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BULLETIN

of **THE DETROIT INSTITUTE OF ARTS**

*His Excellency,
Henri Bonnet,
French Ambassador
to the United States,
at the opening
of the exhibition
THE FRENCH
IN AMERICA*



ANNUAL REPORT NUMBER

THE ARTS COMMISSION ANNUAL REPORT FOR THE YEAR 1951

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, 1951.

The year past was both good and bad. The support of the museum by gifts of the citizens of this community was more generous than it has ever been, reaching a total of \$432,555.68. Nearly a hundred thousand dollars of this went into the endowments of the Founders Society for future purchases. The endowments of the museum have been, and are, pitifully small, so that this first noteworthy step forward in twenty years is most encouraging.

At the same time plans were completed by Suren Pilafian and contracts signed for the architectural changes within the building authorized by your Honorable Body in the budget of 1951-52. This will be the first change in the building since it was opened in 1927 and will provide much needed space for our program of children's activities and adult education. For the first time there will actually be architectural provision for the fact that a museum is an educational institution. We hope that the alterations now begun may be carried through in subsequent years.

On the other hand, as a result of the long bus strike in the spring, which wrecked our program for the schools, among other things, and the shrinkage of our rentals, the attendance fell below 500,000 for the first time in many years. The attendance in the galleries is again upward. And no doubt the slump in the entertainment world which was very generally felt in Detroit in 1951 will not last forever. But a number of the most important, long term users of our two halls have now erected buildings of their own and will not return. These facts are the dark side of the past year.

In the work of the staff, especially in a notable series of exhibitions, we have, however, much to report. In particular, the exhibition of *The French in America, 1520-1880*, arranged for the Birthday Festival in the summer of 1951, was in its own field epoch-making and the commemorative catalogue has been received with the highest praise by scholars all over America and in Europe. The exhibition and its catalogue were the work of Paul L. Grigaut, Associate Curator of Western Art, assisted in the field of Canadian silver and Detroitiana by Francis W. Robinson, Curator of Ancient and Medieval Art.

Another exhibition which was widely praised, *Travelers in Arcadia, American*

Artists in Italy, 1830-1875, was done in collaboration with the Toledo Museum of Art. The first exploration of an important but forgotten phase of American life, it was arranged by the Director and Otto Wittmann, Jr., Assistant Director of the Toledo Museum. The exhibition was shown first in Detroit, then in Toledo, and a well illustrated catalogue was issued by the two museums.

Another new development of the year is the production of our first ten-minute film short, in color, on a phase of the collection, "The Venetian Eighteenth Century," a project of the Educational Department made possible by the Albert Kahn Fund. This first experiment in film was successful enough to encourage us to try others.

The gift of the Paul McPharlin collection of puppets and extensive library on puppets and puppetry, theatre arts, book arts and related subjects also adds a new field of art to our collection. The Paul McPharlin collection is not only a distinguished collection of puppets and puppetry, it is the only one of its kind in an American museum. The museum has asked the advice and support of the Puppeteers of America and the Detroit Puppeteers for its care and development.

The general account of the work of the staff, the growth of the collections and the contributions of the Founders Society for 1951 follows. The report of the Commission is divided into the following sections:

- A. Growth of the collections
- B. Needs of the Museum
- C. Exhibitions
- D. Educational Activities
- E. Library
- F. Details relating to attendance, building and staff:
 - (a) Attendance
 - (b) Building
 - (c) Staff changes
 - (d) Publications by the staff
 - (e) Museum Conferences
 - (f) Expertises by the staff
- G. Care of the collections
- H. Civil Defense

A. GROWTH OF THE COLLECTIONS

As Detroit is a great metal-working city, one of our aims is to show the great uses of metal in the arts. With this in mind, the Arts Commission purchased a pair of bronze andirons by Alessandro Vittoria (Italian, Venice, 1522-1608) which are among the outstanding examples in America of the decorative use of bronze.

B. NEEDS OF THE MUSEUM

There are four problems for which we should ask your consideration.

(1) *Maintenance of the Property*

As our building grows older, problems of maintenance grow a little greater

each year. Annual appropriations which were fairly adequate in the past for such items as repairs and replacements are now each year a little more inadequate. We must ask your sympathetic consideration of maintaining the physical plant of the building.

(2) *Building Renovation*

The program set in motion this year, to revise and adapt the interior space of the building, will provide for a more efficient operation and give much additional gallery space. We hope we may proceed with it in regular annual stages until completion.

(3) *Air Conditioning and Dust Removal*

The need for air conditioning and dust removal machinery grows more acute. The amount of dust which gets into the building from the air of a great industrial city is appalling. It films the surface of paintings and sculpture, sifts into rugs and tapestries, soils within a year the new wall coverings we put on, and is a menace to the future of the lovely and delicate objects we are acquiring. As the museum grows, as the generosity of Detroit's citizens creates ever larger and more valuable collections, the problem of preserving these things against needless deterioration assumes larger proportions in our minds. The control of humidity within the building by air conditioning and the elimination of dirt from the air drawn into the building are objects of first importance in the minds of your Commission and the Museum's staff.

(4) *Exhibition Funds*

We have been obliged to ask this year for an increase in our appropriation for special exhibitions. An institution such as ours needs special activities—indeed, our temporary exhibitions are in the public minds the measure of our service to the city. The present sum gives us 1½ cents to spend per visitor per year. Never adequate, it is now, with the inflation of costs, too small to turn around in.

C. EXHIBITIONS

- Dec. 15, 1950-Jan. 7 *Hallmark Art Awards*
Nov. 10, 1950-Jan. 10 *Greece and Rome—Our Classical Heritage*
Jan. 12-Feb. 18 *Travelers in Arcadia*
Jan. 12-Feb. 18 *Little Show of Work in Progress—Contemporary American Artists in Italy*
Jan. 9-Jan. 28 *British drawings from the Collection of Sir Robert Witt*
Jan. 14-Feb. 4 *19th Annual Photographic Salon*
Jan. 10-Feb. 4 *Christmas Seal Posters*
Feb. 3-Apr. 8 *Prints and Posters by Henri de Toulouse-Lautrec*
Feb. 11-Feb. 28 *Index of American Design*
Feb. 6-Mar. 4 *Work from Museum Theatre Design Workshop*

Mar. 1-Apr. 1	<i>Michigan Artist-Craftsmen, including Stratton Ceramics</i>
Feb. 24-Mar. 18	<i>Eight Contemporary Italian Artists</i>
Mar. 6-Apr. 1	<i>Architectural Photographs</i>
Mar. 3-Apr. 1	<i>Paperweights from Mrs. William A. Fisher's Collection</i>
Mar. 3-Apr. 1	<i>U. S. Navy Ship Models</i>
Mar. 23-Apr. 15	<i>Lovis Corinth</i>
Mar. 23-Apr. 27	<i>Lovis Corinth Prints</i>
Mar. 20-Apr. 22	<i>Christian Religion in Early Manuscripts and Books</i>
Apr. 3-Apr. 27	<i>Fourteen Paintings by Florine Stettheimer</i>
Apr. 3-Apr. 27	<i>Friends of Modern Art</i>
Apr. 15-May 15	<i>Age of Chivalry</i>
Apr. 9-May 13	<i>German Expressionists Prints, Collection of Paul Lutzeier</i>
May 3-May 20	<i>Public Schools Annual Art Exhibition</i>
May 1-June 3	<i>Leerdam Glass Exhibition</i>
May 25-June 17	<i>Lendall Pitts</i>
May 15-Sept. 30	<i>French Drawings of Five Centuries, Fogg Museum Collection</i>
May 15-Sept. 30	<i>New Additions to Collection of John S. Newberry, Jr.</i>
May 15-Sept. 30	<i>Recent Accessions to Print Department</i>
May 15-June 10	<i>Art of the American Indian</i>
May 18-June 1	<i>Audubon Show, 12 Bird Paintings by Sutton</i>
May 25-June 10	<i>Wayne University Annual Art Exhibition</i>
May 27-June 10	<i>Town & City Planning of Great Britain</i>
June 15-July 30	<i>American Society of Photograph Art</i>
July 14-Sept. 16	<i>The French in America 1520-1880</i>
July-Dec.	<i>Stieglitz Collection of Dr. Wall Worcester Porcelain</i>
July 8-Sept. 16	<i>Michigan Artists 1901-1951</i>
Sept. 23-Oct. 14	<i>Ceramics by Bernard Leach</i>
Sept. 14-Dec. 30	<i>Festival Stoneware by John Foster</i>
Oct. 2-Oct. 28	<i>38 Great Paintings from Metropolitan Museum of Art</i>
Oct. 14-Oct. 28	<i>The Film: Form, Structure, Type</i>
Oct. 9-Nov. 4	<i>Annual Salon of Photography</i>
Nov. 6-Dec. 30	<i>Orrefors Glass</i>
Nov. 13-Dec. 16	<i>Michigan Artists Annual Exhibition</i>
Nov. 15-Dec. 30	<i>Jewish Ceremonial Art</i>
Nov. 13-Nov. 30	<i>Talented Children's Art Exhibition</i>
Nov. 9-Dec. 9	<i>Fifty Books of the Year 1950</i>
Nov. 9-Dec. 9	<i>Printing for Commerce</i>
Dec. 4-Jan. 6	<i>Tchelitchew drawings</i>
Dec. 4-Jan. 6	<i>Work from Museum Workshop</i>
Dec. 4-Jan. 6	<i>Contemporary Prints (from the House of Frames)</i>

D. EDUCATIONAL ACTIVITIES

In looking at the activities of the Educational Department for the year 1951,

it is interesting to note the growing number of community agencies and individuals cooperating with the Museum in presenting a varied and interesting program. In the same way, the Museum services to the community through this department have greatly increased. The past year has been one of the busiest in the Educational Department's history. Although the three-month transportation strike, during what is normally one of the most active periods, caused a decided falling off in attendance and the cancellation of many scheduled programs, the number of activities offered shows an increase.

The Kahn Fund

Looking back at the growth of the Educational program during the past ten years, we are impressed with the important part which the Kahn Fund has played in this expansion. The late Albert Kahn left to this department \$5,000 to be used in carrying out its program. One of the first benefits from this fund was the conversion of office space into workshop areas. The Kahn Fund has continued to support a variety of activities, supplying materials, equipment, student assistants for workshops as well as for the Cooperative Program with the Detroit Public Schools, paying for experiments such as our Venetian Film, and in countless other ways contributing to the effectiveness of our work. Mr. Kahn had the vision to establish a living fund which would serve the entire community. We trust



The permanent collection and special exhibition provides stimulation for children and adults attending Museum Workshops.

that the work carried on by this department is in the spirit which he intended.

Educational Staff

1951 was a year of varied activity for members of the staff. During the summer months Elizabeth H. Payne and Franklin Page studied and traveled in Europe. In September Adolph S. Cavallo was granted a leave of absence for graduate work at Harvard University. He is being replaced during this period by Marvin Schwartz, a graduate of The Institute of Fine Arts, New York University, and formerly lecturer at The City College of New York. In October William McGonagle joined the department and is in charge of developing our Children's Activities. Mr. McGonagle received his teacher's training at the University of Minnesota, continuing his study of art history at the Albright Gallery, Buffalo, and the University of Michigan. He has worked in the Duluth Children's Museum, the Museum of Art, University of Michigan, and the Henry Gallery in Seattle.

a. Lectures, Gallery Tours, Classes, etc.

ADULTS	<i>Number of Meetings</i>	<i>Attendance</i>
Workshops	45	1,547
Special appointments for groups	59	2,358
University groups	51	1,317
Public lectures and gallery talks.....	76	3,941
Films	12	11,800
Music in galleries	12	1,205
	—	—
Total.....	255	22,168
CHILDREN		
Cooperative program with the Art Department, Detroit Public Schools.....	55	8,504
Special appointment for school groups.....	151	6,038
Special appointments for club groups.....	63	1,674
Museum classes	96	3,526
Special vacation programs.....	9	2,750
	—	—
Total.....	374	22,492
	—	—
Total.....	629	44,660

b. Other Educational Activities

Vacation Programs. Although for the past seven years the Museum has offered courses for children throughout the year, we have felt the need for special programs which would reach the large number of children who visit the Museum during school vacation and who are not enrolled in our classes. During 1951 the

Educational Department in cooperation with various other community agencies presented children's programs during Easter, Summer and Christmas vacations. In March we offered an afternoon of movies loaned by the Audio-Visual Department of the Public Library and a puppet show given by students from Wayne University's College of Education. The summer programs included movies from the Library, a special film showing Greenfield Village and the Edison Institute, Indian tales by Beatrice Parsons of the Children's Museum, folk dances by a group from the International Institute under the direction of Lola DeGrille, a talk on birds and animals by Walter Nickell of the Cranbrook Institute of Science, and a puppet show by Louis Parsons, well-known Michigan puppeteer.

Museum Film. One of the most important events of the year was the production of our first film based on the Museum collection. Adolph Cavallo, working with the Associated Cinematographers of Detroit, Adrian Lustig, Steve Bubel and W. C. Brame, wrote and directed a ten-minute color film, *Venice in the 18th Century*. The first film has proved very successful and we feel can greatly increase the extension program of the Museum and offer a new approach to Museum education. *Venice in the 18th Century* is a Kahn Fund project. The musical score is played on a harpsichord by Ray W. McIntyre.

Radio and Television. All members of the Educational Department have taken part in television programs during the year. Each week some member of the department discusses Museum activities on the Warren Michael Kelly Show on WXYZ-TV; Fran Harris, working with the Department of Parks and Recreation, presented a series of programs based on various City departments; a film explaining the services of the Museum was made with the assistance of the Educational Department and narrated by E. P. Richardson. This film has been presented to the Museum and will be a valuable aid in explaining the many services the Museum offers to the people of Detroit.

Special Lectures. Besides the lectures given by the Educational Staff, the Museum and its sponsored groups offered a varied program of outstanding lecturers, including Meyric Rogers, John A. Foster, Dr. Ernst Scheyer, Dr. Stephen Keyser, Charles Feinberg, Edgar P. Richardson and Paul L. Grigaut. In cooperation with the Detroit Chapter of the Archaeological Institute of America, the Museum presented Dr. Kenneth Clark, Dr. Walter R. Agard, Dr. George Lechler, Dr. Karl Hersey, Adèle Coulin Weibel, Dr. Ernst Scheyer, and Francis W. Robinson. David Campbell and Ada Husted Anderson spoke under the sponsorship of the Michigan Silversmiths Guild. Walter Romig spoke at an open meeting of the Ecclesiastical Arts Guild. The Metropolitan Art Association series offered Robert Motherwell, Joseph Albers, Philip Johnson, Sidney Janis, and Hans Richter.

Music in the Galleries. During the past year the music program has grown to be

a major part of our schedule. Under the direction of Virginia Harriman we have been able to present an extremely varied and interesting series of events. Miss Harriman arranged the details for two unusual programs of early and modern compositions for small orchestra. These programs presented fifteen members of the Detroit Symphony conducted by Felix Resnick and were made possible by the support of the Detroit Federation of Musicians, Dr. and Mrs. Michael Freeman, Mrs. Robert Kales, Mr. John S. Newberry, Jr., Miss Frances Sibley, and Mr. and Mrs. David Sutter.

The monthly concerts begun last year were continued successfully with programs by Florence C. Hall (folk songs), Ray W. McIntyre (harpsichord), the Wayne University Madrigal Singers, the Wayne University Instrumental Trio, the Detroit Recorder Ensemble and the Detroit Conservatory of Music Chorus. Record programs included *Dido and Aeneas* by Purcell and *Les Indes Galantes* by Rameau. Virginia Hare Brown, Lawrence Brown and Ray W. McIntyre formed a panel to discuss these operas. Karl Haas, Detroit pianist and teacher, conducted a series of monthly discussions of Detroit Symphony programs to provide a closer contact between the public and the newly formed orchestra. Miss Harriman also prepared material to accompany photographs of items in the Museum collection for the cover of each of the Detroit Symphony programs this season.

Exhibitions. Members of the Educational Department have taken an increasing part in the exhibition program of the Museum. W. E. Woolfenden arranged the *Annual Exhibition for Michigan Artist-Craftsman*, the *Orrefors Glass Exhibition*, the *Exhibition of the American Society of Photograph Art*, *Leerdam Glass*, and *Works in Progress in Michigan* for circulation to the museums and colleges of the state. Miss Payne collected and arranged an exhibition of *American Folk Art* for the Women's City Club, and in cooperation with Wayne University and the Detroit Public Library presented an exhibition, *The Film: Form, Structure, Type*. Miss Payne also arranged a special exhibition for children, *The Age of Chivalry*. Mr. Page and Mr. Cavallo installed the *Fleischman Carpet Design Competition Exhibition*, which Mr. Cavallo later re-hung in the Merchandise Mart in Chicago. Mr. Page also assembled the exhibition, *How Sculpture Grows*, as well as *Ceramics by Bernard Leach*. Mr. McGonagle and Mr. Schwartz arranged display windows for the offices of Trans-World Airlines; Mr. Schwartz assisted with the exhibition of Jewish Ceremonial Art, and Mr. McGonagle arranged an exhibition of *Work from the Museum Workshops for Children*. Mr. Cavallo continued the series of windows for the Manufacturers National Bank. Miss Harriman assembled an exhibition, *Art of American Indians* and arranged for the display and circulation of the *Wayne Andrews Photographs of American Architecture*.

Cooperative Program—Detroit Public Schools. During the summer members of the Department met with Miss Helen Copley, Director of Art Education in the Detroit Public Schools, to outline new plans for the Cooperative Program.

This important program brings about 16,000 children to the Museum each year. Under the new plan the entire hour is spent in the galleries with a member of the staff rather than the more formal presentation in the Lecture Hall. This year's tours for elementary grades were based on Great Cities of the World. The Secondary Schools demonstrations included the following local artists who contributed generously of their time and knowledge: Mary Jane Bigler, Ben Glicker, Walter Midener, David Mitchell, William Pitney, Hughie Lee-Smith, and John Tabb.

Workshops. During the past few years we have made increasing use of workshop technique as an effective way of enabling people to enjoy and understand the Museum collection through active participation.

MUSEUM WORKSHOPS FOR CHILDREN. The children's workshops were started in 1945 and since that time have had capacity attendance and a long waiting list. At present there is hope of increasing our workshop facilities which will enable us to more than double the present enrollment. Since October, the workshops for children have been conducted by William McGonagle.

SCULPTURE WORKSHOP. Franklin Page organized and directed this new workshop which explored the problems and techniques of the sculptor. Demonstrations by outstanding local artists, as well as films, were offered along with actual experience in carving, modeling and construction.

AMATEUR WORKSHOP. The amateur workshops for adults who have had no previous art training were offered again this year under the direction of Miss Harriman.

UAW-CIO WORKSHOP. In cooperation with the Educational Division of the UAW-CIO Miss Harriman offered a special series of the Adult Workshop for union members and their families.

CITY CLUB WORKSHOP. At the request of the art committee of the Women's City Club, Mr. Cavallo gave a special series of classes for women interested in understanding the fundamentals of painting.

C.O.L.E. WORKSHOP. Miss Harriman directed the workshop given in cooperation with the Council of Leadership Education which trains volunteer leaders of Girl Scouts, Camp Fire Girls and Y-Teens. This year's workshop was devoted to puppet making.

Film Programs. During the past few years the film program under the guidance of Elizabeth H. Payne has been greatly increased in number and variety of activities. As in the past we have presented the Tuesday evening series of

feature length films, "The Film As An Art." In response to a growing public interest in experimental and art films, Miss Payne has also arranged a special series of these films for smaller audiences. Included in this group were "The Works of Calder" and three Danish films "The Tear," "Parabel" and "Legato." Other short films were Christopher Young's "Object Lesson," Gregory Markopoulos' "Psyche," and Jean Cocteau's early "Blood of a Poet." A new film by a group of Wayne University students, "The Beach," was given its first public showing. These films represent the growing amount of experimental work, which, although uneven in quality, reveals new artistic problems and potentialities in the film medium which the major studios have neglected.

Film Symposium. For the first time in Detroit a week-long symposium on "Aspects of the Film" was held from October 22 to 28. Screenings, lectures, discussions and exhibitions were held at the Institute, the Detroit Public Library and Wayne University.

The series of programs attempted to investigate and to illustrate the many facets of the film: as a social force, as an art form, as an information-education tool and as an entertainment medium. The Museum presented an exhibition, *The Film: Form, Structure, Type*. It was a pioneer attempt to treat those elements which distinguish the film as a separate medium of expression, and progressed from camera work through editing to film types, plot sources and plot cycles. Two films were screened in connection with the symposium, "The Stars Look Down" and "Angry Boy."

E. THE LIBRARY

The Reference Library had a busy and prosperous year. For the first time since 1946 it had for the whole year the full staff of four persons allotted by the budget. Some cataloging processes fell in arrears but reference services were improved. Rearrangement and inventory of the book collection occupied considerable time but were well worth the effort. Exhibitions emphasizing interest in the library were held in the galleries. A special project to reorganize the slide collection was conducted. Several important series sets and individual titles were purchased and many gifts of exceptional value were received.

The junior professional position was capably held on temporary appointment by Mrs. M. Ruth Hughes until it was filled in June by Mr. Francis Warren Peters, Jr. A desk and telephone extension were installed in the main library room to facilitate reference work. During 1951 the Library counted 4,120 visitors and users. From February through December it helped 1,150 people with books, clippings, photographs, information about artists, histories and backgrounds of works of art, spellings, addresses, directories, etc., etc. in person or by telephone. 15,854 slides were lent.

Of the 2,586 books and bound periodical volumes received during the year, 2,296 through gift, 507 were catalogued. These were in thirteen languages:

English, French, German, Dutch, Swedish, Norwegian, Spanish, Italian, Danish, Japanese, Portuguese, Turkish and Hungarian. This required the typing of 4,523 catalog cards in addition to 3,595 cards for slide, photograph and other catalogs. 317 new color slides, 916 black and white slides, 560 of them gifts, 376 photographs, 2,413 clippings, 737 sales catalogs, 310 dealers catalogs, 1,409 publications from American art institutions, 267 publications from foreign art institutions, and 1,438 issues of periodicals were processed.

The book collection was rearranged on a plan devised to gain space from existing shelving and to provide room for future growth of the collection.

In the Spring the Library sponsored an exhibition of early printed and manuscript religious books. The majority of the materials exhibited were from the library of Dr. and Mrs. Otto O. Fisher. Mr. Francis Waring Robinson did the primary work of selecting and arranging the exhibit.

In June the Founders Society voted the sum of \$1,040.00 for a study and revision of the slide collection. The Library was fortunate to secure the services of Mrs. Margaret S. Hager, a professional librarian with experience in museum slides and photograph collections. The project of necessity confined itself to work with the non-architectural slides. The scheme of classification was revised and the slides rearranged into the new pattern. Fresh tray labels and new guide cards were made. Old, broken and outdated slides were mended or discarded and replaced. New slides were ordered to fill obvious lacks, especially in the section on Minor Arts. The slides had been in urgent need of attention; as far as limitations permitted the Slide Project made an important contribution to the usefulness of the Library.

In its purchasing program this year the Library was fortunate to obtain several basic serial publications. Among these were complete sets of *Arts et Métiers Graphiques*, vol. 1-11, no. 1-68, Paris, 1927-1939; *Revue des Arts Asiatiques*, vol. 1-13, Paris, 1924-1942; *Monatshefte für Kunstwissenschaft*, vol. 3-15, Leipzig, 1910-1922. The Library acquired on microfilm all of the volumes needed to complete the *Jahrbuch der Kunsthistorischen Sammlungen in Wien*. A subscription was placed to the photographic record on 3"x5" cards of the *Iconographic Index on Dutch and Flemish Painting from the 15-20th Centuries* from the Netherlands Rijksbureau voor Kunsthistorische Documentatie. The first 1,000 photograph cards have arrived.

A few of the outstanding books purchased were: José Camón Aznar, *Dominico Greco*, 2 vols., Madrid, 1950; Émile Bellier de la Chavignerie, *Dictionnaire Général des Artistes de l'École Française depuis l'origine des arts du dessin jusqu'à nos jours*, 3 vols., Paris, 1882-1885; the first five volumes of F. W. H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts, ca. 1445-1700*, Amsterdam, 1949-1951; Baron Roger Portalis, *Honoré Fragonard; sa Vie et son Oeuvre*, 2 vols., Paris, 1889; *Répertoire de la Faïence Française*, 6 vols., Paris, 1933; two supplements to early volumes of the *Jahrbuch der Kunsthistorischen Sammlungen in Wien: Triumph des Kaisers Maximilian I*, 2 vols., Vienna, 1883-84; and *Das Heroon von Gjölbaschi-Trysa*, Vienna, 1889.

The Library considers the acquisition of catalogs of collections and catalogs of European sales of collections one of its essential objectives. Three of those purchased were: *The Collection of Oscar Hainauer*, by Wilhelm Bode, London, 1906; *Catalogue des Tableaux Modernes Composant la Collection de M. Faure*, 1873, Paris; *Collection J. Gréau, Catalogue des Bronzes Antiques et des Objets d'Art du Moyen-Age et de la Renaissance*, Paris, 1885.

The gifts received during the year were unusually important, consisting of approximately 2,296 items. Their total valuation was estimated at approximately \$6,600.00. The Library was especially enriched with material from the library of the late Paul McPharlin which was presented by his father Mr. W. H. McPharlin and his widow Mrs. Marjorie Batchelder McPharlin. There were an estimated 1,200 items in this one gift, including material in three distinct fields: general art books, material on the dramatic arts including the specialty of puppetry, and the graphic arts. Mr. Bruce Summerville gave about 700 books and pamphlets on American Indian archaeology, arts, ethnology, and related fields, chiefly from the library of the late Dr. Frank Gouldsmith Speck. Additional contributions were received to the Margaret Insley Memorial Fund, and Mrs. Willard Pope established a fund for the purchase of books as a memorial to her husband. The other equally fine gifts received were too numerous to mention separately; the names of donors follow below.

DONORS TO THE REFERENCE LIBRARY, 1951

American Scandinavian Foundation	Museum of Modern Art, New York
Mrs. James B. Angell	Neighborhood Club, Grosse Pointe
Belgian American Education Foundation, Inc.	John S. Newberry, Jr. Outdoor Advertising, Inc.
Grace Bingham	A. Franklin Page
Mrs. Ralph Harman Booth	Elizabeth H. Payne
Alpheus W. Chittenden	Everett N. Petersen
Mr. and Mrs. Benjamin A. Custer	Platt & Munk, Publishers
Thomas Corinth	Mrs. Willard Pope
Detroit Public Library	Edgar P. Richardson
Edison Institute, Dearborn	Francis Waring Robinson
Charles E. Feinberg	Grace Ross
Dr. and Mrs. Otto O. Fisher	Dr. Arnos Schönberger
Fritz Flesch	H. Schoppa
Paul L. Grigaut	Dorothy Skewis
William Greuber	Mrs. Elleine Stones
Mrs. Lillian Henkel Haass	Mrs. William B. Stratton
Mrs. Norma Jickling	Bruce Summerville
Ernest Kanzler	Robert H. Tannahill
William J. Kelsey	Toledo Museum of Art Library
Kooperative Förbundet, Stockholm	Curt Valentin
The Liggett School	Wayne University, Department of Sociology and Anthropology
Alvan Macauley, Jr.	Mrs. Richard H. Webber
George F. Macdonald	Edith Wilkinson
Mrs. Paul McPharlin	Sir Robert Witt
W. H. McPharlin	
Massachusetts State Library	

F. DETAILS RELATING TO ATTENDANCE, BUILDING AND ACTIVITIES OF THE STAFF

(a) Attendance

During the 1951 calendar year the attendance was 464,487.

(b) Building

Probably no year since 1927, when the Museum opened its doors, has seen so many improvements as 1951. Sixteen large galleries and offices were repainted, some for the first time since the opening of the Institute. New asphalt tile floors were laid in three basement rooms. New equipment, shelves, steel cabinets, drying machine, dehumidifying units among others, were installed throughout the building. New exhibition cases were placed in several galleries, the most impressive progress being made in the Oriental Art Galleries.

New lighting installation, for long badly needed, were placed in four offices and five galleries, while the lighting in most other sections of the museum was improved.

Gallery 33, devoted to late 19th century American paintings, was re-covered, thus giving to our important collection of works by Detroit artists, such as Gari Melchers, Lendall Pitts, John Haberle, a dignified and elegant background.

The Auditorium and the Lecture Hall are important sources of revenue. A new back curtain was placed on the stage of the Lecture Hall. An additional 16mm. sound projector and a completely new 35mm. sound system were installed in the Auditorium.



The Reference Library of the Institute owns, in addition to more than 90,000 books and pamphlets, a large and comprehensive collection of lantern slides. Miss May Mayotte, who has been on the Library staff since 1928, is shown examining recent slides accessions.

(c) *Staff Changes*

Miss Isabel Weadock retired in the spring of 1951 after nearly forty years in the service of this city and thirty-eight in the service of the museum. She came of a famous and much loved family in this part of the world and certainly is not its least notable member. She leaves with us a remarkable record, not only as a curator but as a person, of warm heart, quick wit, a vigorous and ruthlessly honest intelligence and an uncounted number of kind and generous acts. Every institution should have such a person, to prevent its tendency toward institutional deadness and to keep it human — but, alas, they often have not. We were fortunate to have had her as a colleague, gadfly and friend; and we miss her.

She entered the service of the city first in the Public Library in 1913. After spending a year in library school at the New York Public Library, she joined the staff of the Detroit Museum of Art, as it was then called, as librarian. While at library school she had taken a course under Mr. Frank Weitenkampf in prints, without expecting to use the knowledge gained. During the reorganization of the museum after Dr. Valentiner was appointed director, Mr. Fitzroy Carrington, then the great curator of prints at the Museum of Fine Arts, Boston, came to make a survey of our print collection. At his suggestion, Miss Weadock went to Boston to study in his department, and returned to become curator of prints here in 1924.

Like all our curators, she was bedeviled by the lack of funds. Yet under her direction the print collection took systematic shape and the great series of print-makers from Dürer and Rembrandt to Meryon and Whistler were represented. During these years she was also ambassador-at-large between the new museum and its new staff and the old Detroit.

In 1946 the struggle to preserve Alger House was at an acute stage. I asked her to go out there as curator in charge, believing that although that was not her field of specialization, her rich culture, her warmth and skill with human beings, could develop the educational program and the popular use that Alger House needed. She almost saved it. But nothing could. Returning to the main museum, she used her energy and diplomatic skill to help us revive the Founders Society's membership and social program. In 1951, however, she felt she had done enough and decided to retire, to enjoy her family and an opportunity to travel. We can only feel grateful for such a useful, loyal, helpful and heart-warming career.

E. P. RICHARDSON

In July Mr. Francis Warren Peters, Jr. was added to the Staff of the Reference Library. Mrs. Peters received his B.A. in Art History from the University of Michigan and also graduated from its Library School. He has had experience in the Ryerson Library of the Art Institute of Chicago.

Adolph S. Cavallo, of the Educational Department, was granted a leave of absence for graduate work at Harvard University. His position during his period of absence was filled by Marvin Schwartz, a graduate of the Institute of Fine Arts, New York University. In October William McGonagle joined the Depart-

(c) *Staff Changes*

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ment and is in charge of developing the Children's Activities program; his *curriculum vitae* will be found in the section of this Report devoted to Educational Activities.

(d) **Publication by the Staff**

BOOKS AND CATALOGUES:

- Cavallo, A. S. *Life of Christ as Related by the Evangelists and Illustrated with Works of Art in the Collection of the Detroit Institute of Arts*
- Grigaut, P. L. *The French in America 1520-1880.*
- Newberry, J. S., Jr. *Exhibition of Recent Additions to the Collection of John S. Newberry, Jr.*
- Richardson, E. P. *Travelers in Arcadia, American Artists in Italy 1830-1875.*
- Richardson, E. P. Regionalism in American painting. (Chapter 8, pp. 261-272 in *Regionalism in America*. Edited by Merrill Jensen. Madison, Univ. of Wisconsin Press, 1951).
- Richardson, E. P. Forewords to the following: *Lendall Pitts, 1875-1938; 1951 Exhibition for Michigan Artist-Craftsmen; The French in America; Annual Exhibition for Michigan Artists; Jewish Ceremonial Art.*
- Robinson, F. W. *The French in America 1520-1880.* Sections on Silver and on Detroit, 1701-1840.
- Robinson, F. W. (editor), *Exhibition of Jewish Ceremonial Art*, by Stephen S. Kayser.

PERIODICAL ARTICLES:

- Bostick, William A. Increase in publication sales activity at the Detroit Institute of Arts. *Midwest Museum Quarterly*. Jan. 1951, pp. 11-12.
- Cavallo, A. S., Window displays by the Detroit Institute of Arts. *Midwest Museum Quarterly*. Apr. 1951, p. 13.
- Grigaut, P. L. Three French works of American interest. *Art Quarterly*. Winter 1951, pp. 348-352.
- Page, A. F. Book review: P. Coremans, et al, *Van Eyck-L'Adoration de l'Agneau, Eléments nouveaux intéressant l'Histoire de l'Art*. Brussels. 1951. *Art Quarterly*, Winter 1951.
- Payne, E. H. What is folk art? *Magazine of the Women's City Club of Detroit*. Jan. 1951, p. 13. (Reprinted in *Antiques Journal*, July 1951, pp. 15, 46).
- Richardson, E. P. Art aspects of American Processional. (Speech made at Symposium on The Artist in American History at the Corcoran Gallery of Art). *Bulletin of the Corcoran Gallery of Art*. Sept. 1951.
- Richardson, E. P. E. J. Trelawny by William Edward West. *Art Quarterly*. Summer 1951, pp. 157-160.
- Richardson, E. P. Painting in America: The historian's problem. *Art Quarterly*. Winter 1951, pp. 326-340.
- Richardson, E. P. Book reviews: *Mississippi Panorama*. *Magazine of Art*. Jan.

1951, p. 34; *M. and M. Karolik collection of American paintings, 1815 to 1865*. Boston, 1949. *Art Quarterly*, Winter 1951, p. 365.

(e) *Museum Conferences*

During the year 1951 Mr. Richardson attended the following conferences: the Civil Defense Conference held by the Art Museum Directors in New York, the meeting of the Council of American Art Museums, New York; the meeting of the Art Museums Directors, Philadelphia. In addition the Director lectured at the Pennsylvania Academy of Fine Arts, Philadelphia.

Mr. Robinson attended the Annual Meeting of the Archaeological Institute of America, held at Princeton University. Messrs. Richardson, Bostick and Woolfenden attended the Annual Meeting of the American Association of Museums in Philadelphia. Mr. Bostick attended the Annual Midwest Museums Conference in Springfield, Ill. Mrs. Custer attended the Mid-Winter Meeting and the Annual Conference of the American Library Association, both in Chicago, the Michigan Regional Group of Catalogers' joint meeting with the Reference Librarians at Michigan State College; the Michigan Library Association Annual Conference in Detroit, where she acted as hostess for the opening reception.

(f) *Expertises by the Staff*

The help given to Detroit citizens interested in knowing more about the works of art they own is one of the most important and often most rewarding functions of the curatorial staff. In 1951 some nine hundred objects of all kinds, Oriental as well as American and European, were brought to the museum for expertising by the curators. In addition, in part due to the very favorable local and national publicity received last year by the museum, a large number of letters requesting information have been received from Michigan collectors as well as from Detroiters, each requiring long and thorough research. Telephone inquiries by the hundreds have also engaged the curators' activities.

G. CARE OF THE COLLECTIONS

The following works of art received care in 1951:

Jan van der Heyden, *View of Delft*. A serious recurrence of blisters, which have evidently been serious in the past, made transfer to a new panel necessary.

The operation was under way at the close of the year.

A. B. Durand, *Monument Mountain*. Bad blisters, recurring, made drastic treatment necessary. In process of transference to a new canvas.

Boucher, *Birth of Venus*. Old discolored varnish removed.

Allston, *Italian Shepherd Boy*. Small paint flaking repaired.

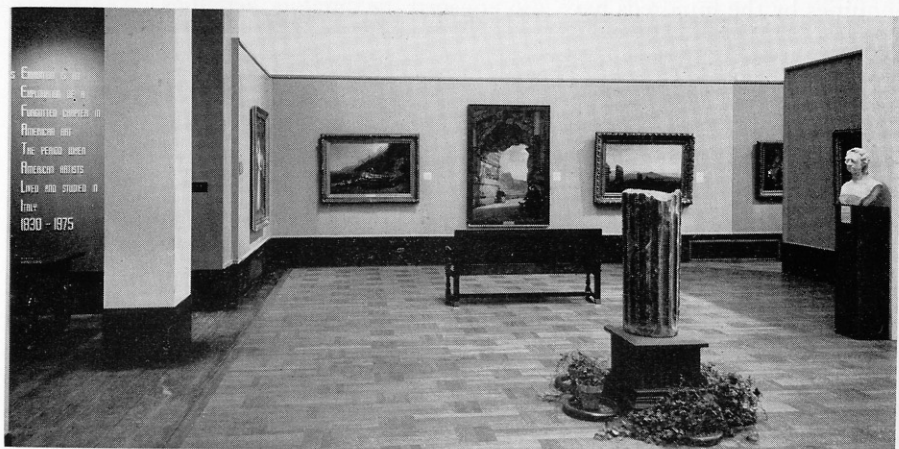
Spanish XV century polyptych. Blisters laid down in several panels.

Caravaggio, *Fruit Vendor*. New varnish applied.

Jongkind, *Landscape in Holland*. Old dirt and discolored varnish removed.

Gerard David, *Annunciation*. Heavy layer of old varnish and dirt removed.

- Jan Joest, *St. Christopher*. Surface bloom removed.
- Hondecoeter, *Farm Yard*. Surface bloom removed.
- French Régence console (49.339). Flakings of gilt retouched.
- Botticelli, *Head of a female saint*. Tested; surface repairs made.
- Strozzi, *Street Musicians*. Old layers of dirt and varnish removed, repairs to paint surface, new varnish applied.
- Hudson, *Portrait of a Woman*. Small varnish chips taken care of.
- Holbein, *Head of a Young Man*. Chips and scratches in the varnish removed.
- B. Wilson, *The Wilkinson Family*. Water spots on varnish removed.
- Jacob van Geel, *Plundering of a Coach*. Varnish polished.
- W. J. Bennett, *Detroit in 1836*. Small break in paint film repaired.
- Hackaert, *Forest landscape with a Stag Hunt*. Varnish polished.
- Ruisdael, *Cemetery*. Varnish polished.
- Degas, *Dancers in the Green Room*. Varnish scratch repaired.
- Boudin, *View of Antibes*. Darkened old varnish removed; revarnished.
- Sisley, *Church at Moret*. Dirt and darkened varnish removed; revarnished.
- Van Dyck, *Portrait of Lord Downe*. Surface blemishes removed.
- Moretto, *Allegory of Faith*. Small paint losses repaired.
- W. M. Chase, *My little daughter Dorothy*. Varnish thinned.
- Goya, *Countess Gondomar*. Varnish bloom removed.
- Spanish-American (New Mexico), late XVIII-early XIX century, wood and plaster Santo, *Head of Christ*. Cracks in gesso secured; breaks restored; color treated for preservation.
- Minelli, *St. John Baptist* (terra cotta statue). Sent to the workshop for repair and restoration.
- Cranach, *Pietà*. Transferred to new panel.



View of one of the galleries during the exhibition of
Travelers in Arcadia, Americans in Italy, 1830-1875

Civil Defense

At the beginning of 1951 the war in Korea was in a very ugly stage for the United Nations, and the possibility of a World War seemed close. Plans for evacuation of works of art were made ready, training programs for our employees were set up, shelters prepared within the building and air raid drills held. It proved possible to evacuate public and staff from the museum to the shelters in four minutes. Civil defense preparations have been kept in being and training is continuing in 1952.

Respectfully,

ARTS COMMISSION

EDGAR B. WHITCOMB

President

MRS. EDSSEL B. FORD

K. T. KELLER

ROBERT H. TANNAHILL

Commissioners

E. P. RICHARDSON

Director

WILLIAM A. BOSTICK

Secretary

ANNUAL REPORT OF THE FOUNDERS SOCIETY

TO THE MEMBERS OF THE DETROIT MUSEUM OF ART
FOUNDERS SOCIETY

LADIES AND GENTLEMEN:

Although dollars and cents are sometimes a dubious yardstick for measuring growth or size, we sincerely believe that a summary of the annual gifts to the Founders Society in monetary terms gives a fairly accurate picture of the increasing activity and influence of both the Society and the Museum.

A graph submitted as part of our annual report for 1949 showed a steady rise in gifts from slightly less than \$50,000 in 1939 to an all-time high of \$409,030.81 in 1949. Accompanying graphs showed similar upward trends in both Museum attendance and valuation of the collections. The year 1951 typified the high tempo of activity which the Museum has maintained ever since the last war—active participation in the city's 250th Birthday Celebration with a major exhibition was added to all the other regular Museum events. A record-breaking gift total of \$432,555.68, \$132,615.73 higher than 1950, measured the conviction of generous donors in the worth of the Museum's community-wide cultural program.

Being a city department, our Institute of Arts is not faced with the serious problem that confronts many museums operating largely on private endowments—the difficulty of meeting increasing maintenance costs with endowment income that is strictly limited to the purchase of works of art. However, the fact that \$94,800.00 of the total gifts for 1951 were not in the form of art accessions is

further testimony to the recognition by our donors of two important facts: an art museum does not grow by paintings and sculpture alone and the city budget does have definite limitations.

The year 1951 has been a memorable one in the growth of our collection, with \$337,754.80 of the total gifts being received in works of art. The Trustees purchased from the General Membership Fund a beautiful and very unusual picture by Van Dyck, "The Children of the First Earl of Bolingbroke," which we believe will be one of our most important and popular pictures. Then, as the gift of Mr. Edward F. Fisher, we received a very important Dutch landscape by Meindert Hobbema, one of the most famous of Dutch landscape painters. Thus our Dutch and Flemish collections were enriched by two paintings of first importance. Mr. and Mrs. Alfred J. Fisher made another outstanding gift to our collection of Italian painting, a "Madonna and Child," by Filippino Lippi, painted in Florence in the 1470's and an exceptionally attractive example of that great moment in the history of art. The later development of Italian painting was enriched by a brilliant genre scene, "The Street Musicians," by Bernardo Strozzi, the noted Genoese painter of the early seventeenth century, given to the museum in commemoration of the 250th birthday of the City by Italian Americans of Detroit. Our collection of English painting was also enriched by a delightful portrait of two children, "The Bowden Children," by John Hoppner, a gift of Mr. and Mrs. Wm. A. Fisher, which we predict will also be one of our most popular paintings.

In American painting we received as the gift of Mr. Dexter M. Ferry, Jr. a painting by Winslow Homer, "Defiance: Inviting a Shot Before Petersburg, Va., 1864," which is one of the finest of Homer's famous Civil War subjects. Mrs. Arthur Maxwell Parker also gave us "The Grand Finale," a pastel by her brother, Lendall Pitts, the last and finest work of the artist in that medium.

The acquisitions in contemporary art, American and European, have been significant rather than numerous. Miss Ettie Stettheimer gave us a painting by her sister, Florine Stettheimer, entitled "The Love Life of a Pink Candy Heart." Mr. John S. Newberry, Jr. gave us an example of the young American painter Congdon. Mr. Robert H. Tannahill gave us a painting by Max Webber, a brush drawing by Matisse, and an important self portrait by Otto Dix. The Friends of Modern Art, a newly organized group, gave us as their first purchase a painting by Ben Shahn, "Composition for Clarinets and Tin Horn," for which Mr. Newberry subsequently gave us a series of fine brush studies. A considerable number of other donors enabled us to make a number of purchases from the Michigan Artists Exhibition and the Michigan Artist-Craftsmen Exhibition which have been installed in the gallery of contemporary Michigan painting.

It has been a notable year for the collection of ancient and medieval art. A fine Etruscan bronze mirror, given by Mrs. Lillian Henkel Haass; an Egyptian granite figure of the Ptolemaic period, and two important Coptic sculptures, all three purchased from the William H. Murphy Fund; an important Egyptian faience winged scarab, and two twelfth century capitals from the Church of Saint-

Constant, near La Rochefoucauld, France, the gift of the Elizabeth and Allan Shelden Fund; a twelfth dynasty Egyptian standing figure from Heliopolis, representing Sebek-em-hat, vizier of the Pharaoh Semusret II, which is an important example of Egyptian Middle Kingdom sculpture, purchased from the Sarah Bacon Hill Fund; a remarkably beautiful example of Syro-Roman pottery, representing the dawn of glazed pottery in the Western world, and an outstanding group of fourteenth and fifteenth century Gothic sculpture and stained glass, the gift of Mr. George Fink, made this notable year for that department.

Our department of ancient and medieval art has grown into one of the few great collections in America. Few other museums have major collections in this field and our collection can now justly be called a major collection. A fine purchase in this field is perhaps the most important fourth century A.D. Roman bronze in existence, a statue of Minerva, purchased from the Ralph H. Booth Fund.

Mrs. Emma S. Fechner continued her generous benefactions to the textile gallery, adding a fine piece of design by Elsberg to the notable group of this designer's work in our collection; a beautiful crewel work English coverlet, a very unusual and delightful beaded cabinet, and a mirror in beadwork; and a most generous gift of \$5,000 toward the renovation and reinstallation of the textile collection. The Trustees also purchased from the Laura Murphy Fund a very beautiful piece of Italian Gothic brocade, fourteenth century.

An anonymous gift in the memory of the Detroit painter, James Bellaimey, enabled us to purchase two delightful pastel portraits by Dulongpré, the most important Canadian portraitist of the end of the eighteenth century, of *Pierre Berthelet* of Montreal and Detroit, and his wife *Marguerite Viger*.

Pre-Columbian American art was enriched by the purchase from General Membership Funds of a remarkable Peruvian feather hanging and by a gold pendant, Panama, in the style of the province of Veraguas, given by Mrs. Russell A. Alger.

In Far Eastern art we purchased an important group of twelve pieces of Chinese ceramics from the income of the Sarah Beacon Hill fund.

The outstanding acquisition in Near Eastern art was also a piece of ceramics, a magnificent Sultanabad jar from the Kelekian collection, purchased with income from the Josephine and Ernest Kanzler Fund.

In American decorative arts we added some pewter to the important group acquired last year and also a few pieces of Pennsylvania slipware, both through the Gibbs-Williams Fund. The chief development of the year, however, was the formation of an interesting and important group of blown three-mold glass, purchased from the Gibbs-Williams Fund and the Elizabeth and Allan Shelden Fund, and also some fine blown glass from the Pittsburgh area given by John A. Dalrymple.

It has been our special effort in the past years to build up our collection of European decorative arts which, though rich in a few spots, was lamentably weak in most areas. A most pleasing and important gift was a group of Wedgwood

ceramics, representing the best period of this famous ware, given by Mr. and Mrs. Norman D. Jordan who, almost overnight, created for us a distinguished collection. Another outstanding gift was that of Mr. James S. Holden, who gave us, in memory of his mother, one of the masterpieces of German eighteenth century porcelain, a Höchst group known as *The Chinese Emperor*, modelled by J. S. Melchior. Other very helpful gifts in this field were an English silver basket by William Cripps of London, 1750, given by the Women's Committee, and a Flemish seventeenth century tapestry, representing *Mars and Venus Surprised by Vulcan*, the gift of Mrs. William D. Vogel and John Lord Booth.

We have left to the last a mention of a distinguished gift in an entirely new field. Mr. W. H. J. McPharlin gave us the outstanding puppet collection and the library on puppetry and theatre arts, book arts and related fields of design, formed by his son, the late Paul McPharlin of Detroit. This was followed by the gift of a capital fund to maintain and develop the collection. No important collection of puppets and puppetry existed hitherto in an American museum, so that this one now given to Detroit constitutes a unique collection. The Puppeteers of America and the local society have appointed committees to advise with the museum on plans for its development. It will take us some little time to catalogue and organize the collection for use. A preliminary exhibition of the gift is planned for the month of May, 1952.

Membership solicitation activity in 1951 brought in 228 new members, compared with 242 in 1950, with initial dues of \$2,300.00. A total of \$27,538 was received in membership contributions in 1951, a decrease from the \$29,656 received in 1950. Resignation, non-payment of dues, death and other causes removed 175 names from the membership rolls during 1951 for a net increase in memberships of 53. Mrs. Mackey, our new membership chairman, is organizing many active committees and we hope that our report at the end of 1952 will be much more favorable.

At the Corporation's annual meeting on January 26, 1951, Dr. George Kamperman and John S. Newberry, Jr. were elected to succeed themselves as Trustees for the term ending December 31, 1954. The resignations of two trustees, Miss Sarah Sheridan and Mrs. Walter O. Briggs, because of ill health, were accepted with regret by the Board. Mrs. Marjorie Furst was appointed by the Mayor to fill the unexpired term of Miss Sheridan.

The following officers were elected at the Trustees meeting, immediately after the annual meeting: Mrs. Lillian Henkel Haass, President, Dr. George Kamperman, Vice-President, and Alvan Macauley, Jr., Treasurer. The President appointed the following committees:

- Finance:* Messrs Whitcomb (Chairman), Ferry and Macauley
- Nominating:* Messrs. Ferry (Chairman), Newberry and Hughes
- Membership:* Mrs. Allan Shelden and Miss Isabel Weadock
- Friends of Modern Art:* Mr. Newberry (Chairman)
- Library:* W. Hawkins (Chairman)

At the annual meeting the corporation members authorized that in addition

to Managing Trustees, one or more Emeritus Trustees be elected by the Board. Only present or past members of the Board could be Emeritus Trustees who would serve for life and have all the rights of the Trustees generally. At the Trustees meeting of March 6, 1951, Miss Sheridan and Mrs. Briggs were elected as the first two Emeritus Trustees.

Publications sales continued to increase, with \$14,970.83 being received from gross sales of Founders books, postcards, picture frames, Christmas cards, etc., as contrasted with \$12,059.49 in 1950. Around 75,000 Christmas cards carrying reproductions from the Museum collection were sold all over the country.

Mr. Ernest Kanzler continued his fruitful solicitation of gifts for the General Endowment Fund which he began in 1950. His efforts that year netted \$4,310; in 1951 the fund was swelled to \$10,903.75 with the principal gifts coming from the following donors:

Mrs. Ruby Boyer Miller.....	\$3,138.75
Mrs. Standish Backus.....	1,800.00
William H. Meredith.....	1,500.00

Mr. George Fink contributed \$5,000 as the result of Mr. Kanzler's campaign, to be spent for specific purchases.

The whole endowment program was given added impetus in 1951 through the creation of the Josephine and Ernest Kanzler Fund with a capital of \$29,600 and the Paul McPharlin Memorial Fund (given by his father, Mr. William McPharlin) with \$5,000. Starting with the funds created in 1950, this renewal of endowment giving is the first in almost twenty years. The endowment is now \$643,638.

During 1951 the Society received a total of \$233,643.42 in cash income which compares with 1949 and 1950 as follows:

	1949	1950	1951
Income from invested funds.....	\$ 22,482.31	\$ 22,986.24	\$ 30,568.28
Membership dues, contributions, etc...	201,815.39	153,299.18	203,075.14
Total Cash Income.....	<u>\$224,297.70</u>	<u>\$176,285.42</u>	<u>\$233,643.42</u>

In 1951, \$60,460.80 was used to purchase works of art out of the total of \$111,779.18 disbursed.

Mr. and Mrs. Alfred J. Fisher, Mr. and Mrs. William A. Fisher, Mrs. Lillian Henkel Haass, and Mr. and Mrs. Ernest Kanzler became new Major Benefactors. Mr. C. T. Loo and Mrs. Virginia Booth Vogel were added to the Benefactors Roll. Mr. George R. Fink, Mr. William H. McPharlin and Mrs. Ruby Boyer Miller were enrolled as Fellows.

The gifts for 1951 exceeded by about \$20,000 the 1951-52 tax-supported city budget of \$412,672. The museum therefore operated at not only a cultural but also a financial profit to the taxpayers. In business, profitable enterprises are the

rule. In government, those that pay their own way are an exception. But then we feel we have an exceptional Museum and Society.

Respectfully yours,

LILLIAN HENKEL HAASS
President

WILLIAM A. BOSTICK
Secretary

ACCESSIONS

JANUARY 1, 1951 TO DECEMBER 31, 1951

PAINTINGS

- Burlesk* by Marvin Beerbohm, American contemporary. Gift of William H. McPharlin.
- Portrait of Shubael Conant* by Alvah Bradish, American, 1806-1901. Bequest of William Shubael Conant, Washington, D.C.
- Romeo and Juliet* by Carlyle Brown, American contemporary. Gift of R. Kirk Askew, Jr.
- Old Orchard* by Wayne L. Claxton, American contemporary. Watercolor. Winner of the John S. Newberry, Jr. and the Mrs. Albert Kahn Prize.
- Venice, No. 5* by William Congdon, American, contemporary. Gift of John S. Newberry, Jr.
- Farmyard* by Felix Octavius Carr Darley, American, 1822-1888. Watercolor. Gift of the William Macbeth Gallery, New York.
- The Great Battle* by Richard A. Davis, American, contemporary. Winner of the Henry T. Ewald Prize.
- Seascape, Venice* by William S. Haseltine, American, 1835-1900. Gift of Mrs. Roger N. Plowden, Gloucestershire, England, the daughter of the artist.
- Defiance: Inviting a Shot before Petersburg, Va., 1864* by Winslow Homer, American, 1836-1910. Gift of Dexter M. Ferry, Jr.
- Flowers* by Robert Marks, American (Detroit), 1904-1935. Gift of C. Fritz Marks.
- Back Yards* by Robert Marks, American (Detroit), 1904-1935. Gift of C. Fritz Marks.
- Nocturne (Cecropias)* by Liselotte Moser, American, contemporary. Water color. Winner of the David B. Werbe Memorial Prize.
- Black Knight* by Guy Palazzola, American, contemporary. Winner of the Founders Society Prize.
- The Grand Finale* by Lendall Pitts, American (1876-1930). Pastel. Gift of Mrs. Arthur Maxwell Parker.
- Composition with Clarinets and Tin Horn* by Ben Shahn, American, contemporary. Gift of Friends of Modern Art.
- Michigan Winter* by Frederick Simper, American (Detroit), contemporary. Watercolor. Gift of Founders Society, Publications Fund.
- Love Flight of a Pink Candy Heart* by Florine Stettheimer, American, died 1944. Gift of Miss Ettie Stettheimer, the artist's sister.
- Masqueraders* by Martin W. Tanner, American, contemporary. Anonymous gift.
- A Dispute* by Max Weber, American, contemporary. Gift of Robert H. Tannahill.
- In the Studio* by James Abbott McNeill Whistler, American, 1834-1903. Gift of the Merrill Fund.
- Mother and Child* by John P. Wicker, American (Detroit), 1860-1931. Gift of C. Fritz Marks.
- Birthday Cake* by Richard Wilt, American, contemporary. Winner of the Museum Collection Purchase Prize.
- Portrait of a Woman*, artist unknown, American. Bequest of Abigail Smith, daughter of the sitter.
- Portrait of a Man*, artist unknown, American. Bequest of Abigail Smith, daughter of the sitter.
- The Flagellation of Christ* by Urban Görtzschacher, Austrian (Carinthia), active 1508. Gift of William Suhr.

- Pierre Berthelet* by Louis Dulongpré, Canadian, 1754-1843. Anonymous gift in memory of James E. Bellaimey.
- Marguerite Viger, Wife of Pierre Berthelet* by Louis Dulongpré, Canadian, 1754-1843. Anonymous gift in memory of James E. Bellaimey.
- Bodhisattva*, Chinese, Sung Dynasty or later. Fresco. Gift of C. T. Loo, New York City.
- Kuan Yin*, Chinese, Ming period, 1368-1644. Fresco. Gift of Ruxton Cornelius Love, Jr. New York City.
- Kuan Yin's Attendant*, Chinese, Ming Period, 1368-1644. Fresco. Gift of Ruxton Cornelius Love, Jr., New York City.
- Landscape* by Meindert Hobbema, Dutch, 1638-1709. Gift of Mr. and Mrs. Edward F. Fisher.
- Come Fill The Cup* by Frank Brangwyn, English, contemporary. Gift of Henry T. Ewald.
- The Bowden Children* by John Hoppner, English, 1758-1810. Gift of Mr. and Mrs. William A. Fisher.
- Portrait of an English Gentleman* by Sir Godfrey Kneller, 1648-1723. Gift of General and Mrs. Frederick Osborn, New York City.
- The Children of the Bolingbroke Family* by Anton Van Dyck, Flemish, 1599-1641. Gift of the General Membership Fund.
- Venice* by Felix Ziem, French, 1821-1911. Gift of K. T. Keller.
- The Piggery* by Lovis Corinth, German, 1858-1925. Gift of Miss Henriette Granville, New York City.
- Self Portrait* by Otto Dix, German, contemporary. Gift of Robert H. Tannahill.
- Madonna and Child* by Filippino Lippi, Italian (Florence), 1457-1504. Gift of Mr. and Mrs. Alfred J. Fisher.
- Street Musicians* by Bernardo Strozzi, Italian (Genoa-Venice), 1581-1644. Gift of the American-Italian Colony of Detroit.
- Portrait of a Venetian Senator*, School of Tintoretto, Venetian, late 16th century. Gift of John Lord Booth.

SCULPTURE

- Alexander Hamilton*, painted plaster, by Robert Ball Hughes, American, 1806-1868. Gift of the Gibbs-Williams Fund.
- Bird*, alabaster, by Thomas F. McClure, American, contemporary. Winner of the Mrs. Owen R. Skelton Prize.
- Stele*, alabaster, from the Wendell Phillips excavations in Saudi-Arabia, 1950-51. Gift of Mr. and Mrs. K. T. Keller.
- Cornerpiece*, decorated with figure of a lion, limestone, Coptic, 5th century. Gift of William H. Murphy Fund.
- Carved lintel*, limestone, Coptic, 6th century. Gift of William H. Murphy Fund.
- Standing Figure of a Man*, Egyptian, Ptolemaic-Roman, 1st century B.C.-1st century A.D. (1888 B.C.). Gift of the Sarah Bacon Hill Fund.
- Stele of the God Horus*, steatite, Egyptian, XXV Dynasty (751-656 B.C.). Gift of William E. Mansoor, New York and Cairo.
- Standing Figure of a Man*, Egyptian, Ptolemaic-Roman, 1st century B.C.-1st century, A.D. Gift of William H. Murphy Fund.
- Bust of a Knight*, stone, Flemish (?), early 16th century. Gift of Mr. and Mrs. George R. Fink.
- Reliquary Bust*, wood, Flemish (?), early 17th century. Gift of Robert H. Tannahill.
- Two Capitals*, stone, French, 12th century, from Church of Saint-Constant (Charente). Gift of the Elizabeth and Allan Shelden Fund.
- Head of Christ*, stone with traces of color and gold, French (Paris?), 14th century. Gift of Mr. and Mrs. George R. Fink.
- St. James the Pilgrim*, French, ca.1500. Gift of Mr. and Mrs. George R. Fink.
- A Bishop Saint*, wood, French, 16th century. Gift of Robert H. Tanahill.
- Virgin and Child*, polychrome wood, French Provincial, 16th century. Gift of Robert H. Tannahill.
- Adirons*, pair, bronze, by Alessandro Vittoria, Italian, 1525-1608. City Appropriation.

DRAWINGS

- Nude*, by Chaim Gross, American, contemporary. Red and black crayon. Gift of Charles E. Feinberg.
- Castel Fusano*, by William S. Haseltine, American, 1835-1900. Brush and wash with traces of pencil. Gift of Mrs. Roger N. Plowden, daughter of the artist.
- Nude*, by Phillip Reisman, American, contemporary. Pen and ink. Gift of Charles E. Feinberg.
- Nude*, by Phillip Reisman, American, contemporary. Pen and ink. Gift of Charles E. Feinberg.
- Portrait of Miss Susan Strong*, by John Singer Sargent, American, 1856-1925. Charcoal. Gift of Mrs. Stevenson Scott, New York.
- Group of 6 figure studies for *Composition with Clarinets and Tin Horn*, by Ben Shahn, American, contemporary. Brush and ink. Gift of John S. Newberry, Jr.
- Puppet Master*, by Robert S. Austin, English, contemporary. Pen and ink. Gift of Charles E. Feinberg.
- The Fisherman*, by Robert S. Austin, English, contemporary. Pencil. Gift of Charles E. Feinberg.
- The Market-Place, Amersham, Bucks*, by George Shepherd, English, 1800-1842. Water color drawing. Gift of John S. Newberry, Jr.
- A Welsh Harbor*, by George Shepherd, English, 1800-1842. Water color drawing. Gift of John S. Newberry, Jr.
- English Town*, by George Shepherd, English, 1800-1842. Water color drawing. Gift of John S. Newberry, Jr.
- Still Life with Fruit and Flowers* (1947), by Henri Matisse, French, contemporary. Brush and ink. Gift of Robert H. Tannahill.
- Costume Study for Blondin*, by Carle Vernet, French, 1758-1835. Water color drawing. Gift of the Elizabeth P. Kirby Fund.

PRINTS

- 3 lithographs by Honoré Daumier, French, 1808-1879. Gift of Mrs. Ralph Harman Booth.
- 5 lithographs by Paul Gavarni, French, 1804-1866. Gift of Mrs. Ralph Harman Booth.
- Scene in a Debtor's Prison (Plate No. 19 of Clichy)*, lithograph, by Paul Gavarni, French, 1804-1866. Gift of Mrs. Virginia Booth Vogel.
- Gambetta*, etching, by Alphonse Legros, French, 1837-1911. Gift of Charles E. Feinberg.
- Rose Mountain* (1948), colored lithograph, by André Masson, French, contemporary. Gift of Curt Valentin, New York.
- Le Divan Japonais* (1892), colored lithographic poster, by Henri de Toulouse-Lautrec, French, 1864-1901. Gift of Hal H. Smith Fund.
- Head of a Man*, woodcut, by Hans Orłowski, German, contemporary. Gift of Peter F. Szluk, Takoma Park, Md.
- Portrait of W. R. Valentiner*, woodcut, by Karl Schmidt-Rottluff, German, contemporary. Gift of Mrs. Ralph Harman Booth.
- 4 colored lithographs by Rufino Tamayo, Mexican, contemporary. Gift of the Elizabeth P. Kirby Fund.
- 2 etchings by James McBey, Scotch, contemporary. Gift of Charles E. Feinberg.
- 2 colored woodcuts by Antonio Frasconi, Uruguayan, contemporary. Gift of the Elizabeth P. Kirby Fund.
- Irene*, etching, by William Auerbach-Levy, American, contemporary. Gift of Charles E. Feinberg.
- Afridi*, etching, by William S. Bagdatopoulos, American, contemporary. Gift of Charles E. Feinberg.
- 17 lithographs; 7 etchings; 1 woodcut, by Arthur B. Davies, American, 1862-1928. Gift of The Ferargil Galleries, New York.
- 4 etchings by Arthur W. Heintzelman, American, contemporary. Gift of the estate of A. H. Zenner.
- Promenade*, etching, by Ralph Scharf, American (Detroit), contemporary. Winner of the Hal H. Smith Memorial Prize.

- A View of the Western Branch of the Falls of Niagara*, engraving after John Vanderlyn, American, 1775-1852. Gift of Mrs. E. C. Chadbourne, Stone Ridge, New York.
- A Distant View of the Falls of Niagara*, engraving after John Vanderlyn, American, 1775-1852. Gift of Mrs. E. C. Chadbourne, Stone Ridge, New York.
- 3 etchings by Robert S. Austin, English, contemporary. Gift of Charles E. Feinberg.
- The Black Silk Dress*, etching by Gerard Leslie Brockhurst, English, contemporary. Gift of Charles E. Feinberg, presented in memory of J. Leonard Sessler of Philadelphia.
- Léon*, etching, by Francis Dodd, English, contemporary. Gift of Charles E. Feinberg.
- Studies for Standing Figure (1950)*, colored lithograph, by Henry Moore, English, contemporary. Gift of the Elliott T. Slocum Fund.
- Studies of Standing and Reclining Figures (1950)*, colored lithograph, by Henry Moore, English, contemporary. Gift of the Elliott T. Slocum Fund.
- By the Lake*, etching, by Harry Morley, English, contemporary. Gift of Charles E. Feinberg.
- Sparks*, etching, by Malcolm Osborne, English, contemporary. Gift of Charles E. Feinberg.
- Sutton Waldron*, colored lithograph, by John Piper, English, contemporary. Gift of the Elliott T. Slocum Fund.
- An Old Willow*, etching, by William P. Robbins, English, contemporary. Gift of Charles E. Feinberg.
- 2 etchings by Henry Rushbury, English, contemporary. Gift of Charles E. Feinberg.
- Music Hall*, etching, by Walter Sickert, English, contemporary. Gift of Charles E. Feinberg.
- May Green*, etching, by Graham V. Sutherland, English, contemporary. Gift of Charles E. Feinberg.
- Rye*, etching, by C. W. Taylor, English, contemporary. Gift of Charles E. Feinberg.
- Abstract Composition*, colored stencil, by Jean Arp, French, contemporary. Gift of Elliott T. Slocum Fund.
- 2 etchings by Félix Buhot, French, 1847-1898. Gift of Charles E. Feinberg.

BRONZES

- Ritual Vessel (P'ou)*, Chinese, Early Chou. Gift of Allan Gerdau, New York City.
- Sacrificial Vessel (Ho)*, Chinese, Late Chou. Gift of the Otto Gerdau Company, New York City.
- Incense Burner, Chinese, Han. Gift of the Otto Gerdau Company, New York City.
- Figure of Fugen, Chinese, Late Ming. Gift of Mr. and Mrs. Norman D. Jordan.
- Ritual Wine Vessel (*Yu*), Chinese, Ming or earlier. Gift of Allan Gerdau, New York City.
- Head of an Ibis, Egyptian (from Hermopolis), XXVI Dynasty (Saite). Gift of William E. Mansoor, New York and Cairo.
- Patera, Etruscan, 5th Century B.C. Gift of Mrs. Lillian Henkel Haass.
- Ladle, Etruscan, 5th Century B.C. Gift of Mrs. Lillian Henkel Haass.
- Minerva, Roman, 4th Century A.D. Gift of the Ralph Harman Booth Fund.

TEXTILES

- Coverlet, American, ca.1830. Pattern of peacocks, turkeys and houses. Double Cloth. Gift of John Alexander Dalrymple, Dearborn, Mich., in memory of his wife Lotta Davies Dalrymple.
- Coverlet, American, ca.1830. Pattern of geometric snowflakes and pine trees. Double cloth. Gift of John Alexander Dalrymple, Dearborn, Mich., in memory of his wife Lotta Davies Dalrymple.
- Satin Velvet Chiné, by Herman Elsberg, American (died 1938). Gift of Mrs. Emma S. Fechimer.
- Flossa rug, by Sonya J. Leach, American contemporary. Winner of the Founders Society Prize and the Arthur Fleischman Carpet Co. Prize, Michigan Artist-Craftsmen Exhibition 1951.
- Baptismal Presentation Cloth, *Voile de Baptême*, white linen. Belgian, late 17th century. Gift of Mr. and Mrs. Marc Patten, Bloomfield Hills, Mich.
- Fancy twill, floral design, Chinese, Sung Dynasty. Gift of Octavia W. Bates Fund.
- Mirror with beadwork frame, English, 3rd quarter 17th Century. Gift of Mrs. Emma S. Fechimer.

- Toilet and Writing Cabinet, English, 3rd quarter 17th Century. Gift of Mrs. Emma S. Fechimer.
- Coverlet, crewel embroidery. Linen twill, English, 18th Century. Gift of Mrs. Emma S. Fechimer.
- Silver embroidery on blue grey silk. English, 1st part 19th Century. Gift of Mrs. Emma S. Fechimer.
- Venus and Mars Surprised by Vulcan*, tapestry, Flemish, 17th Century. Gift of John Lord Booth and Mrs. Virginia Booth Vogel.
- Chasuble, fancy cloth, brocaded. German (Crefeld ?), 19th Century. Gift of Mrs. Michael Freeman.
- Rug, Indo-Ispahan, 19th Century. Gift of Mrs. Byron C. Foy, New York City, in memory of her father, Walter P. Chrysler.
- Green compound twill, brocaded. Italian, 14th Century. Gift of the Laura H. Murphy Fund.
- Leno, golden-brown cotton. Peru, late Chimu. Gift of Mrs. Lillian Henkel Haass.
- Square, white on brown cotton. Peru, late Chimu or Inca. Gift of Robert H. Tannahill.
- Feathers, hooked on a string. Peru, late Nazca. Gift of Robert H. Tannahill.
- Featherwork Banner or Cloak, Peru, late South Coast. Gift of Founders Society.

COSTUMES AND COSTUME ACCESSORIES

- 3 dresses and 14 costume accessories, American and French, mid-19th century. Gift of Miss Louise Hastings Hayward.
- Dress, red silk twill, American, 3rd quarter 19th century. Gift of Miss Frances Delehant.
- Parasol, black satin, American, 3rd quarter 19th century. Gift of Miss Frances Delehant.
- 2 collars, linen muslin, American, 19th century. Gift of Miss Frances Delehant.
- Lacquer Fan, Chinese, 18th century. Gift of Misses Edith Malcolm and Ruth Gordon White.
- Coin Purse, crocheted, green silk and gold metal threads, English, late 17th century. Gift of Mrs. Emma S. Fechimer.
- Purse, silk *petit-point* on gold ground, English, late 17th century. Gift of Mrs. Emma S. Fechimer.
- Woman's Dress, compound *taffeta changeant*, French, 3rd quarter 18th century. Gift of William C. Yawkey Fund.
- Parasol top, French, 19th century. Gift of Dean W. Howland, in memory of his wife (Margaretta C. Walker).
- Square shawl, white linen, muslin. French, mid-19th century. Gift of Mrs. Robert G. Waldron.
- Shawl, white thread lace, French, 19th century. Gift of Dean W. Howland, in memory of his wife (Margaretta C. Walker).
- Shawl, black thread, triangular, French, 19th century. Gift of Miss Frances Delehant.
- Man's waistcoat, satin, brocaded. Italian, 2nd half 18th century. Gift of Mrs. Michael W. Freeman.

CERAMICS

- Jar, by Harvey K. Littleton, American (Detroit), contemporary. Winner of the Lillian Henkel Haass Prize, Michigan Artist-Craftsmen Exhibition, 1951.
- Bowl, by Gertrud and Otto Natzler, American, contemporary. Earthenware. Gift of Peggy De Salle.
- Dish, by Gertrud and Otto Natzler, American, contemporary. Earthenware. Gift of Peggy De Salle.
- Vase, by Gertrud and Otto Natzler, American, contemporary. Earthenware. Gift of Peggy De Salle.
- Bowl, by Gertrud and Otto Natzler, American, contemporary. Earthenware. Gift of Peggy De Salle.
- Pottery Pie Plate, American (probably Pennsylvania), 1st half 19th Century. Slip decorated earthenware. Gift of the Gibbs-Williams Fund.
- Pottery plate with open tulip design, American (Pennsylvania), early 19th Century. Gift of the Gibbs-Williams Fund.

- Pitcher, American (Pennsylvania), 19th Century. Mottled brown slipware pottery. Gift of the Gibbs-Williams Fund.
- Pottery Hanging Vase, American (Bell Pottery), Strasburg, Virginia ca.1860. Earthenware. Gift of Mrs. A. H. Myer, Birmingham, Mich.
- Whistle, American (Bell Pottery), ca.1860. Earthenware. Gift of Jess Pavey, Birmingham, Mich.
- Vase, American (Detroit; Pewabic Pottery), 20th Century. Gift of Mrs. Richard H. Webber.
- Bowl, painted pottery, Indians of North America, Prehistoric. Gift of Mrs. Laura B. Gardner, Lake Odessa, Mich.
- 2 Figures of Tomb Guardians, Chinese, Wei Dynasty. Gift of Otto Gerdau Company, New York.
- 12 pieces of Chinese Ceramics, T'ang, Sung and Ming. Gift of the Sarah Bacon Hill Fund.
- Footed bowl, Danish (or Norwegian), contemporary. Gift of Mrs. Richard H. Webber.
- Vase, by L. Hjurth, Danish, contemporary. Gift of Mrs. Richard H. Webber.
- Faience Winged Scarab, Egyptian, XXVI Dynasty. Gift of Mr. and Mrs. Allan Shelden.
- Platter, slip decoration, English (Cockpit Hill), ca.1730. Anonymous gift.
- Covered Sugar Bowl, English (Worcester, Dr. Wall period), ca.1752-1775. Gift of Robert H. Tannahill.
- Deep Saucer Dish, English (Worcester, Dr. Wall period), ca.1770. Gift of Robert W. Tannahill.
- Pottery Bowl, English (Liverpool), last quarter 18th Century. Decorated with transfer printing. Gift of the Gibbs-Williams Fund.
- 2 pieces Staffordshire, English, 1st half 19th Century. Bequest of Mrs. Margaret I. Gebhardt.
- Small bowl, English, early 19th Century. Decorated with transfer printing. Gift of Miss Frances Delehant.
- Coffee cup, English, early 19th Century. Decorated with transfer printing. Gift of Miss Frances Delehant.
- Pitcher, English, first half 19th Century. Earthenware. Gift of John Alexander Dalrymple, Dearborn, Michigan, in memory of his wife Lotta Davies Dalrymple.
- Pair of wine and water urns, black basalt, English (Wedgwood), 19th Century. Gift of Mr. and Mrs. Norman D. Jordan.
- 37 pieces ceramics (vessels, medallions and plaques), English (Wedgwood and Leeds), 18th and early 19th Centuries. Gift of Mr. and Mrs. Norman D. Jordan.
- Faience Plate with Chinoiserie decoration, French (Les Islettes), 2nd half 18th Century. Anonymous gift.
- Vase by Emile Decœur, French, contemporary. Gift of Mrs. Richard H. Webber.
- The Chinese Emperor*, porcelain group of four figures. Germany (Hoechst), ca. 1770. Gift of James S. Holden in memory of his mother, Mrs. E. G. Holden.
- Jar, Persian (Sultanabad), 13th Century. Gift of Mr. and Mrs. Ernest Kanzler.
- Bowl on foot, lead-glazed pottery, Roman (Syria?) 1st Century B.C.-1st Century A.D. Gift of Mr. and Mrs. George R. Fink.

PEWTER

- Porringer by Samuel Hamlin, American (Providence, R. I.), 1746-1801. Gift of the Gibbs-Williams Fund.
- Porringer by William Calder, American (Providence, R. I.), 1792-1856. Gift of the Gibbs-Williams Fund.

SILVER

- Ladle, American (Detroit?), late 18th or early 19th Century. City appropriation.
- 2 Spoons, American (Massachusetts or New York State) ca.1800. Gift of Miss Louise Hastings Hayward.
- Basket by William Cripps, English (London), dated 1751. Gift of the Women's Committee of the Founders Society.

MEDALS

- 2 bronze medals, by Rene P. Chambellan, American (New York City), commemorative of Detroit's 250th anniversary. Gift of Detroit's 250th Festival Committee.
- 2 bronze medals, by Rene P. Chambellan, American (New York City), commemorative Detroit's 250th Anniversary. Gift of the Eaton Chemical Company.

FURNITURE

Table, mahogany, Duncan Phyfe Style, ca. 1815-1825. Bequest of William Shubael Conant, Washington, D.C.

Mirror, American, Chippendale Period, ca. 1750. Bequest of William Shubael Conant, Washington, D.C.

WOOD AND WOOD CARVING

Bowl, beaver-form, Indians of North America (Michigan), early 19th Century. City appropriation.

Scoop, Indians of North America (Michigan), early 19th Century. City appropriation.

Fragment of Carved Wood Pyx, Coptic, 5th-6th Century. Gift of Francis Waring Robinson.

GLASS

Bowl, dark amber, American (New Hampshire), first half 19th century. Gift of the Gibbs-Williams Fund.

Decanter, blown three-mold, American, first half 19th century. Gift of Gibbs-Williams Fund.

Compote, blown three-mold, American, first half 19th century. Gift of Gibbs-Williams Fund.

Celery Vase, blown three-mold, American (Sandwich), first half 19th century. Gift of Elizabeth and Allan Shelden Fund.

2 Mugs, blown three-mold, American, first half 19th century. Gift of Gibbs-Williams Fund.

Plate, American (Sandwich), mid-19th century. Pressed "lacey" glass. Gift of Gibbs-Williams Fund.

Covered sugar bowl, blown three-mold, American, first half 19th century. Gift of Elizabeth and Allan Shelden Fund.

Covered sugar bowl, blown three-mold, American, first half 19th century. Gift of Gibbs-Williams Fund.

Covered sugar bowl, American (Pittsburgh region), ab.1825-30. Gift of John Alexander Dalrymple, in memory of his wife Lotta Davies Dalrymple.

Candlesticks, pair, American (Pittsburgh region), ab.1815-30. Gift of John Alexander Dalrymple, in memory of his wife Lotta Davies Dalrymple.

Stained glass panel, French, 13th century. Gift of Mr. and Mrs. George R. Fink.

Vase, Swedish (Orrefors), designed by Edvin Ohrstrom, Swedish, contemporary. Gift of Fisher, Bruce and Company, Philadelphia, and A. B. Orrefors Glasbruk, Sweden.

IVORY

Ointment Jar, Egypto-Islamic (from Deir-el-Moallaka), 5th-6th century. Gift of William E. Mansoor, New York and Cairo.

JEWELRY

Pendant, gold, Indians of Central America, Panama (Province of Veraguas?), ca. 1200-1500 A.D. Gift of Mrs. Russell A. Alger.

METAL

Andirons, pair, brass, American, early 19th century. Bequest of William Subael Conant, Washington, D. C.

Platter, brass, English, early 17th century. Gift of Robert H. Tannahill.

Candlesticks, pair, silvered copper, Italian, 18th century. Gift of Mrs. Ralph Harman Booth.

MISCELLANEOUS

Harp, French, early 19th century. Gift of Mrs. Russell A. Alger.

Wall Paper Panel, "West Point," printed in color by Zurber, 1834, French (Alsace). Gift of Gibbs-Williams Fund.

COINS

Two Bronze Coins, Roman Imperial. Gift of Harold Baker.

A Collection of 35 Ancient Greek, Roman and Byzantine Coins. Gift of Robert Cox.

Two Ancient Greek and Roman Coins. Gift of Perry McClure.

DETROIT MUSEUM OF ART FOUNDERS SOCIETY

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