

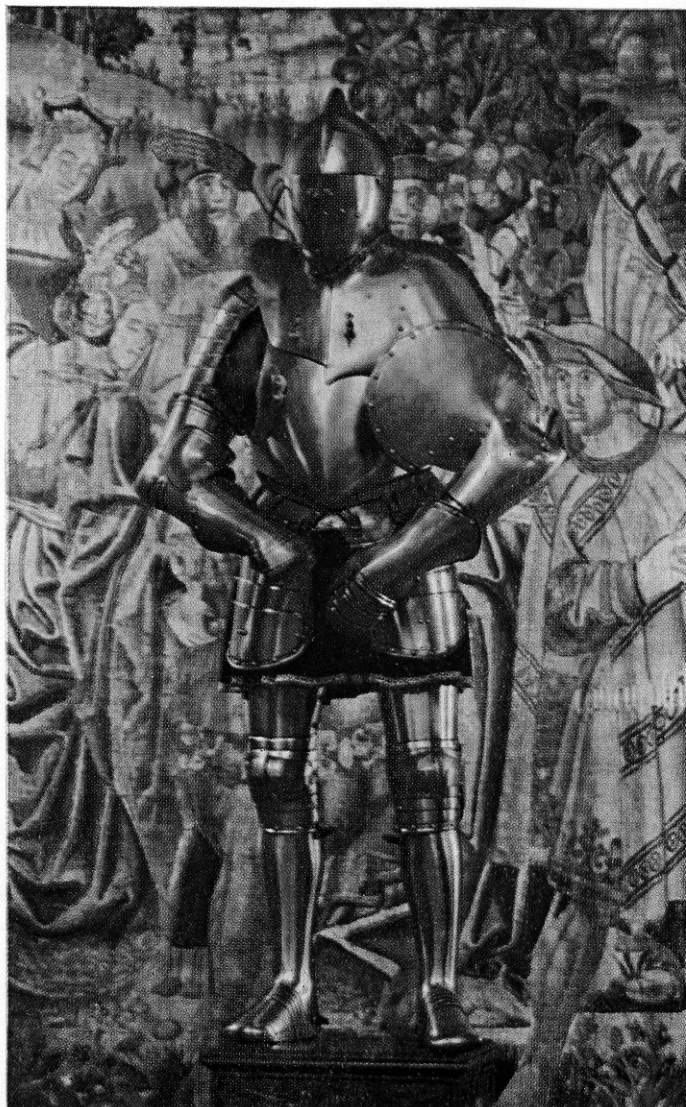
# Bulletin

OF THE  
DETROIT  
INSTITUTE  
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1953-54



FULL SUIT OF TILTING ARMOR. German (Saxon), about 1590  
From The William Randolph Hearst Collection of Arms and Armor  
Gift of The Hearst Foundation, 1953



FULL SUIT OF GOTHIC ARMOR (FRONT AND BACK)  
In large part by LORENZ COLMAN, German (Augsburg), about 1480  
From The William Randolph Hearst Collection of Arms and Armor  
*Gift of The Hearst Foundation, 1953*

**A GIFT OF ARMS AND ARMOR  
FROM THE COLLECTION OF  
WILLIAM RANDOLPH HEARST**

For the past five years, since the spring of 1948, thousands of visitors to the Detroit Institute of Arts have enjoyed the display of armor and arms arranged in the Great Hall, but this was always a loan exhibition which might at any time be withdrawn.

The museum can now rejoice in a generous gift of a collection of fine armor and arms which offers a firm basis for future additions. On May 26, 1953, the Hearst Foundation presented to the City of Detroit, for preservation in the Detroit Institute of Arts, ten suits of fifteenth and sixteenth century armor and twenty-five other pieces of armor and arms dating between the fifteenth and the seventeenth centuries, all from the collection of the late William Randolph Hearst. In order to perpetuate the name of this great collector of armor and in response to a desire expressed by the donors, the Arts Commission of the City of Detroit has established in the Detroit Institute of Arts the William Randolph Hearst Collection of Arms and Armor.

This valued gift at once fills what was formerly a regrettable gap in the museum's program of covering the world's arts, and offers to Detroiters a permanent display of the greatest historical, technical, and artistic interest. To the metalworking city of Detroit, armor has a special meaning, for here in modern times vast quantities of the world's armor and armaments have been made, and here the automobile industry makes constant use of metal arts handed down from the metalworkers of the past. To view the hand-made products of the Medieval and Renaissance armorer is to look with a new interest on the machine-made products of today and to value with a new pride the age-old craft tradition of which the modern metalworker is a part.

Fine armor, that is armor that combines artistry in design with purely technical accomplishment, has become difficult to find and costly to acquire. Outside of a few museums, the collecting of armor in America has been for many years chiefly the field of those *amateurs d'armes* who were the spiritual descendants of the princely houses of Europe which, in the past, commissioned, collected, and preserved the best armor. Among these connoisseurs and patrons of the arts, none was more outstanding than William Randolph Hearst in the acquisition and appreciation of good armor and arms of the Middle Ages and Renaissance. Knowing the need for armor in the Detroit museum and the meaning that it would have in a city of metalworkers, Mr. Hearst, at the time of his death in 1951, was on the verge of giving some of his collection to the Detroit Institute of Arts. It was left for his widow, his five sons, and the Hearst Foundation, established by Mr. Hearst, to carry out his wishes by the presentation which took place on last May 26.

Included in the Hearst gifts are ten suits of armor, representative of the great

era of armor-making from the second half of the fifteenth century to the beginning of the seventeenth century. In this group of harnesses, such as might be worn in battle, in jousting combats, or on parade, some come from well-known collections and long-established armories: those of Prince Hohenzollern-Sigmaringen, Count Giech, Count Erbach, Louis Carrand and Frédéric Spitzer. Here is armor from the hand and workshop of court-armorers like Lorenz Colman of Augsburg and Anton Peffenhauser, also of Augsburg; from the two great armor-making countries of Germany and Italy; and from the most celebrated metalworking centers of the fifteenth and sixteenth centuries: Augsburg, Nuremberg, Saxony, and Northern Italy.

The earliest suit in the Hearst Collection is that illustrated on the inside cover of this *Bulletin* — a Gothic harness, complete from sallet to sollerets, from head to foot, long famous as the pride of the Hohenzollern-Sigmaringen armory. The principal plates bear the marks of Lorenz Colman, appropriately called Helmschmied, of Augsburg, armorer to the Emperor Maximilian in the years around 1500. This suit, with its typical Gothic lines, dates about 1480. Also Gothic in line is the heavy half-suit in the style created in Nuremberg for the jousting match known as the *Deutsches Stechen*, with its magnificent late fifteenth century vamplate or lance-shield.

Two full suits of polished steel, or “white armor,” the one bearing the marks of Augsburg and of Anton Peffenhauser, and the other attributed to the Peffenhauser workshop, show the elegance and functionalism of the armor made in the mid-sixteenth century for jousting which served as entertainment and athletic training in a period when military success was still determined not by superiority of technical equipment but by manpower.

Contrasting with the plain-surfaced austerity of these suits are four half-suits of enriched armor of the middle decades of the sixteenth century (about 1550-80). Two Italian half-armors (including one of small size for a court page) and one each from Augsburg and Nuremberg show the varied techniques employed by the early master armorers to achieve different decorative effects on the surfaces of the wrought steel plates: etching, filing, embossing, blueing, russetting, and gilding.

Two of the most important of the harnesses have associations with Saxony. One is a massive suit of polished steel armor with heavy helmet, thick reinforcing plates, and large defences on the left arm. This type was perfected about 1590 in the court of the Electors of Saxony for the game of tilting. The Detroit suit, which comes from the Historical Museum in Dresden, is one of thirty or forty such suits made for the Court of Elector Christian I of Saxony (1560-91), perhaps in the workshop of the court armorer, Wolf von Speyer of Annaberg. (This is the suit illustrated on the cover of this *Bulletin*.)

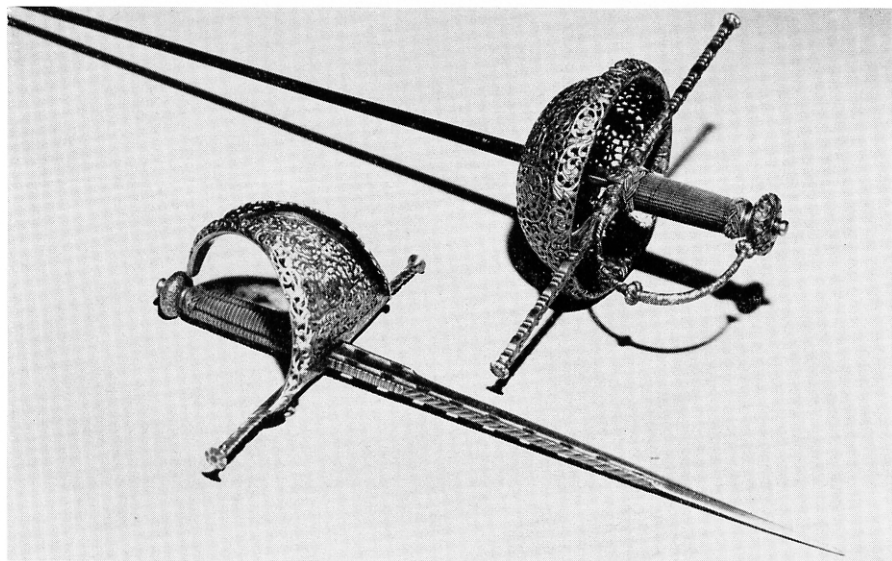
The other Saxon suit comes also from the Historical Museum in Dresden. It is one of twelve half-suits for foot combat from the workshop of Anton Peffenhauser, commissioned for the Elector Christian I by his consort for presentation to her husband on Christmas Day in 1591. He died, however, in September of

that year. This handsome and historic harness is heavily constructed yet gracefully decorated with an etched and gilded foliate design which stands out against its background of plain blued surfaces and enhances the shapely proportions of the suit.

This is not the occasion to discuss in detail the other objects in the Hearst gift. There are three helmets, including an Italian *armet à rondelle* of about 1470-80, one of Mr. Hearst's costliest prizes, a rarely surviving type that critics of armor regard as the most beautiful of all European headpieces. There are several parts of armor, notably a rare fifteenth century Gothic chanfron or protection for a horse's head. There is a group of swords of the sixteenth and seventeenth centuries, with various types of decoration on different forms of hilt. There are three daggers and a mace. Finally, there are German, Austrian, and French firearms (guns and pistols) of the sixteenth century, noteworthy for the ornamentation of the wooden stocks with inlaid engraved staghorn, and of the steel locks and barrels with chasing, etching, gilding, and damascening.

Beauty and skill, imaginative creativity and functional practicality were combined in the making of the fine armor and arms of the past and will be recognized today by all those who look upon the exhibition of the arts of the Medieval and Renaissance metalworker on view in the Great Hall of the Detroit Institute of Arts. Here a whole chapter of the arts, and of history as well, is exemplified. All Detroiters can take pride in having in the permanent possession of the City of Detroit these rare suits of armor and related pieces from the William Randolph Hearst Collection.

FRANCIS W. ROBINSON



CUP-HILTED RAPIER AND PARRYING DAGGER IN SPANISH STYLE

The dagger hilt signed by LAURENTIUS PALUMBO. Italian (Naples), mid-seventeenth century  
Gift of The Hearst Foundation, 1953



FAMILY GROUP  
by ANTON VAN DYCK  
Flemish (1599-1641)  
Gift of the  
Founders Society  
General Membership  
Fund  
1951

**A FAMILY GROUP  
BY VAN DYCK**

Two years ago the Founders Society purchased from its General Membership funds a family group by Van Dyck, called traditionally *The Children of the Bolingbroke Family*.<sup>1</sup> It represents seven children, seen life-size to the knee, two girls and five boys.

A picture of extraordinary interest and decorative charm, it is one of the outstanding gifts of the General Membership and one of the most beautiful of Van Dyck's works in America.

A clear golden light pervades the picture, lighted here and there by flashes of more positive hue, such as the lustrous gold satin dress of the oldest girl at the left, and the rose-colored jacket and crimson cloak of the boy at the right. The clear, fresh transparent tones of the faces and the shimmer of light on silks, velvets and white linen, combine to make the group a kind of flower garden of children.

The size and decorative splendor, and the large number of children, make the picture unique in America: in Europe it can be compared only with the famous groups of King Charles' children (at Windsor and in the picture gallery of Turin) and the Balbi children (collection of Lady Lucas, London).

Portraits of children are rare in the works of the older masters of European painting. At first thought it seems odd that Van Dyck should have painted them often and always with exquisite perception. We associate him with portraits of the worldly and great and with an air of proud and melancholy elegance. Van Dyck was a brilliant, vain, ambitious man, eager for money, fame and social position. He achieved all of these ambitions for he had great abilities, personal charm and an inexhaustible passion for work. On the surface his life shows the hard exterior of a courtier and careerist. Yet beneath the surface there was an artist of intense sensibility and delicate perceptions. Children seem always to have attracted and interested him. Perhaps they were a relief to him — their freshness and subtlety called out all his powers yet they were no threat to his uneasy spirit. There was no need to present to a child the hard front of arrogant self-confidence that he showed to the great and powerful.

At all events, he painted children with great sympathy. In this group he gives a subtly acute study of seven different ages and temperaments. The two young girls are already young women: they are serious, responsible, and mask their emotions under the decorum of adults. The other five range from the callowness of the oldest boy, just entering adolescence, through a variety of temperaments, alert, dreamy, or self-absorbed. The youngest child, in white, is at the age when his ambition in life is to catch the attention of his brothers and sisters and make them listen to him, the baby.

If one tries to remember other group portraits showing such subtlety of age and temperament, one realizes how rare such things are even in the work of the greatest portrait painters. The older girl picking roses, looking quickly over her

shoulder at the observer, is a head worthy of the subtlest psychological observers. Frans Hals himself could not have bettered the instantaneous flash of her expression. This is at the very peak of seventeenth century portrait art.

The picture has an old history, reaching back through the collections of the Rothschild family in Vienna and the Earls of Morley at Saltram, near Devonport, England, to the eighteenth century. Yet its traditional identification is a mistake, as I have shown in *The Art Quarterly*. It represents not the *Bolingbroke children* but a family of Flemish children and was painted on Van Dyck's last visit to his homeland, in 1634-35. This visit produced many of his most splendid and memorable works, which have since found their way into the greatest private collections and museums of the world. We are grateful to the members of the Founders Society for one of the great gifts in the history of their Society.<sup>2</sup>

E. P. RICHARDSON

<sup>1</sup> Cat. no. 1047. Canvas. Height 44 inches; width 63½ inches. Painted about 1634-35. Collections: Hon. Anne Poulett (1711-1785) (grand-nephew of Elizabeth, Countess of Bolingbroke) gave the picture to his nephew John Parker, Lord Boringdon (d. 1788), whose son was made first Earl of Morley (1815); the Earls of Morley, Saltram House, near Devonport, until about 1875, when it was sold (probably through Asher Wertheimer) to Baron Alfred Rothschild, Vienna; Baron Louis Rothschild, Vienna.

References: *Catalogue of the Pictures, Casts, and Busts belonging to the Earl of Morley at Saltram*, Plymouth, 1819, p. 22, no. 96; Smith, *Catalogue Raisonné*, 1831, III, no. 691; *Catalogue of the Pictures, Casts, and Busts, belonging to the Earl of Morley at Saltram*, London, 1848, p. 24, no. 97; *National Portrait Exhibition*, 1866, no. 732; Lionel Cust, *Anthony Van Dyck*, 1900, p. 270, no. 30; Vienna, *Sezession, Drei Jahrhunderte flämische Kunst*, 1930, no. 94; L. Baldass, *Pantheon*, V (March, 1930), p. 136 and illustrated p. 135; *Belvedere*, 1930, p. 171, pl. 100; Gustav Glück, *Van Dyck, des Meisters Gemälde (Klassiker der Kunst)*, 1931, p. 503. Gift of the Founders Society, 1951. Acc. No. 51.230.

### **NEW GIFTS OF TEXTILES from MRS. FECHIMER**

Mrs. Emma S. Fechimer, the generous friend of the Textile Department, shortly before her death, enriched with several important specimens the ever-delightful collection of English needlework which she presented to the Museum in 1948.<sup>1</sup>

Of greatest importance is a woman's coif of the Elizabethan period (fig. 1).<sup>2</sup> The body of unbleached linen is covered with an allover design of scrolls with leaves and blossoms, worked in silks of two tones of green, chartreuse, shell pink and red, and with very small gilt sequins. The coif is finished with bobbin lace of gold metal thread, with some silvery sequins still preserved, dangling from the points. Originally there may have been a separate triangular flap<sup>3</sup> worn with it, although when the seam over the head brought together the gold lace across the forehead, there seems little need for this extra luxury.

The collection of embroideries of the Stuart period has received new luster



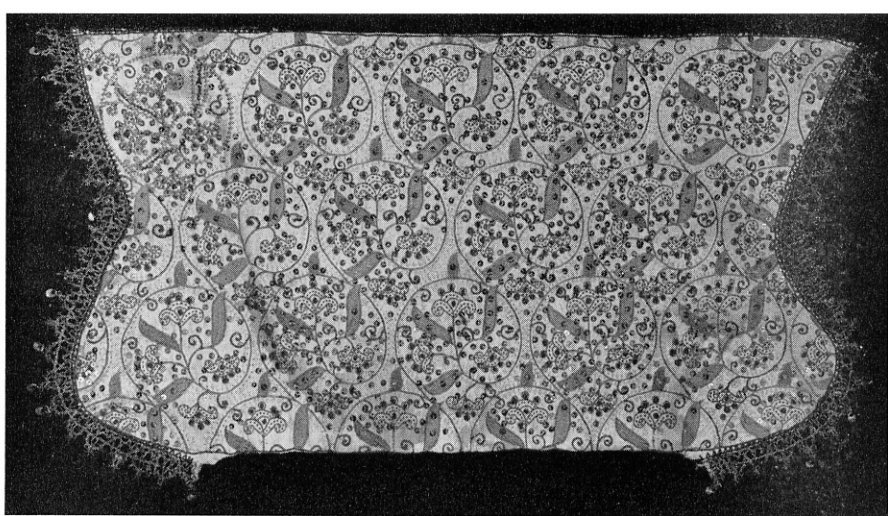


Fig. 1. A WOMAN'S COIF. English, Elizabethan Period ,1558-1603)  
*Gift of Mrs. E. S. Fechimer, 1951*

by two additions, a toilet cabinet<sup>4</sup>, and a mirror<sup>5</sup>. Both are especially welcome because they are worked in a technique not yet represented, beadwork. The beads were imported from Venice, the city which from the thirteenth to the eighteenth century held practically a monopoly on the trade in this specialty of blown glass.

The cabinet (fig. 2), of white satin finished with galloon, shows at the sides floral swaths and bouquets in blue and white bowls, on the lid an elaborate picture (fig. 3). A lady comes from a turreted castle, to present a large goblet to a warrior who stands in front of a camp of tents. The heads and hands of the two figures are executed in raised work over padded satin. The hair is worked in knotted stitches, of blond and brown silk. The goblet also is worked of silk, golden yellow with a decoration in silvery white and blue, with a border of small

Fig. 2. CABINET. Beadwork. English, 3rd quarter of the 17th century  
*Gift of Mrs. E. S. Fechimer, 1951*





Fig. 3. DETAIL OF FIG. 2 (Cover). Beads and raised work  
Gift of Mrs. E. S. Fechimer, 1951

beads. All the rest of the picture is worked in beads. Green and blue predominate, with details in diverse tones of yellow to brown, and white. Most of the beads are translucent, with just a few touches of enamel-like opaque beads. The sword handle at the warrior's belt is emphasized by using real pearls.

The mirror (fig. 4) is framed in a wide band of solid beadwork between mouldings of chestnut wood. Crystal beads arranged in a scrolled pattern form the background for the design of garlands of blue and yellow beads, with leaves in several tones of green.

To the end of the seventeenth or the early years of the eighteenth century belongs a coverlet of linen twill with crewel embroidery of very fine wool in diverse tones of greens, blues, reds and yellows. The design is a variant of the Tree of Life patterns of the then so fashionable *palampores*, painted and printed on cotton in East India. Here the Tree has become a vine rambling all over the field and bearing diverse kinds of flowers and leaves.<sup>6</sup>

A panel of bluish-grey silk, embroidered in a floral design with silver thread, steel sequins and beads is all that remains of a spectacularly elegant costume of the early eighteenth century.<sup>7</sup>

To the collection of textiles by the great American designer Herman A. Elsberg (who died in 1938), assembled by Mrs. Fechimer, she has added a large panel woven especially for a lady's formal dress<sup>8</sup>. The ground weave is satin, white with small flowers in *chiné* technique, painted on the warp threads before weaving; the dress was to be finished along the hem line with a fantastically beautiful border of flowers arranged as a garland, and from his garland rises, in center front and back of the dress, a vertical spray. This border is woven at both

ends of the panel in a peculiar velvet technique, which was invented by Gaspard Grégoire (1751-1846). He painted his designs on the velvet warps before weaving; this involved elaborate calculations and, since the artist destroyed his papers before his death, the *velours Grégoire* seemed destined to be a lost craft. Mr. Elsberg put his mathematical brain to the task of rediscovering the secret with its charming but very costly effects.

Yet another gift of Mrs. Fechimer's is the original design by H. A. Elsberg, of a polychrome brocaded velvet.<sup>9</sup> The design is in ink and watercolor on paper; the finished fabric, woven on a ground of either black or white faille, is represented in our collection. The comparison of these silks with the first sketch is instructive and interesting.

#### ADÈLE COULIN WEIBEL

<sup>1</sup> Bulletin of the Detroit Institute of Arts, Vol. XVIII, no. 3, 1948-49, pp. 66 and 71, Annual Report of the Founders Society; vol. XXVII, 1948, p. 59-63, A. C. Weibel, *The Fechimer Collection*. A. C. Weibel, *A Picture Book of English Domestic Embroidery*, The Detroit Institute of Arts, 1948.

<sup>2</sup> Acc. No. 50.84. Height 8½ inches; width 16 inches.

<sup>3</sup> For such a triangular piece, see *Picture Book*, fig. 4.

<sup>4</sup> Acc. No. 51.147. Height 6⅞ inches; length 11⅝ inches, depth 9 inches.

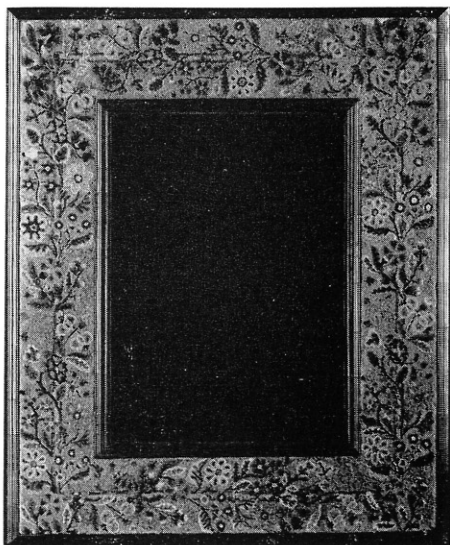
<sup>5</sup> Acc. No. 51.231. Total height 36 inches; width 29 inches. Original glass.

<sup>6</sup> Acc. No. 51.96. Length 85 inches; width 63 inches.

<sup>7</sup> Acc. No. 51.42. Length about 22 inches; width about 42 inches.

<sup>8</sup> Acc. No. 51.41. Length of panel 103 inches; width 42¾ inches; height c. central spray 50 inches.

<sup>9</sup> Acc. No. 49.465. Height 21 inches; width 19½ inches.



MIRROR. Beadwork. English, 3rd quarter of the 17th century  
Gift of Mrs. E. S. Fechimer, 1951



SILVER TOILET SERVICE. French (Paris), 1738-39  
The Elizabeth Parke Firestone Collection  
Gift of Mr. and Mrs. Harvey S. Firestone, Jr., 1953

### **AN EIGHTEENTH CENTURY FRENCH SILVER TOILET SET IN DETROIT**

Early French silver is extremely rare, most of all in France, where financial crises often caused the heaviest and most sumptuous plate to be melted down, and where fashions changed more quickly and more often than anywhere in Europe. In this country this scarcity of important pieces of French plate is probably responsible for the comparative lack of interest in what was, in eighteenth century France, one of the *arts majeurs*. Collectors are rare; and museums, with a few exceptions, have been reluctant or unable to purchase representative groups. It is therefore fortunate that The Detroit Institute of Arts should have received as a gift from Mr. and Mrs. Harvey S. Firestone, Jr., to the Elizabeth Parke Firestone Collection, one of the most important groups of French eighteenth century silver in this country, a complete toilet service executed in Paris in 1738-1739 for the Portuguese Duke of Cadaval.<sup>1</sup>

In itself this provenance is significant. Under the rule of Joao V, the court of Portugal was in the first half of the eighteenth century the most lavish and ostentatious in Europe. Enriched by the gold from the Matto Grosso mines and

by the exportation of wine to England, it relied upon Italians and Germans for the architecture of its palaces, upon Italians for most of its ecclesiastical silver, and almost entirely upon Parisian silversmiths for its domestic plate. It is indeed to Portugal (and to Russia for the style of the latter part of the century) that one must turn for a clearer conception of the extraordinary taste which went into the making of French silver. So far as this writer is aware, there is no similar toilet service in French public or private collections, while at least three were exhibited at the 1934 Lisbon exhibition.

The service now in Detroit has a distinguished origin. Next to the royal house, the Cadavals were the most illustrious of Portuguese families and were related not only to the Bragances of Portugal, but also by intermarriages to the noblest houses of Spain, France and Lorraine. The toilet service from the Firestone collection belonged to the third duke, Don Jaime, fifth Marquess of Ferreira, sixth Count of Tentugal, honorary stirrup holder to the Portuguese Kings Don Pedro and Don Joao V and Knight of the Order of Christ (1684-1749) and bears his double arms on every piece. Don Jaime, as Mr. Augusto Potier of the Portuguese Embassy in Washington kindly informed me, married twice, first to his sister-in-law Dona Luiza (widow of his brother the second Duke) and again to Princess Henriette de Lorraine (1722-1761), the daughter of Louis de Lorraine, Prince de Lambesc. It is evidently on the occasion of this second marriage, which took place in 1739, that the service was executed.

Composed of nineteen pieces, the Cadaval toilet service evidently is complete and is in excellent condition. Through use for several generations, some of the delicate chasing (on the covers of the boxes for instance) has acquired the mellowness which is one of its charms, while for absolute, pristine crispness of chiseling and engraving, such pieces as the mirror or the candlesticks are unrivaled. As may be expected from French craftsmen of that period, the workmanship is of exquisite quality. The decoration, relying on excellence of proportions, subtle relationship of form and decoration, and still more on an exquisite balance of plain and decorated surface, makes the Cadaval service a monument of French taste in its greatest period. The motives are uniform throughout: reeded and corded borders; scrolls, shells, diapers and trellis work; and most prominent of all, *rinceaux* on reserve. In addition, on certain pieces there may be seen other types of decoration: the perfume bottles (*boîtes à parfum*) and the ewer are ornamented with the bullrush motives which recur, usually with less felicity, throughout the eighteenth century, while the *boîtes à racines*, surmounted by a miniature pomegranate, is decorated symbolically with a motive of roots which covers the base of the box.

It would be difficult to find a more homogeneous group of French silver. Yet, surprisingly, the Cadaval service is the work of four different Parisian silversmiths. The jewel boxes, the round powder boxes and the two pin boxes are stamped with the mark of Etienne Pollet; the ewer and basin, the mirror, the *gantière* and *boîtes à parfum* are by Antoine Lebrun. Sébastien Igonet executed the *boîte à racines*, the snuffer and its tray, the *vergette* (cloth brush) and the

comb brush, while Alexis III Loir is responsible for the candlesticks. This combination of talents is rare; at least I have not found it in the execution of the other toilet services known to me. That it did not affect in any way the quality of the Cadaval service is a tribute to the extraordinary skill of Parisian craftsmen in this golden age of French taste.

PAUL L. GRIGAUT

<sup>1</sup> Acc. No. 53.177-92. Separate pieces, or groups of pieces from the Cadaval service have been exhibited in this country and abroad since the set was acquired by a French dealer in the early 1930's (*Three French Reigns Exhibition, London, 1933; Paris International Exhibition, 1937; Exhibition of French and English 18th Century Art, New York, 1941, etc.*). The Cadaval service is briefly mentioned in Jean Babelon, *L'Orfèvrerie Française*, Paris, 1946, p. 90.

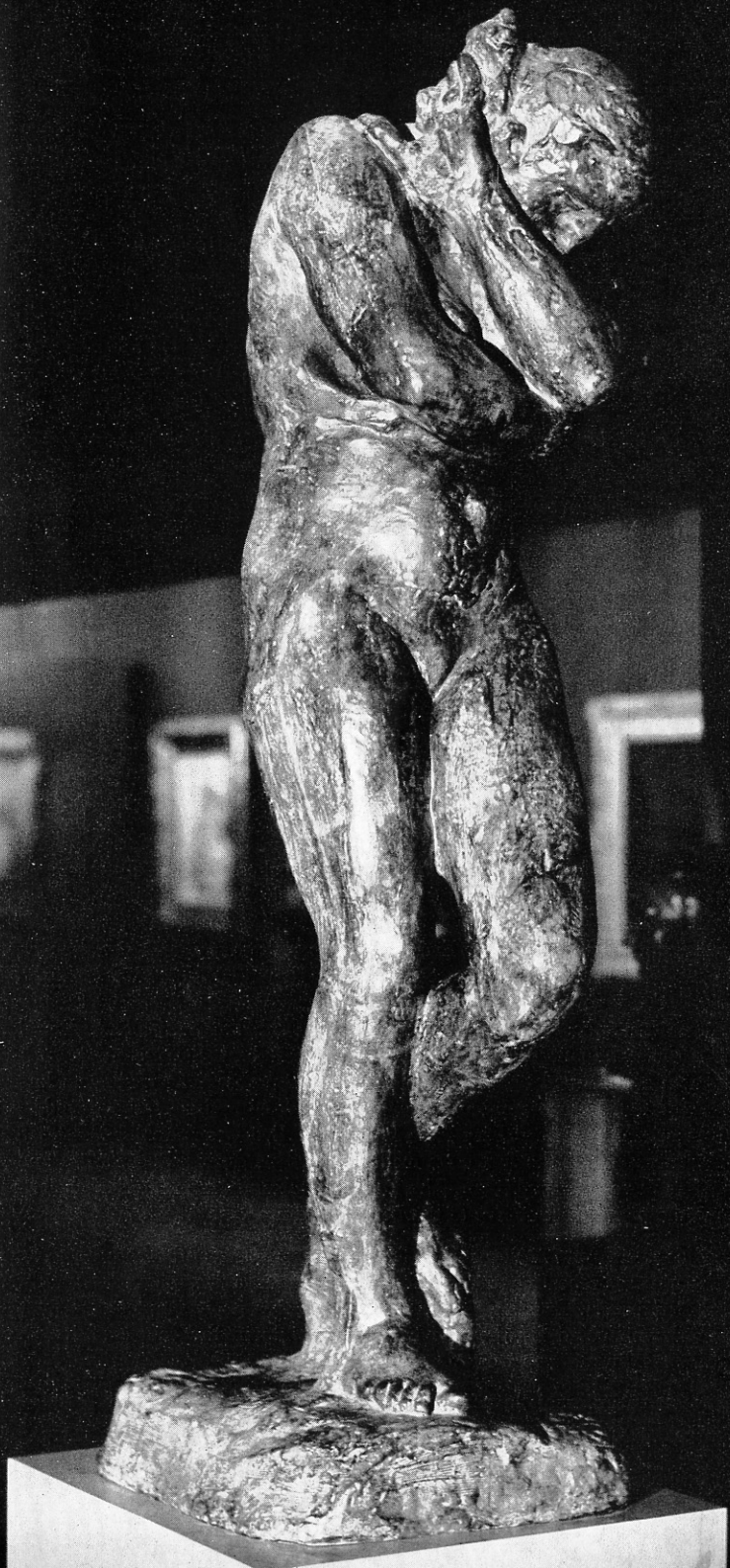
The pieces of the Cadaval service are fully marked, and the marks of the various makers are reproduced in Henry Nocq's *Poinçon de Paris*, 1928. The pieces bear in addition a lamb, the "foreign mark" for 1738-1744.

### RODIN'S EVE

In 1880 Auguste Rodin, at last accepted as one of the great artists of his age, received from the French Government an important commission, a monumental doorway for the projected Museum of Decorative Arts. The theme to be treated was left to the sculptor, who chose as his subject Dante's *Divine Comedy*. The *Gates of Hell*, as the doorway came to be known, were never completed, although Rodin worked to perfect them for some twenty years and, until the time of his death, was to be haunted by this, the most ambitious of his mature years. Perhaps this was fortunate. As it stands today in the Musée Rodin in Paris, the large scale model of the *Gates* is an intensely *fin-de-siècle* conglomeration of numberless figures, twisting, tormented, unfinished and, to the ordinary spectator, unrelated and obscurely symbolical. The *Gates* have been called the most ambitious decorative scheme since Michelangelo; to the generations following Rodin's death they were also a pathetic, and perhaps unavoidable, failure.

If the *Gates* as a whole are indeed unsatisfactory (and are we not showing great levity in judging them?) the various studies of the figures became for Rodin an endless repertory of forms and attitudes in which he found many of his happiest creations. The familiar *Thinker*, the *Paolo and Francesca*, the *Shades*, the *Kiss*, the *Ugolino*, the *Eve*, all these works which we are beginning again today to appreciate as great efforts of the human mind, were originally conceived as part of the *Gates*. Of these figures which were detached from the *Gates*, perhaps the most significant, certainly the most tragic, is the *Eve* to which Rodin, at an early stage of the *Gates*, gave the most prominent place, in the

Opposite: EVE by AUGUSTE RODIN, French (1840-1917)  
Gift of the Founders Society General Membership Fund, 1953



center of the door.<sup>1</sup> It is therefore fortunate that the Institute, through the General Membership Fund of the Founders Society, has been able to purchase one of the best casts of the *Eve* still available, one which belonged to Rudier, Rodin's *fondeur*, and a great artist-craftsman on his own right.

*Eve* is indeed one of the supreme works of art of the nineteenth century. Conceived on a massive, unreal scale, it was built as it were from minute particles of reality, touch by touch like an impressionist painting, and with an incredibly subtle interplay of gradations and textures. Few bronzes have preserved so completely the sensibility of a great sculptor's modeling; fewer still have acquired the soft lacquer quality of its surface, with its muted contrasts of lightened malachite-green accents and rust and purple shadows. It is easy to believe that this *Eve* was executed under Rodin's personal supervision. Like so many of Rodin's creations, the *Eve* was never completed.<sup>3</sup> Her face, half hidden in her arms in a swaying movement of pathetic hopelessness, remains an indistinct series of planes, vague yet concise in their artistic statement. Like Michelangelo, Rodin spoke "the language of the gods." Not nature, but the tragedy of nature, such was what he attempted to express,<sup>4</sup> and for this a few strokes of his thumb were sufficient. Without overtones the moving conception, so exquisitely felt and so tenderly observed, has become a human symbol: As Anatole France said, the hell of Rodin is not a hell of vengeance, but one of tenderness and pity.

PAUL L. GRIGAUT

<sup>1</sup> Cf. Albert Elsen, "The Genesis of Rodin's Gates of Hell," *Magazine of Art*, March, 1952.

<sup>2</sup> Acc. No. 53.145. Patinated bronze. Height 68½ inches. Inscribed at base: *A. Rodin and Rudier, fondeur, Paris*. First cast in 1881 (according to André Malraux, *Le Musée Imaginaire de la Sculpture Mondiale*, p. 771). According to Fr. Lawton, *The Life and Work of Rodin*, 1906, p. 109, the *Eve* was first exhibited at the 1882 Salon, but without attracting much attention. It certainly was shown at the 1899 Salon. Marble repetitions exist; one was formerly in the Henri Vever collection. Small marble replicas are numerous: for instance, one is in the Albright Gallery, Buffalo, and another in the Art Institute, Chicago. Mr. Marcel Aubert, the present curator of the Rodin Museum, informed this writer that it will be probably impossible to know how many casts of the *Eve* were executed, as Rodin had a number of them made without keeping exact count. The gallery from whom the *Eve* was purchased states that the Detroit cast was one of the first casts made by Rudier, during Rodin's life and under the sculptor's personal supervision. The Detroit *Eve* comes from Rudier's heirs, who in 1950 gave the plaster cast of *Eve* to the Musée Rodin.

<sup>3</sup> Malraux (op. cit., p. 771) or rather Marcel Aubert, the author of the notes in *Le Musée Imaginaire*, repeating without undue emphasis a statement of Judith Cladel (*Auguste Rodin*, . . . Brussels, 1908, p. 65), explains its incompleteness by the fact that the girl who posed for the *Eve* became *enceinte* in the course of its execution, Rodin then deciding to stop work on the figure.

<sup>4</sup> "Non pas la nature, mais la poésie de la nature," Chassériau said of his aims in his Notebooks.





STOWE, THE SEAT OF COLONEL EBENEZER REYNOLDS  
by CATHERINE REYNOLDS, Canadian (1782?-1864)  
Gibbs-Williams Fund, 1953

### **EARLY HOUSES ON THE DETROIT RIVER AND LAKE ERIE IN WATERCOLORS by CATHERINE REYNOLDS**

By the recent purchase through the Gibbs-Williams Fund of two watercolors by Catherine Reynolds (1782?-1864) the Detroit Institute of Arts has strengthened its representation of the arts of early Detroit and has acquired two important historical records of the almost vanished architecture of the late eighteenth and early nineteenth centuries in this region. The artist had an understandable family pride in the dwellings of two of her brothers which she portrayed in these watercolors and titled in the manner of contemporary engravings: *Belle Vue, the Seat of Robt Reynolds Esqre, taken from the East*<sup>1</sup> and *North East View of Stowe, the Seat of Colonel Reynolds*.<sup>2</sup>

Since these watercolors turned up in England, it seems likely that they formed part of a series (as "No. 1" on the margin of *Belle Vue*, and "No. 6" on *Stowe* suggest) which Catherine Reynolds may have sent to her eldest brother, Thomas Augustus Reynolds, who served in the Royal Navy and had settled in England.

Concerning the personality and activities of the artist, we know little beyond what can be deduced from her works, but of other members of her family, contemporary documents and printed books have preserved a fuller picture.

Thomas Reynolds, the artist's father, had joined the British Army as early as 1760 and was "Commissary of Detroit" when he purchased a lot on St. Louis Street, within the Fort, in 1780. The census of the inhabitants of Detroit made in 1782 recorded in his household: three boys (undoubtedly his sons, Thomas Augustus, Ebenezer, and Robert) and two girls (presumably his daughters,

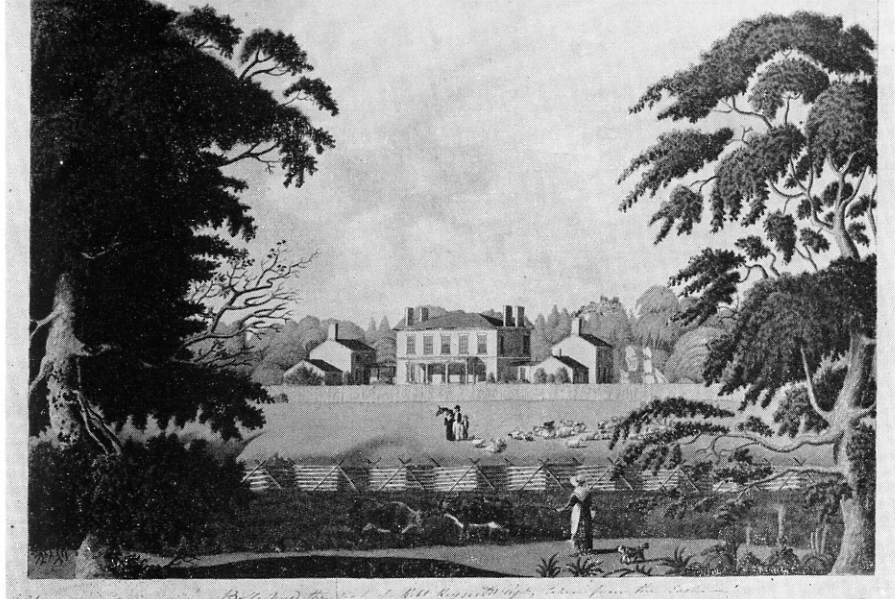
Margaret and Catherine). On July 25, 1793, Jacob Lindley, a Quaker visitor in Detroit, recorded in his journal that among the inhabitants of the town was "the very respectable family of the name of Reynolds," who had "an amiable daughter, Margaret." Another Quaker, Joseph Moore, wrote at the same time that Commissary Reynolds, and "his wife and sensible daughter appear to have as much solidity, uprightness, and vital religion as any in the place." Unfortunately neither Lindley nor Moore recorded any impressions of Catherine, the younger daughter, then perhaps eleven years old and already showing artistic proclivities.

In 1796 when the British surrendered Detroit to the Americans in accordance with the terms of the Jay Treaty of 1794, the garrison removed to the Canadian shore, establishing a military post at a place variously called Malden and Amherstburg, about eighteen miles south of Detroit, close to Lake Erie. Here Thomas Reynolds, as Deputy Commissary, was in charge of the building of the Fort and the maintenance of the garrison. He lived at first near the Fort, then in a house still standing at the northeast corner of Dalhousie and Gore Streets in Amherstburg, where he died in 1810.

In this respectable household Catherine grew up. There were stimulating contacts with the garrison, with the merchants who found Amherstburg a profitable trading place, with the Indians who flocked to the locality yearly for presents and provisions, and with travelers and visiting celebrities. She must have had access to books, especially illustrated ones, and played upon a graceful little piano, made by Broderip and Wilkinson of London about 1800, a Reynolds heirloom which recently has been given to the Detroit Institute of Arts.

Catherine's brother, Ebenezer Reynolds, was a merchant in Amherstburg when in 1803 he married Rose Bouchette of a distinguished Quebec family. As early as 1807 he was farming Lot 88 in "The Two Connected Townships" (Colchester and Gosfield, Essex County, Ontario), a lot which had been granted to his father for his military services. He purchased this lot in the First Concession of Colchester in 1816 and about that time probably built his house called Stowe, overlooking Lake Erie. Of the frame building shown in the watercolor of Catherine Reynolds not a trace remains today. Its owner is, however, remembered for his service with the Essex Militia during the War of 1812 in which he reached the rank of Lieutenant-Colonel. He sold Lot 88 and Stowe in 1833, residing thereafter in Sandwich where he died in 1854. In this period of his life he was for a time Sheriff of the Western District of Upper Canada.

Robert Reynolds, youngest son of Commissary Thomas Reynolds, succeeded his father at Fort Malden, serving as Deputy Assistant Commissary General to the British troops during the War of 1812. In 1803, Robert Reynolds married his brother's sister-in-law, the young widow, Thérèse Bouchette Des Rivières. Her first husband, Thomas Hippolyte Trottier Des Rivières (killed in a duel about 1800) was a stepson of the wealthy merchant, James McGill of Montreal. Thus Thérèse Bouchette brought to the Reynolds home the financial backing of the McGills as well as her son, by her first marriage, James McGill Des Rivières, step-grandson, namesake, and one of the heirs of James McGill. It is probable



BELLE VUE, THE SEAT OF ROBERT REYNOLDS, ESQUIRE  
 by CATHERINE REYNOLDS, Canadian (1782?-1864)  
 Gibbs-Williams Fund, 1953

that after the death of James McGill (in 1813) and of his widow (in 1818), Robert and Thérèse Reynolds felt able to build with local red brick the impressive Georgian mansion, named Belle Vue, shown in the watercolor which Robert's sister Catherine painted about 1820.

Robert Reynolds of Belle Vue was born in Detroit in 1781, or in 1780 (according to a memorial tablet in Christ Church, Amherstburg), and died at Belle Vue in 1865 in his eighty-fifth year. In 1860 Benson J. Lossing, while gathering information for his *Pictorial Field-Book of the War of 1812* (New York, 1868) visited "the venerable Robert Reynolds, living in a fine brick mansion, surrounded by charming grounds, on the bank of the river just below Amherstburg." Even more enthusiastic was William C. Coffin who visited the old man a few years later and recorded his impressions in a book, *1812; the War and its Moral* (Montreal, 1864): "All men who know Amherstburg, or Malden, as it is often called, know Squire Reynolds. There is not in all the Western Counties a man better known or more respected . . . He lives in a snug homestead, more villa than farmhouse . . . embedded in a grove of fine old pine trees."

The Belle Vue depicted in the watercolor of Catherine Reynolds and in the writings of Lossing and Coffin stands today, painted white and architecturally corrupted by later additions, but still impressive in its design and setting. It was sold by the Reynolds family after 1865, passed through several hands, and now serves as Belle Vue Veterans Home.

Here at Belle Vue Catherine Reynolds lived out her days as a gentle spinster. In the Parish Register of Christ Church, Amherstburg, it is written that Catherine Reynolds, born in Detroit, died September 17, 1864, and was buried in Amherstburg. Her age is given as 80, though she was probably 82 or 83, as it

appears that she was born before the Detroit census of July 16, 1782.

Never in the scant documentation of the career of Catherine Reynolds, never in the numerous references to her father and her brothers, is there any mention of Catherine as an artist, yet she left a number of works, chiefly handed down in the family or preserved by friends. From these works, she is revealed as an able technician in pencil, crayon, sepia wash and watercolor. She must have been largely self-taught, deriving her inspiration from prints and illustrated books and perhaps receiving occasional instruction from an itinerant artist, from her school teachers, or from the engineers of the garrison. Of the thirty existing works attributed to this artist, two are pencil drawings, two are in crayon, and the rest are in sepia or watercolor; two are figure compositions, one a nature study, and the others landscapes, usually with a building in the middle ground, ranging in subject from the ruins of Palmyra in the Syrian desert to Venice and Rotterdam on the European Continent, and numerous noted places and structures in England and Scotland. Most of her work cannot be dated, but the papers she used bear watermarks between 1784 and 1816.

The technical skill and creative ability which she developed through her assiduous copying of the work of others bore fruit in a limited and precious series of Canadian scenes which she drew from nature about 1810 to 1820. Best known of these, because most often reproduced, is *A View of Amherstburg and Fort Malden in 1812* (in the collection of Mr. Edward A. Cleary, Windsor, Ontario). Others are *The Commandant's House at Amherstburg* (in the Fort Malden Museum), *Chief Joseph Brant's House, Burlington, Ontario* (one of more than a score of works attributed to Catherine Reynolds in the collection of Mr. George F. Macdonald of Windsor), and the two watercolors of *Belle Vue* and *Stowe* (now in the Detroit Institute of Arts). These are the original creations by which Catherine Reynolds deserves to be remembered as one of the earliest known native-born artists of the Detroit River region, now claimed alike by Michigan and Ontario.

FRANCIS W. ROBINSON

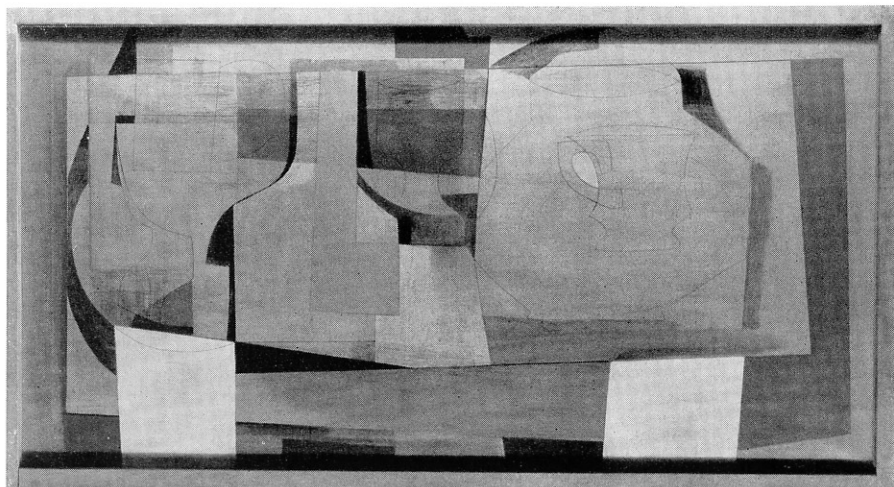
<sup>1</sup> Cat. No. 1089. Watercolor (Height 9½ inches; width 13¼ inches) on paper (Height 10 inches; width 14¼ inches). Inscribed on lower margin: *No. 1 Belle Vue, the seat of Robt Reynolds Esqre, taken from the East*. When received, there was attached to the back a genealogical chart on which Catherine Reynolds was identified as the artist of this and the companion view of Stowe. Acc. no. 53.9. Gift of the Gibbs-Williams Fund, 1953.

<sup>2</sup> Cat. No. 1088. Watercolor (Height 9½ inches; width 13¼ inches) on paper (Height 10 inches; width 14¼ inches). Inscribed on lower margin: *No. 6 North East View of Stowe, the Seat of Colonel Reynolds*. Acc. no. 53.8. Gift of the Gibbs-Williams Fund, 1953. Both watercolors were formerly in the Valentine Museum, Richmond, Virginia (see *Antiques*, Vol. 47, No. 1, Jan. 1945, p. 56; Vol. 48, No. 5, Nov. 1945, p. 300). The assistance in research on Catherine Reynolds, her productions as an artist, and her family, rendered by Mr. George F. Macdonald of Windsor, is gratefully acknowledged. All the printed sources on the Reynolds family, as well as many pertinent manuscripts, may be consulted in the Burton Historical Collection of the Detroit Public Library.

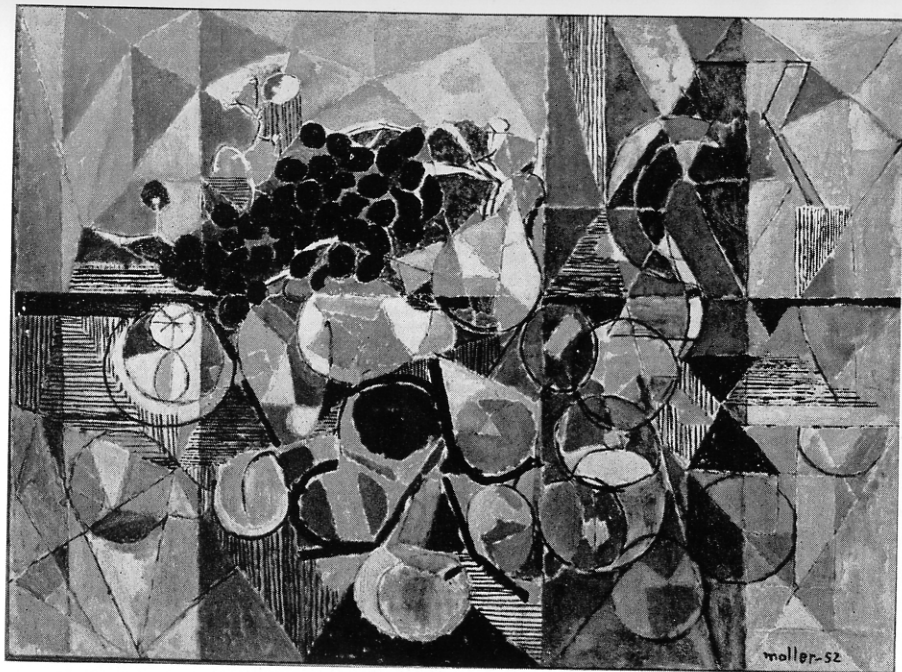
## FOUR PAINTINGS FROM THE EXHIBITION FOR THE FRIENDS OF MODERN ART

In painting the evidence of discipline and physical control may appear in several ways. It is easiest to recognize an artist's command of eye and hand when the result is a convincing representation of nature, but the "modernity" of the art of our time is now often established according to its degree of abstraction. "Modern painting" and "a modern painting" are terms which have come to mean rather different things: the latter no longer merely connects a picture with an era but indicates its adherence to a specific style.

Ben Nicholson is one of the best known of British abstract painters. It is a temptation to relate *Still-Life: Horizontal, April 25, 1950*<sup>1</sup> to the quality of succinct reserve that, in view of the work of other British artists, turns out to be a too stereotyped estimate of the British mode of artistic expression. Nicholson's recent work, however, is surely among the most dispassionate and exquisitely controlled in modern painting. From his comparatively loose and freely delineated shapes of twenty years ago he has moved steadily toward an ever more precise registry of line and color. This economy of precision has eliminated a great deal of the enrichment that elaboration often provides. Nicholson's new paintings may seem excessively restrained, but restraint has always been the essence of elegance or even of real wit. His insistence upon the exact "pitch" of his color and "tension" of his line (these are his own terms) is somewhat like the writer's search for the exactly right word which will eliminate an entire redundant phrase. Considering his point of view, it is right that Nicholson should use an incisive pencil line and paint of a somewhat rarefied consistency,



STILL LIFE: HORIZONTAL by BEN NICHOLSON, English Contemporary  
Gift of the Friends of Modern Art, 1953



BLUE GRAPES by HANS MOLLER, American Contemporary  
Gift of The Friends of Modern Art, 1953

and that he should leave sections of his canvas unpainted if its tone is correct. His paintings are *arrangements*, not of objects on a table but of shapes, colors and tones on canvas, and the choices involved are directed towards making the arrangement look esthetically, rather than realistically, "right."

Ben Nicholson himself has spoken of his work in terms of impact and power, and we should probably find such terms useful in connection with the German-American artist Hans Moller's *Blue Grapes*.<sup>2</sup> This seems paradoxical because the paintings are so different. It is like comparing piano wire with a hemp hawser: both are strong but of what different textural quality! Compared to Nicholson's work, Moller's painting is richly exuberant and elaborate, controlled but certainly not precise. The superficially geometric patterns are misleading if they are taken to indicate a mathematical and reasoned method. Moller does not plan his pictures in any detail before he begins to paint. They literally evolve as he works. He does begin with some sort of idea in mind, but the subject is apt to be transformed completely as he paints: under his brush a landscape may easily turn into a still life.

*Blue Grapes* is impressive and attractive because of its luscious and glowing colors that reflect the full range of the spectrum and at full brilliance. The effect is cheerful rather than violent because of the orderly way in which the picture appears to have been developed.

Randall Morgan's *The Dome*<sup>3</sup> is also an abstraction that is based upon shifting area of color and texture, but, whether or not it was the artist's intention, the image emerges as a rather real one. Perhaps this is a matter of the focusing of soft shafts of light and the resolution of some of the shapes into very suggestively architectural forms — a suggestion that is confirmed because these forms are in reasonably realistic scale to the central dome. The mere contour of the dome — the most triumphant of all of man's constructions — dominates this panel just as, for example, the dome of St. Peter's dominates every general view of Rome, and it was indeed St. Peter's that Morgan had in mind, and even in view, as he worked. He is one of the many young American artists who have been irresistibly drawn to the beauty of Italy.

Hazel Janicki has incorporated into *Today and Yesterday*<sup>4</sup> elements which are recognizably factual. However, the women's figures are so compressed within a space without depth that they function more accurately as bloodless and breathless symbols of today, as the pictographs that are spread over the panel symbolize the past.

Miss Janicki's arresting technique is based on an egg-yolk and water medium. To this is added a wax emulsion that prevents the medium from drying as quickly as it otherwise would and allows greater freedom in painting. The thin layers of paint, some of which are medieval in their brilliance as well as in their medium, are often scratched through to the colors or to the ground beneath. The combination of a freely abstract treatment of the picture surface and a meticulous attention to many naturalistic details results in a strange and enigmatic interplay of concepts that even Miss Janicki does not attempt to explain.

These four paintings were selected by the Friends of Modern Art to be purchased with the funds that they provided. The gift adds to our collection the work of artists who had not previously been represented in it and carries a long step forward the Friends' purpose of helping to keep our group of modern works abreast of recent developments.

A. F. PAGE

<sup>1</sup> Cat. No. 1090. Canvas. Height 25½ inches; width 49 inches. Acc. no. 53.10. Gift of The Friends of Modern Art, 1953.

<sup>2</sup> Cat. No. 1092. Canvas. Height 32 inches; width 43 inches. Acc. no. 53.12. Gift of The Friends of Modern Art, 1953.

<sup>3</sup> Cat. No. 1093. Panel. Height 11⅞ inches; width 17¾ inches. Acc. no. 53.13. Gift of The Friends of Modern Art, 1953.

<sup>4</sup> Cat. No. 1091. Panel. Height 26 inches; width 19¾ inches. Acc. no. 53.11. Gift of The Friends of Modern Art, 1953.

### **THE TEACHING OF VALUES THROUGH MUSEUM WORKSHOPS FOR YOUNG PEOPLE**

Art museums long ago ceased functioning as mere storehouses of masterpieces, and now act not only as a center for the study and appreciation of art,

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but also as a center for the study of man and the cultural environment which fostered his artistic achievements. As an aid and stimulus in familiarizing young people with the museum collections the workshops, an important part of the Detroit Institute of Arts Education Department activities, have been invaluable.

The directness and vitality with which the child approaches his art is augmented by examining works of art as living things. Painting, sculpture, architecture and the decorative arts not only serve as a direct means of communication between the civilization being studied and the child, but also serve as a springboard for self expression through experimenting with various mediums. Herbert Read has aptly defined the function of art in education as follows: ". . . art, widely conceived, should be the fundamental basis of education. For no other subject is capable of giving the child not only a consciousness in which image and concept, sensation and thought, are correlated and unified, but also, at the same time, an instinctive knowledge of the laws of the universe, and a habit of behaviour in harmony with nature."

The values and purposes of the museum's workshops are three-fold: understanding the museum collection through interpretation, creative experience and enjoyment. It is to these concepts that the workshop instructors direct special emphasis.

Museum workshops for young people from the first grade through high school are divided into three series — two during the school year and one in the summer — making it possible for a child to spend fifteen weeks a year in museum workshops. During the summer the sessions are held on Tuesday through Friday, mornings and afternoons. There is no charge for the workshops other than a materials fee of \$1.50 for each five weeks series.

Methods of instruction and the three-fold values and purposes of the museum workshops, mentioned above, foster an atmosphere of freedom often difficult to find in most classroom situations. Validity of the museum approach to the



NORTH COAST INDIAN MASKS, Museum Workshops. Grades 3 and 4, Summer, 1953

integration of appreciation and creative experience can be easily noted by looking at the frequent exhibitions of children's work in the museum's Junior Gallery. Bright colors, large free drawings and paintings and general spontaneity in all mediums create in the viewer an approximation of the young people's pleasure and enthusiasm for their museum workshop experiences.

In order that parents might become more familiar with and gain a greater understanding of what their children do in workshop activities two series of Family Workshops have been conducted on Sunday afternoons. In these workshops where parents and their children work together not only do the participants experiment in a variety of materials, but also make frequent visits to the museum galleries. Each session is introduced with a talk using slides or material from the Institute's collections as stimulation for the particular day's project.

The Family Workshops were received so well that the Education Department sponsored a series of four talks designed to acquaint parents with current attitudes toward children's education in art, music, the dance and literature. This series, named "Your Child and the Arts," was presented by Edith Shearer, Supervisor of Arts and Crafts in Essex County, Ontario, Canada; William Casey, Music Instructor, Brookside School, Cranbrook; Fannie Aronson, Physical Education Instructor, Detroit Public Schools; and Vivian Puhkek, Assistant Principal, Thomas Houghton School, Detroit.

Various other workshops and special series for children and also persons interested in understanding more about the creative efforts of young people are planned for the near future, when the Institute's Education Department's new workshop and lecture room facilities are completed.

WILLIAM A. MC GONAGLE

### **MICHIGAN ARTIST-CRAFTSMEN**

In 1946 the Detroit Institute of Arts and the Detroit Artists Market assembled the first exhibition of Michigan handcrafts. This initial exhibition consisted of the work of some fifty craftsmen drawn mainly from the metropolitan Detroit area. Undertaken frankly as an experiment, the exhibition was an immediate success with both the craftsmen and the general public and has since become an important part of our annual program. Last year two hundred and sixty-two artists working in communities throughout the state submitted their work to the jury for the 7th Annual Exhibition for Michigan Artist-Craftsmen. This great increase in numbers was an important indication of widespread activity, but more encouraging has been the increasingly high level of quality of the entries.

This growing interest in the handcrafts has been evident in widely separated areas of the United States. Important local exhibitions are held annually in New Hampshire, California, Kansas, Ohio and Texas. While these local exhibitions are encouraging signs of an awakening interest in the crafts, there had not been a national survey of American crafts equal to the large Italian decorative arts exhibition widely circulated in this country or the numerous small exhibitions of the handcrafts of the Scandinavian countries and Britain.

This year the American Craftsmen's Educational Council and the Brooklyn Museum announced plans for the first national craft exhibition, *Designer-Craftsmen U.S.A. 1953*. The organizers of the exhibition announced that "The purposes of the exhibition are: to record the highest attainments of the designer-craftsmen of the United States at this mid-point of the 20th Century; to make these attainments known to the public; to promote and stimulate the further production and appreciation of the work of individual designer-craftsmen in an industrial age."

An exhibition of this type had for many years been planned by the Institute but problems of financing and staffing such an undertaking proved insurmountable. We were delighted therefore when the Detroit Institute of Arts was invited to serve as one of the regional jurying and exhibition centers for this important national event. Work from Illinois, Michigan, Minnesota and Wisconsin was received at the Institute and juried by the members of the national executive committee: Mrs. Aileen O. Webb, Director of the American Craftsmen's Educational Council; Charles Nagel, Director of the Brooklyn Museum; and Meyric R. Rogers, Curator of Decorative Arts, of the Art Institute of Chicago; together with John Paul Miller of the design department of the Cleveland Institute of Arts, who made the fourth member of our regional jury. Work selected by this group was exhibited in Detroit from June 11 through August 2. Many of the pieces included in our regional exhibition will be included in the national exhibition to be shown at the Brooklyn Museum in the autumn of this year.

Three outstanding pieces of ceramics from this important regional exhibition have been acquired for the permanent collection of the Institute. A large stoneware bowl<sup>1</sup> by Maija Grotell was purchased with the Founders Society Prize and adds, to the small group of her work already in the Museum, an important and characteristic piece. Miss Grotell has in recent years produced a group of monumental pieces outstanding for their remarkable skill and the beauty and variety of glazes. The present piece, almost spherical in shape, is enriched with a heavy feldspathic glaze which assumes from the iron in the clay a soft grey tone. The large outline of the bowl is repeated in the decoration applied in loops of white slip.

Two examples of the work of Murray A. Douglas were acquired through the newly established Sidney F. Heavenrich Purchase Prize. Mr. Douglas' work is distinguished by a fine sense of decoration and an interest in objects for practical use. The earthenware bowl<sup>2</sup> is embellished with black figures of reindeer painted underglaze and a green crackle glazed interior. The decoration of the cookie jar<sup>3</sup> has been subordinated to the functional aspects of the design.

WILLIAM E. WOOLFENDEN

<sup>1</sup> Acc. No. 53.265. H. 12½ inches. Gift of the Founders Society General Membership Fund, 1953.

<sup>2</sup> Acc. No. 53.272. H. 5 inches; diameter 9½ inches. Gift of Sidney F. Heavenrich, 1953.

<sup>3</sup> Acc. No. 53.271. H. 7½ inches. Gift of Sidney F. Heavenrich, 1953.



STONEWARE BOWL  
by MAIJA GROTELL  
American Contemporary  
Gift of the  
Founders Society  
General Membership Fund,  
1953

COOKIE JAR AND EARTHENWARE BOWL by MURRAY A. DOUGLAS, American Contemporary  
Gift of Sidney F. Heavenrich Purchase Prize, 1953

