the program by an initial contribution of \$5000 from Mr. and Mrs. Whitcomb for the purchase of postcard color plates of 16 different museum subjects.

The results of sixty-two years of public spirited activity on the part of the Founders Society are visible everywhere in the Museum. This growth and that anticipated in the years to come will be ever-present reminders of the indispensable role that the Founders Society plays in our great municipal institution.

Respectfully yours,
BOARD OF TRUSTEES

DEXTER M. FERRY, JR.
President

WILLIAM A. BOSTICK
Secretary

ACCESSIONS

JANUARY 1, 1947 to DECEMBER 31, 1947

PAINTINGS

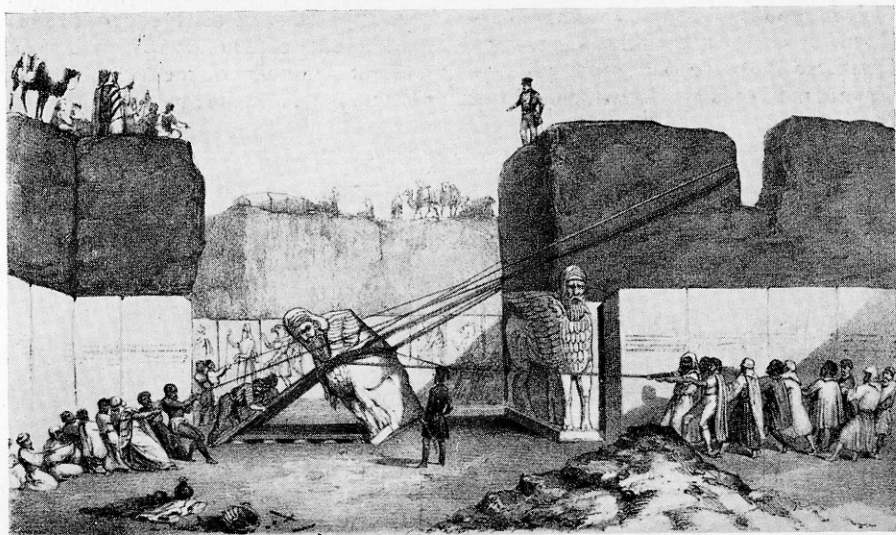
Lloyd's Harbor, by Arthur G. Dove, American, contemporary. Gift of Robert H. Tannahill.

West Branch of the Susquehanna River and Valley, New York State, (water color) by John Orme, American, c.1830. Gift of C. Edmund Delbos.

Humming Birds and Orchids, by Martin Johnson Heade, American, 1814-1904. Founders Society, D. M. Ferry, Jr. Fund.

The King of the Montauks, by Edward Lamson Henry, American, 1841-1919. Founders Society, D. M. Ferry, Jr. Fund.

- Flowers*, by Fred Papsdorf, American, contemporary. Gift of Robert H. Tannahill.
- Angel*, (water color) by John LaFarge, American, 1835-1910. Founders Society, Merrill Fund.
- Feeding the Horse*, (water color) by Felix Octavien Carr Darley, American, 1822-1888. Founders Society, Merrill Fund.
- Design for Ballet Stage Setting*, (water color) by Eugene Berman, American, contemporary. Founders Society, Merrill Fund.
- Design for Ballet Stage Setting*, (water color) by Eugene Berman, American, contemporary. Founders Society, Merrill Fund.
- The Dinner Horn*, by Winslow Homer, American, 1836-1910. Gift of D. M. Ferry, Jr.
- Portrait of Robert Fulton*, by Rembrandt Peale, American, 1778-1860. Gift of the Ford Foundation.
- Woman with Macaws*, by George Luks, American, 1867-1933. Gift of Miss Julia E. Peck.
- Park Riders*, by Gifford Beal, American, contemporary. Gift of Miss Julia E. Peck.
- Girl in Black*, by Randall Davey, American, contemporary. Gift of Miss Julia E. Peck.
- The Children's Theatre*, by Jerome Myers, American, 1867-1940. Gift of Miss Julia E. Peck.
- The Wooden Indian*, by Jerome Myers, American, 1867-1940. Gift of Miss Julia E. Peck.
- Flower Study*, by William Glackens, American, 1870-1933. Gift of Miss Julia E. Peck.
- The Blue Pool*, by Victor Higgins, American, contemporary. Gift of Miss Julia E. Peck.
- Bull Fight*, by Lillian Genth, American, contemporary. Gift of Miss Julia E. Peck.



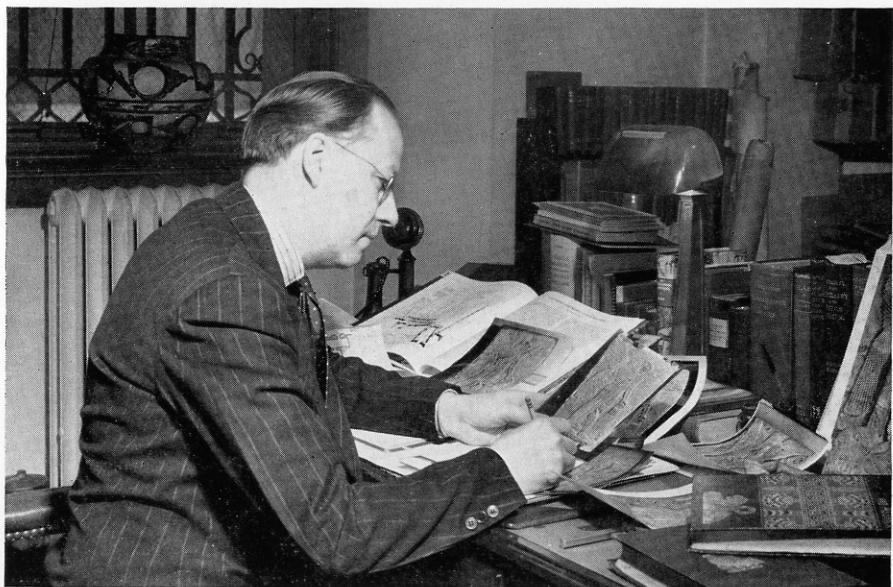
THE ASSYRIAN RELIEF (illustrated on the cover) recently acquired by the Museum was brought to England about a hundred years ago by Austen Henry Layard, English pioneer archaeological excavator, from the Northwest Palace of Ashurnasirpal, King of Assyria, 883-859 B.C., at Nimrud, ancient Calah, in Mesopotamia.

- The Coffee Drinkers, Tangier*, by Jules Guerin, American, contemporary. Gift of Miss Julia E. Peck.
- Portrait of a Woman*, by Percy Ives, American, 1864-1928. Gift of Richard H. Webber.
- Portrait of a Young Girl*, by Percy Ives, American, 1864-1928. Gift of Richard H. Webber.
- Only Child*, by Donald B. Gooch, American, contemporary. Detroit Museum of Art Founders Society.
- Annual Event*, by Raymond George Hitchcock, American, contemporary. Gift of Mrs. David B. Werbe.
- Franklin Hill*, by David Mitchell, American, contemporary. Gift of John S. Newberry, Jr.
- From Chicago Roofs*, (water color) by Anna L. Werbe, American, contemporary. Gift of Louis James Rosenberg in memory of his wife, Mrs. Mildred Simons Rosenberg.
- The House on the Bayou*, by Carl Ruggles, American, contemporary. Gift of Mrs. Harriett G. Miller.
- Mrs. Thayer's Garden, Mass.*, by John Singer Sargent, American, 1856-1925. Founders Society, Merrill Fund.
- The Bee*, (water color) by Charles Culver, American, contemporary. Dr. and Mrs. George Kamperman Fund.
- A Livery Stable*, by James R. A. Ward, English, 1769-1859. Gift of Evander B. Schley.
- Portrait of a Boy Playing Marbles*, English, XVIII Century. Gift of Mr. and Mrs. George R. Fink.



From the Seymour family in Wiltshire, who had received it as a gift from Layard, the relief was acquired by a London art dealer and shipped to Detroit, where it was unpacked under the surveillance of the Registrar, the Museum's official record keeper. Convinced of its great historical and artistic importance, Mr. and Mrs. Leslie H. Green presented the relief to the Museum.

- Portrait of a Boy Spinning A Top*, English, XVIII Century. Gift of Mr. and Mrs. George R. Fink.
- Love in a Village*, by John Zoffany, English, 1725-1810. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- The Archduke Ferdinand, Cardinal-Infante of Spain, at the Battle of Nördlingen*, by Peter Paul Rubens, Flemish, 1577-1647. Gift of the Ralph H. Booth Fund.
- The Bracelet Vender*, by Paul-Albert Besnard, French, 1849-1934. Gift of Miss Julia E. Peck.
- Portrait of a Young Officer*, by Pierre Allais, French, active 1750. Founders Society, General Membership Fund.
- Bridge in Tessin*, (water color) by Christian Rohlfs, German, 1849-1938. Gift of C. Edmund Delbos.
- The Finding of Moses*, by Salvator Rosa, Italian, 1615-1673. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- The Roman Forum*, by Giovanni Paolo Pannini, Italian, c.1691-1765. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- The Colosseum, Rome*, by Giovanni Paolo Pannini, Italian, c.1691-1765. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Allegory of Hope*, by Moretto da Brescia, Italian, c.1498-c.1554. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- The Roofs of Wilno*, by A. Meinzyblocki, Polish, contemporary. Gift of Mrs. Yadwiga Kolenda-Hanaissian.
- Lolita*, by Ignacio Zuloaga, Spanish, 1870-1945. Gift of Miss Julia E. Peck.
- Landscape*, by Ignacio Zuloaga, Spanish, 1870-1945. Gift of Miss Julia E. Peck.
- Gothic Altarpiece* (polyptych), Spanish, ab. 1460-70. Gift of Mrs. Lillian Henkel Haass.



The gift was gratefully accepted by the Trustees of the Founders Society and by the Arts Commission, on behalf of the people of the City of Detroit. Before and after acquisition, the relief was studied by the Curator of Ancient and Medieval Art, who prepared information for the Registrar's accession cards, for labeling in the gallery, for official publication, and for publicity.

SCULPTURE

- Night Creature*, terracotta, by Clivia Calder, American, contemporary. Gift of Edgar P. Richardson.
- Spectre Riding the Golden Ass*, bronze, by David Smith, American, contemporary. Gift of Robert H. Tannahill.
- The Peacocks*, bronze, by Gaston Lachaise, American, 1882-1935. Gift of Miss Julia E. Peck.
- The Cow Jumped Over the Moon*, wire, by Joy Griffin West, American, contemporary. Gift of Mrs. Lillian Henkel Haass.
- Eagle-Headed Winged Genius Fertilizing the Date Palm*, alabastrine limestone relief, Assyrian, 885-860 B.C. Gift of Mr. and Mrs. Leslie H. Green.
- Sisiutl or Double-headed Dragon and the Maiden*, painted carving by Dick Price, c.1927, British Columbia. City Appropriation.
- The Virgin and Child*, wood, Canadian (Quebec), c.1700-1780. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Gold and White Grillage, wood, Canadian (Quebec), XVIII Century. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Flower Applique, wood, Canadian (Quebec), XVIII Century. City Appropriation.
- Flower Applique, wood, Canadian (Quebec), XVIII Century. City Appropriation.
- Appliqué Scroll, wood, Canadian (Quebec), XVIII Century. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Appliqué Scroll, wood, Canadian (Quebec), XVIII Century. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Corinthian Pilaster Capital, wood, Canadian (Quebec), XVIII Century. Gift of Mr. and Mrs. Edgar B. Whitcomb.



After a brief showing in the Recent Accessions Gallery, the relief was permanently installed in the Gallery of Ancient Egyptian and Mesopotamian Art. The sculpture represents, in typical powerful Assyrian relief style, a Winged Eagle-Headed Genius, a beneficent supernatural being, fertilizing the date palm or performing a religious rite around the sacred tree.

- Corinthian Pilaster Capital, wood, Canadian (Quebec), XVIII Century. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Candlestick, wood, Canadian (Quebec), XVIII Century. City Appropriation.
- Candlestick, wood, Canadian (Quebec), XVIII Century. City Appropriation.
- Standing Female Figure, bronze, Etruscan, late VI-early V Century B.C. Gift of Mrs. Lillian Henkel Haass.
- Comb, boxwood, French, late XV Century. Gift of Mrs. Lillian Henkel Haass.
- Bull, bronze, Hittite or Pre-Achaemenid Persian, about 1000-800 B.C. City Appropriation.
- Column and Bust, wood, Italian, second half XVIII Century. Gift of T. Ashrawy.
- Column and Bust, wood, Italian, second half XVIII Century. Gift of T. Ashrawy.
- The Maize God Receiving a Human Sacrifice*, Palma or Palmete stone, grey basalt, Totonac, c.1200 A.D. City Appropriation.
- The Abyssinian*, by Serge Yourievitch, Russian, contemporary. Gift of Miss Julia E. Peck.

PRINTS

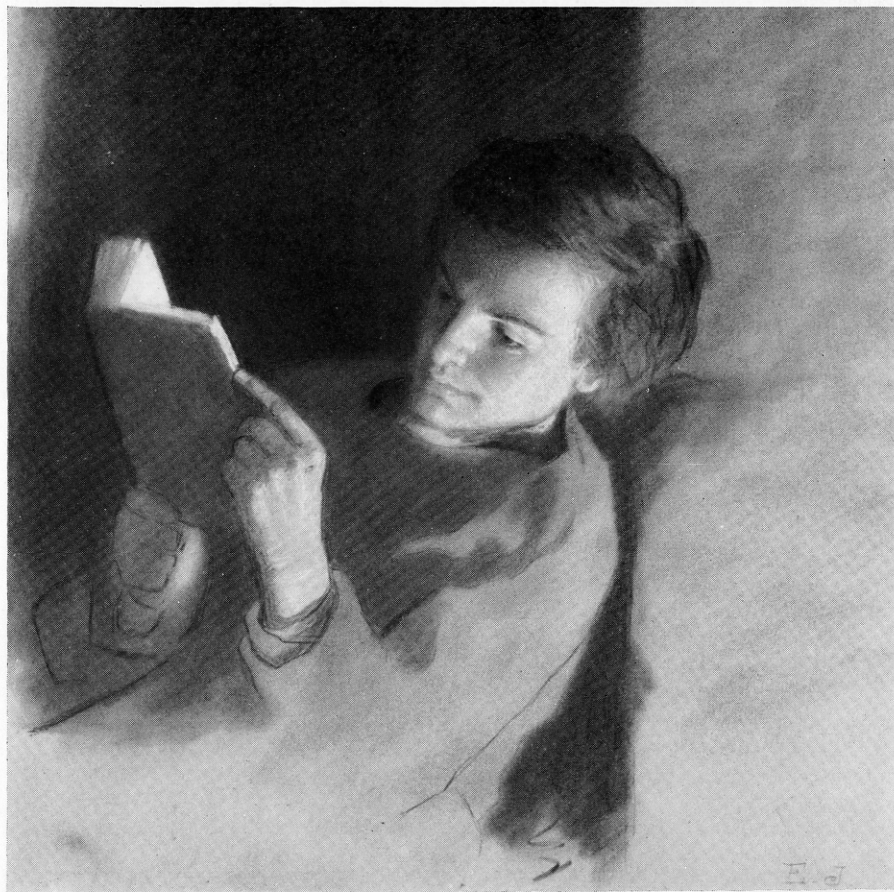
- Abstract Composition*, engraving, by Alfred Russell, American, contemporary. Gift of Alfred Russell.
- Abandoned Mine, Black Hawk, Colorado*, lithograph, by Philip Cheney, American, contemporary. Gift of Mrs. Harry L. Winston.
- Cavaliers of the Apocalypse*, etching, by Rudolf von Ripper, American, contemporary. Gift of Dr. Siegfried F. Aram.
- The Heart of the Man*, etching, by Rudolf von Ripper, American, contemporary. Gift of Dr. Siegfried F. Aram.
- The Seekers of Paduasoy or The Feast of Charity*, etching, by Rudolf von Ripper, American, contemporary. Gift of Dr. Siegfried F. Aram.
- What Price Virginity*, etching, by Rudolf von Ripper, American, contemporary. Gift of Dr. Siegfried F. Aram.
- Immortality According to Freud*, etching, by Rudolf von Ripper, American, contemporary. Gift of Dr. Siegfried F. Aram.
- Nuptial Symphony*, etching, by Rudolf von Ripper, American, contemporary. Gift of Dr. Siegfried F. Aram.
- The Machine was Invented to Serve Man*, etching, by Rudolf von Ripper, American, contemporary. Gift of Dr. Siegfried F. Aram.
- The Defense of Culture and The Walls Live*, etching, by Rudolf von Ripper, American, contemporary. Gift of Dr. Siegfried F. Aram.
- Lunch on the Lawn, 1934*, etching, by Rudolf von Ripper, American, contemporary. Gift of Dr. Siegfried F. Aram.
- German Christians*, etching, by Rudolf von Ripper, American, contemporary. Gift of Dr. Siegfried F. Aram.
- 500,000*, etching, by Rudolf von Ripper, American, contemporary. Gift of Dr. Siegfried F. Aram.
- Ecce Homo*, etching, by Rudolf von Ripper, American, contemporary. Gift of Dr. Siegfried F. Aram.
- Education of the Citizen*, etching, by Rudolf von Ripper, American, contemporary. Gift of Dr. Siegfried F. Aram.
- Come Spain*, etching, by Rudolf von Ripper, American, contemporary. Gift of Dr. Siegfried F. Aram.
- Merry-go-round*, etching, by Rudolf von Ripper, American, contemporary. Gift of Dr. Siegfried F. Aram.
- Dancer on the Waves or Man, Eternal Seeker after Equilibrium*, etching, by Rudolf von Ripper, American, contemporary. Gift of Dr. Siegfried F. Aram.

- Adoration of the Virgin*, etching, by Rudolf von Ripper, American, contemporary. Gift of Dr. Siegfried F. Aram.
- Dark House*, aquatint, by Earl Horter, American, 1881-1940. Gift of C. Edmund Delbos.
- Gubbio Sketch*, etching, by John Taylor Arms, American, contemporary. Gift of C. Edmund Delbos.
- Mexican Landscape*, etching, by Mahonri M. Young, American, contemporary. Gift of C. Edmund Delbos.
- Acrobat*, lithograph, by Verna Jean Versa, American, contemporary. Gift of Hal H. Smith, Jr. and Yates G. Smith.
- Still-life*, colored woodcut and etching, by James Harrison, American, contemporary. Gift of John S. Newberry, Jr.
- Arabesque (1947)*, etching, by Paul Cadmus, American, contemporary. Gift of John S. Newberry, Jr.
- Bombomme Richard and The Serapis*, engraving, by D. Whitechurch, American, 19th Century. Gift of Dr. and Mrs. H. Lee Simpson.
- Antwerp*, etching, by J. B. Jongkind, Dutch, 1819-1891. Gift of C. Edmund Delbos.
- Tobias and the Angel*, etching, by Rembrandt, Dutch, 1606-1669. Gift of John S. Newberry, Jr.
- Profile Figure*, etching, by Angelica Kauffmann, English, 1741-1807. Gift of John S. Newberry, Jr.
- Salisbury Cathedral*, mezzotint. Early proof and finished state, by David Lucas, 1802-1881. Gift of C. Edmund Delbos.
- Castle Acre Priory (Glebe Farm)*, mezzotint, by David Lucas, English, 1802-1881. Gift of C. Edmund Delbos.
- Precepts for Designs in Landscape*, aquatint, G. Hawkins, English, 18th-19th Century. Gift of C. Edmund Delbos.
- Nine Barrow Down*, etching, by Sir Francis Seymour Haden, English, 1818-1910. Gift of C. Edmund Delbos.
- Kilgaren Castle*, etching, by Sir Francis Seymour Haden, English, 1818-1910. Gift of C. Edmund Delbos.
- Grim Spain*, etching, by Sir Francis Seymour Haden, English, 1818-1910. Gift of C. Edmund Delbos.
- Mill Stream*, mezzotint, by David Lucas, English, 1802-1881. Gift of C. Edmund Delbos.
- Sunset on the Thames*, etching, by Sir Francis Seymour Haden, English, 1818-1910. Gift of C. Edmund Delbos.
- The Coast Road. Kingsdown (No. 2)*, drypoint, by Sir Frank Short, English, contemporary. Gift of C. Edmund Delbos.
- The Church*, etching, by Frederick Landseer Griggs, English, contemporary. Gift of C. Edmund Delbos.
- Precepts for Designs in Landscape*, aquatint, by Frederick Christian Lewis, English, 1779-1856. Gift of C. Edmund Delbos.
- Principles for Objects Reflected in Water*, aquatint, by George Robert Lewis, English, 1782-1871. Gift of C. Edmund Delbos.
- Principles of Skies in Fine or Stormy Weather*, mezzotint, by Frederick Christian Lewis, English, 1779-1856. Gift of C. Edmund Delbos.
- Sunshine and Twilight*, mezzotint, by Frederick Christian Lewis, English, 1779-1856. Gift of C. Edmund Delbos.
- Epic and Pastoral*, aquatint, by Frederick Christian Lewis, English, 1779-1856. Gift of C. Edmund Delbos.
- River Scene and Ouse Bridge, York*, aquatint, by Frederick Christian Lewis, English, 1779-1856. Gift of C. Edmund Delbos.

- Dolbadeen Tower in Wales and Principles of Light and Shade*, aquatint, by Frederick Christian Lewis, English, 1779-1856. Gift of C. Edmund Delbos.
- Junction of the Severn and Wye*, etching, by J. M. W. Turner, English, 1775-1851. Gift of C. Edmund Delbos.
- Captain Thomas Coram*, mezzotint, by William Nutter, English, 1754 (?) - 1802. Gift of Gordon Beer.
- Archduke Ferdinand, Cardinal-Infante of Spain, at the Battle of Nördlingen*, engraving, by Paul Pontius, Flemish, 1603-1658. Gift of the Koetser Gallery.
- Marine*, etching, by Edouard Manet, French, 1832-1883. Gift of John S. Newberry, Jr.
- J'y passerai*, engraving, by Robert de Launay, French, 1754-1814. Bequest of Lydia Etter.
- L'Antillaise*, lithograph, by Henri Matisse, French, contemporary. Gift of John S. Newberry, Jr.
- The Ghost on the Terrace*, lithograph, by Eugène Delacroix, French, 1799-1863. Founders Society, Charles L. Freer Fund.
- Standing Female Nude*, lithograph, by André Derain, French, contemporary. Gift of Robert H. Tannahill.
- Portraits of Mr. and Mrs. Allen Smith of Philadelphia*, mezzotint engraving, by Charles Balthazar Julien Fevret de Saint-Mémin, French, 1770-1852. Gift of Victor Spark.
- Arbonne—Le Gros Sablon*, wood-engraving, by Auguste Lepère, French, 1849-1918. Gift of C. Edmund Delbos.
- The Flooded Hut*, drypoint, by Auguste Lepère, French, 1849-1918. Gift of C. Edmund Delbos.
- The Rainbow*, drypoint, by Auguste Lepère, French, 1849-1918. Gift of C. Edmund Delbos.
- Le Haut de la Colline*, etching, by Alphonse Legros, French, 1837-1911. Gift of C. Edmund Delbos.
- Self-Portrait*, lithograph, by Paul Cézanne, French, 1839-1906. Founders Society, Hal H. Smith Fund.
- Still-life with Apples*, colored lithograph, by Georges Braque, French, contemporary. Founders Society, Elizabeth P. Kirby Fund.
- Departure for Fishing*, etching, by Alphonse Legros, French, 1837-1911. Gift of C. Edmund Delbos.
- Le Haut de la Colline*, drypoint (second proof), by Alphonse Legros, French, 1837-1911. Gift of C. Edmund Delbos.
- Mme. Masson and her Daughter at the Theatre*, lithograph, by André Masson, French, contemporary. Gift of Curt Valentin.
- Village Street*, drypoint, by Maurice de Vlaminck, French, contemporary. Gift of C. Edmund Delbos.
- The Adoration*, engraving, by Heinrich Aldegrever, German, 1502-1555. Gift of John S. Newberry, Jr.
- Dance*, etching, by Erich Heckel, German, contemporary. Gift of John S. Newberry, Jr.
- Boats*, colored woodcut, by Emil Nolde, German, contemporary. Gift of Robert H. Tannahill.
- Two Heads and a Mask*, lithograph, by Otto Mueller, German, 1874-1930. Gift of Robert H. Tannahill.
- Head of a Woman*, colored lithograph, by Pablo Picasso, Spanish, contemporary. Gift of Robert H. Tannahill and John S. Newberry, Jr.

DRAWINGS

- Madame Hoblakov*, by Boardman Robinson, American, contemporary. Gift of Dr. and Mrs. George Kamperman.
- Signed June 28th 1919*, by Boardman Robinson, American, contemporary. Founders Society, Elizabeth P. Kirby Fund.
- Old House*, by David Fredenthal, American, contemporary. Gift of Robert H. Tannahill.
- Tired Soldier (Okinawa, 1945)*, by Carl Hall, American, contemporary. Gift of Robert H. Tannahill.
- Young Boy*, by John George Brown, American, 1831-1913. Gift of Richard H. Webber.
- Study for *The Boy Lincoln Reading*, by Eastman Johnson, American, 1824-1906. Gift of John S. Newberry, Jr.
- Ruins of a Temple*, by Hans Vereycke, Flemish, died 1561. Founders Society, Elizabeth P. Kirby Fund.



STUDY FOR THE BOY LINCOLN READING
BY EASTMAN JOHNSON, AMERICAN, 1824-1906
Gift of John S. Newberry, Jr., 1947

- The Ghost on the Terrace*, by Eugène Delacroix, French, 1799-1863. Founders Society, Charles L. Freer Fund.
- Indian Warrior*, by Jules-Emile Saintin, French, 1829-1894. Founders Society, Elliott T. Slocum Fund.
- God the Father Surrounded by Cherubs*, by Giovanni Domenico Tiepolo, Italian, 1727-1804. Gift of John S. Newberry, Jr.
- Flying Cherubs*, by Guercino (Giovanni Francesco Barbieri), Italian, 1591-1666. Gift of C. Edmund Delbos.

ARCHITECTURAL DRAWINGS

- Group of architectural drawings by Gordon W. Lloyd, American (Detroit), 1832-1904. Gift of Ernest Lloyd.

TEXTILES

- Tapestry, *Frosted Window*, by Lillian Holm, American, contemporary. Founders Society, General Membership Fund.
- Tapestry, *Flowers*, fragment, English, XVII Century. Gift of Mrs. E. S. Fechimer.
- Tapestry, *Landscape*, Flemish, XVI Century. Gift of Founders Society and Oscar Webber.
- Tapestry, *Vertumnus and Pomona*, by Jacob Geubels, Flemish, late XVI Century. Gift of Founders Society and Richard Webber.
- Tapestry, *A Wolf Hunt*, Flemish, early XVI Century. Gift of K. T. Keller.
- Tapestry, *Venus and Mars Surprised by Vulcan and Mercury*, Flemish (Brussels), second half XVI Century. Bequest of Mrs. Anna E. Kresge.
- Tapestry, *Mermaid*, fragment of border, Flemish, XVI Century. Gift of Mrs. E. S. Fechimer.
- Tapestry, screen panel, probably part of a larger verdure tapestry, Flemish, early XVIII Century. Gift of Mrs. E. S. Fechimer.
- Tapestry, fragment, *Birds*, Flemish, XVIII Century. Gift of Mrs. E. S. Fechimer.
- Tapestry, verdure, fragment; Gobelins, French, XVIII Century. Gift of Mrs. E. S. Fechimer.
- Runner, warp and weft white linen, by Ruth Ingvarson, American, contemporary. Gift of Mrs. George D. Kamperman.
- Runner, warp and weft of white linen, by Ruth Ingvarson, American, contemporary. Gift of Mrs. George D. Kamperman.
- Presidents of the United States*, American, 2nd quarter XIX Century. Gift of Paul L. Grigaut.
- Quilted Coverlet, cotton, English, XVIII Century. Gift of Mrs. E. S. Fechimer.
- Quilted Coverlet, cotton, English, XVIII Century. Gift of Mrs. E. S. Fechimer.
- Apotheosis of Washington*, English, last quarter XVIII Century. Gift of Paul L. Grigaut.
- Fragment of a Chasuble, silver brocade, French (Lyons), XVIII Century. Founders Society, Octavia W. Bates Fund.
- Silk brocade, yellow satin, French, XIX Century. Gift of Miss Catharine Oglesby.
- Characters of the Italian Comedy in a Park*, cotton, French, XVIII Century. Gift of Robert H. Tannahill.
- Silk brocade, blue ground, Hispano-Moresque, XIV Century. City Appropriation.
- Silk double cloth, crimson ground, Persian, early XVII Century. Gift of Mrs. Owen R. Skelton.
- Tapa Cloth, brown and orange on beige ground, Polynesia (Samoa), XIX Century. Gift of Robert H. Tannahill.

Silk Textile, Linen, red and tan, Syria, VI-VII Century. Founders Society, William C. Yawkey Fund.

Group of laces, embroideries, American, Chinese, Danish, English, Flemish, French, Italian, Spanish, Swiss, XVI, XVII, XVIII, XIX Centuries. Gift of Mrs. E. S. Fechimer.

DECORATIVE ARTS

Birchbark Box with Hinged Cover, Canadian (Quebec), early XIX Century. Gift of Mrs. Orville H. Ehnes.

Lace Box, inlaid wood, English, XVIII Century. Gift of Mrs. E. S. Fechimer.

MANUSCRIPTS

Leaf from a Missal, illumination on parchment, Italian, Lombard School, late XIV Century. Gift of C. Edmund Delbos.

PHOTOGRAPHIC ARTS

Ambrotype, double portrait of a young man and woman, American (Michigan), about 1856-60. Gift of E. Raymond Field.

GLYPTIC ARTS

Cylinder Seal, lapis lazuli, Mesopotamian, Archaic or Sumerian, c.3200-2500 B.C. Gift of E. P. Richardson.

COSTUME ACCESSORY

Busk or Bodice Stay, wood, English, XVIII Century. Gift of Mrs. Alice Foster Kramer.

CERAMICS

Bowl, stoneware, by Edith B. Foster, American, contemporary. Gift of Mrs. Lillian Henkel Haass.

Bowl, glazed pottery, by Fred Farr, American, contemporary. Gift of E. P. Richardson.

Bowl, glazed pottery, by Eileen and Rossi Reynolds, American, contemporary. Gift of E. P. Richardson.

Bowl, glazed stoneware, by Lydia Kahn Winston, American, contemporary. Gift of the artist, in memory of her father, Albert Kahn.

Group of 12 pieces of Pottery, by William Buck Stratton, American (Detroit), 1865-1938. Gift of Mary Chase Stratton, in memory of the artist.

Covered Box, blue-and-white porcelain, Chinese, Ming Dynasty, Reign of Wan-li, 1573-1620. Gift of K. T. Keller.

Deep Plate with foliate rim, blue-and-white porcelain, Chinese, Ming Dynasty, Reign of Yung-lo, 1403-24 or Hsüan-tê, 1426-35. Gift of the Founders Society, Sarah Bacon Hill Fund.

Bottle Vase, Famille Rose Porcelain, Chinese, Ch'ing Dynasty, Reign of Ch'ien-lung, 1736-1796. Gift of the Founders Society, Sarah Bacon Hill Fund.

Urn, porcelain, German or French, XIX Century. Gift of Miss Emma Butzel.

Statuette of a Helmeted Warrior, terracotta, Greek, late VII Century B.C. Gift of Julius Carlebach.

A Warrior, terra cotta, Mexican (Tarascan), XII-XV Century. City Appropriation.

GLASS

- Pitcher, amber glass, American (Ohio), c.1825. Gift of Robert H. Tannahill.
- Bowl, clear light green, American (Mt. Clemens, Michigan), c.1835. Gift of Robert H. Tannahill.
- Handled Mug, light yellow green, American (Ohio), c.1825. Gift of Robert H. Tannahill.
- Covered Sugar Bowl, pale aquamarine, American (Ohio), c.1825. Gift of Robert H. Tannahill.
- Jar, clear green, American (Mt. Clemens, Michigan), c.1836-45. Gift of Robert H. Tannahill.
- Vase, clear green, American (Mt. Clemens, Michigan), c.1836-45. Gift of Robert H. Tannahill.
- Pair of carved glass doors, by Alexander Girard, American, contemporary. Gift of Alexander Girard and John S. Newberry, Jr.
- Handled Jug, brilliant aquamarine, American, XIX Century. Gift of Robert H. Tannahill.
- Beaker (Humpen, Beerglass), German, 1689. Gift of MM. Rosenberg and Stiebel.

FURNITURE

- Taunton Chest, pine, by Robert Crosman, American. By exchange.
- Cupboard (armoire), pine, Canadian (Quebec), XVIII Century. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Bench, oak, English, XVII Century. Gift of Robert H. Tannahill.
- Console d'Appui, mahogany, Louis XVI period, by Claude-Mathieu Magnien, active 1771. Gift of Miss Catharine Oglesby.
- Pair Chairs, walnut, French, Louis XV period. Gift of Miss Catharine Oglesby.
- Pair Lady's work tables, walnut, French, Louis XV period. Gift of Miss Catharine Oglesby.
- Pair Armchairs, walnut, Italian (Venice), about 1730. Founders Society, General Membership Fund.
- Pair Console Tables, polychromed wood with scagliola top, Italian (Roman), first half XVIII Century. Gift of Mr. and Mrs. Leslie H. Green.
- Choir Stalls, Spanish, XIV Century. Founders Society, General Membership Fund.
- Pair Choir Stalls, Spanish, XVI Century. Gift of Miss Julia E. Peck.
- Cabinet, oak, Spanish, XVI Century. Gift of Miss Julia E. Peck.
- Table, oak, Spanish, XVI Century. Gift of Miss Julia E. Peck.

SILVER

- Dish Cross or Dish warmer, by Samuel Tingley, American (New York), ab. 1775. Founders Society, Gibbs-Williams Fund.
- Teaspoons, six, by T. B. Leavenworth, American (Detroit), XIX Century. Gift of Miss Sarah M. Sheridan.
- Tablespoon, by Joseph Vessière dit Laferté, American (Detroit), about 1800. Gift of Miss Josephine Elizabeth Marantette.
- Tablespoon, Dutch, XVIII Century. Gift of Mrs. Alice Foster Kremer.

METALWORK

- Mirror, bronze, Etruscan (Latin), IV Century B.C. Founders Society, Laura H. Murphy Fund.
- Processional Cross, Italian, late XII-early XIII Century. Founders Society, Sarah Bacon Hill Fund.

Doorknocker, *Neptune and his Sea Horses*, bronze, by Alessandro Vittoria, Italian, 1525-1608. City Appropriation.

COINS AND MEDALS

Mary Soper Pope Memorial Medal, bronze, by Marshall M. Fredericks, American, contemporary. Gift of the Cranbrook Institute of Science.

Medal or plaque, uniface, lead, *Ercole d'Este and his wife Eleanora of Aragon*, by Bartolommeo Sperandio, Italian (Mantua), 1425-1504. Gift of the Grosse Pointe Art Association.

Solidus of Justinian I, Emperor of the Eastern Roman Empire, gold, Byzantine, VI Century A.D. Anonymous gift.

Solidus of Valentinian II, Emperor of the Western Roman Empire, gold, Roman, IV Century A.D. Anonymous gift.

Solidus of Honorius, Emperor of the Western Roman Empire, gold, Roman, IV-V Century A.D. Anonymous gift.

Solidus of Theodosius I or II, Emperor of the Eastern Roman Empire, gold, Roman, IV or V Century A.D. Anonymous gift.

Solidus of Theodosius II, Emperor of the Eastern Roman Empire, gold, Roman, V Century A.D. Anonymous gift.

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