

Bulletin

OF THE
DETROIT
INSTITUTE
OF ARTS

VOLUME XXXVI
NUMBER 2 • 1956-57



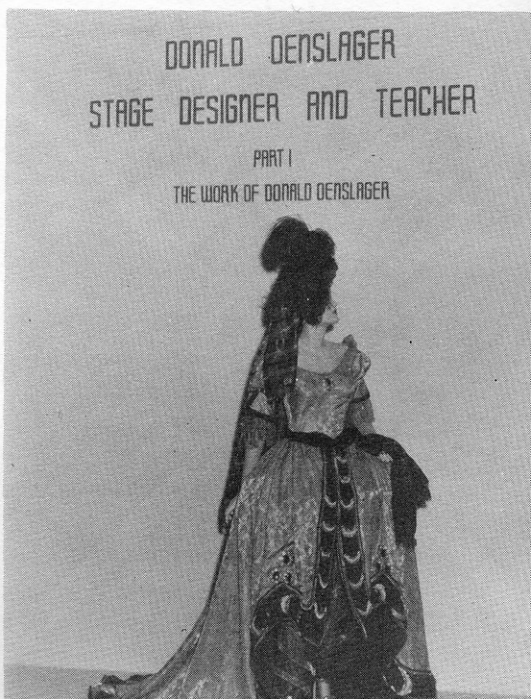
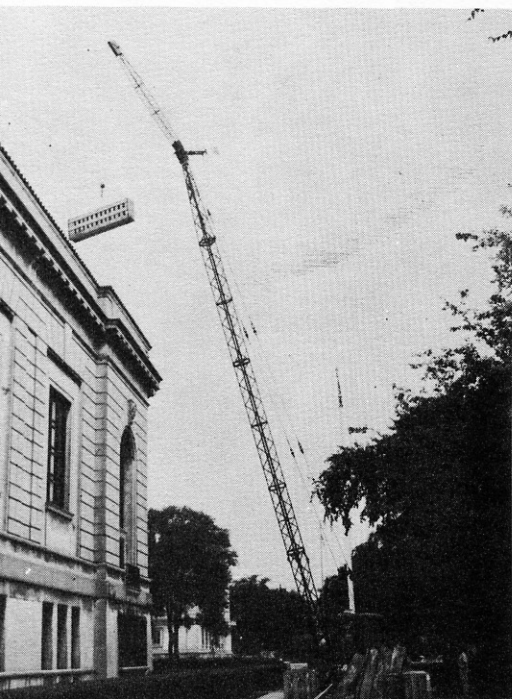
ANNUAL REPORT NUMBER



View of the entrance salon with garden, from the major Exhibition of the year,
French Taste in the 18th Century



Above: Visitors viewing the 17th Century Dutch Gallery (photo by Bernice Clark)
Lower left: "Work in progress" on the air-conditioning system
Lower right: View of the Donald Oenslager Exhibition



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, 1956.

We would like to call your attention to several events of importance outside the normal operation of our department:

- (1) The installations necessary for air conditioning were carried out within the building, and ground was broken for the subsidiary building to house the cooling tower and the machinery.
- (2) A monumental sculptured head of Abraham Lincoln by Gutzon Borglum was erected on the southeast corner of our grounds, with funds raised by the German-American Cultural Center. This is the first step toward rendering the Woodward Avenue side of our grounds more beautiful and ornamental.
- (3) A formal ceremony of presentation, followed by a luncheon for guests, was held in April when the set of four great Gothic tapestries given by the Hearst Foundation was put on display in the Great Hall. Thanks to these tapestries, added to our existing collection, and to the great collection of armor given also by the Hearst Foundation, the main hall of the museum now presents an effect of great beauty and richness.
- (4) The Arts Commission in conference with the Mayor's Capital Improvement Committee, had decided that an overall design for proposed three wings of our building (American art, European art, office and library wing) should be prepared prior to the start of the design of any one portion. Designs for the office and library wing were postponed, pending plans for an overall enlargement.
- (5) Gifts in the amount of \$493,084.39 in works of art and cash were presented to the Founders Society.

A detailed report of the operation of the department follows:

- A. Growth of the collection
- B. Progress of building renovation
- C. Needs of the museum
- D. Exhibitions
- E. Educational activities
- F. Department of Theatre Arts
- G. Research Library
- H. Details relating to attendance, building and the staff:
 - (a) attendance
 - (b) building and grounds
 - (c) staff changes
 - (d) publications by the staff
 - (e) museum conferences
 - (f) expertises by the staff

A. GROWTH OF THE COLLECTION

No tax funds were used this year for purchases for the collection. The entire tax appropriation went for operation, maintenance and care of the building and grounds. The growth of the collection by private gift is described in the report of the Founders Society, which follows the report of the Arts Commission.

B. PROGRESS OF BUILDING RENOVATION

Funds were allotted in our Capital Improvement budget for complete air conditioning of the galleries, lecture hall and auditorium of the museum. The work within the building preparatory to air conditioning the galleries and the lecture hall was completed. The construction of the cooling tower building was about ten per cent completed at the close of the year. Contracts for the air conditioning of the auditorium were in preparation but had not been sent out for bids.

C. NEEDS OF THE MUSEUM

The City Engineer during 1956 prepared a space study of the proposed office and library wing that is to be added to our present building. After considering this carefully, the Arts Commission in consultation with the Mayor's Capital Improvement Committee, decided that it would be a mistake to proceed with the construction of one wing, without an overall plan for the enlargement of the building, which would include two other wings. In preparation for an overall plan for the museum's physical development, we need:

(1) A careful space study of the future development of our activities and collections, in preparation for the architectural plans.

(2) The parking, or rather the lack of parking facilities, around the museum has reached a point that is most discouraging to our public. We exist to serve and give pleasure to the public; if people cannot come here conveniently, we cannot fulfill our purpose. Some action to provide parking areas to serve the Art Institute, the Historical Museum, the Public Library, the Children's Museum, is most urgent.

(3) The growth of our activities and exhibition program has been more rapid than the growth of our professional staff. The Arts Commission asks serious consideration of its request for three new professional positions, a curator of modern art, a curator of theatre arts, and a curator of textiles. The first is needed to help with our enlarged exhibition program. At the same time the Detroit Puppet Theatre and its related activities, which have been financed for two and a half years by grants from The Detroit News, have proved a very attractive and useful activity. It is no longer an experiment but an established and beneficent part of our program. We ask now that it be treated as such and become a part of the regular operation of the museum. The useful and popular department of textiles has been taken care of, on an interim basis, by our retired curator of

textiles. We believe that the time has come for her to be training a replacement to take over this activity; we are accordingly asking for the re-creation of the post of curator of textiles.

(4) Our grounds are very badly lighted at night and this, too, discourages use of the building. We believe that public convenience and safety would be served by a much more extensive lighting of the grounds.

We need to publish at least one additional issue of the Bulletin in the year. We receive on an average 500 works of art, chiefly by gift, in the course of a year and are dependent upon public good will for the growth of our collections. The Bulletin is our chief means of acknowledging gifts. We publish some account of all important acquisitions and thus not only call attention to them among the Detroit public but call attention to the generosity of our donors. The Bulletin in its present scale (three issues of articles, one of the annual report) is not adequate to keep pace with gifts to the museum.

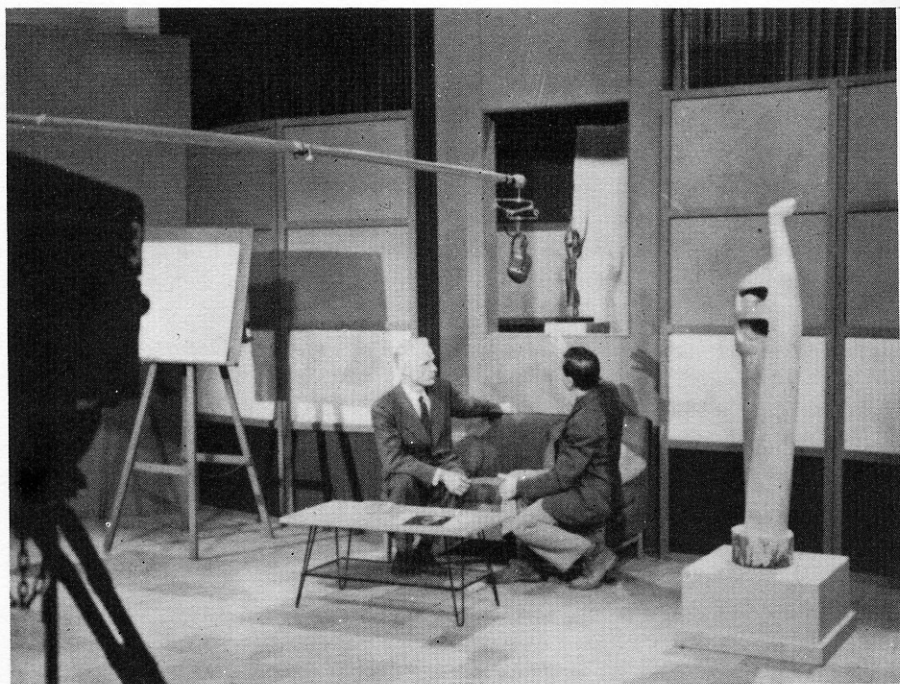
D. EXHIBITIONS

1956

Jan.	7-Feb.	26	<i>Contemporary Italian Prints</i>
Jan.	10-Feb.	11	<i>French Drawings from the Louvre</i>
Jan.	13-Feb.	12	<i>Retrospective Exhibition of Work of Reginald Marsh</i>
Jan.	28-Feb.	19	<i>Michigan Indian Pottery (Aboriginal Research Club)</i>
Feb.	14-Mar.	11	<i>Trompe-l'Oeil Paintings by Aaron Bohrod</i>
Feb.	29-Mar.	25	<i>11th Annual Exhibition for Michigan Artist-Craftsmen</i>
Mar.	6-Apr.	1	<i>Fortune Magazine Exhibition</i>
Mar.	6-Apr.	29	<i>Ars Medica Prints</i>
Mar.	13-Apr.	8	<i>German Expressionist Water Colors from a Detroit Collection</i>
Apr.	3-Apr.	29	<i>Friends of Modern Art Exhibition</i>
Apr.	27-June	3	<i>French Taste in the 18th Century</i>
May	2-June	10	<i>19th Annual Exhibition from the Detroit Public Schools</i>
May	1-May	29	<i>Home Design Competition: Builders Association of Metropolitan Detroit</i>
May	24-June	11	<i>Annual Student Exhibition of Fine Arts Department of Wayne University</i>
May	15-Oct.	14	<i>Master Drawings from the Permanent Collection</i>
June	1-June	15	<i>Retrospective Exhibition of the Michigan Water Color Society: Ten Years of Award-Winning Paintings, 1947-1956</i>
June	15-Sept.	2	<i>Charles Burchfield Drawings and Water Colors</i>
Sept.	25-Nov.	4	<i>Donald Oenslager: Stage Designer and Teacher</i>
Oct.	23-Nov.	11	<i>Work from the Detroit Public Schools, Classes for Talented Children</i>
Nov.	13-Dec.	23	<i>47th Annual Michigan Artists Exhibition</i>
Nov.	16-Dec.	9	<i>German Watercolors, Drawings and Prints</i>

E. EDUCATIONAL ACTIVITIES

Television. The past year has been one of the most active in the history of the Education Department, a fact not apparent in the attendance figures at the end of this report, as much of our activity has been in the production of television programs for Station WTVS-Channel 56. This unique community educational organization has just completed its first full year of operation in which this Department has borne a considerable portion of actual production. During 1956 the Institute produced eighty-seven one-half hour programs, each involving thirty hours of time by a member of the Department. Such an increase in television programming has of necessity meant dropping other activities at least temporarily. It is too soon to evaluate fairly the effectiveness of educational television and the Museum's place in this new venture. A recent survey conducted by the Detroit Educational Television Foundation indicated that there are now 1,300 sets in homes equipped to receive Channel 56, reaching approximately 40,000 people. In addition to home receivers, there are 250 metropolitan schools now receiving WTVS. This is a great new audience for us, and one which continues to grow each week. Although these programs have been very time-consuming, we feel that they have been invaluable in extending the work of the Department. Regular programming by the Institute on Detroit's Educational Channel 56 continued throughout the year. From January through June,



Staff member Franklin Page interviewing sculptor Morris Brose, on the TV *History of Art* program

have been most enthusiastically received; and the receptions planned by members of the Committee offer an opportunity for the audience to meet the speakers and to meet other people interested in art history. We are greatly indebted to the members of the Committee who gave their time to organizing programs, selling tickets and arranging receptions.

The Detroit Society of the Archaeological Institute of America Lectures were offered by the Society in cooperation with the Education Department. The Society's programs during 1956 included: Dr. Tom Lee of the National Museum of Canada; Dr. Stephan F. Borhegyi, Director of the Museum of the University of Oklahoma; Prof. William Beare of Bristol University, Bristol, England; Prof. Henry S. Robinson of the University of Oklahoma. The programs are planned by Francis W. Robinson, Curator of Ancient and Medieval Art.

Films. *Detroit Institute of Art Films.* With the release during the past year of *The Expressionist Revolt* and *Painting in America: Copley to Audubon*, there are now five Detroit Institute of Arts film productions in general circulation. The three films made previously, documenting three centuries of Netherlandish painting as it is represented in the Museum collections, have been shown in areas all over the continental United States, at UNESCO in Paris, and they have been purchased by the Government of New South Wales, Australia. They have been used by such divergent agencies as Nieman-Marcus of Dallas, Texas, and Chicago's Educational Television Station 11; their principal use has been by other museums, colleges and municipal boards of education and libraries. The films have often been shown by special arrangement in the Museum. They were produced under a grant from Burroughs Corporation and are distributed by Film Images, Inc., 1860 Broadway, New York City 23.

Music. Two concerts by the Detroit Sinfonietta on January 11 and March 29 completed the Museum Chamber Music Series for the year. These programs, attended by a total audience of 600, presented unusual works for string orchestra of both early and modern periods. Through the cooperation of the Detroit Federation of Musicians, the second concert was presented free of charge.

The annual Michigan Composers' Concert was held for the second time under the joint sponsorship of The Detroit Institute of Arts and The Detroit Public Library, on May 2. An audience of approximately 100 heard performances of works by Ruth Wylie, of Wayne University, Clark Eastham and others. This was the last musical event to be co-sponsored by the Museum, pending its projected 1957 series to be organized by Mrs. Michael Freeman, Chairman of the Founders Society Music Committee.

Film Programs. *The Film as an Art* series presented a number of revivals of distinguished films: *The Eagle with Two Heads* (with the cooperation of Wayne State University's French Department), *The Taming of the Shrew*, with Mary Pickford and Douglas Fairbanks, and Laurence Olivier in *The Beggar's Opera*.

Detroit premieres included *The Devil's General* (with the cooperation of Wayne State University's German Department) and Luciano Emmer's documentary of *Picasso*. These films are shown in the large Auditorium on selected Tuesday evenings.

Films About Art. The series *Films About Art* concluded in the Spring of 1956 with five programs of short films, the first one devoted to the Decorative Arts and the subsequent four to the arts and architecture of Japan, Italy, France, and Germany.

Cooperative Program — The Detroit Public Schools. The programs planned for school groups have always been among the most important functions of the Department. Through these programs thousands of school children visit the Institute each year, many of them for the first time. We have always believed that well-trained members of the staff were necessary if the visits were to be of real value to the students and teachers, thus the schools programs account for a major part of staff time. In the past few years, members of the Department working with Helen Copley Gordon, Director of Art, The Detroit Public Schools, have studied and re-evaluated the effectiveness of school visits. Changes in the High School and Junior High School programs resulted from this study with the most encouraging results. At the end of the Spring term, the members of the Department met with Mrs. Gordon, Miss Gwendolyn Horsman, Supervisor of Auditorium and Dr. Paul Rankin, Assistant Superintendent of Schools, to re-study the Elementary School programs. As a result of this meeting the Culture History program is now beamed into the classrooms through WTVS Channel 56 (see Television above) and may be viewed by auditorium, social studies or home-room teachers who find it useful in their classroom study. A new series of *Museum Visits for Art Classes* was introduced. Subjects are selected by the art teacher and staff members conduct students through the sections of the Institute which relate to their art projects in school. Use of the Ancient and Oriental sections of the Museum during morning hours has been made possible by the installation of gates isolating these sections from the unguarded galleries. Although this new program has been very well received by teachers and students, we have been unable to take care of all requests due to lack of staff.

University Groups. The university program was continued this year with the additional participation of the new member of the Education Department, Mr. Nicholas Snow. Students from Wayne State University, the University of Michigan, Marygrove College, Mercy College and Detroit Inst. of Technology visited the Museum for special tours, arranged to correlate with classes in History, Humanities, English, French and Architecture. Special programs were offered to classes in French in connection with the exhibitions *French Drawings* and *French Taste in the 18th Century*.

Workshops. *Family Workshops:* A Sunday afternoon activity for children and their parents was designed to give parents a greater understanding of their children's development by participating with them in creative activities. Using the museum collection as a starting point, these workshops explore a variety of techniques and materials. The Spring session was conducted by William A. McGonagle.

Kindergarten Workshops: Music and gallery visits carefully planned for five-year olds and their mothers were conducted by William A. McGonagle. This is one of a group of special workshops offered in response to the great many requests from parents anxious to develop their child's creative abilities.



"Women in Action" at one of the Puppet Workshops

Museum Workshops for Young People: For the past ten years the Institute has conducted workshops for children in grades one through twelve. For the past eight years these classes have been over-enrolled and we regret that we have been unable to handle the many requests we receive. We hope that we will have more adequate workshop space so that it will not be necessary to turn down applications. John A. Crowley conducted the Young People's Workshop.

Amateur Night Workshops: Now in their second year, the Amateur Night Workshops are planned for adults who have had no previous experience and who wish to experiment. Classes in enameling, oil and watercolor painting, pottery, sculpture, weaving, sketching meet for five-week sessions on Wednesday evenings. Outstanding instructors selected for their ability to stimulate beginners include: Charlotte Engle, Kathleen Arnstein, Jean Smith, Gordon Orear, Nicholas Buhalis, Richard Eshkanian, Peter Gilleran and John Crowley.

Lectures, Gallery Tours, Classes, etc.:

CHILDREN	<i>Number of Meetings</i>	<i>Attendance</i>
Cooperative Program with the Art Department, Detroit Public Schools.....	220	8,688
Special Appointments for School Groups.....	157	6,037
Special Appointments for Club Groups.....	25	764
Museum Workshops for Children.....	85	4,475
Kindergarten Workshops.....	16	320
Family Workshops.....	4	160
Special Vacation Programs.....	4	810
	<hr/>	<hr/>
	511	21,254
 ADULTS		
Workshops.....	41	2,024
Special Appointments for Groups.....	60	3,005
University Groups.....	123	4,219
Public Lectures and Gallery Talks.....	61	3,740
Films.....	15	11,935
Music.....	3	700
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	303	25,623
 Total.....	<hr/>	<hr/>
	814	46,877

F. DEPARTMENT OF THEATRE ARTS

The Detroit Institute of Arts, with the interest and generosity of The Detroit News, has been able to offer through its Department of Theatre Arts an important and unique contribution in the field of theatre by providing research material of primary interest and importance to the student of theatre and by bringing the subject to life with actual performances in the theatre. The steadily growing collection of puppetry and theatre material and the wide program of activities based on the Paul McPharlin Collection are gaining a national reputation in this field of endeavor.

The Detroit Puppet Theatre. This project co-sponsored by The Detroit News and the Art Institute has presented six major puppet productions during the past year by puppeteers of local, national, and international reputation. These productions are presented in the auditorium at the Institute every six weeks and during the past year over 11,250 people attended fourteen individual performances by six different troupes. Among the troupes playing were Leo and Dora Puppets, of Memphis, Tennessee and Toronto, Canada, Roberto Lago's *El Nahual* of Mexico City, the Proctor Puppets of Springfield, Illinois, Lewis Parsons and the Junior League of Detroit Puppeteers.

Institutional Program. Children in institutions for handicapped and underprivileged children and children's hospitals are able to see productions by local puppeteers commissioned by this department. This service which is offered to an institution free of charge is made possible through The Detroit News Grant. Fourteen performances were given by Harold Ramm, Clarissa Yager, Wayne University Puppeteers and Junior League Puppeteers during 1956.

Workshops. In 1956, two workshops in beginning puppetry were taught by Mrs. Vernone Tracey and 48 adults received training in the methods of making

Three minstrels from the Deaves-Meader group and an ostrich ballerina by Frank Paris in a puppet exhibition case



mitten, hand, rod, and shadow puppets, simple stages and scenery and in the techniques of puppet play production for children.

Exhibitions. During the past year the three cases opposite the Lecture Hall which had been made available for exhibitions by theatre arts displayed five different exhibits. Exhibitions included 18th Century Italian Puppets, Proscenium and Backdrop, Selections from the Deaves and Meader Group, Contemporary American Puppets, Musical Holiday Puppets from the Collection, and a special exhibition of the musical score, scripts, designs and puppets of *The Bear Who Played The Bijou*. In addition to these showings at the Institute a special exhibition of Historical Puppets and Scenery Designs was sent to the Puppeteers of America annual convention at Evanston, Illinois.

Informational Services. The collection was made available for study to many individuals and school groups during the year; and two school groups, one each from Michigan State University and Chadsey High School, toured the collection during visits to the Oenslager exhibition. The printed material from the Paul McPharlin Collection in the library has been made available for research and study. A number of photographs and printed items were on loan to the Charles T. Branford Company of Boston for their revised edition of Max von Boehn's *Dolls and Puppets*.

Special Projects. Competition Play: Donald G. Waldron's original puppet play *The Bear Who Played The Bijou*, which won the Michigan Puppet Script competition sponsored by The Detroit Puppet Theatre in 1955, was presented in April 1956. The play was given by the Junior League Puppeteers, directed by George Latshaw of Akron, Ohio, professional puppeteer. Music was commissioned from Clark Eastham, and Charles Culver was commissioned to do original designs for the play. Gary Jennings directed the workshop construction.

Lago Tour: The Department of Theatre Arts sponsored the very successful American tour of Roberto Lago's puppet theatre troupe from Mexico City, *El Nahual*, from February, 1956 to April, 1956. The Mexican troupe's very charming show delighted audiences in thirteen American cities.

Oenslager Exhibition: A retrospective exhibition entitled *Donald Oenslager: Stage Designer and Teacher* presented by the department opened at the Institute on September 25, 1956. This showing of Mr. Oenslager's costume and stage designs celebrated his thirty years of teaching at Yale University and included the designs of some of his outstanding students. An opening reception with Mr. and Mrs. Oenslager as guests of honor was co-sponsored by local theatre-producing groups the evening of September 25. The exhibition went to Yale University after its closing at the Institute for a month's showing. Following the

closing of the exhibit at Yale, The American Federation of Arts began a year's tour of the show to museums and galleries throughout the United States.

Children's Theatre: As a special offering during the Christmas holidays, the Department of Theatre Arts and The Junior League of Detroit presented an original children's play based on a Mayan legend. The play, *The Secret of the Jade Goddess*, was enthusiastically received at the special opening performance and reception on December 27, and at the two public performances on December 28. Colorful costumes and scenery were designed and constructed in special workshops by the group. Gil Oden, Curator of Theatre Arts, wrote the two-act play and directed the fifteen Junior League Players in the cast.

G. RESEARCH LIBRARY

The Research Library faced with regret the loss of its librarian, Mrs. Arline Custer, whose resignation became effective in September. At the same time, two cataloguers, Elizabeth Fischer and William Massey, were added to the staff, which meant a considerable increase in the amount of books and photographs processed. Between them, in the last four months of 1955, they catalogued over 600 books and 200 photographs, thus reducing materially the backlog of work



Patrons pause to browse and buy at the Information and Publications counter on a Sunday afternoon (photo by Bernice Clark)

awaiting attention. Mr. Massey resigned in January, 1957.

An inventory to the end of June, 1956 shows the Research Library holdings as follows: 21,263 books; 95,053 pamphlets; 48,023 clippings; 28,000 slides and 52,102 photographs having a total valuation of \$242,146.92. 192 books and periodicals were purchased during the year and 462 books were received as gifts. Sales catalogues, catalogues of galleries and institutions received amounted to 862, and there were over 400 announcements of events, calendars, and so forth. Some 500 post cards were purchased and 1,200 photographs added.

The library was used by 641 patrons during the year, with the slide collection receiving the most attention. 13,105 slides circulated, and the reorganization of the old collection to replace and mend broken slides, as well as the purchase and cataloging of new two-by-two slides, is uppermost on the list of projects for 1957. The proceeds of the Institute's Wishing Well have been turned over to the Library for the purchase of two-by-two colored slides. This amounted to approximately \$1,200, and on the basis of this, 300 new slides were acquired, and lists are being studied for further purchase. Investigation of methods of storing and cataloging them are proceeding.

Archives of American Art

At the end of 1956, the Archives of American Art owned 181 rolls of microfilm in both negative and positive copies. As a rough average these rolls contain approximately 1,100 frames each, and therefore, there are roughly 300,000 pages of all kinds of material pertaining to the story of art and artists in America. There was a gain of some eighty rolls during the calendar year.

It may be helpful to summarize the microfilm coverage by metropolitan area and institution to date:

Philadelphia (94 rolls)

- Academy of Natural Sciences of Philadelphia
- American Philosophical Society (7 rolls)
- Carl Schurz Memorial Foundation
- College of Physicians of Philadelphia (7 rolls on portraits of physicians)
- Drexel Institute of Technology
- Free Library of Philadelphia
- Haverford College Library
- Historical Society of Pennsylvania (12 rolls)
- Library Company of Philadelphia (6 rolls)
- Moore Institute of Art, Science, and Industry
- Pennsylvania Academy of the Fine Arts (46 rolls—correspondence and records of the institution)
- Pennsylvania Hospital (old minutes, mostly relating to Benjamin West)
- Philadelphia Museum of Art (8 rolls)

Boston (1 roll, the Vose Galleries)

Chicago (1 roll, private owners, all on Cassatt)

The Detroit Institute of Arts (3 rolls, Reports and Bulletin)

New York Public Library (79 rolls)

Manuscript Division (27 rolls, including 3 rolls of the Asher B. Durand correspondence and diaries; the *Journal* of Whistler's mother; Sully and Trumbull papers; and correspondence of Florence N. Levy; the founder of *The American Art Journal*; Goupil and Co.; Charles Henry Hart, and others.)

Art Division (43 rolls—25 of published pamphlets, 18th century to present; 18 of scrapbooks and miscellaneous items.)

Prints Division (9 to date, mostly material from vertical files arranged by print maker.)

1956 acquisitions through gift or purchase include the following:

Four manuscripts by Theodore Bolton

Tape recording of the reminiscences of Alson Skinner Clark by his widow

The Mrs. Alfred V. Churchill Collection on Feininger

Additions to the Bartlett Cowdrey Collection

About 545 letters from the Albert Duveen correspondence

Additions of various letters to the Collections of Charles E. Feinberg and Mr. and Mrs. Lawrence Fleischman

About 300 letters from Leighton Guptill relating to the publication of *The American Artist*

The Miner Kellogg Papers

Some 500 letters from the Florence N. Levy Correspondence

The Elizabeth McCausland Collection

An important letter of Ryder's describing a work in progress: *Jonah*

The Frederic Fairchild Sherman Collection

408 photographs representing paintings sold by Victor and Nina Spark

Files from the Thomson Galleries, Detroit, including 480 photographs

The Joseph Tubby Papers

The Malcolm Vaughn Papers

The Harriet E. Waite Papers

Scrapbook of the history of Franklin A. Watkins' *Suicide in costume*

The Nelson C. White Papers

A special cataloging—indexing technique of the Archives is the preparation of microcards. This is done only for individual letters of artists or art personalities and the microtape, made from the microfilm, is mounted on catalog cards, to be interfiled in the Archives catalog, under the writer's name. An additional entry is regularly made for the addressee. 2,100 cards were processed this year.

From the Philadelphia microfilm project, 301 titles have been fully cataloged. Provision has been made for sending author entries to the Union List of Microfilms in Philadelphia, the projected Union List of Manuscripts, and to Winterthur for items pertaining to early American craftsmen. The Archives maintains a chronological list of monographs in manuscript.

The Archives helps maintain together with the Library a file of American imprints before 1876; the record of serial publications of American art institutions such as handbooks, exhibition catalogs, reports, bulletins, etc., which file now includes the serial publication records of art dealers; and a special catalog by author, subject, and date of auction sale catalogs. The most comprehensive single task of the year was the re-organization of the American Art Institutions

file. The manner of entry for each corporate name was thoroughly revised to conform to American Library Association practice, and duplicate cards for every separate author and title were made for both the Archives and the Research Library catalogs, referring users to this file. Of course, many of these serial publications, particularly of important exhibitions, have been separately and fully cataloged, and appear in the catalog of the Research Library or of the Archives, depending on whether the publication is here in fact or with the Archives on microfilm. A total of 11,600 cards were required for the preparation and maintenance of these files.

Mr. Ray McIntyre has been organizing the work on the Archives, aided by the part-time assistance of Mrs. Frances Selden, Miss Rosemary Lychuk, and Mrs. Dorothy Pasha.

H. DETAILS RELATING TO ATTENDANCE BUILDING AND STAFF

(a) Attendance

During the calendar year 1956 the attendance was 424,176.

(b) Building and Grounds

In addition to work carried on in connection with the air conditioning system and cooling tower building, a new underground primary switch room was installed. By bringing in new electrical feeders from the primary house, our electrical capacity has been increased; this gives us a safer and more modern electrical control system.

New lighting was installed in the basement lounge room of our auditorium; several Galleries were repainted, as well all the outdoor courtyard windows. New permanent cases were installed in Gallery 50 and in the Textile Gallery; repainting galleries and special installation tasks were done in connection with a large number of temporary exhibitions.

(c) Staff Changes

Arline Custer resigned as Librarian during 1956. She was replaced by Carol Selby, who prior to coming to us early in 1957, was Fine Arts Librarian at the University of Utah. Elizabeth Fischer and William Massey joined the Library staff as Cataloguers in late August but Mr. Massey resigned in January, 1957.

In the Education Department, Mary Jane Healy resigned to study architecture at the University of Michigan, and Nicholas Snow became a member of the department. In the Department of Theater Arts, A. S. Cavallo resigned as Curator, and was replaced by Gil Oden, formerly executive director of the San Angelo (Texas) Community Theater.

(d) Publications by the Staff

BOOKS AND EXHIBITION CATALOGUES

- Cavallo, A. S., and Robinson, F. W., *Donald Oenslager, Stage Designer and Teacher* (catalogue).
- Grigaut, P. L., Payne, E. H., and Harriman, V., *French Taste in the Eighteenth Century* (catalogue).
- Richardson, E. P., *Painting in America, The Story of 450 Years*. T. Y. Crowell Co., N. Y., 1956.
- Richardson, E. P., Forewords to the following catalogues: *11th Annual Exhibition Michigan Artist-Craftsmen*; *French Taste in the Eighteenth Century*; *Donald Oenslager, Stage Designer and Teacher*; *47th Annual Exhibition for Michigan Artists*.
- Weibel, A. C., and Robinson, F. W., *Four Late Gothic Flemish Tapestries of Virtues and Vices from the Collection of William Randolph Hearst*.

PERIODICAL ARTICLES

- Bostick, W. A., "The president's page," *Midwest Museums Quarterly*, v. 16, no. 3, July 1956.
- Cavallo, A. S., El Nahual tour — A "Fiesta of Puppets" — Roberto Lago's teatro "El Nahual" — *The Puppetry Journal*, v. 7, no. 4, Jan.-Feb. 1956, pp. 5-8, 16-17; also "The Detroit Puppet Theater," *Midwest Museums Quarterly*, v. 16, no. 1, Jan. 1956, pp. 43-45.
- Custer, A., "Archives of American Art, report of activities June-October, 1955," *Art Quarterly*, v. 18, no. 4, Winter 1955, pp. 391-392. Subsequent reports of Archives activities appeared in the *Art Quarterly*, v. 19, no. 1, Spring 1956, pp. 65-67; no. 2, Summer 1956, pp. 174-177 and in no. 3, Autumn 1956, pp. 285-287.
- Grigaut, P. L., "Baroque and rococo France in Toledo," *Art Quarterly*, v. 19, no. 1, Spring 1956, pp. 50-54; also "French silver, the Elizabeth Parke Firestone collection," *Connoisseur*, v. 138, Dec. 1956, pp. 271-276.
- Page, A. F., Book reviews: *Encyclopedia of Painting*, Edited by B. S. Myers; *Art Quarterly*, v. 19, no. 2, pp. 222-224; also article, "Isamu Noguchi . . . the evolution of a style," *Art in America*, v. 44, Winter 1956/57, pp. 24-26, 64-66. Further book reviews: *Contemporary Sculpture: An Evolution in Volume and Space*, Documents of Art Series, v. 12, by Carola Giedion-Welcker. *Art Quarterly*, v. 19, no. 3, pp. 326-328; and *Orozco*, by Alma Reed, *Art Quarterly*, v. 19, no. 3, Autumn 1956, p. 332.
- Richardson, E. P., "Three American painters: Sheeler-Hopper-Burchfield," *Perspectives*, no. 16, 1956, pp. 111-119; "The romantic genius of Thomas Cole," *Art News*, v. 55, no. 8, Dec. 1956, pp. 43 and 52; "Dos siglos de arte norteamericano," *Carta Pedagogica de los Estados Unidos de America*, Año IX, no. 2, pp. 6-9; and "The Detroit 'St. Jerome' by Jan van Eyck," *Art Quarterly*, v. 19, no. 3, Autumn 1956, pp. 227-234.
- Weibel, A. C., Book review: *Bulletin de Liaison du Centre International d'Etudes des Textiles Anciens*, 1956, no. 3, *Art Quarterly*, v. 19, no. 3, Autumn 1956, pp. 328-29.

(e) Museum Conferences

The Director gave his lecture on *The Dream of Antiquity* at the Carnegie Institute, Pittsburgh, Pennsylvania, on February 24. In late May he attended the Association of Museum Directors in Cincinnati, and spoke on *The Archives of American Art* on May 28 at the American Association of Museum meetings, also in Cincinnati.

Paul L. Grigaut lectured on *Huguenot Silversmiths in England and America* at the Antiques Forum, Williamsburg, Virginia, in January. In the late Fall

he made a trip to Europe to survey contemporary Italian and English painting and sculpture. Mr. Grigaut attended the annual meeting of the American Association of Museums in Cincinnati, May 28 to 30, as did William A. Bostick, Francis W. Robinson, W. E. Woolfenden, Franklin Page, Elizabeth H. Payne, William A. McGonagle and Harold Shaw. Earlier on January 27, Elizabeth Payne served as a juror for the Annual Essex County Exhibition at the Willistead Art Gallery, Windsor, Ontario.

William A. Bostick, as President, presided at the Midwinter Council meeting of the Midwest Museums Conference on February 24 in Chicago, and at the annual meeting in St. Louis, Missouri, on October 17-19. From July 1 to August 28, Mr. Bostick and Mr. McGonagle attended the Belgian Art Seminar in Antwerp and Brussels under the auspices of the Belgian-American Educational Foundation. Virginia Harriman attended an October 11th conference in Washington, D.C., in reference to the CBS *Odyssey* series on TV. Franklin Page spent the final week of August at the University of Wisconsin, in Madison, at a conference on Program Planning for Educational TV, which was sponsored by the National Association for Educational Broadcasts. On October 28 he lectured on *Sculpture in Our Time* at the San Francisco Museum of Art.

(f) Expertises by the Staff

During the year 1956 over 800 objects were expertised by the curatorial staff.

Respectfully,

K. T. KELLER, *President*

E. P. RICHARDSON, *Director*

ANNUAL REPORTS OF THE FOUNDERS SOCIETY

Secretary's Report

TO THE MEMBERS OF THE DETROIT MUSEUM OF ART
FOUNDERS SOCIETY

Ladies and Gentlemen:

After two years, 1953 and 1955, in which we received over one million dollars in gifts, we are back again nearer to what we assume is a more average year with \$493,084.39 in total gifts for 1956. In other words, we are hopeful that in an average year we can expect about a half a million dollars in gifts, which roughly parallels the amount given to us for maintenance by the City out of taxes, excluding appropriations made for our building program. Of the total gifts for 1956, \$285,016.22 represents works of art and the balance of \$208,068.17 is the value of gifts of a non-accessionable nature. Of this latter figure \$31,365.96 is for gifts for the Archives of American Art.

Various membership efforts, principally the Print Rental program, of the

Activities Committee, brought in 234 new members in 1956 compared to 266 in 1955. These 234 new Founders contributed \$2,180 in initial dues. During 1956, membership contributions brought in \$29,341.27 as compared to \$27,423.65 received in 1955. The problem of membership loss from various causes is still a difficult one to solve; 231 members were removed from the rolls during the year, leaving a net increase of 3. In 1956, there were membership renewals from 2,397 members and 175 Life Members were carried on the rolls, total membership enrollment being 2,572.

Although the Print Rental services continue to attract new members, being responsible for 168 of the additions in 1956, the Trustees believe that the membership effort should be considerably increased. Therefore, in 1957 efforts in this direction will be considerably intensified with the possible addition of a full-time Membership Secretary to assure a continuing year-round program, which is impossible with the present limited staff.

At the Annual Meeting of the Founders Society on January 27, 1956, Dexter M. Ferry, Jr. and Ernest Kanzler were elected to succeed themselves as Trustees for the term ending December 31, 1959. Mayor Cobo appointed Edward E. Rothman for a new term ending December 31, 1959.

At the Trustees Meeting immediately following the Annual Meeting the following officers were elected: Alvan Macauley, Jr., President; Edward E. Rothman, Vice-President; James S. Whitcomb, Treasurer.

The Trustees expressed deep regret that Dr. Kamperman had asked to be relieved of his duties as president due to his health and thanked him generously for his many years of service as an officer of the Society: successively treasurer, vice-president and president.

At the Trustees meeting on March 5, 1956, Mr. Macauley appointed the following committees:

Finance: James S. Whitcomb (Chairman), Dexter M. Ferry, Jr., Ernest Kanzler, James S. Holden, Alvan Macauley, Jr.

Endowment Promotion: Edward E. Rothman (Chairman), Ernest Kanzler, Leslie H. Green (representing Arts Commission), Douglas F. Roby

Friends of Modern Art: John S. Newberry, Jr. (Chairman)

*Print Rental and Service Committee:** Mrs. Albert M. Mackey (Chairman)

Library: Lawrence A. Fleischman (Chairman)

Nominating: James S. Holden (Chairman)

Art Quarterly: Leslie H. Green (Chairman)

Music: Mrs. Michael W. Freeman (Chairman)

In 1956 Publications sales for the Founders Society grossed \$21,511.82. At the year's end \$28,464.89 in Publications were on hand; an increase of \$9,328.80

* Later changed in name to the Activities Committee

over the 1955 year-end inventory. During 1956, Publications cost for salaries, material sold and promoting sales was \$22,233.35, making a profit of \$8,607.27 for the year. Although the Publications are usually sold at an adequate margin to assure profits on individual sales, our policy has been to invest the money we make on such fast moving profitable items as postcards, prints and sculpture reproductions in slower moving, less profitable publications which are nonetheless essential to our publications program.

In 1955, the Endowment Fund was increased by \$1,933.47, with a gift from Mrs. Standish Backus for the Joseph Boyer Memorial Fund.

Other outstanding cash gifts for a variety of purposes were:

Mr. and Mrs. Harvey S. Firestone, Jr.....	\$81,045.91
McGregor Foundation	29,000.00
Mr. and Mrs. Henry Ford II.....	20,000.00
Mr. and Mrs. K. T. Keller.....	13,762.86
The Detroit News	10,000.00
Mr. and Mrs. Walter Buhl Ford.....	5,000.00

A total of \$344,432.38 in cash income was received in 1956, which compared with 1954 and 1955 as follows:

	1954	1955	1956
Income from invested funds.....	\$ 37,559.50	\$ 36,800.40	\$ 41,643.96
Membership dues, contributions, etc...	213,472.35	394,604.09	302,788.42
	<u>\$251,031.94</u>	<u>\$431,404.49</u>	<u>\$344,432.38</u>

Of the \$466,176.03 disbursed, \$222,449.00 was spent for the purchase of works of art.

During 1956, The Ford Foundation qualified as a Major Benefactor; the McGregor Fund, Mrs. Harry L. Winston, Lawrence Fleischman and Rudolph Heinemann were added to the Benefactors' Roll; the Josephine and Walter Ford Fund, Mr. and Mrs. Bert L. Smokler and Mrs. Henry P. Williams were enrolled as Fellows; and Mrs. George F. Green and Abraham Bienstock qualified as Governing Members.

The continuing intense interest of a wide section of the Detroit community in the growth of the Museum is a great source of satisfaction to the Trustees and staff of our institution. The Museum itself is reciprocating this interest with an expanding program that embraces ever-growing areas and activities in the southeastern corner of Michigan. The year-end report of such reciprocation highlights the regional character of the Detroit Institute of Arts and its role as the leading cultural institution in the state.

Respectfully yours,

ALVAN MACAULEY, JR.,
President

WILLIAM A. BOSTICK,
Secretary

Detroit Museum of Art Founders Society

Statement of Condition

December 31, 1956

ASSETS:

CASH:

Petty Cash Accounts	230.00
National Bank of Detroit	66,449.00
Detroit Bank & Trust Co. (Kanzler Dividend).....	864.50
Detroit Bank & Trust Co.—Uninvested....	17,414.56
LESS: Escrow Payments.....	9,771.79
Suspense (Calaveros)	1,000.00
	<u>10,771.79</u>

AVAILABLE FOR INVESTMENT..... 6,642.77

TOTAL CASH..... 74,186.27

MARKETABLE SECURITIES:

Detroit Bank & Trust Co.:	
Bonds	209,631.15
Stock	396,082.41
	<u>605,713.56</u>
National Bank of Detroit:	
U. S. Treasury Bills.....	110,000.00
Chrysler Stock — 200 shares.....	13,762.86
Burroughs Stock — 50 shares.....	1,933.47
(Above in Process of Sale)	<u>15,696.33</u>
	731,409.89
Mortgages Receivable	310,569.03
Accounts Receivable	1,456.72
	<u>1,117,621.91</u>

LESS:

Capital Reserve for Loss on Investment.....	61,563.41
Unearned Interest on Treasury Bills.....	894.30
Exhibition Sales for Artists-Craftsmen	63.50
Payroll — Sales — Federal Taxes	1,122.39
Gloria Jeffries Elies.....	1,510.50
Craftsmen's Prizes — For 1957 Exhibit.....	200.00
	<u>65,354.10</u>

NET ASSETS..... 1,052,267.81

FUND EQUITIES:

Endowment — Principal.....	836,071.24
Endowment — Income.....	32,229.92
	<u>868,301.16</u>
Endowment — Deficit	19,167.28
	<u>849,133.88</u>
Restricted Funds	187,766.06
General Funds	15,367.87
	<u>1,052,267.81</u>

Director's Report

I regret to report first the loss by death of one of our trustees, Mr. E. Raymond Field, who was, in the words of the board's resolution, "a contributor to the Society since 1923; a trustee from 1938 until his death; a generous donor to our collections and a loyal friend." Mr. Field's family came into Michigan in the early days of the state, when it was first being settled after the opening of the Erie Canal. I mention this to point to the fact that our museum is one of the institutions that represents the continuity of the development of this state and city, and unites the past of Detroit with the present.

The collections of this museum cover a far wider range of human history and human skill than does the average American museum. During the past year we have acquired works of art from North, Central and South America, Europe, Asia and Africa. Our acquisitions cover a range of four thousand years, from the prehistoric Chinese jar, given to us by Mr. K. T. Keller, to the modern works of our own day. They represent some seventeen or eighteen countries on the earth: enriched some twenty-one galleries of the museum.

How does our small staff bring some degree of competence or knowledge to bear on all these acquisitions? If such a question occurs to you, remember my constant urgings of the needs of our research library and of our travel funds. There you have the answer.

I want to emphasize one other point very strongly. That is our dependence upon and our gratitude to many individuals to whose generosity we owe the development of this museum. Our own endowment funds and membership funds, were we restricted to them, could not create a museum of any importance. It is to you as donors — and to many others like you — that the credit goes for making this a significant year in the growth of the collection.

Let me remind you of what private gifts have meant to us.

One of the pictures most admired by the five hundred college and university teachers who convened here last January, for the meeting of the College Art Association, was the beautiful late Rembrandt, *A Woman Weeping*. Given to



Mrs. Henry Ford II viewing the painting given by her and Mr. Ford of *A Woman Weeping* by Rembrandt

us by Mr. and Mrs. Henry Ford II, this was our most important acquisition of the year.

In German art a great addition was a notable painting by Franz Marc, one of the important figures of the twentieth century, again a private gift of Mr. Robert H. Tannahill.

In French art we were able to buy a fine group of faience from the exhibition last spring of *French Taste in the Eighteenth Century*, using the income of the Boyer, Skelton, Mary Martin Semmes, and the General Endowment funds. But the bulk of our acquisitions in French art were private gifts. The charming little bust of a child, attributed to Pilon, is the gift of Mr. and Mrs. Lawrence A. Fleischman and their friends Mr. and Mrs. Bert L. Smokler. Mrs. Harvey S. Firestone, Jr. continued her remarkable gifts to our collection of French silver. The portrait by Perronneau, which adds so much interest to the French eighteenth century gallery, comes from Mr. Kanzler. The delightful bronze school girl by Degas, which is the important acquisition of the year in the French nineteenth century, was made possible by the gifts of Dr. and Mrs. George Kamperman, who added generously to the income of their fund to make the purchase possible. Works by Léger, Pascin and Dubuffet were given by Mr. and Mrs. Harry L. Winston.

In American art our American acquisitions begin with our earliest landscape, a *View of Green Bush*, a water color done before the Revolution by Lt. Thomas Davies of the British Army, given by Mrs. George F. Green. We were able to acquire a beautiful romantic landscape by Thomas Cole as the gift of Mr. and Mrs. Douglas F. Roby, one by Sanford Gifford as the gift of Dr. Katharine Rockwell, and one by Elihu Vedder as the gift of Mr. and Mrs. James S. Whitcomb.

In contemporary art we made one important acquisition, a painting by Aaron Bohrod given by Mr. and Mrs. Lawrence A. Fleischman and their friends Mr. and Mrs. William J. Poplack. Another, *The Pond*, by Baziotés, was the gift of the Friends of Modern Art. The friends who gave money for prizes for the Michigan Artists Exhibition and the Michigan Artist-Craftsmen show are too numerous to mention. Yet we owe them sincerest thanks, also, for enabling us to be a generous and encouraging institution toward the artists of our own region.

In the field of American decorative arts we benefited again, as we always do, from Mr. Robert H. Tannahill's interest and generosity. In what might be called American Antiquities, we owe thanks to Mrs. Haass's generosity in giving to us the second half of her notable collection of pre-Columbian art. Mrs. Haass's great gift of her private collection of pre-Columbian art (half of which was given to us in 1955) is the most splendid benefaction that this part of our collection has received since it was established. The special Bulletin published in 1956 gives some idea of the importance of her gift.

In what might be called Early Detroit Antiquities, we purchased for the Gallery of French Canada and Early Detroit two most important Canadian chairs from the Gibbs-Williams Fund and two historical portraits of *Mr. and Mrs.*

Joseph Campau from the income of the Elizabeth and Allan Sheldon Fund.

In the field of textiles we received for the third year a splendid group of laces and other textiles and costume accessories from Mr. and Mrs. Marc Patten, and a tapestry from Mrs. Henry P. Williams. We also arranged to purchase from the General Membership Fund the beautiful and important millefleur tapestry of about 1480 which has been hanging on loan for about a year in the Great Hall.

In puppetry we bought from the income of the Paul McPharlin Fund the unique nineteenth century English puppet theatre complete with all its scenery and scripts. The activity of the Detroit Puppet Theatre was the gift of The Detroit News and it is to their generosity that we owe the existence of a very amusing and charming children's theatre in Detroit, a very delightful addition to the life of the city.

In the field of Antiquities and Medieval art we were able to buy an important silver helmet, found in the Danube area, from the barbarian lands outside the Greek world of about 400 B.C., using the income from the Sarah Bacon Hill Fund. But to private generosity again we owe the important gifts of arms and armor that made this a notable year. Mr. Eugene H. Welker gave us three suits of Maximilian armor from the Hearst Collection; Mr. and Mrs. James S. Whitcomb gave us a dagger for the left hand, a companion to the rapier already in our collection, thus enabling us to reunite two pieces that had been separated for nearly seventy years.

In the field of Italian art we made two important purchases from the income of our invested funds, the Fra Angelico panel from the Ralph Harman Booth Fund and the bronze of *Jason and the Dragon* by Bertoldo, the teacher of Michelangelo, purchased from the General Membership Fund. Here too, private gifts were notable. Mrs. Edgar R. Thom gave us the beautiful *Interior of St. Peter's* by Panini; a pastel by Rosalba Carriera was given by Mrs. William D. Vogel in memory of her mother, Mrs. Ralph Harman Booth; and Mr. and Mrs. Harry L. Winston gave us the works of three contemporaries, the Israeli, Agam, and the Italians, Mario Sironi and Marino Marini.

I have emphasized how deeply we are indebted to individual donors for the growth of our collection because it bears on the discussion at the Trustees meeting of whether we offer an adequate form of thanks and recognition to our donors. Certainly we owe the success of our museum to their support. I myself believe that we do not adequately recognize gifts and that some other way of acknowledging benefactions can and should be devised.

During the past year the Archives of American Art has formed its national board of trustees and looks forward to their first meeting in June 1957 as an important event in the life of this institution. The collection meanwhile has grown to some 300,000 documents. We are receiving gifts from every part of the country. A number of scholars stayed over after the annual meeting of the College Art Association to work in the Archives and found it a unique resource. May I as a question of museum policy add what seems to me the local import-

ance of this project. What our city now wants is a library that shall possess sufficient vital force to become, reasonably soon, a research center for students all over the world; to form an attraction to the literary and scholarly type of men and women comparable to the immense attraction Detroit offers to the men of affairs, manufacturing and technology. I believe that the Archives is already becoming such and will be a notable enrichment to the life of our city.

Finally a word about the activities of our institution. Here, too, we are as dependent upon the generous help of our friends as in the formation of our collections. I cannot overstate our debt of gratitude to the officers and chairmen of our effective committees, to Mr. Charles F. Moore, Jr., Chairman of the Archives of American Art, and to Mrs. Edsel B. Ford, its Vice-Chairman; and Mr. Lawrence A. Fleischman, its Treasurer; to Mrs. Gaylord W. Gillis, Jr., Chairman of the Women's Committee; Mrs. Albert M. Mackey, Chairman of the Founders Society Activities Committee; Mrs. Michael W. Freeman, Chairman of the Music Committee; Mr. James S. Whitcomb, Chairman of the Finance Committee; Mr. Lawrence A. Fleischman, Chairman of the Library Committee; Mr. William E. Woolfenden, Chairman of the Lecture Committee, and Mr. John S. Newberry, Jr., of the Friends of Modern Art. It is due to their help that we are able to carry out the diversified program of this great and complex institution.

E. P. RICHARDSON,
Director

DETROIT MUSEUM OF ART FOUNDERS SOCIETY

January 1, 1956 to December 31, 1956

NEW MAJOR BENEFACTORS

The Ford Foundation

NEW BENEFACTORS

The McGregor Fund Mr. Lawrence Fleischman Dr. Rudolph Heinemann
Mrs. Harry L. Winston

NEW FELLOWS

The Walter and Josephine Ford Fund Mr. and Mrs. Bert L. Smokler
Mrs. Henry P. Williams

NEW GOVERNING MEMBERS

Mr. Abraham Bienstock Mrs. George F. Green

NEW CONTRIBUTING, SUSTAINING, ANNUAL, TEACHER, ARTIST AND STUDENT MEMBERS

Miss Margaret Ableson Mr. and Mrs. E. G. Acomb Mr. Raymond V. Adams

Mr. and Mrs. Robert Alpern
Mr. Burt Ansell
Mrs. Irene K. Altshuler
Mr. and Mrs. James W. Attwood
Mr. and Mrs. H. M. August
Mr. and Mrs. Don Ball
Mr. and Mrs. Reber H. Barnes
Dr. and Mrs. Morton Barnett
Mr. and Mrs. Eugene G. Barr
Mrs. Thomas Barry
Mr. and Mrs. William E. Barstow, Jr.
Mr. and Mrs. Max Baumgartner
Mr. John G. Benz
Miss Marian C. Berklich
Jay Bernstein, M.D.
Mr. Sander Bernstein
Mrs. Milton Berry
Mr. H. George Bickelman
Mr. and Mrs. Jerry Bielfield
Dr. and Mrs. Norbert M. Bittrich
Mr. and Mrs. William Bradley
Mrs. Judith Brady
Mrs. Walter O. Briggs, III
Mr. and Mrs. H. P. Brinker
Mr. and Mrs. Vollington A. Bristol
Mrs. J. C. Brown
Mr. and Mrs. William Brown
Mr. Anthony L. Bruner
Mr. and Mrs. John G. Bryant
Mrs. Alfred Burris
Mr. and Mrs. Richard Burton
Mr. and Mrs. Victor Camardese
Mrs. William B. Canfield
Mr. and Mrs. I. B. Canter
Mr. and Mrs. Bernard Cantor
Miss Mary Louise Carey
Mr. and Mrs. Franklin D. Carr
Dr. and Mrs. Ned I. Chalot
Mrs. R. H. Childress
Dr. and Mrs. John A. Churchill
The Co-ette Club
Mrs. Louis Cohen
Dr. and Mrs. David Collon
Miss Barbara Cooke
Mrs. John Corcoran
Mr. Richard E. Cross
Mrs. L. T. Crosthwaite
Mrs. John F. Daley
Davis Iron Works
Mrs. John E. Dawson
Mr. Charles A. Dean
Mr. and Mrs. Albert H. Decker
Mr. and Mrs. Charles F. Delbridge, Jr.
Miss Lillian Demske
Mr. and Mrs. William F. Deneen
Detroit Typesetting Company
Mr. Harry DeVold
Mrs. Albert Dickman
Mrs. Pem LundBorg Dixon
Mrs. Lawrence A. Doherty
Mr. and Mrs. Frank W. Donovan
Mr. and Mrs. Stephen McK. DuBrul
Dr. and Mrs. W. C. Dunlap, Jr.
Mr. and Mrs. Leonard Edelman
Mr. and Mrs. William Emory
Mrs. E. A. Farley
Federation of Slovak Societies
Mr. and Mrs. Leonard Ferar
Mr. and Mrs. Sidney Fields
Miss Arlene Fineman
Mrs. Charles Finkel
Mr. and Mrs. E. Dawson Fisher
Mr. and Mrs. Grant S. Fisher
Five Year Club Blue Cross-Blue Shield
Mrs. Peter Fortune
Mr. George Fox
Mrs. Margaret Frederic
Mr. and Mrs. Albert Fuchs
Mr. and Mrs. Harold Gales
Garelick's Gallery of Fine Arts
Mr. and Mrs. Richard Garrett
Mr. and Mrs. Robert L. Garrison
Mrs. Don E. Gelbard
Mr. and Mrs. Jack E. Gieck
Mr. and Mrs. Peter R. Gilezan
Miss Beverly Ginsberg
Mr. Raymond G. Glime
Mrs. and Mrs. S. L. Goodale III
Mr. and Mrs. Irving Goodman
Mr. and Mrs. Avery W. Gordon
Mrs. Robert Gordon
Mr. Abe S. Gornbein
Miss Agnes Gough
Mr. and Mrs. Arthur H. Graham
Mr. and Mrs. John MacD. Graham
Dr. J. H. Graves
Mr. and Mrs. George A. Green
Mr. and Mrs. Norbert Greenwald
Miss Marion L. Hall
Mr. and Mrs. E. W. Hannahs
Mr. and Mrs. W. M. Hardin
Miss Leontine Hardy
Mr. Stephen V. Hart
Mr. and Mrs. Arthur Hartman
Mr. and Mrs. Paul B. Hay
Mr. and Mrs. Philip Knapp Hills
Mr. Robert F. Hiser
Mrs. Charles L. Holm
Miss and Mrs. Adele Huebner
Mr. and Mrs. D. W. Hunt
Mr. Hugh B. Hurst
Mrs. E. E. Jacoby
Mr. and Mrs. Edmund Jacoby
Mr. and Mrs. Miles Jaffe
Japanese American Citizens League
Mr. and Mrs. W. Homer Jennings
Mr. Russel G. Johannsen
Mr. Alan W. Joslyn
Mr. and Mrs. Austin A. Kanter
Mr. and Mrs. Saul Kaplan
Mr. and Mrs. Herbert Keidan
Mrs. Mark E. Kelly
Mr. William Kent
Mr. and Mrs. Lawrence King

Miss Cindy Lou Kirk
 Mr. and Mrs. Max Klarin
 Mr. and Mrs. William C. Klenk
 Mr. and Mrs. Maurice Klynn
 Dr. and Mrs. George A. Kopp
 Mr. and Mrs. Richard Kotzer
 Mr. and Mrs. Jackson Krall
 Mr. and Mrs. Jan S. Kowal
 Mrs. Charles Kramer
 Mr. and Mrs. Irving Kramer
 Mrs. Rose Kramer
 Mr. and Mrs. Frank Kruse
 Dr. and Mrs. Henry Krystal
 Mr. Robert G. Kuller
 Mr. and Mrs. Denton Kunze
 Mr. and Mrs. Harvey LaDouceur
 Mrs. Maria Lalli
 Mr. and Mrs. Robert S. Lanctot
 Mr. and Mrs. Clark Langworthy
 Mrs. M. R. E. LaRochelle
 Mr. John D. Larsen
 Mrs. Crosier Davison Lathrop
 Mr. and Mrs. William H. Ledyard
 Dr. and Mrs. Ira Leventer
 Mr. and Mrs. Charles Levin
 Mr. and Mrs. Harvey Lipsitt
 Mrs. Esther M. Lockman
 Mrs. Clarence Ludwig
 Mrs. Maria Luther
 Mr. Paul R. Lux
 Mr. and Mrs. Robert C. McCoy
 Mrs. Doris McGill
 Mr. and Mrs. Allan R. McPherson
 Miss Eleanor MacDonald
 Mr. R. W. Major
 Mrs. Phyllis B. Mandel
 Mr. and Mrs. Peter Manos
 Mrs. Richard H. Marr
 Mr. Henning R. Matz
 Mrs. Milton Merry
 Mrs. Clifford W. Mezey
 Mr. and Mrs. Irvin J. Minett
 Mr. and Mrs. Marvin Mintz
 Mrs. Joseph A. Miriani
 Mr. and Mrs. Louis C. Miriani
 Mr. and Mrs. Theo. Monolidis
 Mr. and Mrs. J. J. Morse
 Mrs. Harold Nelson
 Mrs. Allan Nichamin
 Mr. and Mrs. George J. Opincar
 Mr. and Mrs. Henry Orbach
 Mr. and Mrs. Thomas C. Orr
 Mr. and Mrs. Wayne R. Osborn
 Mr. Graham T. Overgard
 Mr. Luigi Pacifici
 Mr. and Mrs. Herbert E. Paetz
 Mr. and Mrs. Irving Panush
 Mrs. Ida Paper
 Mrs. Frank D. Parks
 Mr. and Mrs. Howard Parks
 Mr. and Mrs. A. Gordon Patterson
 Mr. and Mrs. Jess Pavey
 Mrs. Alfred C. Perry
 Dr. and Mrs. Mario Petrini
 Mr. and Mrs. Ralph E. Phelps
 Mr. Suren Pilafian
 Mr. and Mrs. Willard J. Posen
 Miss Eleanor J. Potter
 Miss Helen Powell
 Mr. and Mrs. Robert B. Powers
 Mr. and Mrs. K. Stanley Pratt
 Mr. and Mrs. Michael J. Prusak
 Mr. and Mrs. Albert E. Rabjohns
 Mrs. Frank P. Raiford, Jr.
 Mr. Robert L. Reeves
 Mr. Herman Reichart
 Mr. and Mrs. E. G. Reindel
 Miss Helen M. Roberts
 Mr. and Mrs. Dean L. Rockwell
 Miss Joan Rodman
 Mrs. Harold E. Roe
 Mr. and Mrs. Irving Rose
 Mr. Frank E. Ross
 Mr. and Mrs. Fred Rowe
 Miss Wilmina Rowland
 Mr. and Mrs. Stanley M. Sava
 Mrs. Mary C. Schulte
 Mr. and Mrs. Leo Seligson
 Mrs. John W. Sharon
 Mr. and Mrs. Nathan Shaye
 Mr. and Mrs. A. Silver
 Mr. Harold T. Simpson, Jr.
 Dr. and Mrs. Manual Sklar
 Mr. and Mrs. R. H. Slate
 Mrs. Frederick V. Slocum
 Dr. and Mrs. Manuel H. Sloane
 Miss Suzanne Sloat
 Mr. Thomas Solomon
 Sorosis Literary & Art Club
 Mr. and Mrs. Theodore Souris
 Mr. Spyro Spiteri
 Mr. and Mrs. H. Bruce Stahl
 Sidney L. Stone, M.D.
 Mrs. Homer D. Strong
 Miss Charlotte Surdacki
 Mrs. Blair K. Swartz
 Mr. John S. Sweeney III
 Dr. and Mrs. D. E. Szilagyi
 Mr. and Mrs. A. Alfred Taubman
 Mrs. Norman I. Taylor
 Miss Mary Louise Thomas
 Mrs. William H. Thomson
 Mr. and Mrs. H. Thumin
 Mrs. Kathleen Thumin
 Mr. and Mrs. Byron W. Trerice, Jr.
 Mrs. Fred G. Tykle
 Mrs. Joseph A. Vance, Jr.
 Mr. Vic Van Ceulebroeck
 Mr. and Mrs. William E. Vass
 Mr. and Mrs. Neil W. Vogt
 Mr. and Mrs. Walter Wagner
 Miss Margaret M. Walny
 Mr. and Mrs. E. Wilson Wardell
 Mr. John Wasilewski
 Mrs. Lester Weill
 Miss Donna Welty
 Mr. and Mrs. Marvin Westerman
 Bernard Weston, M.D.
 Mrs. J. K. Widerman
 Mr. Walter Wikol
 Miss E. M. Willmer
 Mr. and Mrs. Howard Willner

Mrs. Donald C. Wingard
Mrs. Lillian Winters

Mrs. Donald M. Woodruff
Mrs. Paul Yannello

Miss Vehanoush Zakarian
Mr. and Mrs. A. L. Zwerdling

ACCESSIONS

JANUARY 1, 1956 TO DECEMBER 31, 1956

PAINTINGS

- The Pond* by William Baziotas, American contemporary. Gift of the Friends of Modern Art.
- Georgic* by Aaron Bohrod, American contemporary. Gift of Mr. and Mrs. Lawrence A. Fleischman and Mr. and Mrs. William J. Poplack.
- Self Portrait among Friends* by Evelyn Brackett, American (Detroit) contemporary. Gift of Miss Madelon Smith.
- Portrait of Mrs. Joseph Campau* by Alvah Bradish, American (1806-1901). Elizabeth and Allan Shelden Fund.
- Portrait of Henry N. Walker* by Alvah Bradish, American (1806-1901). Bequest of Henry L. Walker and his sister, Elizabeth Gray Walker.
- White Flower* by John Carroll, American contemporary. Bequest of Kathryn Burlage.
- Shinnecock Hills Landscape* by William M. Chase, American (1849-1916). Gift of Raymond C. Smith.
- Portrait of Joseph Campau* by Frederick E. Cohen, American (ca. 1810-1858). Elizabeth and Allan Shelden Fund.
- Sail Boats* by Harold Cohn, American (Detroit), contemporary. Winner of the David B. Werbe Memorial Prize.
- American Lake Scene* by Thomas Cole, American (1801-1848). Gift of Mr. and Mrs. Douglas F. Roby.
- As You See It* by Dale Eldred, American (Michigan), contemporary. Watercolor. Winner of the John S. Newberry Prize.
- Kaaterskill Falls* by Sanford R. Gifford, American (1832-1880). Gift of Dr. Katharine French Rockwell, Shrewsbury, Mass.
- Horses and Mountains* by John A. Jacobson, American contemporary. Winner of the Lou R. Maxon Prize.
- The Falls at Eagle River* by Joe Jones, American contemporary. Gift of the J. L. Hudson Company.
- Birds for Sale* by Louise Jansson Nobili, American (Detroit), contemporary. Watercolor. Winner of the Detroit Museum of Art Founders Society Prize and the Lewis Artist Supply Company Prize.
- Sunflowers* by John Pappas, American contemporary. Gift of E. P. Richardson.
- In the Park* by Jules Pascin, American (1885-1930). Pen and watercolor. Gift of Mr. and Mrs. Harry L. Winston.
- A Florentine Boy* by Julius Rolshoven, American (1858-1930). Gift of Mrs. William E. Scripps.
- Annual Exhibition* by Doris Ann Smith, American (Detroit), contemporary. Watercolor. Winner of the Campbell-Ewald Company Prize.
- Portrait of Isabella Hodgkiss Norvell* by Thomas Sully, American (1783-1872). Bequest of Henry L. Walker and his sister, Elizabeth Gray Walker.
- Fiesole* by Elihu Vedder, American (1836-1923). Gift of Mr. and Mrs. James S. Whitcomb.
- Martin Luther Singing in the Streets of Eisenach* by Baron Hendrik Leys, Belgian (1815-1869). Gift of Mrs. William E. Scripps.
- Landscape with Sheep* by Eugene Joseph Verboeckhoven, Belgian (1799-1880). Gift of Mrs. William E. Scripps.
- Boat and Boatman*, Chinese, 19th century. Watercolor on rice paper. Gift of K. T. Keller.

- Boat with Three Boatmen*, Chinese, 19th century. Watercolor on rice paper. Gift of K. T. Keller.
- Hosta* by Hugo Rodriguez, Cuban contemporary. Scratchboard and colored ink. Winner of the Museum Collection Purchase Prize donated by Mrs. Lillian Henkel Haass, Mrs. George Kamperman and Robert H. Tannahill.
- Peasant Interior* by Izaak van Ostade, Dutch (1621-1649). Pen and watercolor. Gift of Mrs. William E. Scripps.
- A Woman Weeping* by Rembrandt, Dutch (1606-1669). Gift of Mr. and Mrs. Henry Ford II.
- A View of Green Bush on the Hudson River near Albany in the Province of New York in North America* by Thomas Davies, English (active 2nd half 18th century). Gift of Mrs. George F. Green.
- Portrait of George II*, English, 18th century. Gift of Mrs. William E. Scripps.
- A River Scene* by Frank-Myers Boggs, French school (1855-1926). Gift of Mrs. William E. Scripps.
- Seascape* by Karl Pierre Daubigny, French (1846-1886). Gift of Mrs. William E. Scripps.
- Forest Scene* by Narcisse Virgile Diaz de la Pena, French (1808-1876). Gift of Mrs. William E. Scripps.
- The Wall* by Jean Dubuffet, French contemporary. Paper collage. Gift of Mr. and Mrs. Harry L. Winston.
- Landscape* by Jules Dupré, French (1811-1889). Gift of Mrs. William E. Scripps.
- Landscape* by Fernand Léger, French (1881-1955). Gift of Mr. and Mrs. Harry L. Winston.
- Saint Elizabeth of Hungary* by Hugues Merle, French (1823-1881). Gift of Mrs. William E. Scripps.
- Portrait of a Man* by Jean-Baptiste Perronneau, French (1717-1783). Kanzler Fund.
- The Young God Pan Tormented by Cupids* by Louis Priou, French (1845-?). Gift of Mrs. William E. Scripps.
- Animals in Landscape* by Franz Marc, German (1880-1916). Gift of Robert H. Tannahill.
- The Four Penitents* (after Rubens) by Ernst Meisel, German, 2nd half 19th century. Painted on porcelain. Gift of Mrs. William E. Scripps.
- God Created the Universe* by Ruven Rubin, Israeli contemporary. Watercolor. Gift of Dr. and Mrs. Harry Y. Hoffman.
- Madonna and Child with Angels* by Fra Angelico, Italian (1386/87-1455). Ralph H. Booth Fund.
- Caterina Sagredo Barbarigo as 'Berenice'* by Rosalba Carriera, Italian (1675-1757). Pastel. Gift of Mrs. William D. Vogel in memory of her mother, Mrs. Ralph Harman Booth.
- Three Female Figures* by Marino Marini, Italian contemporary. Gouache. Gift of Mr. and Mrs. Harry L. Winston.
- Standing Female Nude* by Marino Marini, Italian contemporary. Gouache. Gift of Mr. and Mrs. Harry L. Winston.
- Interior of St. Peter's, Rome* by Giovanni Paolo Panini, Italian (1691-1765). Gift of Mr. and Mrs. Edgar R. Thom.
- Composition* by Mario Sironi, Italian contemporary. Gouache, heightened with crayon. Gift of Mr. and Mrs. Harry L. Winston.
- Copy of Fra Angelico's *Last Judgment*, Italian, late 18th century. Gift of Mrs. William E. Scripps.
- Mexican Peasant* by Diego Rivera, Mexican contemporary. Watercolor. Gift of Abraham L. Bienstock, New York City.
- A Girl Raking Hay* by Thomas Faed, Scottish (1826-1900). Gift of Mrs. William E. Scripps.

SCULPTURE

- Composition with Two Figures*, wood, by Leonard Jungwirth, American contemporary. Winner of the Mrs. Owen R. Skelton Prize and the Dr. and Mrs. Meyer O. Cantor Prize.
- School Girl (Femme marchant dans la rue)*, bronze, by Edgar Degas, French (1834-1917). Gift of Dr. and Mrs. George Kamperman.
- Head of a Little Girl*, painted plaster, by Germain Pilon, French (1537-1590). Gift of Mr. and Mrs. Lawrence A. Fleischman and Mr. and Mrs. Bert R. Smokler.
- Oeuvre à Mouvements Transformables*, painted wood, by Agam, Israeli contemporary. Gift of Mr. and Mrs. Harry L. Winston.
- Jason and the Dragon*, bronze, by Giovanni di Bertoldo, Italian (ca. 1420-1491). Gift of the Founders Society, General Membership Fund.
- 4 Masks, carved stone, three of style of Teotihuacan, Mexican pre-conquest. Gift of Mrs. Lillian Henkel Haass.
- The Journey to Calvary*, carved wood, Dutch, late 15th century. Gift of Mrs. Henry P. Williams.

DRAWINGS

- Voltaire (The Night at Guard)* by Ludwig Bemelmans, American contemporary. India ink. Gift of Miss Virginia Devoy.
- Head of a Roman* by Louis Michel Eilshemius, American (1864-1941). Pencil. Gift of the Archives of American Art.
- Head of Venus* by Louis Michel Eilshemius, American (1864-1941). Pencil. Gift of the Archives of American Art.
- A Floridian Landscape* by Robert Swain Gifford, American (1840-1905). Gift of the Archives of American Art.
- Our Camp on Kettle River* by Eastman Johnson, American (1824-1906). Pencil on grey-blue paper. Gift of Albert Duveen, New York City.
- The Quack Doctor* by Jan Steen, Dutch (1626-1679). Wash drawing over red chalk. Gift of Mrs. William E. Scripps.
- Figure of Fame with Horn and Drawn Sword* by Henry Fuseli, English School (1741-1825). Pen and ink and bistre wash. Gift of John S. Newberry, Jr.
- Circus* by Peter Lipman-Wulf, German contemporary. Black ink, watercolor, and crayon. Gift of Mr. and Mrs. Stanley Marcus, Dallas, Texas.
- Two Horses* by Adolph Schreyer, German (1828-1899). Pen and sepia ink. Gift of Mrs. William E. Scripps.

GRAPHIC ARTS

- St. Germain des Près*, lithograph by Alson Skinner Clark, American (1876-1949). Gift of Mrs. Alson Skinner Clark.
- Fishes*, colored etching by Sam Kaner, American contemporary. Gift of Mrs. Peggy de Salle.
- R. N. Rice*, colored lithograph by Charles Wardlow Norton, American (1848-1901). Charles L. Freer Fund.
- They That Go Down to the Sea in Ships*, etching by Reynold Weidenaar, American contemporary. Winner of the Hal H. Smith Memorial Prize.
- 3 etchings from the series of *Les Reincarnations du Père Ubu*, by Georges Rouault, French contemporary. Gift of George Tolbert.
- Self Portrait*, lithograph by Ernest Barlach, German (1870-1938). Elliott T. Slocum Fund.
- The Virgin and Child with Monkey*, engraving by Albrecht Dürer, German (1471-1528). Gift of Mrs. William E. Scripps.
- Still Life*, woodcut by Ashheim, Israeli contemporary. Gift of Dr. and Mrs. Harry Y. Hoffman.

- Street Musicians*, woodcut by Marcel Janco, Israeli contemporary. Gift of Dr. and Mrs. Harry Y. Hoffman.
- Beggar Women at the Wailing Wall*, woodcut by Sima, Israeli contemporary. Gift of Dr. and Mrs. Harry Y. Hoffman.
- Grief*, colored woodcut by Jacob Steinhardt, Israeli contemporary. Gift of Dr. and Mrs. Max Lichter.
- Head*, woodcut by Jacob Steinhardt, Israeli contemporary. Gift of Dr. and Mrs. Max Lichter.
- Fantastic Forms*, colored woodcut by Jacob Steinhardt, Israeli contemporary. Gift of Dr. and Mrs. Max Lichter.
- Toros*, colored linoleum cut by Pablo Picasso, Spanish contemporary. Elliott T. Slocum Fund.

CERAMICS

- 2 Bottles, stoneware, by Robert Cremean, American (Detroit) contemporary. Winner of the Mr. and Mrs. Lawrence A. Fleischman Purchase Prize.
- Vase, white crystalline glaze, by John Foster, American contemporary. Gift of Mrs. Richard H. Webber.
- Bowl, red earthenware with black lustre glaze, by Gertrude and Otto Natzler, American contemporary. Gift of Mrs. Peggy de Salle and Thomas C. Gillis.
- 2 Bowls and Vase, earthenware, by Louis B. Raynor, American contemporary. Winner of the Founders Society Purchase Prize.
- Door Knobs, set of 13, mid-19th century. Gift of Mrs. Lillian Henkel Haass.
- Vase, pottery, American, ca. 1880. Gift of Mrs. William E. Scripps.
- Funerary Urn, red pottery, Chinese, ca. 2000 B.C. Gift of K. T. Keller.
- Sack Bottie, English (Lambeth), 1648. Gift of Robert H. Tannahill.
- Vase, French (Nevers), ca. 1720. Mary Martin Semmes Fund.
- Wine Pitcher, French (Rouen), 1734. Gift of the Founders Society, General Endowment Fund.
- Circular Tray, French (Marseilles), ca. 1735. Mary Martin Semmes Fund.
- Plate, French (Moustiers), 18th century. Gift of Mr. and Mrs. Marc Patten.
- Jug with Pewter Mounted Cover, French (Sceaux), ca. 1748-55. Gift of Mrs. Marguerite Glover, New York City.
- Plate, French (Saint Amand), ca. 1755-65. Gift of the Founders Society, General Endowment Fund.
- Covered Soup Tureen with Tray, French (Niderviller), ca. 1760. Gift of Mrs. Owen R. Skelton.
- Small Tureen with Platter, French (Niderviller), ca. 1760. Gift of Mr. and Mrs. Marc Patten.
- Covered Sauce Dish, French (Mennecey), ca. 1760. Anonymous gift.
- Potpourri Jar, French (Marseilles), ca. 1765. Gift of Mrs. Marguerite Glover.
- Cup and Saucer, French (Marseilles), ca. 1765-70. Gift of the Founders Society, General Endowment Fund.
- Two-Handled Bowl with Cover, French (Marseilles), ca. 1765-70. Gift of the Founders Society, General Endowment Fund.
- Teapot with Cover, French (Marseilles), ca. 1765-70. Joseph Boyer Memorial Fund.
- Mustard Pot, French (Saint-Omer), ca. 1765-70. Gift of Mrs. Marguerite Glover.
- Ewer and Basin, French (Moustiers), ca. 1770. Gift of the Founders Society, General Endowment Fund.
- 2 Plates, French (Sceaux), ca. 1770-75. Gift of the Founders Society, General Endowment Fund.
- Basin (or Water Cooler), French, 3rd quarter 18th century. Gift of Mr. and Mrs. Marc Patten.

- Pair of Lions, French (Sceaux), 3rd quarter 18th century. Gift of the Founders Society, General Endowment Fund.
- Small Tureen, French (Montpellier), late 18th century. Joseph Boyer Memorial Fund.
- Covered Jug and Bowl, white glaze with painted kakiemon decoration, Japanese, late 17th century. Anonymous gift.
- Teapot with Cover, pottery, Japanese, 19th century. Gift of Eugene S. J. Paulus in memory of his wife, Winnifred Andrews Paulus.
- Plate, porcelain, Japanese, 19th century. Gift of Eugene S. J. Paulus in memory of his wife, Winnifred Andrews Paulus.
- Group of 9 pieces of pottery: Archaic Figures and Vessels, Mexican (Jalisco and Valley of Mexico) and Central American (Chiriqui and Nicoya Peninsula), pre-conquest. Gift of Mrs. Lillian Henkel Haass.
- Vase, Swedish, ca. 1920. Gift of Mrs. William E. Scripps.

SILVER

- Pair of Teaspoons by Albert Cole, American (New York), ca. 1850. Gift of Miss Lillian B. Anderson.
- 6 Teaspoons, Sauce Ladle, Sugar Spoon and Salt Spoon by George Doty (Detroit), mid-19th century. Gift of Mr. and Mrs. James S. Holden.
- Pair of Teaspoons and 3 Forks by William F. Ladd, American (New York), ca. 1850. Gift of Miss Lillian B. Anderson.
- Pair of Tablespoons by Ira S. Town, American (Vermont), ca. 1825. Gift of Mr. and Mrs. James S. Holden.
- Coral and Bells, American, late 18th century. Gift of Mr. and Mrs. James S. Holden.
- Ladle by T & W Chawner, English, ca. 1765. Gift of Miss Lillian B. Anderson.
- Bottle Set, English, late 18th century. Gift of Mr. and Mrs. Marc Patten.
- Mustard Spoon, English, early 19th century. Gift of Mr. and Mrs. James S. Holden.
- Chocolate Pot by Jacques Bidault, French (Angers), ca. 1760. Joseph Boyer Memorial Fund.
- Pair of Candelabra by Thomas Germain, French (Paris), 1732-33. Elizabeth Parke Firestone Fund.
- Set of Silver and Blue Crystal (4 pieces), French (Besançon), late 18th century. Gift of Mr. and Mrs. Marc Patten.

COSTUMES AND COSTUME ACCESSORIES

- 1 Parasol, 2 Purses, and 1 Agraffe, American, 19th century. Gift of Mr. and Mrs. James S. Holden.
- Mandarin Robe, Chinese, early 20th century. Gift of Paul W. Thompson.
- Man's Coat, satin, French, 18th century. Anonymous gift.
- Boy's Coat, French, 18th century. Joseph Boyer Memorial Fund.
- 1 Reticule, and 1 Card Case, French, 18th century. Gift of the Founders Society, General Endowment Fund.
- Ends for Knitting Needles, French, 19th century. Gift of Mrs. Lillian Henkel Haass.
- 2 Shawls, French, 19th century. Gift of Mrs. Eugene W. Lewis.
- Tunic, North African, early 20th century. Gift of Mr. and Mrs. W. B. Reynolds.
- 2 Combs, tortoise shell, Spanish, 19th century. Gift of Mrs. Lillian Henkel Haass.
- Collection of 23 items, including buckles, buttons, reticules, parasol, waistcoat, fans, purse, and baby rattle: Dutch and French, 18th and 19th centuries. Gift of Mr. and Mrs. Marc Patten.

JEWELRY

- 2 pair of Cuff Links and 1 pair of Earrings by Phillip Fike, American (Detroit), contemporary. Winner of the Sidney F. Heavenrich Purchase Prize.

Collection of 10 items, including earrings, shirt studs, brooch, locket, fob, fraternity badge and Phi Beta Kappa key, American, 19th century. Gift of Mr. and Mrs. James S. Holden.

20 Figurines and Pendants, gold, Central American (Costa Rica, Panama, Columbia), pre-conquest. Gift of Mrs. Lillian Henkel Haass.

Small Gapped Ring, gold, Irish, ca. 1000 B.C. William H. Murphy Fund.

TEXTILES

Woven coverlet, American, dated 1846. Gift of Mrs. Winifred Goe.

Group of 40 textiles and laces, Belgian, Dutch, French and Spanish, 17th, 18th, and 19th centuries. Gift of Mr. and Mrs. Marc Patten.

3 pieces tapestry weaving, Coptic, 5th, 6th, and 7th centuries. Gift of Mrs. Lillian Henkel Haass.

Block print, English, dated 1812. William C. Yawkey Fund.

Tapestry, Flemish (Audenarde), late 16th century. Gift of Mrs. Henry P. Williams.

Tapestry, Flemish, 18th century. Gift of Mrs. William E. Scripps.

Tapestry, French, 15th century. Gift of the Founders Society, General Membership Fund.

Aubusson Rug, French, 18th century. Gift of Edgar H. Ailes.

Crib cover, linen, French, 18th century. Gift of the Founders Society, General Endowment Fund.

The Tomb of Rousseau (Le Tombeau de Rousseau), printed by Gorgerat frères, French, late 18th century. Gift of the Founders Society, General Endowment Fund.

Le Couronnement de la Rosière, designed by J. B. Huet, printed by Oberkampf, French, 18th century. Gift of the Founders Society, General Endowment Fund.

Tapestry, Italian, late 16th century. Gift of Mrs. William E. Scripps.

Edging, silk, Italian, 19th century. Gift of Mrs. Albert K. Smith.

Rug, Persian (Ispahan), 17th-18th century. Gibbs-Williams Fund.

4 pieces tapestry border, Peruvian: 3 late Chimu, 1 Coastal Tiahuanaco. Gift of Mrs. Lillian Henkel Haass.

1 Cope, and 2 Embroidered Hangings, Spanish, 17th century. Gift of Mrs. William E. Scripps.

Embroidered Band, Spanish, 17th century. Gift of the Founders Society, General Endowment Fund.

ARMS AND ARMOR

Calendar Sword Blade, German, 1576 (with hilt by Leonard Heinrich, American, 1953). Gift of Ralph R. Hotchkiss, New York.

3 Suits of Maximilian Armor, German, early 16th century. Gift of Mr. and Mrs. Eugene H. Welker.

Suit of Armor, German, 19th century. Gift of Mrs. William E. Scripps.

Jousting Lance, wood, Italian, 16th century. Gift of the Founders Society, General Membership Fund.

Dagger for the Left Hand (*Main-gauche*), Spanish (or Italian workmanship in the Spanish fashion), mid-17th century. Gift of Mr. and Mrs. James S. Whitcomb.

Helmet, silver, Thraco-Scythian, late 4th century B.C. Sarah Bacon Hill Fund.

FURNITURE

Pair of Armchairs, Canadian, 3rd quarter 18th century. Gibbs-Williams Fund.

Pair of Appliques or Wall Brackets, mahogany, English, ca. 1760. Gift of Robert H. Tannahill.

Armchair, Gothic style, English, late 19th century. Gift of Mrs. William E. Scripps.

Prie Dieu, oak, Italian, 17th century. Gift of Mrs. William E. Scripps.

THEATER ARTS

- King Marsilius*, marionette, by George Latshaw, American contemporary. Gift of the artist.
- 5 Toy Soldiers, marionettes, by Edward Nelson, American contemporary. Gift of Mr. and Mrs. Harold Ramm.
- 28 Drawings for stage settings and puppets by Herb Scheffel, American contemporary. Gift of the artist.
- 7 Puppets by Alfred Wallace, American contemporary. Gift of the artist.
- Complete Hand Puppet Theater, English, ca. 1870. Paul McPharlin Memorial Fund.
- Album of watercolor drawings of shadow puppets, Javanese, 1866. Paul McPharlin Memorial Fund.
- Marionette, East Indian, late 19th or early 20th century. Paul McPharlin Memorial Fund.
- 7 Etchings from an original set of 24 depicting characters from *Balli di Sfassani* by Jacques Callot, French, ca. 1621. Paul McPharlin Memorial Fund.
- 2 Marionettes, East Indian, early 20th century. Gift of Mr. and Mrs. Cedric Head in memory of Mabel Kingsland Head.
- 3 Marionettes, Mexican, late 19th-early 20th century. Gift of Roberto Lago, Mexico City.

MISCELLANEOUS

- 4 Bells, bronze, Mexican and Peruvian. Gift of Mr. and Mrs. Stanley Marcus, Dallas, Texas.
- Patch Box, painted enamel, French, late 18th century. Gift of Mr. and Mrs. Marc Patten.
- 5 Vases, glass, American (Tiffany), late 19th century. Gift of Mrs. William E. Scripps.
- Miniature, ivory, by Jean Pierre Drouin, French, 1782-1861. Bequest of Dr. Robert W. Gillman.
- Miniature, ivory, Irish, ca. 1815-30. Bequest of Dr. Robert W. Gillman.
- Tea Set, lacquer (6 pieces), Chinese, 18th century. Gift of Cornelius Love, Jr., New York City.
- 2 Silhouettes by Edward Lamson Henry, American 1841-1919. Gift of the Archives of American Art.
- Man's watch, gold, English, early 19th century. Gift of Mr. and Mrs. James S. Holden.
- Drum, carved stained wood with hide top. African (Bakuba Tribe), probably 19th century. Gift of Allan Gerdau, New York City.
- 2 Game Counters, and Seal, wood, American 19th century. Gift of Mr. and Mrs. James S. Holden.
- Scepter, wood, Chinese, late 19th century. Gift of Mrs. Gilmore Scranton.
- Artist's Palette, wood, Egyptian (Ptolemaic Period), 3rd century B.C. William H. Murphy Fund.
- Spoon, carved wood, Peruvian (Tiahuanaco), pre-conquest. Gift of Mr. and Mrs. Stanley Marcus, Dallas, Texas.
- Bread Man*, folk art, Ecuadorian, 20th century. Gift of Mr. and Mrs. Lawrence A. Fleischman.



Mayor Cobo accepting for the city four great Gothic tapestries, gift of the Hearst Foundation, from Mrs. William Randolph Hearst

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