



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

Vol. III

JANUARY, 1922

No. 4

REPORT OF THE ARTS COMMISSION FOR THE  
YEAR 1921

To the Honorable,  
THE COMMON COUNCIL,  
Detroit, Michigan.

Gentlemen:

During the year 1921 there was much real progress made in the Department of Arts.

NEW BUILDING

The contract with the architects of the new building was approved by your Honorable Body, and the plans for the new museum, which is to complement the new Public Library on the opposite side of Woodward Avenue, are now nearing completion, and will soon be ready for your inspection.

The plans, by Paul P. Cret, designer of the Pan-American building in Washington, and highly regarded by architects throughout America, contemplate a building which will adequately house the treasures which we now possess, with room for expansion. Provision has been made to show these collections in a more

beautiful and intimate setting than they have formerly had. Thought has been given by your Commissioners to making the building free from museum fatigue, and toward this end the settings for the collections will be made as home-like as possible.

All objects of a given period, including paintings, sculpture, furniture, textiles and other decorative arts, will be housed together in a room especially designed in the manner of the period, and these period rooms will be arranged in their logical sequence. In this way we will have the art of every period represented and so arranged that the progress of civilization and the influences which molded the aesthetic impulses of different ages and races will be expressed even in the architecture itself. This will place the Detroit Institute of Arts in a unique position among American museums in the matter of the beauty of installation of its collections.

The plans contemplate in one-half of the building an out-door quadrangle, to which the architectural features of the various period rooms contribute a singular beauty of design. There will also be an indoor garden that will bring additional pleasure and inspiration to the visitor who comes to woo the muses. Provision is also made for study rooms, a club room, studios for local or visiting artists, an auditorium for lectures and music, large enough to accommodate an orchestra if need be, and equipped with an organ, so that in conjunction with the visual arts, a related program of music may be given.

The plans have been changed and modified and new features added until we believe we are going to have one of the finest museums in America. These refinements and changes have caused considerable delay. We had hoped to see ground broken by the first of December. We now believe that early spring will see the work under way.

#### ADDITIONS TO THE COLLECTIONS

By reference to the appended lists of purchases, gifts and loans, it will be seen that in the matter of new acquisitions we have made a record with the limited means at our disposal in which the City of Detroit may well take pride. Of particular note is the catholicity of selection and the variety of objects acquired.

The collections have had an impetus in many directions. In the

field of American painting, we have added a fine example of John Singer Sargent, one of the world's more distinguished artists of today. In the field of French art, representative examples showing different phases of the work of Edgar Degas, Claude Monet, and Le Sidaner have been added. Examples of such renowned artists as Ambrosius Holbein, a German artist of the fifteenth century; Solomon van Ruysdael and Nicolas Elias, Dutch artists of the seventeenth century; and Andrea Previtali, Andrea Solario and other fifteenth century Italian artists have found their way into our collection.

Our accessions in the field of sculpture are particularly felicitous, including as they do those superb expressions of the stone carvers and wood cutters of the early Gothic and Renaissance periods, such as the Venetian Baptismal Font of Romanesque character, dating from about the thirteenth century; the Sienese "*Madonna and Child*," dating from about 1430; the terracotta statue of "*Saint John the Baptist*" by Bellano, the Paduan follower of Donatello, dated 1470; the bronze "*Rape of the Sabines*," by John of Bologna, and the French and German Gothic figures in wood and stone.

In the department of Oriental Art we have added two Chinese paintings, a sculptured tomb stone of the Hân Period and a bronze vase of the Han Period, together with two Japanese bronze statuettes.

In the field of the household and decorative arts many objects have been acquired which perfectly exemplify the period in which they were produced, and which will be forever an inspiration to designers, craftsmen and artisans, such as the Italian chests and cabinets of the sixteenth century, classically conceived and with beautiful inlay and carvings, and the textiles, enamels, illuminations, metal works and ceramics, many of which have come to us from generous donors.

In the department of prints we have added ninety-one etchings, lithographs and engravings, largely chosen for us by our late Honorary Curator of Prints, Mr. FitzRoy Carrington. They include several examples of Whistler, Bracquemond, Jacque, Daumier, Dürer, and notably Van Dyck. Sixteen etchings by Anders Zorn were also added through the purchases of President Booth.

Our opportunity to thus augment our collections by so many fine acquisitions came largely through our President, Ralph H. Booth, who, while traveling in Europe at his own expense with a view to studying the problems connected with the new building of the Detroit Institute of Arts, had an exceptional opportunity to acquire some sixty works in the department of painting, sculpture, prints, carving, enamels, furniture, bronzes and other objects, at a favorable rate of exchange.

#### EDUCATIONAL WORK

With the appointment to the staff

of R. Poland as Educational Secretary early in the year, the service of the museum to the general public has been greatly improved. The report of this department shows that in co-operation with the Detroit Public Schools, eighth grade classes have voluntarily visited the museum for a study of the collections under the guidance of this department. Forty-five such gallery talks have been given. In the fall, six exhibitions of paintings were organized from the permanent collection of the museum to be exhibited in the public schools. With these exhibitions supplementary leaflets were sent, and the Educational Secretary has given frequent talks to the children in their school rooms on the pictures installed. Credit to students has been established for essays on the museum. In addition to this the supervisor of art in the public schools has had prepared for circulation in the schools a collection of post-cards of museum objects.

Our lantern slides have been in frequent demand.

Lectures on art before the teachers' training classes have been given, and Saturday morning lectures, illustrated with the stereopticon have been established.

In addition to this work with the public schools, we have been able to do more for the general public than ever before. A series of Sunday afternoon talks on art and related topics have been given regularly in the auditorium, usually to

capacity audiences. The talks to clubs and the guide service has been increased. We have also been able to carry the message of our institution outside of the museum to a greater extent than ever before, and a great many talks have been given at clubs, churches and elsewhere.

In the matter of publication, which is one of the chief functions of a museum, we have also been able to do more than ever before, preparing for distribution suitable leaflets on museum exhibits, and articles for publication and for the press.

We have also been able to give more time to comprehensively labeling the objects in our permanent collections.

By reference to the lists of exhibitions and lectures and special events appended hereto, you will see that the work of the Educational Department has grown to be one of the well established functions and an important part of our work.

### CHILDREN'S MUSEUM

The report of Miss Gertrude Gilmore, Curator of the Children's Museum, shows that the services rendered by this department to the schools and the public have increased tremendously during the past year. The Loan Department has sent out 2,300 small circulating collections to the schools, as compared with 884 collections in 1920. Such loan material has been used by all grades, from the kindergarten through the Teachers' College classes.

The Children's Museum Room has been open the entire year, during which time five exhibitions have been held. Two of these were historical: (1) American Colonial Period, and (2) a loan exhibit from the Peabody Museum, Salem, Massachusetts, of flags and other material, grouped in such a manner as to trace the course of American history from the time of the discoverers to the period of the World War. Through the co-operation of the Superintendent of Schools, Tokyo, Japan, and our Board of Education, an exhibit of the drawing, paper folding, sewing and writing of the Japanese school children was sent to Detroit. These exhibits, together with a selected group of Japanese material of special interest to children, drawn from the resources of the Detroit Institute of Arts, formed one of the most interesting exhibits held this year. Upon special request, an exhibit of birds was arranged for the Boy Scouts and Scout Masters; also, an exhibit of the work of the Detroit Kindergarten children was shown during the meeting of the International Kindergarten Union in Detroit. During the past year fifty-five classes with their teachers have visited the Children's Room. No record has been kept of the daily attendance, but the number of children and adults visiting the room has greatly increased.

### THE ART LIBRARY

The report of Miss Isabel Weadock, Librarian, shows that the re-

sources of the library are becoming more generally known and more widely used. Not only is it more frequently consulted by the art student, designer, artisan and manufacturer, but there is an increase in the circulation of books, lantern slides and photographs.

The library is primarily of value to the museum staff, but apart from the staff requests and apart from the reference use made of the books and photographs in the library itself, nine hundred and eighty-five books, fourteen thousand and seventy-two lantern slides, and three thousand, eight hundred and eighty-four photographs were circulated during the year. This is an increase of about fifty per cent. With the return of greater business prosperity, the call of the decorators and commercial designers for assistance will doubtless grow, and to meet this need we hope to make substantial additions of those specialized volumes that deal with the decorative arts.

As shown in the figures, the photograph collection was used three times as much as it was the year before, and additions in this department are greatly needed. These photographs of objects of art in many famous collections and of all kinds and varieties, are of inestimable value to the staff of the museum in their researches. But when they also serve such a useful purpose to the public, the strengthening of this collection is a pressing need.

## SKETCH CLASS

One of the educational activities worthy of special note is the free sketch class conducted by competent teachers under the auspices of the Recreation Commission on Friday evenings. The registration for the class numbers nearly one hundred and fifty, and indicates the need in the City of Detroit for an art school where those desiring to take up art in any of its phases as a profession may receive competent instruction.

## ATTENDANCE

The increased activities of the museum are reflected in the attendance, which shows a healthy growth over any previous year, the total number of visitors reaching 146,410. The service to the public is further reflected in the fact that apart from its regular hours, the museum was open eighty-eight evenings during the year for lectures and other special events.

## SIGNIFICANT NEEDS

As we approach the realization of our dream of many years, and as we visualize the new building which is to house the present collections of the Detroit Institute of Arts, and is to take care of its future growth, we emphasize again, for your sympathetic consideration, the need of a liberal appropriation during the next two years in order that the new building may be completed as rapidly as possible. In addition to the appropriation of \$250,000 already made and partly expended, we urge



the inclusion in the budget of the coming year of an appropriation of \$800,000 in order that the construction work of this building may be carried on without interruption.

We also plead with your Honorable Body for an adequate sum each year for purchases for the collection. Art objects worthy of a place in a museum require a large capital outlay. We have always been very handicapped in this particular. Many fine objects of art that are of a type now lacking in our collection go by our door each year because we have not the funds with which to acquire them. With laudable civic pride, we believe that an institute of arts conducted by the municipality should at least be equal to similar institutions supported by corporations or individuals.

We believe that with the realization of the new building a new birth of art appreciation will come about in the City of Detroit, and we then hope that more citizens will individually share in the building up of the Art Institute collection.

With our new building and a field of activity covering a city of over a million inhabitants, we must also face the problem in the next three

years of departmentalizing the museum, adding to our staff departmental curators who will bring to their respective departments a high degree of specialized training, assume responsible charge of each division of the museum, recommend its purchases, direct its activities, give instruction in their specialized branch of knowledge, and prepare for publication information regarding the works of art in their department.

Through the appointment of Dr. W. R. Valentiner to our staff as Expert and Adviser, we have, for a nominal sum, obtained part services of one such curator, and we hope, before the new building shall reach completion, that other men of such caliber shall be found and pre-empted for service on behalf of the City of Detroit.

Respectfully,

ARTS COMMISSION.

RALPH H. BOOTH, President  
 WILLIAM J. GRAY,  
 ALBERT KAHN,  
 HENRY G. STEVENS,  
*Commissioners.*

CLYDE H. BURROUGHS,  
*Secretary and Curator.*

## PURCHASES FOR THE COLLECTIONS

Purchases have been made as follows:

## FRENCH PAINTING

- Oil painting, "*Le Table de Thé*," by Henri Le Sidaner. Contemporary.  
 Oil painting, "*Les Gladioles*," by Claude Monet. Contemporary.  
 Oil painting, "*Dancers in the Greenroom*," by Edgar Degas. XIX Century.  
 Oil painting, "*Deux Femmes Assises*," by Edgar Degas. XIX Century.  
 Oil painting, "*Portrait de Femme*," by Edgar Degas. XIX Century.  
 Pastel painting, "*Landscape and Dancers*," by Edgar Degas. XIX Century.

## AMERICAN PAINTING

- Oil painting, "*The Home Fields*," by John Singer Sargent. Contemporary.  
 Watercolor painting, "*Path of Gold*," by Gifford Beal. Contemporary.  
 Pastel painting, "*My Model, A Portrait*," by James S. Booth. Contemporary.

## ENGLISH PAINTING

- Watercolor painting, "*Petunias*," by Charles Rennie Mackintosh. Contemporary.

## GERMAN PAINTINGS

- Oil painting, "*Elblandschaft bei Dresden*," by Otto Kokoschka. Contemporary.  
 Oil painting, "*Dune bei Fehmarn*," by E. I. Kirchner. Contemporary.  
 Oil painting, "*Frau*," by E. Heckel. Contemporary.  
 Oil painting, "*Blumenstilleben*," by E. Heckel. Contemporary.  
 Oil painting, "*Unter dem Baum*," by Max Pechstein. Contemporary.  
 Oil painting, "*Reddampfer*," by Lyonel Feininger. Contemporary.  
 Oil painting, "*Badende*," by Otto Mueller. Contemporary.  
 Oil painting, "*Cactus Still Life*," by Karlschmitt-Rottluff. Contemporary.  
 Oil painting, "*Zwei Mädchen*," by Carl Schwalbach. Contemporary.

## DUTCH PAINTINGS

- Oil painting, "*Landscape*," by Solomon van Ruysdael. XVII Century.

## ITALIAN PAINTING

- Painting, "*Madonna and Child*," by Andrea Previtali. XVI Century.  
 Painting, "*Madonna and Child*," by Vincenzo Foppa. XV Century.  
 Painting, "*Madonna and Child with Saint John*," by Andrea Solario. XV Century.  
 Painting, "*Madonna and Child*," by Antoniazza da Roma. XV Century.  
 Painting, "*Madonna and Child*," by Bartolo di Fredi. XV Century.

## AMERICAN SCULPTURE

Bronze, "*Allegresse*," by Bessie Potter Vonnoh. Contemporary.

Bronze, "*Pelican*," by Nancy Kathryn Stair. Contemporary.

Bronze, "*Pelican*," by Nancy Kathryn Stair. Contemporary.

Bronze, "*Bust of a Female*," by Jacob Epstein. Contemporary.

## GERMAN SCULPTURE

Wood sculpture, "*Madonna and Child*," XV Century.

Wood sculpture, "*Saint with Sword and Book*," by Jorg Syrlin the Younger.

Wood sculpture, "*Saint Michael*," by Veit Stoss.

Bronze, "*Auferstandene*," by George Kolbe. Contemporary.

## FRENCH SCULPTURE

Stone sculpture, "*Saint Paul*." French Gothic.

## ITALIAN SCULPTURE

Terracotta sculpture, "*Madonna and Child*," by Florentine School, style of Ghiberti.

Terracotta sculpture, "*John the Baptist*," by Bellano.

Stone sculpture, "*Madonna and Child*," by Giovanni Turini of Siena.

Bronze, "*Rape of the Sabines*," by John of Bologna.

Baptismal Font, Venetian.

## CHINESE ART

Chinese painting, "*Landscape with Figures*."

Chinese painting, "*Landscape with Hanging Rock*."

Chinese tomb stone. Han Period.

Chinese bronze vase. Han Period.

## JAPANESE ART

Bronze, "*Diety*." Nara Period.

Bronze statuette. Kanahawa Period.

## ENGLISH ARTS AND CRAFTS

Silver fruit bowl set with amethyst and crystal, by J. Paul Cooper.

Gold, silver and enamel morse set with sapphires and moonstones, by Alexander Fisher.

Illuminated book, "*Staff and Scripp*," by Graily Hewett.

Illuminated book, "*The Nut-Brown Maid*," by Albert E. Barlow.

## CERAMICS

Three majolica plates.

Six Limoges enamels of the Passion, on copper, by Pierre Raymond, dated 1542.



## FRENCH FURNITURE

Three XV Century carved French Gothic panels.

## ITALIAN FURNITURE

Hall bench. XVI Century.

Chest, walnut inlay. XVI Century.

Chest, carved in high relief. XVI Century.

Walnut cabinet, carved. XVI Century.

Walnut cupboard, carved. XVI Century.

Venetian chest, polychrome. XVI Century.

## GERMAN ARTS AND CRAFTS

Rock crystal Crucifix. XIV Century.

## DRAWINGS

Pencil drawing, "*Mt. Niblock*," by Katherine McEwen.

## SWEDISH PRINTS

Etching, "*Madame Olga Bratt*," by Anders Zorn.

Etching, "*Mona*," by Anders Zorn.

Etching, "*Oscar, King of Sweden*," by Anders Zorn.

Etching, "*Guittarspelerskau*," by Anders Zorn.

Etching, "*Anders Zorn*," by Anders Zorn.

Etching, "*Dagmar*," by Anders Zorn.

Etching, "*Saint Gaudens and his Model*," by Anders Zorn.

Etching, "*The Swan*," by Anders Zorn.

Etching, "*Princess Ingeborg of Sweden*," by Anders Zorn.

Etching, "*Vicke*," by Anders Zorn.

Etching, "*Dans i Gopsmor*," by Anders Zorn.

Etching, "*Dalvitor*," by Anders Zorn.

Etching, "*Taft*," by Anders Zorn.

Etching, "*Gulli*," by Anders Zorn.

Etching, "*Madame Simon*," by Anders Zorn.

Etching, "*Paul Verlaine*," by Anders Zorn.

## FRENCH PRINTS

Etching, "*Souvenir d'Italie*," by Jean Baptiste Camille Corot.

Etching, "*The Marsh with Cows*," by Charles Francis Daubigny.

Etching, "*Soleil Couchant*," by Charles Francis Daubigny.

Etching, "*Dans la Porte de Bordeaux*," by Maxine Lalanne.

Etching, "*Demolition*," by Maxine Lalanne.

- Etching, "*The Wheatfield*," by Charles Emile Jacque.  
 Etching, "*Paysage*," by Charles Emile Jacque.  
 Etching, "*Cour des Paysans*," by Charles Emile Jacque.  
 Etching, "*Troupeau de Pors*," by Charles Emile Jacque.  
 Etching, "*Une Ferme*," by Charles Emile Jacque.  
 Etching, "*Le Moulin*," by Charles Emile Jacque.  
 Etching, "*Trompette de Chasseurs a Cheval*," by Jean Detaille.  
 Etching, "*Geese in a Storm*," by Felix Bracquemond.  
 Etching, "*The Mole Trapper*," by Felix Bracquemond.  
 Etching, "*L'Inconnu*," by Felix Bracquemond.  
 Etching, "*Portrait of Meryon*," by Felix Bracquemond.  
 Etching, "*Rajon's Cook*," by Adolphe Rajon.  
 Etching, "*Bracquemond*," by Adolphe Rajon.  
 Engraving, "*Charles Maurice*," by Robert Nanteuil.  
 Engraving, "*Bernard de Foix de la Valette*," by Robert Nanteuil.  
 Etching, "*Arabs Seated*," by Mario Fortuny.  
 Etching, "*Zamacois*," by Mario Fortuny.  
 Etching, "*Kabyle Mort*," by Mario Fortuny.  
 Etching, "*Still Life*," by Jules Ferdinand Jacquemart.  
 Etching, "*Window Washing*," by Theodore Roussel.  
 Etching, "*John Burroughs*," by M. Paul Roche.  
 Lithograph, "*Portrait of M. Baillot*," by Honoré Daumier.  
 Lithograph, "*Ne vous y frottez pas*," by Honoré Daumier.  
 Lithograph, "*Le Ventre Legislatif*," by Honoré Daumier.  
 Lithograph, "*Portrait of M. Barthé*," by Honoré Daumier.  
 Lithograph, "*Portrait of M. d'Argo*," by Honoré Daumier.  
 Lithograph, "*Enfoncée Lafayette*," by Honoré Daumier.  
 Engraving, "*Martyrdom of Saint John*," by Jean Duvet.  
 Etching, "*Le Retour au Port*," by Eugene Isabey.  
 Etching, "*Radoub d'une Barque*," by Eugene Isabey.  
 Dry point, "*Gardeuse d'oies*," by Jean F. Millet.  
 Engraving, "*Portrait of Henry II of France*," by Jean Morin.  
 Engraving, "*Portrait of Louis XI of France*," by Jean Morin.

#### ENGLISH PRINTS

- Etching, "*St. Etienne de Mont, Paris*," by Hedley Fitton.  
 Etching, "*Hop Pickers, Canon Street Station*," by Frank Bragnwyn.  
 Etching, "*The Pool*," by Adolphe Appian.  
 Etching, "*L'Etang*," by Adolphe Appian.  
 Etching, "*Portrait of Jeffreys*," by Andrew Geddes.  
 Etching, "*Breaking Up of the Agamemnon*," by Seymour Haden.

Lithograph, "*Abbeville*," by R. P. Bonnington.

Lithograph, "*Croix de Moulin les Planches*," by R. P. Bonnington.

#### DUTCH PRINTS

Etching, "*Cress Gatherers*," by Charles Storm Van's Gravesande.

Etching, "*Night on the North Sea*," by Charles Storm Van's Gravesande.

Etching, "*L'Havre*," by Charles Storm Van's Gravesande.

Etching, "*Portrait of Jan Snellinx*," by Anthony Van Dyck.

Etching, "*Virgin on Crescent*," by Lucas van Leyden.

Engraving, "*Portrait of Prince H. Spinola*," by Jan Muller.

#### GERMAN PRINTS

Woodcut, "*Expulsion of Adam and Eve from Paradise*," by Albrecht Dürer.

Woodcut, "*The Annunciation*," by Albrecht Dürer.

Woodcut, "*The Nativity*," by Albrecht Dürer.

Woodcut, "*Christ Washes the Feet of the Apostles*," by Albrecht Dürer.

Woodcut, "*Christ Before Caiaphas*," by Albrecht Dürer.

Woodcut, "*Christ Before Pilate*," by Albrecht Dürer.

Woodcut, "*Christ Before Herod*," by Albrecht Dürer.

Woodcut, "*Pilate Washes his Hands*," by Albrecht Dürer.

Woodcut, "*Christ Bearing the Cross*," by Albrecht Dürer.

Woodcut, "*The Sudarium*," by Albrecht Dürer.

Woodcut, "*Christ on the Cross*," by Albrecht Dürer.

Woodcut, "*Descent into Limbo*," by Albrecht Dürer.

Woodcut, "*Descent from the Cross*," by Albrecht Dürer.

Woodcut, "*The Entombment*," by Albrecht Dürer.

Woodcut, "*Visit of St. Anthony to St. Paul the Hermit*," by Albrecht Dürer.

Etching, "*Portrait of His Mother*," by H. Stauffer-Berne.

Nuremburg Chronicle.

#### AMERICAN PRINTS

Etching, "*Bibi Valentin*," by James McNeill Whistler.

Etching, "*Millbank*," by James McNeill Whistler.

Etching, "*The Little Putney*," by James McNeill Whistler.

Etching, "*En Plein Soleil*," by James McNeill Whistler.

Etching, "*Hurlingham*," by James McNeill Whistler.

Etching, "*Billingsgate*," by James McNeill Whistler.

## GIFTS

Gifts have been received as follows:

## FRENCH PAINTING

Oil painting, "*The Artist's Model*," by J. L. Gerome, presented by Mr. John Levy.

## GERMAN PAINTING

Oil painting, "*Portrait of a Young Man*," by Ambrosius Holbein. XV Century. Presented by Mr. Ralph H. Booth.

Oil painting by Alfred Partikel. Contemporary. Presented by Mr. Ralph H. Booth.

## DUTCH PAINTING

Oil painting, "*Portrait of a Lady*," by Nicolas Elias. XVII Century. Presented by Mr. Ralph H. Booth.

## AMERICAN PAINTING

Oil painting, "*Wood Nymphs*," by Julius L. Stewart, bequest of the artist.

Oil painting, "*Corner of My Studio*," by William Auerbach-Levy, presented by the Detroit Museum of Art Founders Society.

Oil painting, "*Woman Sewing*," by William M. Paxton, presented by the Detroit Museum of Art Founders Society.

Oil painting, "*The Blue Symphony*," by John J. Enneking, presented by Mrs. Mary B. Longyear.

Oil painting, "*The Flower Girl*," by Helen M. Turner, presented by the Council of the National Academy of Design under the conditions of the Henry Ward Ranger will.

## ITALIAN SCULPTURE

Marble sculpture, "*Innocence*," bequest of Mrs. Julia F. Owen.

Marble sculpture, "*Diana*," bequest of Mrs. Julia F. Owen.

Marble sculpture, "*Apollo Belvidere*," bequest of Mrs. Julia F. Owen.

Marble sculpture, "*Tennyson's Princess*," bequest of Mrs. Julia F. Owen.

Marble sculpture, "*St. Aloysius*," bequest of Mrs. Julia F. Owen.

Bronze portrait bust, "*Democritus*," presented by Mrs. George Whitney Moore.

## FRENCH SCULPTURE

Medal, "*Minerva*," by Alphee Dubois, presented by Mr. Paul P. Cret.

## JAPANESE ART

Bronze vase, presented by Mrs. George Whitney Moore.

## ENGLISH ARTS AND CRAFTS

Cloisonné enamel, "*Black Panther*," by Harold Stabler, presented by Mr. Henry G. Stevens.

Cloisonné enamel, "*Bull and Children*," by Harold Stabler, presented by Mr. George G. Booth.

Cloisonné enamel, "*The Two Butterflies*," by Harold Stabler, presented by Mr. George G. Booth.

Cloisonné enamel, "*Piping Faun*," by Harold Stabler, presented by Mr. George G. Booth.

Cloisonné enamel, "*Cockatoo and Fairy*," by Harold Stabler, presented by Mr. George G. Booth.

Silver and enamel cigarette box, "*The Raleigh Ship*," by Omar Ramsden, presented by Mr. George G. Booth.

Carved ivory, "*March*," by Richard Garbe, presented by Mr. George G. Booth.

Carved ivory, "*Cupid and Mask*," by Richard Garbe, presented by Mr. George G. Booth.

Carved ivory, "*Springtime*," by Richard Garbe, presented by Mr. George G. Booth.

Carved ivory, "*Summer*," by Richard Garbe, presented by Mr. George G. Booth.

Silver and ivory hand mirror, "*Moon Dance*," by Richard Garbe, presented by Mr. George G. Booth.

Silver and cut steel casket by Alexander Fisher, presented by Mr. George G. Booth.

Enamel, "*Child and Night Sky*," by Alexander Fisher, presented by Mr. George G. Booth.

Enamel, "*Love and Rainbow*," by Alexander Fisher, presented by Mr. George G. Booth.

Illumination, "*The Beatitudes*," by Ella Gordon Milne, presented by Mr. George G. Booth.

Illuminated manuscript, "*Madrigal*," by Jessie Bayes, presented by Mr. George G. Booth.

## AMERICAN ARTS AND CRAFTS

Hand wrought lock and key, by Frank L. Koralewsky, presented by Mr. George G. Booth.

## CERAMICS

Glass vase, by Louis C. Tiffany, presented by Mr. George G. Booth.

Longport pitcher, presented by Mrs. J. J. Wragovich.

Chelsea plate, presented by Mrs. J. J. Wragovich.

Canton coffee cup, presented by Mrs. J. J. Wragovich.

## TEXTILES

Coptic linen fragment, VIII Century, presented by Mr. Paul S. VanBaarn.



- Italian needlepoint collar, presented by Mrs. L. W. Kendall.  
 Cream needlepoint collar, presented by Mrs. L. W. Kendall.  
 Brussels point collar, presented by Mrs. L. W. Kendall.  
 Bobbin lace flounce, presented by Mrs. L. W. Kendall.  
 India shawl, presented by Mrs. L. W. Kendall.  
 India shawl, presented by Mrs. L. W. Kendall.  
 India shawl, presented by Miss Mary Turner.  
 India shawl, presented by Miss Mary Turner.  
 Embroidered picture, "*The Edge of the World*," by Ruth Raynor, presented by Mr. George G. Booth.  
 Sampler, presented by Mrs. J. J. Wragovich.

#### PRINTS

- War cartoons by Louis Raemaker, presented by Mrs. J. Harrington Walker, Harrington E. Walker, Hiram H. Walker, and E. Caldwell Walker.  
 Etching, "*Woman Carding Wool*," by Jean Francois Millet, presented by Mr. Ralph H. Booth.  
 Etching, "*Egham Lock*," by Seymour Haden, presented by Mr. Ralph H. Booth.  
 Etching, "*The Towing Path*," by Seymour Haden, presented by Mr. Ralph H. Booth.  
 Etching, "*Fishermen's Houses, Cape Ann*," by Stephen Parrish, presented by Mrs. George Whitney Moore.  
 Thirty-five etchings, "*Desert Series*," by George Elbert Burr, presented by the Detroit Museum of Art Founders Society.

#### PHOTOGRAPHS

- Seventy-four photographs of the paintings of Kenyon Cox, presented by Mr. Jacob D. Cox.  
 Forty-five photographs, presented by Mrs. L. W. Kendall.

#### ARMS AND ARMOR

- Filippino sword with scabbard, presented anonymously.

#### ANTIQUITIES

- Group of Egyptian antiquities, presented by Mrs. William S. Conant.

#### ITALIAN ARTS AND CRAFTS

- Six lava cameos, Italian, presented by Miss Mary Turner.

#### LOANS

Loans have been received as follows:

- Oil painting, "*Head of a Young Man*," by Jacopo da Pontormo, loaned by Mrs. George G. Booth.

Oil painting, "*San Giorgio Maggiore*," by Francesco Guardi, loaned by the Honorable Charles B. Warren.

## RUGS

Khorassan rug, loaned by Mrs. G. D. Pope.

Ferraghan rug, loaned by Mrs. G. D. Pope.

## TAPESTRIES

XVI Century Flemish tapestry, "*Hunting Scene*," loaned by Mrs. George G. Booth.

XVI Century Flemish tapestry, "*Hunting Scene*," loaned by Mr. George G. Booth.

XIX Century English tapestry, designed by Edwin Burne-Jones and executed at Merton Abbey looms, loaned by Mr. George G. Booth.

American tapestry, executed at Herter Looms, loaned by Mr. George G. Booth.

## CERAMICS

Black basalt tea set, English, loaned by Mrs. Heatley Green.

Collection of eighteen pieces of gold, silver and copper lustre ware, one Crouch ware pitcher, one English creamer, one English pitcher and one porcelain pitcher, loaned by Mrs. G. D. Pope.

Wedgewood cup and saucer and Liberty china Queensware, loaned by Mrs. William H. Wells.

## FURNITURE

Three bannister-back chairs, loaned by Mrs. G. D. Pope.

Grandfather's clock, loaned by Mrs. G. D. Pope.

## SPECIAL EXHIBITIONS

Special exhibitions have been held as follows:

| DATE                  | EXHIBITION  | No. OF EXHIBITS |
|-----------------------|---|-----------------|
| January 1-February 15 | Loan Exhibition of Antique Oriental Rugs                  | 98              |
| January 1-January 30  | Paintings by Maurice Fromkes.....                         | 20              |
| January 1-January 30  | Etchings and Lithographs by Herbert Pullinger.....        | 25              |
| January 1-January 30  | Batik Scarfs.....   | 32              |
| February 15-April 1   | Pilgrim Tercentenary Exhibition.....                      | 317             |
| February 15-April 1   | Dutch Graphic Arts.....                                   | 281             |
| March 1-March 31      | Exhibition of Period Silks Loaned by Cheney Brothers..... | 80              |
| March 1-March 31      | Exhibition of Paintings by Frederick C. Friecke.....      | 16              |
| April 1-April 30      | Exhibition of Watercolors by American Artists.....        | 53              |

| DATE                            | EXHIBITION  | NO OF EXHIBITS |
|---------------------------------|---|----------------|
| <i>April 1-April 30</i>         | Group Exhibition of Paintings by Elmer W. Schofield, Eugene Speicher and Gifford Beal . . . . . | 38             |
| <i>April 15-May 30</i>          | Seventh Annual Exhibition of Selected Paintings by American Artists . . . . .                   | 140            |
| <i>June 1-June 30</i>           | Paintings by Seven Canadian Artists . . . . .   | 30             |
| <i>August 1-August 30</i>       | Quo Vadis Illustrations . . . . .   | 22             |
| <i>August 1-August 30</i>       | Burton Holmes Photographs . . . . .   | 33             |
| <i>September 1-September 30</i> | Polish Dolls . . . . .  | 12             |
| <i>September 17-October 31</i>  | Costume Designs and Stage Settings by Rudolph Schaeffer and Norman Edwards . . . . .            | 75             |
| <i>September 30-October 8</i>   | Panels by Paul Honoré . . . . .   | 11             |
| <i>October 17-October 31</i>    | Architectural Exhibition . . . . .  | 400            |
| <i>November 1-November 30</i>   | Swiss National Exhibition . . . . .   | 173            |
| <i>November 1-November 30</i>   | Exhibitions of Lithographs by Members of the Senefelder Club of London . . . . .                | 77             |
| <i>December 1-December 31</i>   | Annual Exhibition of Paintings by Michigan Artists . . . . .                                    | 169            |
| <i>December 1-December 31</i>   | Contemporary British Etchings . . . . .   | 107            |

### LECTURES AND SPECIAL EVENTS

Lectures and Special Events have been held as follows:

- Jan. 4—8:15 p. m.* Lecture: "The Artistic Importance of Old Rugs," by Professor Arthur Upham Pope, followed by reception and opening view of the Loan Exhibition of Antique Oriental Rugs.
- Jan. 5—3:00 p. m.* Lecture: "Interpretation of Special Types of Old Rugs," followed by gallery promenade by Professor Arthur Upham Pope.
- Jan. 10—11:00 a. m.* Lecture: "Leonardo da Vinci," by Miss Isabel Weadock for the Catholic Woman's Study Club.
- Jan. 11—8:15 p. m.* Lecture: "Modern French Sculpture," by Lorado Taft.
- Jan. 18—8:15 p. m.* Lecture: "The Art of Portraiture," by Professor H. R. Cross.
- Jan. 24—2:00 p. m.* Gallery Talk by Mr. Clyde H. Burroughs for Northwestern Woman's Club.
- Jan. 25—8:15 p. m.* Lecture: "Mural Painting," by Professor H. R. Cross.
- Feb. 1—8:15 p. m.* Lecture: "The Significance of Drawing," by Professor H. R. Cross.
- Feb. 5—2:30 p. m.* Lecture: "The Barbizon Painters and Their Homes," by Alex. J. Fournier.

- Feb.* 8—8:15 p. m. Lecture: "Chief Periods in Furniture," by Harold H. Brown.
- Feb.* 15—8:15 p. m. Lecture: "American Sculpture and Sculptors," by Lorado Taft.
- Feb.* 17—8:30 p. m. Reception and Opening View of Pilgrim Tercentenary Exhibition.
- Feb.* 23—8:15 p. m. Lecture: "Art and Its Place in Modern Environment," by Frank Alvah Parsons.
- Mar.* 1—8:15 p. m. Lecture and demonstration of Batik by Dudley Crafts Watson.
- Mar.* 7—8:15 p. m. Lecture: "Art in Common Things," by Henry Turner Bailey.
- Mar.* 12—2:30 p. m. Children's Story Hour program: the English Class of Junior College.
- Mar.* 15—8:15 p. m. Lecture: "Florentine Engravings," by FitzRoy Carrington.
- Mar.* 31—7:30 p. m. Special program for Scandinavians, under the auspices of the Recreation Commission of the City of Detroit.
- April* 20—8:30 p. m. Reception and Opening View of the Seventh Annual Exhibition of Selected Paintings by American Artists.
- May* 1—4:00 p. m. Gallery Talk: "American Landscape Painting," by R. Poland.
- May* 8—4:00 p. m. Gallery Talk: "Present Trend of American Art," by R. Poland.
- May* 12—8:00 p. m. Gallery Talk and special view of the Seventh Annual Exhibition.
- May* 15—4:00 p. m. Gallery Talk: "Geniuses in American Art," by R. Poland.
- May* 21—2:30 p. m. Story Hour for Children.
- May* 22—4:00 p. m. Gallery Talk on special exhibition by R. Poland.
- May* 28—2:30 p. m. Story Hour for Children.
- June* 4—2:30 p. m. Story Hour for Children.
- June* 11—2:30 p. m. Story Hour for Children.
- June* 18—2:30 p. m. Story Hour for Children.
- June* 25—2:30 p. m. Story Hour for Children.
- Oct.* 3—4:15 p. m. Lecture on Scientific Facts concerning Color, with demonstration, by Rudolph Schaeffer.
- Oct.* 5—4:15 p. m. Lecture on Light Vibrations and Pigment Color, with demonstration, by Rudolph Schaeffer.
- Oct.* 10—4:15 p. m. Lecture on Creative Principles Governing the Use of Color, with demonstration, by Rudolph Schaeffer.
- Oct.* 12—4:15 p. m. Lecture on Modern Color Harmony, with demonstration, by Rudolph Schaeffer.

- Oct. 14—2:30 p. m. Gallery Talk by R. Poland for Progressive Literary Club.
- Oct. 15—10:15 a. m. Lecture for Children: "Earliest Drawings—Animals on Cave Walls," by R. Poland.
- Oct. 17—4:15 p. m. Lecture on Color Arrangement, with demonstration, by Rudolph Schaeffer.
- Oct. 17—8:00 p. m. Opening of Architectural Exhibition.
- Oct. 19—4:15 p. m. Lecture on the Application of Color, with demonstration, by Rudolph Schaeffer.
- Oct. 19—8:00 p. m. Lecture: "Mural Painting," by Judson Smith, under the auspices of the Thumb Tack Club.
- Oct. 21—8:00 p. m. Lecture by R. C. Sturgis. Auspices of the Michigan Chapter of the American Institute of Architects.
- Oct. 22—10:00 a. m. Lecture for Children: "From Decoration of Weapons to Landscape Painting," by R. Poland.
- Oct. 23—2:45 p. m. Lecture: "'Pure Art' and Handicraft," by R. Poland.
- Oct. 24—8:00 p. m. Lecture: "The Relation of Sculpture to Architecture," by Professor H. R. Cross, under the auspices of the Thumb Tack Club.
- Oct. 28—8:00 p. m. Lecture: "The Spirit of Greek Architecture," by Professor H. R. Cross, under the auspices of the Thumb Tack Club.
- Oct. 29—10:00 a. m. Talk for Children: "What the Sphinx and the Pyramids Mean," by R. Poland.
- Oct. 30—2:45 p. m. Lecture: "How the Departed Influenced Egypt," by R. Poland.
- Nov. 5—10:00 a. m. Talk for Children: "The Power of Animals on the Life of the Egyptian," by R. Poland.
- Nov. 6—2:45 p. m. Lecture: "The Influence of Animals on Egyptian and Assyrian Art," by R. Poland.
- Nov. 12—10:00 a. m. Talk for Children: "Why the Greeks Liked Sculpture Best," by R. Poland.
- Nov. 13—2:45 p. m. Lecture: "The Body as the Temple of the Soul in Greek Sculpture," and Gallery Talk by R. Poland.
- Nov. 18—8:00 p. m. Lecture: "Good Roads," under the auspices of the Affiliated Technical Societies.
- Nov. 19—10:00 a. m. Talk for Children: "The First Settlers in America and the First Thanksgiving," by R. Poland.
- Nov. 20—2:45 p. m. Lecture: "The First Thanksgiving," by R. Poland.
- Nov. 26—10:00 a. m. Talk for Children: "What Buildings to Look at in Detroit," by R. Poland.
- Nov. 27—2:45 p. m. Lecture: "'The Glory that was Greece' Reflected in Detroit Architecture," by R. Poland.
- Dec. 2—10:00 a. m. Varnishing Day: Private View of Michigan Artists Exhibition, for exhibitors.



- Dec. 2*—8:00 p. m. Reception and Opening View of Michigan Artists Exhibition.
- Dec. 3*—10:00 a. m. Talk for Children: "Music and Sculpture," by R. Poland.
- Dec. 4*—2:45 p. m. Lecture: "The Difference Between the Spirit of Eastern and Western Art," by R. Poland.
- Dec. 10*—10:00 a. m. Talk for Children: "Sculpture and Paintings to See in Detroit," by R. Poland.
- Dec. 11*—2:45 p. m. Lecture: "Japanese Painted Scrolls and Color Prints," by R. Poland.
- Dec. 17*—10:00 a. m. Talk for Children: "The Power of Line in Drawing," by R. Poland.
- Dec. 18*—2:45 p. m. Lecture: "Clay Magically Transformed," by R. Poland.
- Dec. 24*—10:00 a. m. Talk for Children: "Pictures, Sculpture and Tableaux of the Nativity," by R. Poland.
- Dec. 31*—10:00 a. m. Talk for Children: "How to Fill Spaces," by R. Poland.

The Arts Commission is grateful to the Chamber Music Society for its co-operation in arranging the following special events:

- Thirty-three Saturday morning Surette Classes for children, with community singing under the direction of Miss Ada May.
- Sixteen Sunday musical programs by members of the Society.
- Free Sunday afternoon concert by the Flonzaley Quartette.
- Free Sunday afternoon concert by the Detroit String Choir.
- Free Sunday afternoon concert by the Detroit String Quartette.
- Free Sunday afternoon concert by the Glee Club of Eastern High School.
- Free Sunday afternoon concert by the Caledonian Choral Club.
- Musical programs for the opening of the Seventh Annual Exhibition and the Michigan Artists Exhibition.

Under the auspices of the Archaeological Society the following lectures were given:

- Jan. 7*—"On a Recent Journey to the Island of Patmos," by Mr. George R. Swain.
- Jan. 27*—"Hunting Buried Cities in the Guatemala," by Dr. Carl E. Guthe.
- Apr. 26*—"The Charm of a French Cathedral," by Professor Clarence E. Ward.
- Dec. 9*—"The Ancient People of Chaco Canyon," by Dr. Edgar L. Hewett.

The Art Teachers of the Public Schools held twelve meetings at the Institute during the year.

The auditorium was rented for recitals by the following: Francis Mayhew, Janet Ives, Mrs. William Rattman, Margaret Luderer, Elizabeth Askin, Hazel Zumstein, May Legget Abel, Detroit School of Music, Marian Barkume, Lillian Fleming and Henry Mathys.

The auditorium was also used for a number of lectures by the University of Detroit.

## SPECIAL EXHIBITIONS

During the month of February an exhibition of selected paintings loaned from the collection of R. C. and N. M. Vose of Boston, will be shown in Gallery IV. This exhibition, comprising some eighty paintings, will bring together exceptional examples of French, English and American artists. The group will include English painters of the eighteenth century, the men of the Barbizon school, and the work of a large number of our foremost American painters. This exhibition will open on February 6th and will continue through the month of February.

In Gallery III an exhibition of paintings made in China by Frederick Clay Bartlett will be shown.

A special exhibition of busts of leaders of the World War by Jo Davidson will be shown during the month of February. This exhibit includes busts of President Wilson, Clemenceau, Field Marshal Haig, Marshal Foch, Marshal Joffre, General Pershing, Colonel House, Paderewski and others.

## FREE LECTURE COURSE

The second annual free lecture course at the Detroit Institute of Arts will be inaugurated on Wednesday evening, January twenty-fifth, to continue through Wednesday evening, March first. There are seven lectures in all as follows:

- Jan.* 25—"Oriental Rug Masterpieces," by A. U. Dille of New York.  
*Jan.* 27—"The Need for Art in Life," by I. B. Stoughton Holborn, M. A.  
*Feb.* 1—"Sculpture of the Italian Renaissance," by Lorado Taft.  
*Feb.* 8—"The Translation of Natural Forms into Design," by Professor Walter Sargent (to be given in Central High School Auditorium).  
*Feb.* 15—"Recent Researches in Aesthetics," by Professor Arthur Upham Pope.  
*Feb.* 22—"The Spirit of Chinese Art," by Peng Chun Chang.  
*Mar.* 1—"Our Colonial Art Heritage," by Professor Herbert R. Cross.

The lectures will all be given on Wednesday evenings with the exception of Stoughton Holborn's lecture, which will be given on Friday, January 27th. It will also be noted that the fourth lecture, by Professor Walter Sargent, will be given in the auditorium of Central High School, under the auspices of the Detroit Teachers College.

Tickets for this series of lectures may be had by applying at the Institute.