

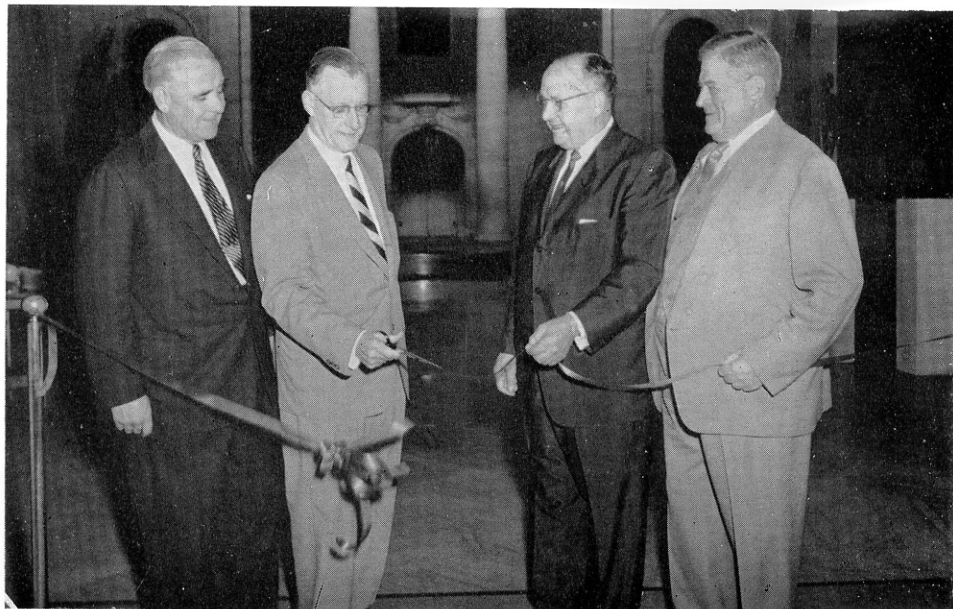
Bulletin



View of the Exhibition
DECORATIVE ARTS OF THE ITALIAN RENAISSANCE, 1400-1600

OF THE
DETROIT INSTITUTE OF ARTS

VOLUME XXXVIII • NUMBER 3 • 1958-59



Mr. James Whitcomb cuts the ribbon to the new Rivera Court, assisted by Mr. Douglas Roby, Mayor Miriani and Mr. K. T. Keller

THE ARTS COMMISSION

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, 1958.

In beginning, we wish to call your attention to several events of importance, some made possible by City appropriations, some by private generosity, which made the year 1958 memorable.

(1) We completed the air conditioning of the building with the installation of the machinery for the large auditorium. We also replaced the fountain in the Rivera Court with a much smaller one, and thus turned this hall into a beautiful sculpture gallery and room for receptions.

(2) Two of many exhibitions during the year had an outstanding success. The exhibition of the paintings of Winston Churchill from February 7th to 21st was seen by 50,000 people in fifteen days. The exhibition of the *Arts of the Italian Renaissance, 1400-1600*, attracted 109,135 people between November 17th and January 4, 1959. The second of these exhibitions was the gift to the people of Detroit of one of our commissioners, Mrs. Edsel B. Ford, and was without cost to the City of Detroit.

(3) The gifts of works of art valued at nearly \$600,000 were received by the Arts Commission. These, too, were the result of the generosity of the citizens of Detroit, and were without cost to the City government.

(4) As a result of the generosity of two of our commissioners, Mrs. Edsel B. Ford and Mr. K. T. Keller, the firm of Yamasaki, Leinweber & Associates was retained to begin studies of how best to enlarge our building. The present building, begun in 1922 and completed in 1927, is no longer adequate to house our collection of art or our activities.

A detailed report of the operation of the department follows, from

(A) Membership of the Commission
through

(K) Loans to Other Institutions and Organizations

A. MEMBERSHIP OF THE ARTS COMMISSION

On February 26, 1958, Mayor Miriani reappointed Messrs. K. T. Keller, Selden B. Daume and Leslie H. Green to the Arts Commission for terms ending February 28, 1962. The other Commissioners are

Douglas F. Roby (for the term ending February 28, 1959)

Robert H. Tannahill (for the term ending February 28, 1960)

Mrs. Edsel B. Ford (for the term ending February 28, 1961)

James S. Whitcomb (for the term ending February 28, 1961)

B. GROWTH OF THE COLLECTION

416 works of art were accessioned during the year 1958, at a total valuation of \$579,589.60.

C. PROGRESS OF BUILDING RENOVATION

The third stage of air conditioning the building was completed during the year, with the installation of the machinery in the cooling tower needed to air condition the auditorium. Except for a few minor details this phase of our reconstruction is completed, representing an immense step forward in the care and preservation of our collection.

The oversize fountain was removed from the Rivera Court and a new floor laid. This room now becomes a very attractive and beautiful room, an enormous improvement in the architecture of the building.

D. NEEDS OF THE MUSEUM

(1) From the time of its creation in 1919, it has been the policy of the Arts Commission, under each of its presidents, Ralph Harman Booth, Edsel B. Ford, Edgar B. Whitcomb, and now K. T. Keller, to build this museum into one of the great museums of the world. Detroit, they have felt, deserved nothing less.

The present building was begun in 1922 and completed in 1927. In spite of all difficulties, the support of the private citizens of Detroit during the past thirty-one years has been such that our collection has increased by 200 or 300 percent.

During the past year Mrs. Edsel B. Ford and Mr. K. T. Keller gave a small sum to retain the firm of Yamasaki, Leinweber & Associates to study the problem of expanding our building and arrive at a general conception of how it could best be done.

The next step is to make some serious design studies in order to arrive at a design, and an estimate of cost, that would enable the Arts Commission to plan effectively for the future development of our building. By foregoing certain things in our building renovation program we saved out of our Capital Improvement Fund approximately

\$60,000, which the Commission wishes to apply toward the cost of preparing designs and estimates for enlarging our building.

(2) The need for adequate parking facilities for our building and the other cultural institutions in the eastern half of the Cultural Center is urgent and desperate. The lack of adequate parking deprives the people of this city of the full use of the services provided by the Art Institute, at such cost, by both the City and the private citizens of Detroit.

(3) The demands made upon our museum are vastly greater, probably three times greater, than they were thirty years ago. The program of our staff is probably three times as large as it was when this building was built. Yet in some respects our staff is smaller than it was in 1927. We feel it necessary to call the attention of your Honorable Body to the need of enlarging our staff. Admittedly during the period of financial stringency like 1958 and the beginning of 1959, it is impossible for us to ask you for funds for additional personnel. Yet we must point out that curatorships have been left vacant by retirement or resignation and a librarian and watchman were taken from us, in the economy measure of January 1958. There is a great shortage of clerical help in various parts of our staff; and the demands of our exhibition schedule and the care of the building are more than our small group of skilled handymen can meet. We ask your sympathetic consideration of this problem.

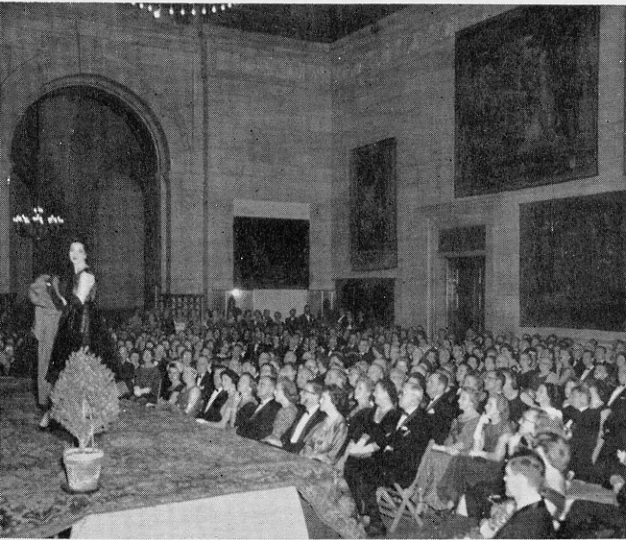
(4) The museum is open evenings in order to serve the population of this industrial community. We believe that the adult population of the city can best be served by our present afternoon and evening hours — 1 p.m. to 10 p.m. on Tuesday through Friday, and 9 a.m. to 6 p.m. on Saturday and Sunday. Yet keeping the museum closed until 1 p.m. on week days penalizes the school classes which would find it more convenient to visit the museum in the mornings. We consider that the ideal schedule for our building would be to open from 10 a.m. to 10 p.m. daily. To do this would require additional staff. Yet we consider that it would be a major improvement of service, which the Arts Commission has several times expressed its wish to offer to the people of Detroit. So far it has not been possible to find funds to be open these longer hours.

E. EXHIBITIONS, 1958

Dec. '57 — Jan. 26	<i>Manuscript illuminations and Early Engravings from the Permanent Collection</i>
Jan. 15 — Feb. 23	<i>Ancient Italian and Etruscan Art</i>
Jan. 21 — Feb. 9	<i>A Chinese Painter Looks at America: Paintings by Wang Yin-pao</i>
Feb. 4 — Feb. 23	<i>Exhibition of Ecclesiastical Needlepoint</i>
Feb. 25 — Mar. 16	<i>Design in Detroit</i>
Mar. 18 — Apr. 13	<i>American Oil Paintings and Sculpture, co-sponsored with the Pennsylvania Academy of the Fine Arts</i>
Apr. 2 — May 4	<i>Drawings from the Permanent Collection</i>
Apr. 7 — Apr. 16	<i>Friends of Modern Art, 1931-1957</i>
Apr. 30 — May 18	<i>Art Exhibition, Detroit Public Schools</i>



Opening Night at the Italian Renaissance Exhibition



HAUTE COUTURE in connection with the Italian Renaissance Exhibition. The style show of Italian fashions and the champagne reception following were sponsored by the Activities Committee of the Founders Society

- | | |
|-------------------------|--|
| May 6 – May 25 | <i>Truman Bailey – Craftsman</i> |
| May 23 – June 8 | <i>Wayne State University Annual Student Art Exhibition</i> |
| June 3 – July 13 | <i>Karolik Collection</i> |
| June 5 – June 25 | <i>Robert Edmond Jones, Designs for the Theater</i> |
| July 14 – Aug. 3 | <i>Architecture in Venezuela</i> |
| July 29 – Sept. 14 | <i>Woodcuts from the Permanent Collection: XV-XX Century</i> |
| Sept. 9 – Oct. 12 | <i>Rembrandt's Holland: Prints</i> |
| Sept. 16 – Oct. 12 | <i>Talented Classes, the Detroit Public Schools</i> |
| Sept. 30 – Oct. 26 | <i>13th Annual Exhibition for Michigan Artist-Craftsmen</i> |
| Oct. 14 – Nov. 9 | <i>20th Century American Prints</i> |
| Oct. 18 – Nov. 9 | <i>Exhibition from the Museum's Extension Service Workshops in Eleven Suburban Centers</i> |
| Nov. 12 – Jan. 11 | <i>Renaissance Italy: Prints and Drawings</i> |
| Nov. 18 – Jan. 4, 1959 | <i>Decorative Arts of the Italian Renaissance, 1400-1600</i> |
| Dec. 16 – Jan. 14, 1959 | <i>From the City of King Midas: Phrygian Art</i> |

F. EDUCATIONAL ACTIVITIES

The report of the Education Department for 1958 reflects in general a healthy and encouraging growth in our activities. However, it also points up some of the problems which must be solved if our services are to keep pace with the needs of the community. We must find a way of providing buses for schools in depressed areas of the city which are now unable to participate in the Cooperative Program; we should develop a continuing television series with an adequate staff; and we need a grant to carry on our film productions which have been so well received nationally.

While we have many problems, we fortunately also have some strong and loyal supporters. During the past sixteen years our educational program has developed in many new and exploratory directions due to the financial support of the Kahn Fund. In 1958 Mrs. Martin Butzel, Mrs. Edward Rothman, Mrs. Harry L. Winston and Dr. Edward Kahn gave \$10,000 for the establishment of the Albert and Ernestine K. Kahn Fund in memory of their father and mother. This new fund will be used to continue the projects supported by the Kahn Fund and to inaugurate new services. The Kahn family has created an endowment which strikingly illustrates the way in which private funds working with municipally supported institutions can offer so much to large numbers of people.

Community Services. During the past year the Department organized The Detroit Arts Council to bring together various local groups and agencies concerned with the arts. Members of the Council met once a month in informal sessions to exchange ideas and information. At the present time the Council consists of representatives of the following organizations: The Detroit Chapter of the American Institute of Architects, Cranbrook Academy of Art, The Detroit Artists Market, The Detroit Handweavers, The Detroit Institute of Arts, The Detroit Public Library, The Detroit Public Schools, The Art School of the Detroit Society of Arts and Crafts, The Ecclesiastical Arts Guild, The Highland Park Public Schools, The Jewish Community Center, The Michigan Potters Group, The Michigan Silversmiths Guild, The Michigan Watercolor Society, The Michigan Weavers Guild, The University of Michigan Extension Service, The Department of Art Education and the Department of Fine Arts of Wayne State University, and the Wayne State University Art Education Alumni Association.

In addition to these groups, we have worked closely with the United Community Services, with the P.T.A. Council and with Merrill-Palmer School, in planning visits for numerous foreign visitors who come to Detroit each year. We have also offered study programs for the members of the Activities Committee and the Women's Com-

*Concentration in a Workshop
for the Very Young*
(Photo by Berenice Clark)



mittee of the Founders Society and have sent representatives to the Michigan Academy of Arts, Sciences and Letters and to the meetings of the Michigan Museum Council.

Cooperative Program—The Detroit Public Schools. Programs for school children in Detroit elementary, intermediate and high schools planned in cooperation with Mrs. Helen Copley Gordon, Director of Art, Detroit Public Schools.

Elementary Schools Tours are arranged with the teachers to enhance classroom work.

Intermediate Schools Programs for the 7th, 8th and 9th grades include formal programs presented in the Lecture Hall and followed by guided tours of specific sections of the galleries during the Fall. Spring programs consisted of demonstrations by leading Michigan artists.

High School Day for representative classes from the city's secondary schools has become an important feature of our yearly program. A panel of experts discussed various aspects of contemporary art after which the students visited galleries of their choice and stopped to view demonstrations by leading Michigan artists. In addition to this annual event planned especially for High School students, many classes from the secondary schools arrange special visits to the Institute during the year to study particular sections of the Collection.

University Groups. 1958 saw a continuation of the increase in the number of university groups which have visited the Museum in the past few years. Michigan State University, University of Michigan, and Eastern Michigan College as well as the urban schools—University of Detroit, Marygrove and Mercy Colleges, and Wayne University—were among those represented. A continuation of the cooperative program with Wayne University resulted in the largest number as yet of groups from the varied departments of History, Music, Home Economics, Journalism, Italian, Art and Art Education.

Lectures. *The Detroit Institute of Arts Lecture Series Committee* presents each year a distinguished group of guest lecturers on various aspects of the arts. During their fifth season the Committee offered lectures by Mr. Sheldon Keck, New York City, who discussed *Paintings in the Laboratory*; Mr. Jerome Melquist, Paris, *Paul Durand-Ruel and the Impressionists*; Dr. Ernst Hans Gombrich, The University of London, *The Concept of Style*; Dr. Alfred Kidder III, The University Museum, Philadelphia, *Recent Excavations at Tikal*; Dr. Sherman Lee, Director of the Cleveland Museum of Art, *The Decorative Style in Japanese Art*; Mr. John Pope-Hennessy, Keeper of Architecture and Sculpture, The Victoria and Albert Museum, London, *Small Bronzes of the Italian Renaissance*.

The Detroit Chapter of the Archaeological Institute of America, in cooperation with the Department, scheduled lectures by Dr. Cornelius E. Vermeule, Curator of Classical Art, Museum of Fine Arts, Boston, *Classical Collecting in England*; Professor Frank E. Brown, Charles Eliot Norton lecturer Yale University, *Vitruvius, Self Portrait of an Architect*; Dr. George Lechler, Associate Professor of History, Wayne State University, *The Prehistory of Germany*; Dorothy Burr Thompson, *Fact and Fancy at Tanagra*.

A lecture on the work of Lyonel Feininger by Hans Hess, Curator of the City of



Modelling absorbs an adult during the Wednesday evening Amateur Workshop

York Art Gallery, England was presented in cooperation with the Art Department, Wayne State University.

Study Courses. Eight study courses were offered during the year by members of the Education Department. During the Spring Nicholas Snow conducted a series of discussions on aspects of *The Cinema* and Charles Meyer gave five lectures on *Baroque Art*. Summer courses included a series on *American Homes* by Catherine Corgan, *American Painting* by Nicholas Snow and Mr. Meyer's series, *Great Masterpieces*. Three courses were given during the Fall to acquaint our visitors with some of the phases of the Renaissance. Virginia Harriman offered *Preview: Decorative Arts of the Italian Renaissance*, W. E. Woolfenden discussed *Men and Monuments* of Italian 15th and 16th century architecture, and Mr. Snow discussed the character and fabric of life in the Renaissance as revealed in prints and drawings in his series, *The Glorious Renaissance*.

Music. During the year the efforts of Mrs. Michael Freeman, Chairman and the Music Committee of the Founders Society have produced capacity audiences for music and dance concerts ranging from pre-classic to the contemporary periods. Especially successful were two events of the Fall season, *Julian Bream*, English lutenist, and *José Limon* and his dance company, unusual programs arranged to correlate with the exhibition *Decorative Arts of the Italian Renaissance*. Other programs included *The New York Woodwind Quintet*, the *Budapest String Quartet* and the *Theatre of Agna Enters*, dance-mime.

Print Study Club. A series of varied programs offered print lovers and collectors an opportunity to explore clues to the recognition of quality in graphic works by a close study of Museum examples, a knowledge at first hand of the history of graphic arts and the recognition of the special techniques of the various print media.

The small size of the Print Study Club suggests that a further study should be made in an effort to discover the basis for a group membership which would provide for a self-sustaining and internally governed club. Interest in prints is presently

enjoying a popular regeneration and it is expected with considerable optimism that the 1959-60 season will see such an organization formed and the Print Study Club re-inaugurated.

Film As An Art. The Tuesday evening film programs have remained a continuously popular offering in spite of the necessity budgetwise of using only 16 mm. film. The unavoidable lowering of the quality of the film image and sound track have been partly compensated for by a broadening of scope of national film sources for which the showing of the Greek film *Windfall in Athens* and the Russian film *The Stone Flower* may serve as examples. It is hoped that the interest of the large following built up by the high quality programs of past years will be preserved for the time being in this way.

Great Stories in Film. The Saturday films for children of school age, inaugurated in the closing weeks of 1958 promises to become one of our most popular programs. The *Great Stories in Film* are selected both for their high quality as films and as visual projections of such literary classics as *David Copperfield*, *Alice in Wonderland* and *Treasure Island*.

Television. Due to a greatly reduced operating budget it was necessary for the Institute to discontinue in January our series of programs offered through WTVS—Channel 56. We have continued to cooperate with the Educational Television Foundation in various ways. During the year we have provided the visual materials for a Wayne State University program entitled *Sight and Sound*; Miss Harriman and Mr. Page presented two special programs in the series of educational television programs offered to WTVS as a service of WWJ.

Detroit Institute of Arts Films. 1958 saw the greatest period of activity as yet in sales and rental of the five films produced by the Detroit Institute of Arts. Our distributor's reports reveal that the films have been shown in a variety of museums, libraries, colleges and high schools from Yakima, Washington to Sarasota, Florida. Prints of several have been purchased for permanent use by the University of Iowa, the Metropolitan and Philadelphia Museums. The most recent production, *Painting in America* is now being circulated abroad by the United States Information Agency.

Workshops. *Pre-School Workshops* for children three to five and their mothers included music, stories, painting and other art activities, conducted by Patricia Slattery.

Family Workshops meet on Sunday afternoons and give families an opportunity to share creative activities. Various materials were used by Miss Slattery to interpret ideas studied in the Museum collection.

Amateur Night classes are designed to introduce adults to the problems and techniques of the artist. During the past year these classes were extended from five to ten-week sessions in oil painting, watercolor, sculpture, enameling, weaving, pottery and sketching. Because of the great interest in our adult classes a special session was offered on Sunday afternoons.

Museum Workshops for Young People offer creative work for boys and girls from the first grade through high school. Classes meeting by age groups are scheduled for Fall, Spring and Summer.

Lectures, Gallery Tours, Classes, etc.:

	Number of Meetings	Attendance
CHILDREN		
Cooperative Program with the Art Department, Detroit Public Schools	156	7,008
Special Appointments for School Groups	191	7,738
Special Appointments for Club Groups.....	41	1,220
Museum Workshops for Children	94	4,683
Special Vacation Programs	4	1,806
	<hr/> 486	<hr/> 22,455
ADULTS		
Workshops	34	2,140
Special Appointments for Groups	138	5,980
University Groups	128	4,912
Public Lectures and Gallery Talks	91	5,207
Films	12	10,260
Music	5	4,370
	<hr/> 408	<hr/> 32,869
Total.....	894	55,324

Staff Changes. Miss Catherine Corgan and Miss Hertha Schulze resigned in August to continue graduate studies and were replaced in the Department by Mr. Ralph Glowacki and Mr. Jerome Pryor. Mr. Glowacki received his M.A. from the University of Michigan and served for a year as the Curator of Education at the Dearborn Historical Museum; Mr. Pryor received his B.A. from Wayne State University. In October Mr. Charles Meyer was granted a year's leave of absence to accept a Fullbright Fellowship for study in Germany and Mr. Curtis Coley was appointed to replace Mr. Meyer. Mr. Coley received his M.A. from the University of Michigan and spent a year in Italy working on his doctoral thesis.

G. DEPARTMENT OF THEATRE ARTS

The year 1958 was perhaps the most active in the short history of the department. The Detroit News' generous support of the activities of the department has enabled this expansion and growth to continue. While it is impossible to discuss in detail all the activities of the department, the most significant of these projects are listed below.

The Detroit Puppet Theatre. Fourteen performances in the Detroit Puppet Theatre were attended by 6,418 people. Puppeteers presenting productions included The Marionette Theatre of Braunschweig, Germany in *The Philosopher's Stone* and *Dr. Faust*; The Coleman Puppet Theatre of Maywood, Illinois in *The Magic Dog of Fuji* and *Rumpelstiltskin*. The Puppeteers of the Detroit Institute of Arts in *Gammer Gurton's Needle*. Ed Johnson's Marionettes presented *Neptune's Kingdom*, the

Proctor Puppets of Springfield, Illinois presented *Jack and the Beanstalk* and the Judy Lawrence-Nancy Hazell Puppets of Toronto, Canada presented *The Wishing Pot* and *Raggle Taggle Renard*. The Detroit Puppet Theatre continues to present outstanding puppeteers in this, the only permanent Puppet Theatre in the Midwest.

Youth Theatre Workshop. This workshop, now in its second year, has proven to be one of the major projects of the department. Each session is limited to eighty students who receive training in all phases of both the human and puppet theatres. Instructors include Mrs. Grace Bucciero, Mr. Gene Schrimpsner, Miss Annette Maltz and Mrs. Esther Zeitlin. The Workshop presented *The Land of the Dragon*, a Chinese play, *Hansel and Gretel* and *The Witch's Lullaby*, two fairy tales, and *The Boy Titian*, a dramatization of the early life of Triziano Vecelli.

Institutional Programs. Children in hospitals, institutions for the handicapped and underprivileged, special schools and orphanages were privileged to see performances by The Detroit Puppet Theatre, the Junior League Players, The Puppeteers and The Youth Theatre Workshop as a free service of the department. The Puppeteers presented shows at The Historical Museum, in Birmingham and Hamtramck. The Youth Theatre Workshop gave productions in Birmingham, Hamtramck and Detroit, and The Junior League Players gave performances at Richard School, Oakland County Children's Home, Oakman School, Guardian Angel Home, White Special School, Leland School, Stephens School and Children's Hospital. Some 6,836 children were privileged to see these productions.

Special Projects. Two special projects were presented by the department in 1958, advancing the Institute's aims of steadily improving the quality and artistic standards of The Puppet Theatre in America. The production of a puppet mime based on the music of Aaron Copland's *Billy the Kid* suite was presented by The Detroit Puppet Theatre with The Detroit Symphony Orchestra in concerts at Ford Auditorium on March 15 and April 15. The production using heroic puppets of eight to ten feet in height was designed and directed by George Latshaw, outstanding puppeteer from Akron, Ohio, with lighting and scenery designed by Gene Scrimpsner. Walter Poole conducted the Symphony. The other major project was the Paul McPharlin Memorial Conference held on the 10th anniversary of the death of Mr. McPharlin. Some 150 professional and amateur puppeteers attended the two-day conference and heard lectures by George Latshaw, Helen Haiman Joseph, Dick Meyers, Marjorie Batchelder McPharlin and Harro Siegel of Braunschweig, Germany.

Exhibitions. The exhibition *Robert Edmond Jones: Designs for the Theatre* was the major exhibition of the department for 1958. The show was presented in cooperation with the American Federation of Arts and was assembled by Jo Mielziner, Donald Oenslager and Lee Simonson, New York Theatre designers, Mary Hall Farber and Professor Ralph Pendleton as a memorial to Robert Edmond Jones. The exhibition included 90 designs covering Jones' professional career from 1911 until 1954. A major feature in the exhibition were the seven heroic puppets from *Oedipus Rex* of which three are in the Institute's permanent collection.

Theatre Arts Department Attendance Figures for 1958

LECTURES, TOURS, WORKSHOPS

CHILDREN:

Workshops	24	912
Special appointments for schools	2	356
Detroit Puppet Theatre.....	14	6,418
Children's Plays.....	6	1,964
	<hr/>	<hr/>
	46	9,650

ADULTS:

Workshops	21	610
University Groups	2	75
Special appointment groups	3	530
	<hr/>	<hr/>
	26	1,215

COMMUNITY SERVICES

Detroit Puppet Theatre	6	1,700
Children's Plays	19	5,136
	<hr/>	<hr/>
	25	6,836

SPECIAL PROJECTS

<i>Billy the Kid</i>	2	4,800
McPharlin Puppetry Conference	1	150
	<hr/>	<hr/>
	3	4,950
	<hr/>	<hr/>
	100	22,651

H. RESEARCH LIBRARY

In 1958, the Research Library made certain advances and had some adverse luck as well as good. About 200 books and continuations were acquired by purchase, somewhat fewer than in the past, due to the fact that the price of books and periodicals has increased while our budget has remained stationary. On the brighter side, however, some 645 books were received as gifts. One of the most interesting resources of the Research Library is the collection of sales and dealers' catalogues. At present, we subscribe to the catalogues of four leading dealers and receive those of many others as gifts. The collection goes back into the early part of the century and forms a valuable body of material for research into the provenance of works of art. This year over 1,000 catalogues were added to our resources.

In order to supplement our budget, the Research Library has been assisted by the Founders Society in a number of small fund-raising activities. These are necessary particularly in the area of 2 x 2 slide buying, because we receive no allotment for slides of any kind in the budget. Our small collection is a tool of utmost importance to our staff and is constantly being taxed beyond the limits of efficiency. Money has come to us from gifts, from the Founders Society Wishing Well, and from a most successful experiment in which we made available, at list price, seventy-five copies of the rare McNiff *Map of Early Detroit*, which were given to us by Mr. Charles E. Feinberg. The climax to our activities in this field came on December 24, when we

were granted a subsidy of one-half the cost toward the purchase of the set of 2,500 slides on American art of the Carnegie Corporation of New York. It will be a most valuable and definite collection, of use to many organizations in this area.

Our collection of photographs has been materially increased by a two-year subscription to the *Corpus Photographicum* of Walter Gernsheim, given us by Mr. John S. Newberry. The Corpus consists of photographs of the major European drawing collections. As our collection is particularly weak in the field of drawings, this is an important acquisition.

Unfortunately, the cataloging of photographs, which had been resumed, as had that of the McPharlin Collection, came to an end when one of our positions was withdrawn, causing us to lose the assistance of John Neufeld. We hope that this may prove a temporary measure.

The death of May Mayotte in July brought sadness to the staff. Miss Mayotte had been Senior Typist in the Research Library for thirty years, but her knowledge and understanding of library functions made her far more valuable than the title can suggest. She had seen many of the techniques for caring for our material, as well as the policies of the library, grow and develop and she held the keys to most of the library's activities in her competent hands, bridging many a gap made by personnel changes. We shall miss her advice and assistance, but even more, we miss her cheerful, courageous personality.

In September, Anita Roth joined the staff as a junior clerk. We were fortunate, also, in that we had the devoted assistance of a good group of volunteers: to Mrs. Edith Koch, Mrs. Lucy Hamilton, Mrs. John Pear, Mrs. Norma Jickling and Mrs. Yvonne Ferris we owe heartfelt thanks.

I. DETAILS RELATING TO ATTENDANCE, BUILDING AND STAFF

(a) Attendance

During the calendar year 1958 the attendance was 551,133.

(b) Building and Grounds

During the Spring of 1958, the fountain in the Rivera Court was removed. The floor surface was raised to the level of the adjoining galleries and a new fountain pool was installed. This work was done by Cary and McPhail, who were the contractors; by Suren Pilafian, who was the architect; and by Hyde and Bobbio, who were the engineers.

In the Summer and Fall an air conditioning system was installed in the Auditorium and a new Carrier refrigeration machine was installed in the Refrigeration Building to provide the chilled water for it. Hyde and Bobbio were the engineers and Mechanical Heat and Cold were the contractors.

Also during the Summer and Fall the electrical distribution system in the building was revised to give additional capacity and to replace defective wiring. This included rewiring all feeders from the switchboard to the panel boxes and also some individual circuits. New dimmers and spot lights were installed in the Lecture Hall and more capacity was provided for the Photographic Studio. Blackburn Electric

was the contractor and the City Engineer's Office prepared the plans and supervised the construction.

The exterior steel sash around the building was repaired, caulked, painted and glass replaced where necessary. The flag poles were repainted and the front steps and certain masonry work pointed up and recaulked.

The shrubbery along John R. between Farnsworth and the service drive to the Auditorium entrance was removed and a new privet hedge planted close to the John R. sidewalk.

The bronze doors at the building entrance were cleaned and refinished. The beams above the Rivera Court were recovered with new fibre glass cloth. New wall covering was installed in Gallery 35.

(c) Staff Changes

Mention is made of staff changes in the Education Department and Reference Library in the reports covering those departments. One significant loss by death was that of Dr. William R. Valentiner, Director of the Detroit Institute of Arts from 1924 to 1945. An account of this event was published in the Bulletin, Volume VII, Number 4.

(d) Publications by the Staff

BOOKS AND EXHIBITION CATALOGUES:

Grigaut, P. L., *Decorative Arts of the Italian Renaissance, 1400-1600* (Catalogue)

Page, A. F., *Truman Bailey – Craftsman* (Catalogue)

13th Annual Exhibition for Michigan Artist-Craftsmen (Catalogue)

Payne, E. H., *Guide to the Detroit Institute of Arts*, revised edition

Bulletin of the Detroit Institute of Arts (editor)

Robinson, F. W., *Exhibition of Ecclesiastical Needlepoint* (Catalogue)

Richardson, E. P., Forewords to the following catalogues: *9 Generations of American Painting*.

Detroit Institute of Arts – Fleischman collections. USIS Association of Museums in Israel;

Decorative Arts of the Italian Renaissance, 1400-1600

PERIODICAL ARTICLES

Bostick, W. A., *Midwest Museums Conference Quarterly* (editor)

Page, A. F., Book reviews: Rudi Blesh, *Modern Art, U.S.A.*; Knopf, 1956, in *Art Quarterly*, v. 20, no. 4, Winter 1957; E. L. Kirchner, *German Expressionist*, N. Carolina Museum of Art, 1958, in *Art Quarterly*, v. 20, no. 4, Winter, 1957.

Oden, Gil., "Billy the Kid" *Puppetry Journal*, Mar.-Apr. 1958

Reviews of plays, *Puppetry Journal*, Nov.-Dec. 1958.

Richardson, E. P., "Remnants Precious to Antiquaries . . ." *Antiques*, v. 73, no. 3, Mar. 1958.

"Collections: Four Environments. I, En Route, the Lawrence A. Fleischman Collection,"

Art in America, v. 46, no. 2, Summer, 1958. "Archives of American Art," *Art in America*,

v. 46, no. 3, Fall, 1958. "Notes on Special Exhibitions: The Young Rembrandt and His

Times, in Indianapolis: British Painting in the 18th Century, in Toledo," *Art Quarterly*,

v. 21, no. 3, Autumn, 1958.

Robinson, F. W., "Ab ovo usque ad mala – From the Egg to the Apple, *Accent on Home Economics*, Spring, 1958.

(e) Museum Conferences

During the past year, the Director travelled many miles to museum conferences and meetings. On January 11, he attended a meeting of the American Museums

Council in New York, and from January 17 to 19, the Ford Foundation Conference on the Economic and Social Position of the Arts and the Artist, in the same city. On February 3, he spoke at the Williamsburg (Virginia) Antiques Forum on *Who, What, Where, When: The Archives of American Art*. In late March, Mr. Richardson made a trip to Guatemala, in connection with the Exhibition *The Art of the Ancient Maya*, organized jointly with the Museo Nacional de Arqueología y Etnología, Guatemala, and the University Museum, Philadelphia.

April 28, 29 were spent attending the meeting of the Association of Art Museum Directors, held at the Winterthur (Delaware) Museum. From there he journeyed down to the annual American Association of Museums meetings, which took place in historic Charleston, South Carolina, the first three days in May. Immediately following those meetings, Detroit assisted Windsor in serving as host for the meetings of Canadian Museums. A lecture on *The Dream of Antiquity* was given by the Director on November 6 at the Metropolitan Museum, and one on *Philadelphia Painters—Homer's Contemporaries* on December 7 at the National Gallery in Washington.

Paul L. Grigaut, Chief Curator, gave a lecture in January at the University of Toronto as part of the Seminar offered at the time of the important Exhibition of *Seven Centuries of Domestic English Silver*, held at the Royal Ontario Museum from January 14 to March 10. He also made numerous trips to Baltimore, Boston, New York, Washington and other museum centers in securing loans from both public and private collections for the Exhibition, *Decorative Arts of the Italian Renaissance, 1400-1600*.

William A. Bostick also attended the annual meeting of the American Association of Museums held in Charleston as did W. E. Woolfenden and Elizabeth H. Payne. At the end of October, Mr. Bostick travelled to Kansas City, Missouri, for the Midwest Museums Conference. Mr. Woolfenden juried the May Show at the Akron (Ohio) Art Institute on April 9, and Miss Harriman spoke on *Wedgwood and Royalty* at the Wedgwood Seminar in Boston on April 18. A. F. Page gave two outside lectures during 1958, both dealing with Modern Art, on the occasion of opening the Winston Collection Exhibition at the Milwaukee Art Center in early April, and at the Walker Art Center, Minneapolis in mid-June.

(f) *Expertises by the Staff*

During 1958 between 800 and 900 objects were expertised by the curatorial staff.

J. ACCESSIONS

January 1, 1958 to December 31, 1958

PAINTINGS—American

Aunt Hannah by Thomas P. Anschutz (1851-1912). Gift of Mr. and Mrs. Lawrence A. Fleischman.

John Pitts by Joseph Badger (1708-1765) after Smibert. Gibbs-Williams Fund.

James Bowdoin by Joseph Badger (1708-1765). Gibbs-Williams Fund.

Mrs. James Pitts by Joseph Blackburn (1700(?)—after 1778). Gibbs-Williams Fund.

James Pitts by Joseph Blackburn (1700(?)—after 1778). Gibbs-Williams Fund.

Mrs. Solomon Sibley by James Bowman (1793-1842). Gift of the estate of Miss Frances W. Sibley.

- Summer* by Emile Branchard (1881-1938). Gift of the Archives of American Art.
- Dancing Girl* by Ann Brockman, contemporary. Gift of the Archives of American Art.
- Spanish Girl* by Alexander Brook, contemporary. Gift of the Friends of Modern Art.
- In a Deserted House* by Charles Burchfield, contemporary. Watercolor. Gift of Mr. and Mrs. Lawrence A. Fleischman.
- Queen Anne's Lace* by Charles Burchfield, contemporary. Gift of John S. Newberry.
- House at Lyme Rock* (Lillian Genth's House) by Eliot Clark, contemporary. Gift of the Archives of American Art.
- Samuel Mountfort Pitts* by Cole, early 19th century. Gibbs-Williams Fund.
- Samuel Pitts* by John Singleton Copley (1738-1815). Gibbs-Williams Fund.
- Elizabeth Pitts* (Mrs. Jonathan Warner) by John Singleton Copley (1738-1815). Gibbs-Williams Fund.
- Jonathan Mountfort* by John Singleton Copley (1738-1815). Gibbs-Williams Fund.
- From Body to Soul* by Enrico Donati, contemporary. Gift of the Friends of Modern Art.
- A Summer Day* by Dorothea Dreier (1870-1932). Gift of the Archives of American Art.
- Trout Brook* by Lillian Matilda Genth (1876-1953). Gift of the Archives of American Art.
- Music* by Edgar Scudder Hamilton (1869-1903). Gift of the Archives of American Art.
- Solomon Sibley* by Chester Harding (1792-1866). Gift of the estate of Miss Frances W. Sibley. 7 watercolors by John Held, Jr. (1889-1958). Gift of the Archives of American Art.
- Red Pastoral* by Julian Levi, contemporary. Gift of the Friends of Modern Art.
- Lillian Genth at Home* by Norwood Hodge MacGilvary, contemporary. Gift of the Archives of American Art.
- Frederic Fairchild Sherman* by Norwood Hodge MacGilvary, contemporary. Gift of the Archives of American Art.
- Flowerscape* by Loren MacIver, contemporary. Gift of the Friends of Modern Art.
- Portraits: *Frederic Fairchild Sherman* and *Mrs. Frederic Fairchild Sherman* by William McKillop, 20th century. Gift of the Archives of American Art.
- Mrs. Samuel Mountfort Pitts* (Sarah Merrill) by Gari Melchers (1860-1932). Gibbs-Williams Fund.
- Thomas Pitts* (1841-1907) by Gari Melchers (1860-1932). Gibbs-Williams Fund.
- Head of Thomas Pitts* by Gari Melchers (1860-1932). Gibbs-Williams Fund.
- Frederic Fairchild Sherman* by Elliott Orr, contemporary. Gift of the Archives of American Art.
- Self Portrait* by Abraham Rattner, contemporary. Impasto on board. Gift of Mr. and Mrs. Lawrence A. Fleischman.
- A Florentine Interior* by Julius Rolshoven (1858-1930). Wood panel. Gift of Mrs. William T. Barbour.
- Baroque Synchrony #11* by Morgan Russell (1886-1953). Gift of Theodore Racoosin, New York.
- Meadow and Stream* by John Singer Sargent (1856-1925). Gift of Mrs. Edward E. Rothman.
- Mark Twain* by Everett Shinn (1876-1953). Watercolor and gouache. Gift of Mr. and Mrs. Lawrence A. Fleischman.
- Mrs. John Pitts* (Elizabeth Lindall) by John Smibert (1688-1751). Gibbs-Williams Fund.
- Mrs. James Lindall* by John Smibert (1688-1751). Gibbs-Williams Fund.
- Joseph Stella* by Moses Soyer, contemporary. Gift of Mrs. and Mrs. Bernard Walker.
- Reginald Marsh* by Raphael Soyer, contemporary. Gift of Dr. and Mrs. David A. Epstein.
- Samuel Mountfort Pitts* (1810-1868) by John Mix Stanley (1814-1872). Gibbs-Williams Fund.
- Oriental Scene* by Louis C. Tiffany (1848-1933). Watercolor. Gift of the Archives of American Art.
- The Flying Dutchman* by Allan Tucker (1866-1938). Gift of the Allan Tucker Memorial.
- Aaron Burr* by James Van Dyck (active 1806-1843). Gift of Mr. and Mrs. Arthur Fleischman.
- Self Portrait* by Samuel Lovett Waldo (1783-1861). Gift of Mr. and Mrs. Lawrence A. Fleischman.
- Sketch for *Resurrection* by Franklin C. Watkins, contemporary. Watercolor and pastel. Gift of Dr. and Mrs. Irving Burton.
- Still Life of Pomegranates, Apples, Pears, Bananas, and a Melon* by Franklin C. Watkins, contemporary. Gift of Mr. and Mrs. Arthur Fleischman.

Flowers by J. Alden Weir (1852-1919). Gift of the Archives of American Art.

Group of watercolors: 1 by Jim R. Coriz; 1 by Albert Looking Elk; 2 by Ma-Pe-We; 3 by Richard Martinez; 1 by Frank Napanjo; 2 by Oqwa Pi; 4 by Otis Polelonema; 1 by Andy Tsihnah-jinnie; 1 by Awa Tsireh, and 1 unknown. Indians of North America (Southwest Culture Area), 20th century. Gift of Mrs. Lillian Henkel Haass and Mrs. Trent McMath.

Santo (Retablo), New Mexico, 19th century. Wood panel. Gift of Mrs. Lillian Henkel Haass.

PAINTINGS—Other than American

Triptych, Central European, 17th century. Wood. Gift of Mr. and Mrs. Isadore Levin.

Self Portrait by Alejandro Obregon, Columbian contemporary. Gift of Mr. and Mrs. Lawrence A. Fleischman.

Homage to Sara Grillo by José Bermudez, Cuban contemporary. Collage. Gift of Gallery 4.

Vanitas by F. V. Daellen, Dutch, 17th century. Gift of Alfred Brod, Ltd., London.

Pieter Onderwater and *Henrietta J. Onderwater*, Dutch, early 19th century. Gift of Mrs. Benjamin O. Willebrands.

Hunting Party in the Courtyard of a Country House by Ludolph de Jongh, Dutch (1616-1679).

Gift of Mr. and Mrs. James S. Whitcomb.

Vanitas by Petrus Schotanus, Dutch, 17th century. Gift of Mr. and Mrs. Arthur Fleischman.

In the Farmyard by Adriaen Pietersz van de Venne, Dutch (1589-1662). Gift of Dr. Frank L. Schick, in memory of his father, Dr. Egon Schick.

Design for a Ceiling by Jacob de Wit, Dutch (1695-1754). Watercolor. Elizabeth P. Kirby Fund. Ceiling: *Four Continents* attributed to Gerard de Laresse, Flemish (1641-1711). Gift of The William Randolph Hearst Foundation and The Hearst Foundation, Inc.

The Death of Lucretia attributed to the Master of The Half Lengths, Flemish, ca. 1550. Gift of Henry J. Moses.

A Young Man in a Red Cap by Master Michiel, Flemish (ca. 1469-1525). Gift of Mr. and Mrs. Henry Ford II.

Old Peasant Woman Praying by Paula Modersohn-Becker, German (1876-1907). Gift of Robert H. Tannahill.

Pageant of the Feast of the Conception by Andres Curuchich, Guatemalan contemporary. Gift of the Founders Society, The Director's Fund.

A Bird by Mansur. Indian (School of Jehangir), 17th century. Gift of Mrs. Edsel B. Ford, in memory of Dr. Valentiner.

The Constellation of Hercules, from an Astronomical Treatise by Adb er-Rahman al-Sufi, Mesopotamian, 13th century. Ink with slight color washes and gold. Gift of Mr. and Mrs. E. P. Richardson, in memory of Dr. Valentiner.

A Young Portuguese by Riza-i-Abbasi, Persian, 17th century. Gift of Robert H. Tannahill, in memory of Dr. Valentiner.

SCULPTURE

2 studies for the projected *Fountain of the Engineers*, bronze, by Paul Wayland Bartlett, American (1865-1925). Gift of Mrs. Armistead Peter III, Washington, D. C.

Imposing on Good Nature and Retribution, parian ware, by Daniel Chester French, American (1850-1931). Bequest of Miss Gracie B. Krum.

Thomas Eakins, plaster, by Samuel Murray, American (1870-1941). Gift of Mr. and Mrs. Arthur Fleischman.

Alma Hammond L'Hommedieu, marble bust, by Hiram Powers, American (1805-1873). Gift of Miss Alma L'Hommedieu, granddaughter of the sitter.

2 Santos, wood, New Mexico, 19th century. Gift of Mrs. Lillian Henkel Haass.

St. Mary and *St. Joseph*, painted and carved wood figures, Canadian (possibly Caughnawaga Indian), 19th century. Elizabeth and Allan Shelden Fund.

Kneeling Figure, marble, English, late 16th century. Gift of K. T. Keller.

Sir Francis Spencer Perceval, marble bust, by Joseph Nollekens, English (1737-1823). Gift of the Founders Society, The Director's Fund.

- St. Paul and St. Peter, gilt bronze figures, Flemish, 14th century. Gift of Mr. and Mrs. Henry Ford II.
- 3 Gargoyles, limestone, French, 14th/15th century. Gift of The William Randolph Hearst Foundation and The Hearst Foundation, Inc.
- Girl in Chemise Combing Her Hair and Standing Draped Figure*, bronze, by Gerhard Marcks, German contemporary. Gift of Mrs. Russell A. Alger.
- Crucifix, wood, Italian (Tuscan), ca. 1260. Gift of Mr. and Mrs. Henry Ford II.
- 2 Marble Reliefs, Italian, late Renaissance. Gift of The William Randolph Hearst Foundation and The Hearst Foundation, Inc.
- Corpus (from a Crucifix), carved wood, probably Italian, 17th century. Gift of Mr. and Mrs. Isadore Levin.
- Ideal Head, marble, Italian (?), 19th century. Gift of Miss Alma L'Hommedieu.

DRAWINGS

- Crucifixion* (fractur), pen and watercolor. American (Pennsylvania), late 18th century. Joseph Boyer Memorial Fund.
- Double Eagle* (fractur), pen and watercolor. American (Pennsylvania), early 19th century. Joseph Boyer Memorial Fund.
- Vintage* by Dorothea Dreier, American (1870-1923). Watercolor. Gift of the Archives of American Art.
- Portrait Head of an Old Man* by Lyonel Feininger, American (1871-1956). Charcoal. Gift of the Archives of American Art.
- Village Musicians* by Saul Raskin, American contemporary. Pen and pencil. Gift of Mr. and Mrs. Max Biber.
- The Potato Picker* by Abraham Rattner, American contemporary. Brush drawing. Gift of Mr. and Mrs. Lawrence A. Fleischman in honor of Robert H. Tannahill's services to the Friends
- Portrait of Elliott Orr* (1929), by Eugene Thomason, American. Gift of the Archives of American Art.
- Bandits* by Aldemir Martins, Brazilian contemporary. Ink, and grey and tan wash. Gift of Mr. and Mrs. Lawrence A. Fleischman in honor of Robert H. Tannahill's services to the Friends of Modern Art.
- Scene from an Opera* by Fantin-Latour, French (1836-1904). Black crayon. Charles L. Freer Fund.
- 4 pencil drawings by Gerhard Marcks, German contemporary. Gift of Robert H. Tannahill.

GRAPHIC ARTS

- The Parrot*, drypoint by Mary Cassatt, American (1845-1926). Anonymous gift.
- Raphael Sayer Painting a Portrait of March*, etching by Reginald Marsh, American (1898-1954). Gift of Dr. and Mrs. David A. Epstein.
- Still Life with Vise*, woodcut by Charles F. Quest, American contemporary. Gift of Mrs. Herbert A. Woods.
- Lincoln and His Cabinet* (after B. F. Carpenter), steel engraving by Alexander Hay Ritchie, American (1822-1895). Anonymous gift.
- 2 color engravings: *Portrait of a Man* (after Rembrandt); *Woman at a Clavichord* (after Gerard Dou), published by Cornelis Ploos van Amstel, Dutch (1726-1798). Charles L. Freer Fund.
- Anna Van Loo* (after Carle Van Loo), engraving by Louis-Marin Bonnet. French (1736-1793). Elizabeth P. Kirby Fund.
- Mademoiselle Sa Soeur* (after Jean-Gaspard Heilman), engraving by Juste Chevillet, French (1729-1790). Elizabeth P. Kirby Fund.
- L'Education de l'Amour* (after François Boucher), engraving by Gilles Demarteau, French (1729-1776). Elliott T. Slocum Fund.
- Two Women*, woodcut by Gerhard Marcks, German contemporary. Anonymous gift.
- 8 lithographs; *Reclining Nude*; *Couple with Mask*; *Two Maidens*; *Gypsy Couple*; *Hand Mirror*; *Nudes under Tree*; *Three Nudes* and *Reclining Figure* by Otto Mueller, German (1874-1930). Gift of Robert H. Tannahill.

3 color lithographs: *Three Maidens; Nude before the Mirror* and *Nudes by the Water* by Otto Mueller, German (1874-1930). Gift of Robert H. Tannahill.

St. Grata Carries to St. Lupo the Head of St. Alexander (after Giovanni Battista Tiepolo), engraving by Giovanni Domenico Tiepolo, Italian (1727-1804). Gift of the Charles L. Freer Fund.

Writing Letters, woodcut by Fusakazu, Japanese, late 18th century. Anonymous gift.

CERAMICS

Plate, porcelain, by John Foster, American contemporary. Gift of Mrs. Lillian Henkel Haass.

7 piece Tea-set, and Bottle, stoneware, by Toshiko Takaezu, American contemporary. Winner of the Founders Society Purchase Prize.

5 Jars and Bowl, pottery, Indians of North America. Gift of Mrs. Lillian Henkel Haass and Mrs. Trent McMath.

Urn with Cover, export porcelain, Chinese, 18th century. Gift of John S. Newberry.

Pitcher, earthenware, English (Liverpool), early 19th century. Mary Martin Semmes Fund.

Covered Jar, porcelain, French (Paris), 3rd quarter 18th century. Elizabeth and Allan Shelden Fund.

Soupière with Cover and Underplatter, German (Nymphenburg), middle 18th century. Gift of Mr. and Mrs. Henry Ford II.

Covered Vase, porcelain, German (Meissen) ca. 1725-30. Gift of Mr. and Mrs. Henry Ford II.

Covered Bowl, Pair of Candlesticks, Pair of Dishes with Handles, porcelain, German (Meissen), 1738-41. From the Swan Service. Modelled by Kaendler. Gift of Mr. and Mrs. Henry Ford II.

Group of 5 Birds, and Bowl, pottery, Korean, 15th century. L. A. Young Fund.

Bowl, celadon, Korean, 15th century. Gift of Mrs. Hedley V. Richardson.

Small Water Pot, pottery, Korean, 14th/15th century. Gift of George Tolbert.

Bowl, pottery, Mexican (from Vera Cruz), Pre-Columbian. Gift of Francis E. Ross, Ann Arbor.

GLASS

Window, leaded, American, 18th century. Gift of K. T. Keller.

The Pentecost, stained glass panel, Austrian, ca. 1290. Gift of Mrs. Edsel B. Ford.

Medallion, stained glass, English, 14th century. Gift of Mrs. Lillian Henkel Haass.

2 Stained glass panels with Coats-of-arms, English, 15th century. Gift of Mr. and Mrs. James S. Whitcomb.

22 Stained glass panels with Coats-of-arms, English, 15th and 16th century. Gift of K. T. Keller.

St. Eustachius, stained glass, 3 panels, attributed to Jean Pinaigrier, French, 1543. Gift of K. T. Keller.

4 Stained glass panels: *Isaiah*, *Tiburtine Sibyl*, *Raphael*, and *Fides*, French, 16th century. Gift of K. T. Keller.

2 Stained glass panels commemorating the marriage of Charles VIII, French, 16th century. Gift of K. T. Keller.

2 Stained glass panels: *Virgin and Child*, and *St. Anthony*, German, 16th century. Gift of Mrs. Edsel B. Ford.

2 Stained glass panels: *St. Wenceslas of Bohemia*, and *Virgin and Child*, German, 16th century. Gift of K. T. Keller.

St. Barbara, stained glass panel, German, 16th century. Gift of Mr. and Mrs. James S. Whitcomb.

Goblet with Cover, and Footed Bowl, Czechoslovakian, 2nd half 19th century. Gift of Mr. and Mrs. Charles H. Hodges, Jr.

Bottle, probably English, early 19th century. Gift of Mr. and Mrs. Charles H. Hodges, Jr.

Sugar Bowl with Cover, Mexican, ca. 1920. Gift of Jack Romer.

BRONZE

Roe Deer, Greek (Hellenistic), ca. 2nd century B.C. Sarah Bacon Hill Fund.

Neptune on a Dragon by Severo da Ravenna, Italian, 15th century. Gift of the Founders Society, General Endowment Fund.

Virgin and Child in a Niche, between St. Anthony and St. Jerome by Moderno, Italian, late 15th/early 16th century. Laura H. Murphy Fund.

2 Candlesticks, Italian, late 16th/early 17th century. Gift of Mrs. Lillian Henkel Haass.

JEWELRY

Pendant, silver by Phillip Fike, American contemporary. Winner of the Mr. and Mrs. Lawrence A. Fleischman Purchase Prize.

Pendant, gold, by Alfred David Lenz, American (1872-1926). Gift of the Founders Society, The Director's Fund.

Pair of Bracelets, pair of Earrings, Cross, Necklace, Bracelet, cast iron, German, 1st half 19th century. Gift of James M. Barnes, in memory of his mother, Merriam Ernhout Barnes.

SILVER

Bowl by Truman Bailey, American contemporary. Laura H. Murphy Fund.

Sugar Urn by Benjamin Pierpont, American, 1790. Gift of Robert H. Tannahill.

Tablespoon by Paul Revere, American (1735-1819). Gift of Mrs. Paul Penfield.

Teapot by Joseph and Nathaniel Richardson, American (Philadelphia), (active ca. 1771-1791). Gibbs-Williams Fund.

Covered Sugar Bowl by Godfrey Shiving, American (Philadelphia), (active 1779). Gibbs-Williams Fund.

Bread Basket by Thomas Dalmaster, English (London), 1776. Gift of Mr. and Mrs. Sol C. Shaye. Box, English, 19th century. Gift of Mr. and Mrs. Henry Thumin.

Toilette Nécessaire: Wooden chest containing 20 toilet articles of glass and silver. English, 19th century. Gift of Mrs. Mylne Keena, Tacoma, Washington.

Spice Dredger by Louis Laroche, English (London), 1737-1738. Gift of Robert H. Tannahill.

Chalice, gilt, French (Paris), 1787. Gift of Mr. and Mrs. Henry Ford II.

Vase, Thraco-Scythian, 4th century B.C. William H. Murphy Fund.

ARCHITECTURE

Marble Doorway from St. Bertrand de Comminges, French, 12th century. Gift of Mrs. Edsel B. Ford.

Stone Facade, French, 15th century. Gift of Mrs. Edsel B. Ford.

Marble Doorway, Italian, 14th century. Gift of Mrs. Edsel B. Ford.

2 Pediments of sculptured and inlaid marble, Italian, late Renaissance. Gift of K. T. Keller.

Octagonal Wood Ceiling, Moorish, late Gothic. Gift of K. T. Keller.

Marble Mantel, French, late 18th century. Gift of Mr. and Mrs. James S. Whitcomb.

The following are gifts of The William Randolph Hearst Foundation and The Hearst Foundation, Inc.:

2 Carved Wood Ceilings from Nacton Hall, English, early 15th century.

Oak Panelled Room from a house in Old Exeter, English, 16th century.

Oak Panelled Room from Standish Hall, in Lancashire, English, ca. 1600.

2 Marble Doorways from the Cloister of Sardagne, French, 12th century.

2 Stone groups, each consisting of five Columns with Capitals and Bases, French, 12th century.

2 stone Double Columns with Bases and Capitals formerly in cloister in Ariège, French, 12th century.

Marble Mantel, French, 12th century.

Stone Facade composed of four double windows, French, 14th century.

Stone Window Tracery, French, 15th century.

Carved Wood Door and Marble Doorway from Chateau du Ranquet near Lyons, French, late 16th century.

Wood Ceiling, carved and painted, French, 16th century.

Stone Mantel from a chateau near Toulouse, French, 16th century.

Carved Wood Staircase from Eyrecourt Castle, County Galway, Irish, 17th century.

- 2 Sculptured Marble Pilasters or Door Jambs, Italian, late Renaissance.
 15 pairs of Carved Wood Doors, Persian (Hamadan), 12th to 15th century.
 Bedroom from Hamilton Palace, Lanarkshire, Scottish, ca. 1725.
 Limestone Mantel, Spanish, 14th century.
 Painted Wood Ceiling, Spanish, 15th century.

FURNITURE

- Highboy, cherry and birch, American (New England), 3rd quarter 18th century. Gift of Mr. and Mrs. George F. Green.
 Firescreen Candlestand, mahogany inlaid with satinwood, American (Salem, Mass.), ca. 1790. Gibbs-Williams Fund.
 Secretary, lacquered, English, early 18th century. Gift of Mrs. Lendall Pitts.
 Drop Leaf Table, mahogany, American, early 19th century. Gift of I. Austin Kelly III, New York.
 Retable, pine, Canadian (Quebec), mid 18th century. Gift of the Founders Society, The Director's Fund.
 Cupboard, carved rosewood, Dutch, 17th century. Gift of K. T. Keller.
 Refectory Table, carved oak, English, 16th century. Gift of Mrs. Edsel B. Ford.
 Refectory Table, carved oak, English, ca. 1600. Gift of Winston Guest, New York.
 Pair of Armchairs, and pair of Mirrors, English, ca. 1670 and 1755. Gift of the heirs of the Roy D. Chapin Estate.
 4 Console Tables, and 4 Mirrors gilded to match the tables, English, early 18th century. Gift of K. T. Keller.
 Sideboard, carved walnut, Flemish, late 16th century. Gift of K. T. Keller.
 Bed Alcove, oak, French, 15th century. Gift of The William Randolph Hearst Foundation and The Hearst Foundation, Inc.
 Table, walnut, French, 16th century. Gift of Mr. and Mrs. James S. Whitcomb.
 Table, tulipwood, French, ca. 1760. Gift of Mr. and Mrs. Ernest Kanzler.
 Desserte, marble top, French, early 19th century. Gift of Mr. and Mrs. Isadore Levin.
 4 Chairs, probably French, 1st quarter 19th century. Gift of the Frances W. Sibley Estate.
 Wardrobe, carved walnut, German, 1677. Gift of K. T. Keller.
 Tripod Table, carved wood, Italian, 12th/13th century. Gift of K. T. Keller.
 Cassone, with gilded pastiglia and painted decoration, Italian (Veronese School), 2nd half 15th century. Gift of K. T. Keller.
 Pedestal Table, inlaid walnut, Italian, 15th century. Gift of The William Randolph Hearst Foundation and The Hearst Foundation, Inc.
 Table, inlaid, Italian, 15th century. Gift of K. T. Keller.
 Table, Italian, 1590. Gift of Mr. and Mrs. James S. Whitcomb.
 Lectern, wrought iron, Italian or Spanish, 16th century. Gift of Mr. and Mrs. Trent McMath.
 Table, walnut, Italian, 16th century. Gift of K. T. Keller.
 Pair of Tables, Italian, 16th century. Gift of Mr. and Mrs. James S. Whitcomb.
 Cassone, carved wood and painted stucco, Italian, 16th century. Gift of K. T. Keller.
 Library Table, walnut, Italian, early 17th century. Gift of Mrs. Edsel B. Ford.
 Bench, walnut, probably Italian, early 17th century. Gift of Mr. and Mrs. Trent McMath.
 Table, walnut, Spanish, probably late 17th century. Gift of Mr. and Mrs. Trent McMath.

ARMS AND ARMOR

- Pair of Greaves, and Helmet, Etruscan, 6th/5th century B.C. Sarah Bacon Hill Fund.
 Court Sword, French, ca. 1770-80. Gift of Mrs. Lillian Henkel Haass.
 Parts of Page's Armor, Italian, 16th century. Gift of The William Randolph Hearst Foundation and The Hearst Foundation, Inc.
 Shield, South Pacific, 19th century. Gift of Mrs Lillian Henkel Haass.

TEXTILES

- 2 Rugs, Caucasian (Kuba, Baku), 19th century. Gibbs-Williams Fund.
The Cottagers (after Reynolds), embroidery. English, late 18th century. Laura H. Murphy Fund.

Neptune, tapestry, Franco-Flemish, ca. 1500. Gift of Mrs. and Mrs. Douglas F. Roby.
Jupiter, tapestry, Franco-Flemish, ca. 1500. Gift of K. T. Keller and Mrs. Edsel B. Ford.
3 Banners, silk, Italian (Siena), 18th century. Gift of K. T. Keller.
Luncheon Set, embroidered pina cloth, Philippine Islands, 20th century. Gift of Mrs. Ruth Banks Clarke in memory of Mrs. Marguerite Murphy Teahan.

COSTUME ACCESSORIES

Pocket Notebook and Pencil, American, 19th century. Gift of Miss Sarah C. Murphy.
Shoulder Bag, beaded, Indians of North America (probably Ojibwa), 2nd half 19th century. Gift of Mrs. Zygmunt D. Karchevski.
Pair of Leggings, Indians of North America, early 20th century. Gift of Mrs. Lillian Henkel Haass.
Shawl, English, 19th century; Parasol, French, 19th century. Gift of Mrs. Anna Haigermoser Schoenau, Oakland, California.
Skirt and Petticoat by Mainbocher, French, 20th century. Gift of Mrs. Henry Ford II.
3 Stomachers, German, 18th century. Gift of Egon Wedell and Bryman Ridges, New York.
2 Purses, beaded, German, 19th century. Gift of Mr. and Mrs. Anton W. Nonninger.
Perfume Bottle, metal and glass, Italian, 19th century. Gift of Mrs. J. Merriam Barnes.

THEATRE ARTS

Fool, Dancer, Queen, and Male Figure, marionettes, by Michael Carmichael Carr, American (1907-1928). Gift of Mrs. Helen Haiman Joseph, Cleveland.
House of Bernarda Alba, stage design, by Mary Lou Denton, American contemporary. Gift of the artist.
Dwarf (from *Snow White and the Seven Dwarfs*), hand puppet, by Perry Dilley, American, ca. 1920. Gift of Mrs. Helen Haiman Joseph, Cleveland.
Death of a Salesman, stage design, by Arnold Gillette, American contemporary. Gift of the artist.
Le Nozze de Figaro: Garden, Act. IV, stage design, by George W. Hendrickson, American contemporary. Gift of the artist.
Pinocchio, Priest, Bishop, Wicked Fairy, hand puppets. *Mr. Clown*, toy marionette, and 1 toy marionette kit, by Helen Haiman Joseph, American (active 1915-1950). Gift of the artist.
Rumpelstiltskin and *Page*, hand puppets, by George Latshaw, American contemporary. Gift of the artist.
Peer Gynt: At the Crossroads, stage design, by Samuel Leve. American contemporary. Gift of the artist.
Pique Dame: Visualization, stage design, by G. Philippe de Rosier, American contemporary. Gift of the artist.
Thieves' Carnival: Act I, A Public Place at Vichy, stage design, by George Schoenhut, American contemporary. Gift of the artist.
Hamlet: Front Curtain, stage design, by Frederick Stover, American contemporary. Gift of the artist.
Mexican Boy, hand puppet, by Alfred Wallace, American contemporary. Gift of Mr. and Mrs. Alan Gilmore, Denver.
An Inspector Calls, stage design, by Russell G. Whaley, American contemporary. Gift of the artist.
Lac des Cygnes, stage design, by Michael Yates, English contemporary. Gift of the artist.
Collection of 26 shadow puppets, and wicker carrying case, Siamese, mid 19th century. Paul McPharlin Fund.

MISCELLANEOUS

Ship's Figurehead: *Eagle*, carved wood, American 19th century. Gift of the Founders Society, The Director's Fund.
Coffee Pot, Pitcher, Tray, Water Mug, Deep Dish, and Tea Caddy, toleware, American (Pennsylvania), 19th century. Joseph Boyer Memorial Fund.
4 Portrait Medallions: *Elizabeth Cady Staunton, Boun, Jean, and A Young Girl*, bronze by Paul Wayland Bartlett, American (1865-1925). Gift of Mrs. Armistead Peter III, Washington, D.C.

- Bowl, walnut, by Dick Leavell, American contemporary. Winner of the Sidney F. Heavenrich Purchase Prize.
- Mask, carved pine. Indians of North America (Northeast Woodland Culture). Gift of the Founders Society, The Director's Fund.
- Drum, rawhide, Indians of North America (Pueblo), 19th century. Gift of Mrs. Lillian Henkel Haass.
- Ship Model, wood, Dutch, early 18th century. Gift of K. T. Keller.
- Scepter, silver and rock crystal, Egyptian (Mamluk), last half 15th century. Sarah Bacon Hill Fund.
- Gates, wrought iron, English, 17th century. Gift of The William Randolph Hearst Foundation and The Hearst Foundation, Inc.
- Sconces, brass, English, 18th century. Gibbs-Williams Fund.
- Pair of Candlesticks, crystal and copper gilt, French(?), 18th century. Gift of Mrs. Lillian Henkel Haass.
- Titian Ramsay Peale*, silhouette, by Augustin Edouart, French (1789-1861). Gift of Mr. and Mrs. Lawrence A. Fleischman.
- Manuscript page with Miniature, East Indian (Mogul), 17th century. Gift of Mr. and Mrs. Trenth McMath.
- Pencase, lacquered papier maché, Persian, 18th century. Gift of Mr. and Mrs. Trenth McMath.
- Group of Coins, Greek, Roman, and Italian, 5th/2nd century B.C. Gift of Mrs. Lillian Henkel Haass.

K. LOANS TO OTHER INSTITUTIONS AND ORGANIZATIONS

Lending works of art to other institutions has become a time-consuming activity for any large museum, involving considerable correspondence, the recording, photographing, skillful packing and shipping of the various objects involved. The Detroit Institute of Arts has contributed generously to many exhibitions abroad as well as in this country over the years. Among a few of the exhibitions to which works of art were lent during 1958 were those of Etruscan Art at the Walters Art Gallery, Baltimore; *Music and Art* at the University of Minneapolis and Grand Rapids Art Gallery; Memorial Exhibition of Lovis Corinth at the Volkswagenwerk, Wolfsburg, Germany; a summer exhibition of Dutch Art from the Middle Ages at the Rijksmuseum, Amsterdam; *The Young Rembrandt and his Times* at the John Herron Art Institute, Indiana and the San Diego Fine Arts Gallery; *The Noble Savage* at the University of Pennsylvania; work by Oscar Kokoshka at the Haus der Kunst, Munich, Germany.

Some thirty paintings ranging from colonial to contemporary, from Copley to Baziotes, were circulated by the United States Information Agency through Israel, Turkey and Iceland. Our Zenale was sent to the exhibition of *Lombard Art of the Tre and Quattrocento* in Milan. *In the Studio* by Michael Sweerts travelled to the Sweerts Exhibition at the Boymans Museum, in Rotterdam and later moved on to the Palazzo Venezia, Rome.

Several works formed part of the exhibition entitled, *Old Masters of Modern Art* at the Hackley Art Gallery, Muskegon, in the fall. Others formed part of the show entitled, *The Human Image* at the Museum of Fine Arts, Houston, Texas; and our

Chinese Landscape Scroll by Kuo Hsu was shipped to the *East and West* exhibition at the Musée Cernuschi, Paris, in November. Our Prendergast *Landscape* formed part of the retrospective exhibition of ormer prize winners held along with the contemporary section of the Carnegie International at Pittsburgh. Detroit was represented by a group of four early Winslow Homer's in the large exhibition which moved from the National Gallery, Washington to the Metropolitan in New York early in 1959.

Besides servicing more distant museums and organizations, the Detroit Institute of Arts lent works of art within the local Michigan area. Saginaw, Flint and Grand Rapids all received paintings and other material for exhibitions, and a large group of objects ranging from medieval ivories to contemporary painting was lent to the University of Michigan Museum of Art at Ann Arbor.

Respectfully,

K. T. KELLER, *President*

E. P. RICHARDSON, *Director*

WM. A. BOSTICK, *Secretary*

THE DETROIT MUSEUM OF ART FOUNDERS SOCIETY

Officers and Trustees as of December 31, 1958

ALVAN MACAULEY, JR., *President*, MRS. HENRY FORD II, EDWARD E. ROTHMAN,
Vice-Presidents, JAMES S. WHITCOMB, *Treasurer*

John R. Davis, Dexter M. Ferry, Jr., Lawrence P. Fisher, Lawrence A. Fleischman,
Mrs. Henry Ford II, Mrs. Gaylord W. Gillis, Jr., Leslie H. Green,
Mrs. Lillian Henkel Haass, James S. Holden, Alan W. Joslyn,
Dr. George Kamperman, Ernest Kanzler, Alvan Macauley, Jr.,
John S. Newberry, Edward E. Rothman, Douglas F. Roby,
Mrs. Allan Shelden, Robert H. Tannahill, James S. Whitcomb

A. REPORT OF THE PRESIDENT AND EXECUTIVE SECRETARY

TO THE MEMBERS OF THE DETROIT MUSEUM OF ART
FOUNDERS SOCIETY

Ladies and Gentlemen:

For the year 1958, which was marked by a recession in business activity in Detroit, it is most gratifying to announce that the Founders Society received a total of \$824,462.56 in gifts, which was a significant increase over the excellent record in 1957 when \$664,984.63 in gifts was received. Of the total 1958 gifts, \$582,669.60 represents the value of works of art and the remaining \$241,792.96 gifts of a non-accessionable nature.

Major membership solicitation effort was launched during the exhibition *Decorative Arts of the Italian Renaissance, 1400-1600*, with a fashion show of Italian Grande



His Excellency Manlio Brosio, Ambassador of Italy, with his wife and Mrs. Edsel Ford, prior to the dinner given by the Women's Committee of the Founders Society, to open the Italian Renaissance Exhibition.

(Detroit Times Photo)

Couture, "The Sense of Splendor" sponsored by the Activities Committee with the assistance of Julie, Inc. Admission to the show was a Founders Society membership and the intensive efforts of the Activities Committee in soliciting new members brought in 284 additions to the Founders Society rolls, with initial dues of \$5,130. Among these enrollments were one Life Member contributing \$1,000, and four Sustaining Members contributing \$100 each.

During 1958, 539 new members were added compared to 537 in 1957. These new members contributed \$6,850 in initial dues, swelling the total membership contributions to \$34,451.40 as compared to \$33,005.25 in 1957. Members dropped from the rolls for various reasons totaled 283, making a net increase of 256. Membership contributions in 1958 were received from 3,016 members, and 176 Life Members who paid no annual dues were carried on the rolls making a total membership enrollment of 3,192. Here again, we are proud of the record attained during a recession year.

The Activities Committee, in addition to its successful membership drive during the Fashion Show, enrolled 102 members during the year through its Print Rental service. Other groups who assisted in membership solicitation were the Art Adventurers who brought in 12 new members, and the Friends of Modern Art who were responsible for adding a like number. The Extension Services program sponsored by the Founders Society continued to increase its activity. During 1958, nine centers were opened in addition to the five in operation during 1957, making a total of 14. During the year 2,219 people participated in the program, which is made possible by the financial assistance of the Detroit Edison Co., The J. L. Hudson Company, National Bank of Detroit and the Michigan Consolidated Gas Company. This program is ably directed by the curator in charge, William McGonagle.

Mrs. Michael W. Freeman's Music Committee sponsored five outstanding concerts and is building up a following for its distinguished series that promises to make this activity both self supporting and a cultural high point of community life. The Women's Committee under the leadership of Mrs. Gaylord W. Gillis, Jr., were hostesses for five exhibition openings and a formal dinner preceding the opening of the Italian Decorative Arts exhibition. The cost of this dinner was generously donated by Mr. and Mrs. James S. Whitcomb.

At the Annual Meeting of the Founders Society on February 11, changes were made in the By-Laws which set up new terms of office for all the Trustees, expanded

the potential size of the Board from 15 to 21, removed the provision for Mayor's appointments on the Board, and provided for an Executive Committee which would handle much of the business of the Society between regular Board meetings. The Trustees were elected for terms as follows:

<i>Three-Year (1961)</i>	<i>Two-Year (1960)</i>	<i>One-Year (1959)</i>
Dexter M. Ferry, Jr.	Mrs. Henry Ford II	Leslie H. Green
Alan W. Joslyn	Mrs. Lillian Henkel Haass	James S. Holden
Mrs. Allan Shelden	Ernest Kanzler	Dr. George Kamperman
Robert H. Tannahill	Douglas F. Roby	Alvan Macauley, Jr.
James S. Whitcomb	Edward E. Rothman	John S. Newberry

At the Trustees Meeting on February 17, 1958, John R. Davis was elected for a three-year term ending 1961; Mrs. Gaylord W. Gillis, Jr., for two-year term ending 1960; Lawrence A. Fleischman for a one-year term ending 1959.

Lawrence P. Fisher was elected a Trustee for the interim term ending at the Annual Meeting in 1959, at the Executive Committee meeting on December 1, 1958. James S. Holden, after distinguished service as Trustee for almost seven years, resigned from the Board, effective at the Annual Meeting in 1959. Mr. Holden had been extremely helpful in his advice on the financial affairs of the Society.

At the Trustees Meeting immediately following the Annual Meeting the following officers were re-elected: Alvan Macauley, Jr., President; Edward E. Rothman, Vice-President; James S. Whitcomb, Treasurer; William A. Bostick, Executive Secretary. Mrs. Henry Ford II was also added as another Vice-President, which addition had been provided for in the revision of the By-Laws.

Mr. Macauley made the following Standing Committee appointments:

Finance: James S. Whitcomb, Chairman; Messrs. Roby, Macauley and Holden.

Endowment Promotion: Alan W. Joslyn, Chairman.

Membership: Douglas F. Roby, Chairman.

Women's: Mrs. Gaylord W. Gillis, Jr., Chairman.

Activities: Mrs. Walter J. Guler, Chairman.

Music: Mrs. Michael W. Freeman, Chairman.

Library: Lawrence A. Fleischman, Chairman.

Public Relations: Edward E. Rothman, Chairman.

Art Quarterly: Ernest Kanzler, Chairman.

Friends of Modern Art: Mrs. Frederick M. Alger, Jr., Chairman.

Executive: Alvan Macauley, Jr., Mrs. Henry Ford II, Edward E. Rothman, James S. Whitcomb, Robert H. Tannahill, Alan W. Joslyn and Douglas F. Roby.

In 1958 publication sales of Founders Society grossed \$22,758.57, with a net profit of \$261.48. Partially responsible for the small profit was the shifting of all postcard sales to city books to simplify categories of publications.

The Endowment Fund was increased by \$4,038.40 through a gift of \$1,000 from Miss Frances Sibley, \$2,856.25 from Mrs. Alvan Macauley, Sr., and a return of \$182.15 from the income of the Mrs. Emma S. Fechimer Fund back into the principal. However, \$27,000.00 was withdrawn from the Endowment Fund from the principal of the Eleanor Clay Ford Fund toward expenses for the *Decorative Arts of the Italian Renaissance*, making a net decrease in the Endowment of \$22,961.60.

Other outstanding gifts for a variety of purposes were:	
Mr. and Mrs. Henry Ford II	\$102,772.00
Mr. and Mrs. Harvey S. Firestone, Jr.	69,489.43
From the children of Albert Kahn—Mrs. Martin Butzel, Dr. Edward Kahn, Mrs. Edward Rothman and Mrs. Harry L. Winston—for the Albert and Ernestine K. Kahn Fund (educational purposes)	10,000.00
The Detroit News	7,500.00
Mr. and Mrs. Douglas F. Roby	7,000.00
Mr. and Mrs. James S. Whitcomb	6,716.73
Mr. and Mrs. K. T. Keller	5,062.32

A total of \$459,467.17 in cash income was received during 1958 which compared with 1956 and 1957 as follows:

	1956	1957	1958
Income from invested funds	\$ 41,643.96	\$ 47,577.04	\$ 46,523.09
Membership dues, contributions, etc.	302,788.42	415,605.23	412,944.08
	<u>\$344,432.38</u>	<u>\$463,182.27</u>	<u>\$459,467.17</u>

Of the \$343,868.69 disbursed, \$161,825.93 was spent for the purchase of works of art.

During 1958, the following donors qualified as Benefactors: Mr. and Mrs. Arthur Fleischman, Mrs. Lawrence A. Fleischman, Winston Guest, Mrs. Alvan Macauley, Sr., Harry L. Winston and the Ford Motor Company Fund.

Allan Gerdau and Mrs. George F. Green were enrolled as Fellows, and the following qualified as Life Members: Edgar Holt Ailes, Henry Scripps Booth, Henry J. Moses, Dr. Donald R. Morgan, Theodore Racoosin, I. Austin Kelly III, Mrs. Conrad Smith, Mrs. David M. Sutter, Bernard Walker, Mary Louise Johnson Foundation and A. H. Meyer.

It is apparent in our discussions with City financial authorities that the Detroit City government has, for the time being at least, about reached the limits of the support it can give to the Detroit Institute of Arts. In 1958-59, for instance, two employees were dropped from the payroll and in 1959-60, another two may be eliminated. This reduction is due to a number of factors, all of which indicate that Detroit cannot expect more from the taxes paid by those taxpayers who live within the city limits. This means that any new activities will have to be initiated and supported by the Founders Society while present ones now under Founders Society direction are maintained and expanded.

The Founders Society accomplishments for 1958 demonstrate that we have a broad basis of interest for carrying such a program forward. Our problem fundamentally is to match the generous help we have had in building up the collections with similar financial assistance in our varied program of activities.

Respectfully yours,

ALVAN MACAULEY, JR., *President*
WILLIAM A. BOSTICK, *Executive Secretary*.

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B. TREASURER'S REPORT

DETROIT MUSEUM OF ART FOUNDERS SOCIETY *Statement of Conditions — December 31, 1958*

GENERAL MEMBERSHIP

CURRENT ASSETS:

Petty Cash	50.00	
National Bank of Detroit.....	<u>12,768.67</u>	12,818.67
Accounts Receivable	774.53	
Prepaid Postage	<u>314.50</u>	
		<u>13,907.70</u>

FURNITURE & EQUIPMENT:

At Cost	3,874.22	
Less Depreciation	<u>476.90</u>	<u>3,397.32</u>
		<u>17,305.02</u>

LIABILITIES:

Payroll Taxes	610.96
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GENERAL MEMBERSHIP EQUITY.....	<u>16,694.06</u>
	<u>17,305.02</u>

RESTRICTED FUNDS

CURRENT ASSETS:

Petty Cash Funds.....	210.00	
National Bank of Detroit.....	<u>223,038.14</u>	223,248.14
Due from Endowment Income	149.90	
Accounts Receivable	521.13	
Merchandise Inventory	<u>26,970.61</u>	
		<u>250,889.78</u>

INVESTMENTS — Bonds

	30,046.87	
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FURNITURE & EQUIPMENT:

At Cost	1,525.02	
Less Depreciation	<u>297.42</u>	<u>1,227.60</u>
		<u>282,164.25</u>

LIABILITIES

Sales Taxes	233.96
Other Accounts Payable.....	<u>9,285.42</u>
	<u>9,519.38</u>

RESTRICTED FUNDS EQUITY BALANCES ..	<u>272,644.87</u>
	<u>282,164.25</u>

ENDOWMENT INCOME

CURRENT ASSETS:

Detroit Bank & Trust Company.....	35,625.27
Accrued Income	11,209.35
	<u>46,834.62</u>
Accounts Receivable	236.60
	<u>47,071.22</u>
	 <u>47,071.22</u>

CURRENT LIABILITIES:

Due to Restricted Funds.....	149.90
Accounts Payable	6,611.00
	<u>6,760.90</u>

LONG-TERM LIABILITIES	35,000.00
	<u>41,760.90</u>

ENDOWMENT INCOME FUNDS NET.....	5,310.32
	<u>47,071.22</u>

ENDOWMENT PRINCIPAL

CASH – Detroit Bank & Trust Company.....	15,101.64
INVESTMENTS:	
Bonds	166,847.62
Stocks	460,091.54
Mortgages	241,515.02
	<u>868,454.18</u>
TOTAL ASSETS	<u>883,555.82</u>

CURRENT LIABILITIES:

Account Payable to Detroit Trust.....	517.14
Due to Endowment Income Fund.....	11,209.35
	<u>11,726.49</u>

RESERVES

Capital Reserve	108,748.91
Suspense	800.00
	<u>109,548.91</u>

ENDOWMENT PRINCIPAL FUNDS BALANCE	762,280.42
TOTAL EQUITIES	<u>883,555.82</u>

Received by ENDOWMENT INCOME in 1958: \$46,523.09.

(A return on Investments of \$868,454.18 of 5.358%.)

B. TREASURER'S REPORT (*Continued*)

Endowment Fund Balances

December 31, 1958

	<i>Principal</i>	<i>Income</i>
Octavia W. Bates Textiles	\$ 7,000.00	\$ 895.68
Ralph H. Booth Unrestricted	150,000.00	8,812.40
Joseph Boyer Memorial Unrestricted	20,201.22	739.12
Dexter M. Ferry, Jr. American Art	60,500.00	4,515.47
Emma S. Fechimer For investment	4,477.15	67.12
*Eleanor Clay Ford Important Exhibitions	73,000.00	4,217.76
Charles L. Freer Graphic Arts	5,000.00	388.26
General Endowment Unrestricted	34,292.05	2,143.18
*Gibbs-Williams Early American Art	160,000.00	6,358.29
Lillian Henkel Haass Pre-Columbian	3,000.00	271.56
Sarah Bacon Hill Ancient and Medieval Art	70,000.00	873.77
Dr. and Mrs. George Kamperman Contemporary Art	12,000.00	689.92
Mr. and Mrs. Ernest Kanzler Approval of Donor	39,600.00	8,452.12
Kresge Publications Trans. to Restricted Funds	5,000.00
Elizabeth P. Kirby Graphic Arts	5,000.00	214.68
Paul McPharlin Theatre Arts	10,000.00	921.17
Mrs. Alvan Macauley Unrestricted	7,210.00	362.56
Merrill Endowment American Paintings	10,000.00	604.63
Laura H. Murphy Unrestricted	10,000.00	613.49
William H. Murphy Ancient and Medieval Art	20,000.00	1,360.12
Publications Desk Trans. to Restricted Funds	5,000.00
Mary Martin Semmes Unrestricted	15,000.00	1,507.29
Mrs. Owen Raymond Skelton By Approval	7,000.00	1,113.30
Elliott T. Slocum Graphic Art	2,000.00	130.03
Hal H. Smith Graphic Art	2,000.00	240.44
William C. Yawkey Textiles	5,000.00	434.81
*Mr. and Mrs. Leonard A. Young Asiatic Art	20,000.00	994.15
	762,280.42	46,921.32
 *LESS ACCOUNTS PAYABLES		
Eleanor Clay Ford	511.00	
Gibbs-Williams:		
Due September 12, 1959	5,000.00	
Yearly payments 1960-1966	35,000.00	
Mr. and Mrs. Leonard A. Young	1,100.00	
TOTAL CURRENT AND LONG-TERM LIABILITIES		41,611.00
NET BALANCES DECEMBER 31, 1959	762,280.42	5,310.32

General Endowment Fund

December 31, 1958

Campbell-Ewald Company	\$ 5,000.00
J. Walter Thompson Company	4,000.00
Edward A. Sumner	6,143.36
Thomas A. Farrel.....	400.00
Douglas F. Roby.....	2,000.00
B. D. McIntyre	1,667.00
C. S. McIntyre	1,667.00
Henry Ford II	100.00
William H. Meredith.....	2,500.00
Stark Hickey	100.00
George Haggarty	100.00
Carl Breer	100.00
Stafford Charles Reynolds	100.00
Mrs. C. Hascal Bliss	500.00
Edward Feldman	100.00
James H. Flynn, Jr.	105.00
Mary Louise Johnson Foundation	800.00
Jane Cameron Briggs.....	7,500.00
Frances Sibley Estate	1,000.00
Miscellaneous	409.69
TOTAL GENERAL ENDOWMENT FUND	34,292.05

C. DIRECTOR'S REPORT

During the past year the Board lost by resignation two members, Mr. James S. Holden and Dr. George Kamperman.

Mr. Holden became a trustee in 1952 and had worked with us for seven years. His practical wisdom, his financial experience and good judgment were of great value to us and our financial procedures are in a much better state as a result. Mr. Holden's association with the Society is an old one. A masterpiece of German eighteenth century porcelain is in our collection as his gift, in memory of his mother who was one of the original incorporators of the Detroit Museum of Art in 1885. I should like to add that everyone who has worked with Mr. Holden not only finds him most helpful but becomes very fond of him. He represents the best type of American business man and citizen, wise, generous, extremely modest about himself, but a most useful citizen in his community.

Dr. George Kamperman has been a member of the Society since 1924 and a trustee since 1932. He was for many years our treasurer and vice-president and finally president of the Society, filling the unexpired term of Mrs. Haass after her resignation as president in 1955. Dr. Kamperman's personal interest has been in our collection of contemporary art and we owe some of our important exhibits to his generosity. To the artists of our own community he has been not only a patron but a most generous and loyal friend. I do not know how many artists he has helped through all kinds of difficulties, illnesses and trouble by a quiet and unflinching generosity which is beyond my praise.

I think we should recognize that we have been most fortunate in our committee chairmen in the past year. Each of our chairmen—Mrs. Walter J. Guler of the Activities Committee, Mrs. Frederick J. Alger, Jr., of the Friends of Modern Art, William E. Woolfenden of the Lecture Committee, Mrs. Michael W. Freeman of the Music Committee, Mrs. Gaylord W. Gillis, Jr., of the Women's Committee—has made 1958 a most successful year.

A number of distinguished works of art were given by members of the Society to the museum during the year 1958. Mr. and Mrs. Henry Ford II gave us the portrait of a *Man in a Red Cap* by the fifteenth century Flemish portrait painter Master Michiel, a thirteenth century Italian *Crucifix* which is a masterpiece of Italian medieval sculpture in wood, two fourteenth century Flemish bronzes, a beautiful group of the Swan service and a Nymphenburg tureen which are masterpieces of eighteenth century porcelain. Among the paintings given were the masterpiece of the twentieth century German painter Paula Modersohn-Becker given by Robert H. Tannahill, and a delightful genre painting, *The Hunting Party*, by Ludolph de Jongh given by Mr.

Sipping champagne after the style show given in connection with the Italian Renaissance Exhibition



and Mrs. James S. Whitcomb. Mr. and Mrs. Lawrence A. Fleischman and Mr. and Mrs. Arthur Fleischman between them gave us a really extraordinary group of American paintings of the nineteenth and twentieth centuries. A further very important acquisition was made through the Gibbs-Williams Fund in the purchase of the family collection of portraits from Mrs. Lendall Pitts. This unique group of portraits representing eight generations of life in America will be exhibited and described more fully in the coming year. To our growing collection of tapestries we were also able to acquire an extremely important example of late Gothic tapestry representing *Jupiter*, the gift of Mrs. Edsel B. Ford, K. T. Keller and Mr. and Mrs. Douglas F. Roby.

E. P. RICHARDSON, *Director*

Women's Committee of the Founder's Society

Mrs. Gaylord W. Gillis, Jr., *Chairman*, Mrs. Dexter Ferry, *Vice-Chairman*,
Mrs. William A. Evans, Jr., *Secretary*, Mrs. A. D. Wilkinson, *Treasurer*

Activities Committee of the Founders Society

Mrs. Walter J. Guler, *Chairman*, Mrs. Walter E. Simmons, *Assistant Chairman*,
Mrs. James E. Lofstrom, *Recording Secretary*,
Mrs. Joseph E. Bayne, *Corresponding Secretary*, Mrs. Theodore L. Sedwick, *Treasurer*,
Mrs. William A. Bostick, *Assistant Treasurer*

D. EXTENSION SERVICES

This account of Extension Services activities in fourteen centers in twelve suburban communities reflects progress during the past year, 1958, and promise for the future. In 1958 nine centers were opened in addition to the five centers in operation during 1957.

With this expansion of activities it was necessary to have additional personnel in the Extension Services Department. Joseph G. Stanton joined the staff as Junior Curator and assistant to the Curator on May 1, 1958. Miss Ann Haggarty, who had been half-time secretary in the Department, became a full-time staff member July 1, 1958. In addition to secretarial work, Miss Haggarty instructs young people's workshops and gives adult lecture courses in the history of art.

This increase in staff was made possible due to additional funds given to the Founders Society for the Extension Services program by the Detroit Edison Company. This gift supplemented the initial funds from the J. L. Hudson Company, the National Bank of Detroit, and the Michigan Consolidated Gas Company.

Programs

Extension Services works in cooperation with school boards, library commissions, recreation departments, art associations and other recognized community organizations

to provide Art Institute educational activities in suburban communities.

Space, certain equipment and other facilities must be provided by the community; Extension Services provides qualified lecturers, instructors and materials. The curriculum is adapted to the needs of the particular area. A moderate fee is charged to cover materials and instruction.

Centers

Nine centers were established in 1958 in addition to the five opened in 1957 making a total of fourteen centers in twelve communities. Participants came from twenty-two suburban areas. The fourteen centers are as follows:

Birmingham . . . Cherry Hill (a part of Dearborn Township) . . . Dearborn Ferndale (two centers) . . . Grosse Pointe . . . Huntington Woods . . . Livonia Melvindale . . . Redford Township (two centers) . . . Royal Oak . . . St. Clair Shores . . . and Warren Woods.

Eighteen part-time instructors are on the Extension Services staff to assist in teaching the workshops and lecture courses offered.

Special programs were offered in five other communities and plans for two additional centers in Hamtramck and Farmington were completed.

Curriculum

The curriculum in these centers includes preschool workshops for children three to five years of age and their mothers, elementary and secondary workshops, family workshops for children first grade through eighth and their parents and adult lecture series. Three complete workshop series for all elementary and secondary participants are offered in a year's program, thereby providing workshop activities for fifteen to twenty weeks a year for each age group.

Exhibitions

In October and November the ground floor galleries were devoted to an exhibition of work from eleven Extension Services centers. An opening reception for the young people who participated, their families and friends, was held on Saturday, October 18th. Over five hundred workshop members attended this special opening which is evidence of the importance of such an exhibition in the Museum to the participants from suburban areas. During the year exhibitions were held in the following suburban centers: Birmingham, Dearborn, Melvindale and Warren Woods.

Summary

The total enrollments for 1958 in Extension Services activities was nearly 3,000 participants, three times the enrollment of the previous year. Extension Services has plans for growth and progress reaching well into the future. Two additional centers in Farmington and Hamtramck are scheduled to open early in 1959 and a program of exhibitions in the centers, of objects from the Museum's permanent collections will be initiated. Of particular interest is a series of exhibitions for 1959 arranged in cooperation with the Ford Foundation's program of Curriculum Study in the humanities at the Edsel Ford High School, Dearborn. The two exhibitions for Spring, 1959, will be *Five Centuries of Graphic Arts* and *A Survey of Sculpture in Stone, Metal and Wood*.

The varied programs for young people and adults offered by the Extension Services Department are unique in museum education. Through these programs The Detroit Institute of Arts makes available to people in suburban communities the opportunity to become aware of works of art and the values to be gained from first-hand experience with them as well as the opportunity to work with the varied materials of the artist.

WILLIAM A. MCGONAGLE,
Curator in Charge of Extension Services

DETROIT MUSEUM OF ART FOUNDERS SOCIETY

January 1, 1958 to December 31, 1958

NEW BENEFACTORS

Ford Motor Company Fund, Mr. and Mrs. Arthur Fleischman,
Mrs. Lawrence Fleischman, Mr. Winston Guest
Mrs. Alvan Macauley, Sr., Mr. Harry Winston

NEW FELLOWS

Mr. Allan Gerdau Mr. George F. Green

NEW LIFE MEMBERS

Mr. Edgar Holt Ailes, Mr. Henry Scripps Booth, Mr. Henry J. Moses,
Dr. Donald R. Morgan, Mr. Theodore Racoosin, Mr. I. Austin Kelly III,
Mrs. Conrad Smith, Mrs. David M. Sutter, Mr. Bernard Walker,
Mary Louise Johnson Foundation, Mr. A. H. Myer

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

Miss Mary Aceti	Mr. and Mrs. Lynwood A. Argenbright	Mr. and Mrs. Clayton J. Barker
Mr. and Mrs. Douglas Adair	Mrs. Thomas E. Armstrong	Mrs. Howard B. Barker
Mr. Raymond V. Adams	Mr. and Mrs. G. B. Arnold	Mr. and Mrs. Louis Barnett
Mr. and Mrs. P. Adamson	Mrs. Elaine L. Ashton	Mr. and Mrs. Edward D. Barrett
Miss Esther Adler	Mr. and Mrs. George L. Atherholt, Jr.	Mrs. D. H. Basinski
Mrs. Frederick M. Alger	Mr. and Mrs. William A. Austin	Mr. and Mrs. Merrill O. Bates
Mr. and Mrs. Donald V. Allen	Miss Doris Auten	Dr. and Mrs. Thomas W. Baumgarten
Mr. and Mrs. Frank A. Alter	Mr. Paul Aviews	Miss Barbara Bayne
Mrs. David Anbender	Mrs. Warren E. Avis	Mr. Nicholas J. Beck
Mr. and Mrs. John W. Anderson	Mr. and Mrs. Edward Avis	Mrs. Bess Becker
Mr. and Mrs. Richard D. Anderson	Mr. and Mrs. Robert J. Bach	Miss Winifred Bell
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Young Visitors in the Gothic Gallery
(Photo by Ross H. McGregor)



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Archivist's Report

1958 was a year of growth and change for the Archives. Two members were

added to the National Board of Trustees, Mrs. Frederick M. Alger, Jr., and Frank W. Donovan, both of Detroit. Lawrence A. Fleischman is the current Chairman of the Board, Mrs. Edsel B. Ford and Vincent Price Vice-Chairmen, and Frank W. Donovan, Treasurer.

To supplement the work of the National Board of Trustees two regional committees have been set up in New York and in Detroit. Their members are, in New York: Mrs. Elizabeth Firestone Willis, Howard W. Lipman, H. Dunscombe Colt, Albert Dorne, Lloyd Goodrich, Edgar Kaufmann, Jr., A. Hyatt Mayor, John Walden Myer, Andrew C. Ritchie, Edgar C. Schenck, James Thrall Soby and Mrs. Eloise Spaeth, and in Detroit: Frank W. Donovan; Dr. Irving Burton; Mrs. Hugh C. Daly; Charles E. Feinberg; Mrs. Warren Huff; Irving F. ImOberstag; Mrs. Hoke Levin; Dr. Irving Levitt; Mrs. Wilber H. Mack; Mrs. Irving J. Minett; Mrs. Thomas F. Morrow; Max Osnos; Howard J. Stoddard, Jr.; and Mrs. Frederick S. Strong III.

One immediate result of the founding of the New York committee was the establishment of an Archives office in that city at 14 West 40th Street. The work accomplished in New York includes:

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New York Public Library Art Division
New York Public Library Prints Division

Downtown Gallery

Albert Duveen Gallery

Kraushaar Galleries

Robert Fridenberg, Inc.

Bland-Heckel Photograph Files

George Luks scrapbooks

Art:USA:58

William Sidney Mount correspondence in the Suffolk Museum

William Sidney Mount correspondence in the New-York Historical Society

Tape recorded interviews with:

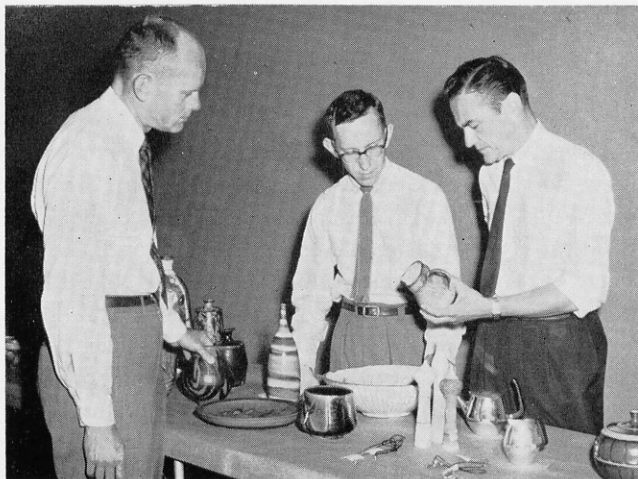
Abraham Walkowitz; Charles Sheeler; Paul Manship.

Accessions through gift or purchase:

Books and Periodicals.....	1,158	Sketches and Drawings	283
Manuscripts	2,642	Illustrations and Photographs	12,395
Typescripts	8	Engravings and Etchings....	80
Exhibition Catalogues	258	Color Plates	4
Auction Catalogues	1,341	Sculpture	4
Clippings and Pamphlets ..	4,947	Paintings	16

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Jurors John Paul Miller, Charles Lakofsky and Malcolm Lein examine material for the 1958 Artist-Craftsman Exhibition

Elementary school groups board their buses following a visit to the Museum



A university age level class scrutinizes a magnificent 16th century helmet lent to the Italian Renaissance Exhibition by the Metropolitan Museum

*Amateur Adult Workshop
members make use of the
ceramic kiln*



*Mr. Philip Fike receives a
purchase prize for his pendant
in the Craft Show from
Mr. Edward Rothman*

*Mrs. Walter J. Guler and
members of her Activities
Committee select new prints
for the Rental Collection of
the Founders Society*



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