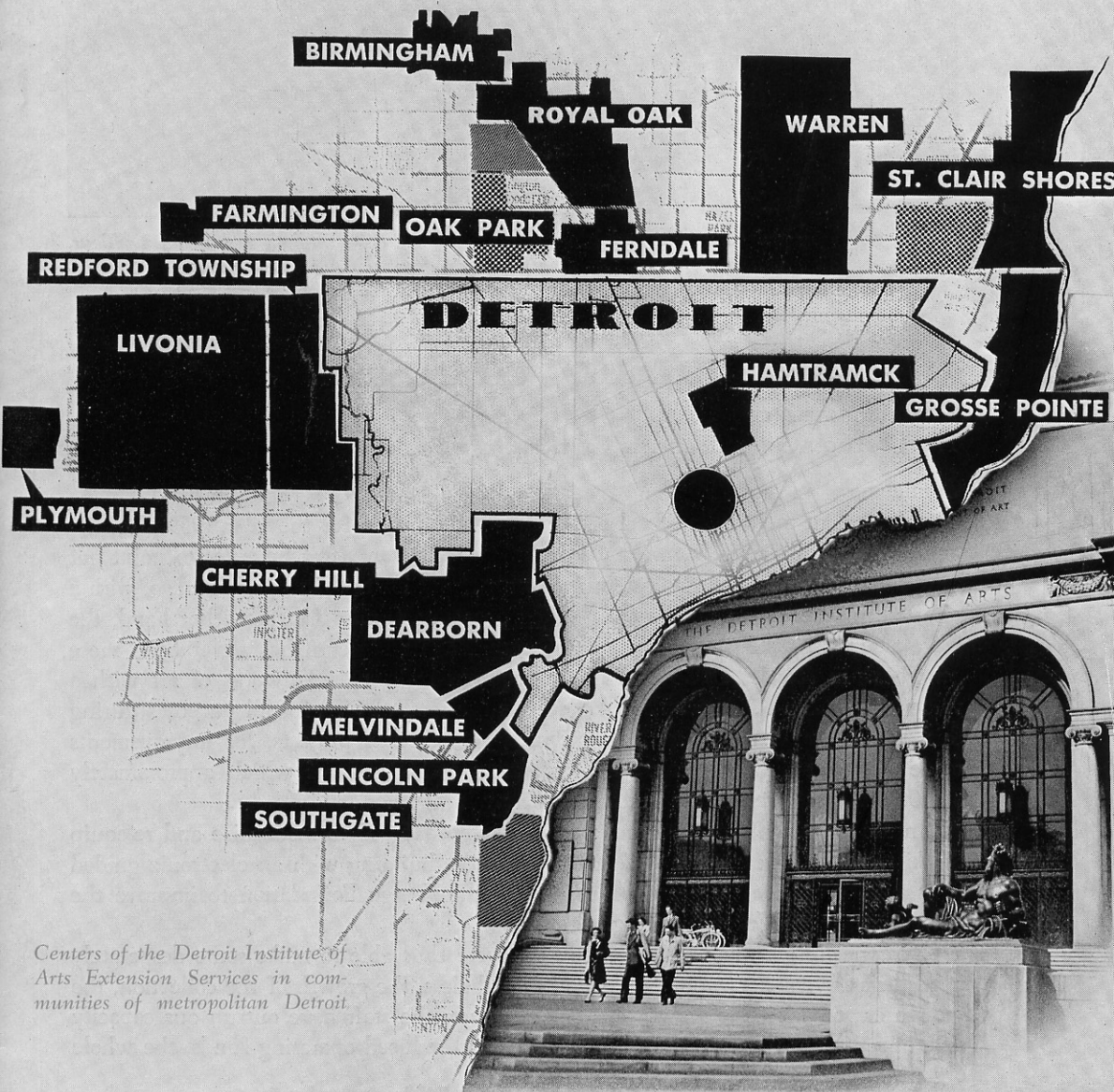


Bulletin

OF THE DETROIT INSTITUTE OF ARTS



Centers of the Detroit Institute of Arts Extension Services in communities of metropolitan Detroit



Visitors gain increased enjoyment and knowledge on Gallery visits through the use of LecTour. Purchase of this equipment was made possible by money from the Activities Committee, Publications and General Membership Funds and the Kahn Fund (DETROIT NEWS PHOTO)

THE ARTS COMMISSION

TO THE HONORABLE

THE COMMON COUNCIL OF THE CITY OF DETROIT

Gentlemen:

We present to you the report of the Arts Commission for the year 1959. Despite limitations the year has been a good one. We feel it only fair however to point out to you that we are operating on a budget ten percent lower than two years ago, with a reduced number of employees and limited operating funds. On the other hand, the private support we have been able to secure for our museum has never been more generous. In the decade 1950-1959 we acquired by gift 4,237 works of art with a value of \$4,721,079. Above and beyond this the total of gifts for all purposes during this decade, for works of art, for activities, for research projects, for improvements made in our building, totalled approximately \$8,500,000, of which approximately \$3,000,000 was given to the Founders Society in 1959.

In the year 1959, for example, we were given \$15,000 to modernize and re-equip the kitchen. We were given \$17,000 to equip the building with an electronic guided tour system, and we are promised money by the Kresge Foundation to improve the open court in the European wing.

By appealing to our private support we were thus able to make some desperately needed improvements in our building. Nevertheless, the growth of the collection, the growth of activities, the growth of demands upon the staff have outrun our capacity and, operating as they are with reduced staff and reduced operating funds, the whole organization is put under a very severe strain.

The attendance figures, the gifts, the private support, the activity of the friends of the museum, show that the community needs and appreciates the services that

our institution is intended to provide. We are faced however, with very great problems and grave needs, which are detailed in the report which follows.

A. MEMBERSHIP OF THE ARTS COMMISSION

Mayor Miriani reappointed Douglas F. Roby as an Arts Commissioner for a four-year term ending February 28, 1963. The other Commissioners are: 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), K. T. Keller, Selden B. Daume and Leslie H. Green for the terms ending February 28, 1962.

B. GROWTH OF THE COLLECTION

No tax funds were provided this year for purchases of works of art, the entire appropriation going toward operation, maintenance and care of the building and grounds. The private supporters of the museum gave us 454 works of art valued at \$692,395, an increase of \$112,806 over the previous year.

C. PROGRESS OF BUILDING RENOVATION

We have closed out our last contracts for air conditioning and renovation of the Rivera Court in 1959. Only a small part of the building renovation progress initiated in 1950 remains. During the year 1959 we raised \$14,000 by private subscription to remodel and reinstall the kitchen, and over \$17,000 to install our system of electronic guided tours in the building.

D. NEEDS OF THE MUSEUM

Enlargement of our building. The Capital Improvement Program begun in 1950 and terminated in 1958 provided for better organized storage space, educational department space, and air conditioning the building. It did little if anything for the problem of housing and exhibiting our collection of works of art. Since 1950, when we raised the question of enlarging this building, we have added more than 4,000 works of art. We need space for American, European and Contemporary art, for staff, for storage, and for work space for restorers, photographers, cabinet makers, etc. With each year the situation grows more difficult.

The need for better parking facilities has become extremely urgent. For most of the past decade we have been urging a solution for the desperate lack of parking facilities to serve our building. Are we any nearer a solution after ten years?

The growth of the collection, the growth of activities, the growth of demands upon our staff, have outrun our capacity. We need additional guards to guarantee the safety of the collection and to keep our galleries open all the time. We need still more guards to provide what the Commission believes to be the ideal service to the public of Detroit, that is, to be open from 10 a.m. to 10 p.m. daily.

We are criticized each year by the Auditor General for failure to keep an active inventory of our property in our vast collections. We simply do not have the clerical staff to keep this inventory and we do not have the stenographic staff to keep up with

the work load. We need to strengthen the library staff and funds to bring this branch of our operation up to its work load, and we also need a plan for the growth of our professional staff. Salaries are at present on a level which makes it impossible for us to compete with those paid by colleges and universities, who are taking the cream of the trained art historians today.

E. EXHIBITIONS, 1959

- | | |
|----------------------|---|
| Nov. 58 – Jan. 4 | <i>Decorative Arts of the Italian Renaissance</i> |
| Nov. '58 – Jan. 11 | <i>Renaissance Italy: Prints and Drawings</i> |
| Dec. '58 – Jan. 14 | <i>Phrygian Art from the City of King Midas</i> |
| Jan. 13 – Feb. 15 | <i>The Landscape: European Art (Prints)</i> |
| Feb. 3 – Mar. 1 | <i>Art of the Ancient Maya</i> |
| Feb. 3 – Mar. 1 | <i>Paintings by the Guatemalan Primitive, Andres Curuchich</i> |
| Feb. 17 – Mar. 22 | <i>Japanese Prints</i> |
| Mar. 7 – Apr. 5 | <i>20th Century Paintings from the Collection of Mr. and Mrs. Isadore Levin</i> |
| Mar. 17 – Apr. 12 | <i>49th Annual Exhibition for Michigan Artists</i> |
| Mar. 23 – Apr. 13 | <i>The Private World of Pablo Picasso</i> |
| Apr. 29 – May 17 | <i>Annual Art Exhibition from Detroit Public Schools</i> |
| May 2 – May 21 | <i>Selected Projects by Detroit Area Girl Scouts</i> |
| May 4 – Aug. 23 | <i>Sculpture in our Time: Collected by Joseph H. Hirshhorn</i> |
| May 12 – May 31 | <i>The Art of Animation</i> |
| June 1 – June 14 | <i>Design and Printing for Commerce, and Fifty Advertisements of the Year</i> |
| June 7 – Sept. 6 | <i>Drawings and Early European and American Silver from the John S. Newberry Collection</i> |
| June 28 – July 4 | <i>Freedom Festival Exhibition: Paintings and Crafts by Canadian Artists</i> |
| July 7 – Sept. 6 | <i>19th and 20th Century Prints from the Permanent Collection</i> |
| July 14 | <i>Musical Instruments from the Elizabeth Firestone Willis Collection</i> |
| Aug. 11 – Sept. 20 | <i>19th and 20th Century Drawings and Watercolors from the Permanent Collection</i> |
| Aug. 31 – Sept. 5 | <i>Exhibition of Work from the Workshops for Young People</i> |
| Sept. 9 – Sept. 24 | <i>Honor Awards: American Institute of Architects</i> |
| Sept. 15 – Oct. 19 | <i>Architect in Detroit: Minoru Yamasaki</i> |
| Sept. 29 – Oct. 18 | <i>Third Annual Exhibit of the Extension Services Workshop</i> |
| Sept. 22 – Nov. 1 | <i>Development of German Graphic Art</i> |
| Oct. 6 – Nov. 8 | <i>Eight Generations of the Pitts Family</i> |
| Oct. 24 – Nov. 21 | <i>Work from Detroit Public School Classes of Talented Children</i> |
| Nov. 10 – Dec. 21 | <i>American Prints Today</i> |
| Nov. 17 – Dec. 19 | <i>International Ceramics Exhibition</i> |
| Nov. 24 – Jan. 3 '60 | <i>2nd Biennial Exhibition of American Oil Painting and Sculpture</i> |



An 1800-pound carved stone stela, lent by the National Museum of Guatemala, is being installed as a central element in the exhibition "The Art of the Ancient Maya"

(Below) Gallery View of the exhibition



F. EDUCATIONAL ACTIVITIES

In recent years our educational activities have developed in many new directions to serve the complex interests of our expanding audience. Workshops for children and adults, seminars and lecture series, films produced by the staff, Adult Education courses, have all been successful in reaching various interested groups. However, one of the basic services of the Department, and one of the most requested, is still the informative general tour of the collection. This seems like a simple enough service to provide and yet it is really a most difficult one. People come to the Museum at all hours, individuals have different interests and wish to see different sections of the Museum. How to arrange frequent enough general tours, broad enough in scope to take care of individual interests, has remained our most perplexing problem.

The introduction of LecTour, a system of guided tours through small transistor radios, now enables us to provide expert guidance at all hours. To date twelve of the

major galleries have been wired for LecTour providing the visitor with substantial information about our most important works of art as he looks at them. The knowledge, and in some cases the voices too, of the Director, the curators and the members of the Education Department are available some nine hours a day and can be tapped according to the interests and time schedules of the individual gallery visitor. In the case of temporary exhibitions, LecTour makes it possible to bring special personalities to the attention of the public; during the exhibition *Architect in Detroit*, for example, Minoru Yamasaki discussed his own work and through LecTour was able to explain the development of his ideas.

The installation of this valuable service was made possible through funds provided by the Activities Committee, the Kahn Fund and the Founders Society Publications Fund.

Community Services. During the Spring we participated in an experiment in co-operative planning, *Detroit Adventure*, arranged jointly by the Detroit Public Library, Wayne State University and the Detroit Institute of Arts. *Adventure* programs were designed to stress the great cultural and educational resources of Detroit and to combine these resources in new and productive ways. The first programs offered were a series of discussion groups or *Conversations in the Arts*. Institute staff members conducted six discussion groups, *Looking at Modern Painting*, and each group met for six weeks. Another phase of *Detroit Adventure* presented the services of the city's cultural resources in displays in downtown store windows; the Department provided materials for eight windows devoted to the services of the Institute. The final section of *Detroit Adventure, 1959* was planned in conjunction with the Second McGregor Conference. The first *Detroit Adventure* met with great success and plans were made during the Fall for a similar program to be held in the Spring of 1960.

Symposium. *The Art of the Ancient Maya:* A Symposium planned to clarify the achievement of the Maya and to re-evaluate this important Middle-American civilization in light of the latest archaeological discoveries was held on February 13 through 15. The meetings were attended by capacity audiences of 400 and brought together interested people from fourteen states, many of them representing museums and universities. During the three day sessions six experts discussed their special areas of interest. Participants included Dr. Carlos Samayoa Chincilla, Director of the Institute of Archaeology in Guatemala City, and Antonio Tejada, Director of the National Museum of Archaeology, who attended the meetings through the cooperation of the State Department. Papers by American specialists were: *The Plastic Arts of the Highland Maya* by Dr. Stephan F. Borhegyi, Director of the Milwaukee Public Museum; *War and Sacrifice as Seen in Mayan Art* by Dr. Robert Rands, the University of Mississippi; *Space and Its Design in Maya Architecture* by Dr. George A. Kubler, Yale University; *How Do We Know We Are Dealing With Maya Culture* by Miss Tatiana Proskouriakoff, The Carnegie Institute.

University Groups. During the past ten years our work with local and state universities has more than doubled. In addition to the increasing number of classes from the

history, music, language and art departments which regularly visit the Institute, we have worked with various faculties and departments on projects relating to the arts, including groups from Wayne State University, University of Detroit, Marygrove College, Mercy College, Dun Scotus College, Detroit Institute of Technology, University of Michigan, and Michigan State University.

Lectures. *The Detroit Institute of Arts Lecture Series Committee* presented the following guest lecturers on their sixth subscription series: Paul Rudolph, Head, Department of Architecture, Yale University—*The Determinants of Architectural Form*; Miss Emily Genauer, Art Critic, The New York Herald Tribune—*American Art Today*; Dr. Wolfgang Stechow, Department of Art, Oberlin College—*Dutch Landscape Painting of the 17th Century*; Russell Lynes, noted author and Managing Editor, Harper's Magazine—*The Persistence of American Taste*; Gustave von Groschwitz, Senior Curator and Curator of Prints, The Cincinnati Art Museum—*Contemporary Printmakers*.

The Detroit Chapter of the Archaeological Institute of America, in cooperation with the Department, offered lectures by Burhan Tezcan, Assistant Curator, Archaeological Museum, Turkey—*The Excavations at Gordion in Asia Minor*; Dr. Alexander Cambitogla, Assistant Professor of Classical Archaeology, Bryn Mawr College—*The Brygos Painter*; Dr. Paul McKendrick, Professor of Classics, University of Wisconsin—*A Masterpiece of Roman Architecture: The Sanctuary of Fortune at Praeneste*; Professor George E. Mylonas, President of the A.I.A. and Chairman, Department of Art and Archaeology, Washington University, *Eleusis: Its Sanctuary and Cemetery*; Dr. Herbert Kuhn, University of Mainz and Visiting Professor in Pre-History, Wayne State University, *New Finds in European Prehistoric Art*.

Other guest lecturers presented during the year included: Victor D'Amico, Director of Education, Museum of Modern Art—*The Renaissance in Art Education* (in cooperation with the Art Education Department, Wayne State University); Joseph H. Hirshhorn, who discussed his experiences in collecting at the time of the Hirshhorn Exhibition; Sir George Trevelyan, Warden, Attingham Park Adult College, Shropshire, England—*Great English Country Houses* (in cooperation with the Activities Committee); Fred Mitchell, Painting Department, Cranbrook Academy of Art and Seymour Riklin, Wayne State University discussed *Abstract Expressionism* at the time of the *Michigan Artist Exhibition*.

Study Courses. A wide variety of subjects were covered in the fourteen study courses conducted by the Department during the year. During the Winter-Spring months Virginia Harriman presented a series of talks on *The Development of Modern Paintings*; Nicholas Snow discussed *The Art of the Printmaker*; Ralph Glowacki offered a series on *Modern Sculpture* relating to the Hirshhorn exhibition; Curtis Coley conducted a survey of *The Art of the Orient*; and Patricia Slattery gave a series *Preview for Italy: A Guide to the Art Treasures of the Museums of Italy*.

Summer courses included *Directions in 20th Century Sculpture* by Mr. Glowacki; *American Art: 20th Century* by Mr. Snow; *The Art of the Renaissance in Northern Europe* by Mr. Coley and *The Decorative Arts* by Jerome Pryor.

For a number of years, staff members have given courses in various phases of the History of Art for the Society of Arts and Crafts, for the University of Michigan Extension Service, and for Wayne State University, using the original material provided by the permanent collections and loan exhibitions of the Institute. Two years ago, art courses from the two universities were placed under a new Division of Adult Education of the combined institutions. An evening series begun in 1951 by Elizabeth H. Payne, and later placed under the Division of Adult Education, was terminated at the conclusion of her course on *The Development of Modern Painting* given during the Winter-Spring session.

A revised and expanded project was developed during the Fall, when members of the Education Department took over the conducting of these courses at the Institute for the Division of Adult Education, adding day-time to the evening courses. Two sections on *Masterpieces of Painting in the Detroit Institute of Arts* were conducted by Miss Harriman and Mr. Glowacki, *American Art* by Mr. Snow and *The Arts of Northern Europe* by Mr. Coley.

Film as an Art. In order to preserve the continuity of our popular *Film as an Art* series during a difficult budgetary period, it proved necessary during the early part of the year to make use of 16 mm films. Supplementary resources provided by the Kahn Fund and General Membership Fund of the Founders Society, however, made it possible during the second half of this year to return to the use of 35 mm film. Though considerably more expensive than 16 mm material, 35 mm film provides better sound, visual imagery and professional projection. It is gratifying to be able to return to the excellent standards which have distinguished the *Film as an Art* program since its inception fifteen years ago.

Our audiences have continued to show deep interest in our progress; which this year included such fine films as *The Last Bridge*, *Gold of Naples*, and the *Dark River*.

Detroit Institute of Arts Films. No new films have been added to the Museum's production this year, but a new version of the Institute's first film, *Flemish Painting, 1440-1540* is to be made in the first weeks of 1960, under the direction of Mr. John Morse, New York writer and editor of art, and Mr. John Rogers, of the staff of WWJ-TV. The acquisition of an important triptych by the Master of the St. Ursula Legend and the restoration of the *St. Jerome in His Study* by Jan Van Eyck have necessitated the re-photographing of the original film.

The West German government has purchased twenty-five copies of *The Expressionist Revolt* for circulation outside the United States, in connection with an exhibition of modern German art and for regular distribution through the film-lending services of its consulates. As the result of Detroit's activity in film production Virginia Harriman was asked to write an article on *Museum Film Production* for the booklet *Films in Museums*, to be published by the American Association of Museums and circulated to its membership.

Television. Museum Visit, a series of thirteen programs on film, was presented from November 1 to January 24 over station WWJ-TV. Sponsored by the Founders Society,

the programs were telecast on Sunday mornings at 11:30. John D. Morse, who conducted the Institute's radio program, *The Human Side of Art*, from 1935 to 1941, returned from New York to produce the series. The programs were based chiefly on films of the collections taken in 1955, which were edited and cut to twelve minutes each, allowing time for new, filmed interviews with various members of the staff. The commentary for each program was written and narrated by Mr. Morse, who also conducted the interviews.

Subjects were *Whitby Hall*, *The Rivera Murals*, *Old Detroit*, *Colonial Painting and Silver*, *18th Century France*, *Arms and Armor*, *The Art of Egypt*, *Art of the American Indians*, *Greek and Roman Sculpture* and *The Art of China*. Two of the programs began and ended in the *Second Biennial Exhibition of American Oil Painting and Sculpture*, with the central portion devoted to a kinescope of interviews with leading American artists which Mr. Morse conducted in 1955 for the Whitney Museum of American Art and the Columbia Broadcasting System. One program started out to be a two-minute interview with the Institute's painting conservationist, Mr. William Suhr, but the discussion proved so interesting that it ended as a full fifteen-minute film, including a statement by Mr. Richardson on the Institute's newly acquired *Resurrection* by the Master of Osservanza.

Cooperative Program—The Detroit Public Schools. These important programs, planned each year by the Department and Mrs. Helen C. Gordon, Director of Art in the schools, are designed to fit the interests and needs of each age group.

Elementary Grades were conducted on special tours arranged at the request of their teacher and planned to correlate with classroom studies.

Junior High School groups met in the Lecture Hall on Wednesdays during the Spring semester for an illustrated program *The Art of the Sculptor* and later visited the galleries with members of the Staff. On Wednesdays during the Fall semester outstanding local artists presented demonstrations for the students; gallery visits followed.

High School Day was attended by groups from each of the city's secondary schools. The theme of this year's program was *Contemporary Art* featuring a panel consisting of Mr. Aaron Schrier, architect, Mr. Jack Bailey, painter, and Ralph Glowacki of the staff who discussed sculpture. The Auditorium program was followed by visits to the galleries and the special exhibition of architecture by Minoru Yamasaki. Demonstrations by leading Detroit artists were given in galleries throughout the Museum. Teachers in the High Schools schedule numerous special tours during the year in addition to this annual program.

Vacation Programs. The series of special events planned for young people during school vacations and Saturdays has become an important part of our program for young people. Our Saturday film series, *Great Stories in Film*, was designed to present excellent films of popular classics to children of school age. Such stories as *The Three Musketeers*, *Alice in Wonderland* and *Treasure Island* earned a most favorable response and we expect this Kahn Fund Project will become an increasingly popular offering.

During the summer vacation, programs included a fascinating group of dances and dance-stories presented by Harriet Berg, and the members of the Wayne State University Dance Workshop which delighted their young audience, as did a program of short films by Walt Disney including *Nature's Half Acre* and *Beaver Valley*. The Puppeteens of the Institute's Theatre Arts Department presented *The Pink Siamese*, and Punch's Players presented *Greensleeves Magic*.

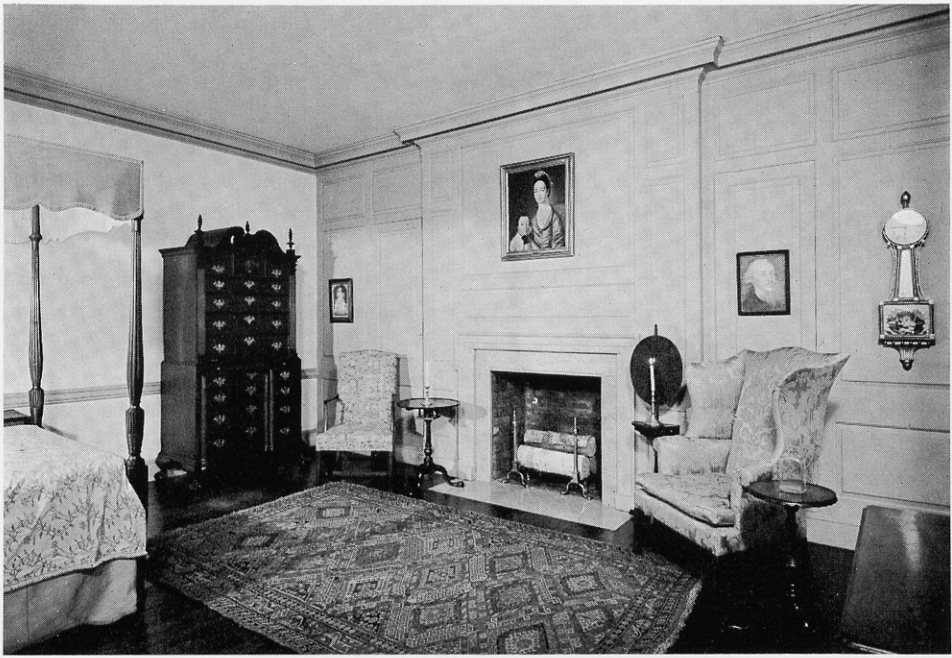
Workshops. *Museum Workshops for Young People* offer opportunities for creative work and study and appreciation of the collections. Five-week sessions for each grade, one through twelve, are offered Fall, Spring and Summer.

Family Workshops meet on Sunday afternoons and give parents an opportunity to share creative work with their school age children. Patricia Slattery planned the workshops to include a variety of materials and projects to interpret ideas and objects studied in the Museum collection.

Amateur Night classes in which the adult beginner is introduced to the simple technique of oil painting, ceramics, weaving, enameling, watercolor, sculpture and sketching are held on Wednesday evenings. Such great interest has been shown in these classes that it was necessary again this year to schedule a ten-week session during the Summer. Instructors for the adult classes are: Richard Eshkanian, Nicholas Buhalis, John Pappas, John Jacobson, Edith Foster, Thomas Brun, William Chapman, Glen Kaufman, Patricia Quinlan and Helen Boose.

Lectures, Gallery Talks, Classes, etc.:

	<i>Number of Meetings</i>	<i>Attendance</i>
CHILDREN'S PROGRAM		
Cooperative Program with the Art Department, Detroit		
Public Schools	232	8,962
Special Appointments for School Groups	191	6,575
Special Appointments for Club Groups	50	1,369
Museum Workshops for Children	101	4,878
Special Vacation Programs	4	2,167
Films	9	2,656
	587	26,607
ADULT PROGRAM		
Workshops	46	2,048
Special Appointments for Groups	119	6,146
University Groups	136	5,455
Public Lectures and Gallery Talks	184	9,236
Films	18	10,180
Music	4	3,300
	507	36,365
Totals.....	1,094	62,972



During the past few years, Whitby Hall, the "Period House" in our museum, has undergone a number of significant changes. Authentic wood panelling from old houses in the East, additional furniture, and most important, a new decorating scheme, have given it a new life. This is due mostly to Mrs. Polly Jessup, of New York, and Mr. Robert H. Tannahill. The South bedroom, illustrated below, is the earlier of the redecorated rooms. The pine panelling was secured from Vauxhall Gardens, New Jersey, and was made about 1700-1730. The North bedroom is shown above. Its blue painted panelling originally formed part of the Spring Garden Mansion, Newcastle, Delaware, and dates from the third quarter of the 18th century.



G. DEPARTMENT OF THEATRE ARTS

In planning the activities of the Department of Theatre Arts, an attempt is made to meet the needs and demands of the community with special workshops, lectures, exhibitions and performances. The program made possible by a yearly grant from The Detroit News is an extensive and diversified one with some new activities being offered each year. A few of the activities of the Department are discussed in the following report.

The hospital and institutional program whereby institutions for handicapped and underprivileged children are given special performances as a free service, has become an integral part of the program. Lectures and special programs for schools and service organizations in the metropolitan area occupy a position of special importance in the program of activities, as well as the exhibitions of the theatre arts, such as the exhibition *Walt Disney: The Art of Animation* which was presented last spring in cooperation with the American Federation of Arts. The Youth Theatre Workshop continues to grow and performances of *Winnie the Pooh* on May 23 and *The Three Bears* on December 19 were highlights of this program during the year.

Detroit Puppet Theatre. The Detroit Puppet Theatre continued to offer performances by outstanding puppeteers from the United States and Canada. The number of performances was increased in 1959 by the addition of an adult series of puppet productions to the already firmly established children's series.

The 1959 Program included:

- February 25 – Dorothy Hayward Marionettes, Oakland, California, *The Three Wishes and Three Little Pigs*
- March 14 – Herrick Marionettes, Kingston, New York, *The Prince and the Mermaid*
- April 18 – The Puppeteens, Detroit Institute of Arts, *The Pink Siamese*
- July 8 – The Puppeteens, Detroit Institute of Arts, *The Pink Siamese*
- July 22 – Harold Ramm, Detroit, Michigan, *Punch and Judy*
- October 10 – Proctor Puppets, Springfield, Illinois, *Sleeping Beauty*
- November 21 – Merten-Lawrence Puppets, Toronto, Ontario, *Wiggie, Twinkie, Christmas on the Rooftop*
- November 22 – Merten Puppet Theatre, Toronto, Ontario, *Rush Cafe*
- December 18 – George Latshaw Puppets, Cleveland, Ohio, *Hand in Glove*

Total attendance at the performance in the Detroit Puppet Theatre reached 14,165 during 1959.

Special Projects. For the second consecutive year, the Detroit Puppet Theatre presented a special program with the Detroit Symphony Orchestra. The 1959 production was the puppet mime *The Toy Box* based on the suite *La Boîte à Joujoux* by Claude Debussy. George Latshaw, Cleveland, Ohio, puppeteer, designed and directed the production. The puppeteers for the presentation were members of the Detroit Puppet Theatre's *Puppeteens*. The puppet designs were inspired by toy designs of Gordon Craig, their sizes ranging from three to twelve feet in height. The production played

to a capacity house of 3,000 in the Ford Auditorium with the orchestra under the direction of Valter Poole. The same program was repeated by the Puppeteens later with the Rochester (N.Y.) Civic Orchestra in Eastman Auditorium in Rochester, New York. The production was enthusiastically received by the audience of 3,500 and loudly acclaimed by concert series officials as the most outstanding program ever presented on the series.

Workshops. Despite a cut-back in funds available for this activity, the total attendance was the largest in the past five years. Some thirty-seven workshops were offered to 1,504 children and adults, offering practical training in such courses as Puppet Theatre Production, Marionette Construction and Manipulation, Interpretation, Acting, Design and Costuming. Instructors included Tony Urbano, San Francisco, California; George Latshaw, Cleveland, Ohio; Grace Bucciero, Annette Maltz, Esther Zeitlin, Eve Sheldon and Gene Scrimsher.

Puppeteens. This group of teen-age Detroit students, organized to provide programs for the institutional program, has gained a national reputation for its outstanding performances in such productions as *Billy*, *The Kid*, *The Toy Box*, and *The Pink Siamese*. The first two productions were presented with the Detroit Symphony Orchestra, and the Rochester (N.Y.) Civic Orchestra. *The Pink Siamese*, a musical play for marionettes was premiered by the Puppeteens in Detroit. The production gained such praise from nationally recognized puppet theatre critics that they were invited to present the production to the national convention of Puppeteers of America (500) in August, 1959. The group appeared with the Cleveland Symphony Orchestra early in 1960 in *Billy*, *The Kid*.

During the year, the total attendance at some eighty-five events and activities (workshops, lectures, tours, performances) was 24,432.

H. RESEARCH LIBRARY

In the Detroit Institute of Arts Research Library during the past year, as much attention as could be spared has been given to the transfer of our enormous clipping file to microcards. This process involves the mounting and arranging of clippings and other ephemeral material on sheets of paper, after which it is microfilmed by the City Records Offices. The microfilm is then made into microtape positives which are clipped, sorted and mounted on 3 x 5 inch cards to be filed in a card catalogue. During the year, about 10,000 current and past clippings were submitted to this process. The chief advantages which result are the preservation of material which, in its ordinary form, is deteriorating rapidly, and a great saving of space, since it requires much less room to file 2,000 cards (about one card catalogue drawer) than 2,000 envelopes of clipped material (about one vertical file). Volunteers have helped us greatly. Miss Barbara Clark worked with us regularly all summer and we also have had much help from Mrs. Yvonne Ferris, Miss Marguerite Endress and Mrs. Norma Jickling.

Our collection of 2 x 2 slides continues to grow, largely due to the efforts of the museum staff, as we have no budget to cover slide purchases as yet. About half of the

collection is now permanently catalogued, thanks to the efforts of two more sterling volunteers, Mrs. Robert Koch and Mrs. Lucy Hamilton.

Perhaps this is a good place to point out how much we rely on volunteer help and how happily we would welcome any new volunteers who would join us. There are innumerable small tasks which would greatly increase the efficiency of the Research Library if they were carried out. Unfortunately, the regular staff is so swamped by what must be done that what ought to be done must be neglected. Volunteers who will mount photos, paste clippings, file post cards and photos, label photos, put slides in their aluminum mounts, do odd bits of typing and many other such tasks are valued far above rubies.

As to ordinary accomplishments, the Research Library acquired many fine books during the past year — 224 by purchase and 838 by gifts. A number of these are beautiful editions, and included are the first volumes of two new encyclopedias: *Enciclopedia dell'Arte Antica*, a new Italian publication on classical and oriental antiquities, lavishly illustrated which will run to six or eight volumes, and the McGraw-Hill *Encyclopedia of World Art*, again a superbly illustrated set of volumes, given us by Mr. James Whitcomb. The *Enciclopedia dell'Arte Antica* is being bought volume by volume from library funds, but would make an excellent memorial gift to the library. If any readers should wish to assist us with the purchase in this way, please communicate with the Librarian.

I. ATTENDANCE, BUILDING AND STAFF

(a) **Attendance.** Our attendance for 1959 was 591,009, the largest for any year in the 1950's.

(b) **Building and Grounds.** We completed air conditioning the auditorium. An air conditioning unit was installed in the photographer's studio. The bronze doors of the auditorium were refinished. The auditorium stage scenery set was recovered. The walls of galleries 10, 11 and 1 were covered with new cloth. The electronic guided tour system was installed in 14 galleries. Five galleries of contemporary art on the top floor were painted; the walls of the Founders Lounge were painted; galleries 36, 37, 38 where special exhibitions are held, were repainted several times; print galleries 41 and 42 were repainted.

Progress was made in removing the shrubbery along the John R side of the grounds. A new privet hedge was planted along John R, Kirby and Farnsworth Avenues. New kitchen equipment was installed and the kitchen remodeled. New work tables were installed in the educational department workshops and 55 new steel folding chairs were added. The Pre-Columbian gallery was remodeled and built-in wall cases installed. A new portable public address system was purchased.

(c) **Staff Changes.** Mr. Charles Meyer resigned as Junior Curator in the Education Department in October to accept a position as Assistant Professor of Art History at Michigan State University.

(d) *Publications by the Staff*

BOOKS AND EXHIBITION CATALOGUES

- Bostick, William A., *Midwest Museums Quarterly* (Editor).
- Grigaut, Paul L., *Early European and American Silver from the Newberry Collection* (Catalogue).
- Page, Franklin, *Second Biennial of American Painting and Sculpture* (Catalogue).
49th Exhibition for Michigan Artists (Catalogue).
Sculpture in Our Time, Collected by Joseph H. Hirshhorn (Catalogue).
Selections from the Collection of Mr. and Mrs. Isadore Levin (Catalogue).
- Payne, Elizabeth H., *Eight Generations of the Pitts Family: Portraits from the 17th to the 20th Century* (Catalogue).
- Richardson, E. P.
Forewords to the following catalogues:
Eight Generations of the Pitts Family: Portraits from the 17th to the 20th Century.
Sculpture in Our Time, Collected by Joseph H. Hirshhorn.

PERIODICAL ARTICLES

- McGonagle, William A., "A City Art Museum Extends Its Services to Suburbs" in *Midwest Museums Quarterly*, Vol. 19, No. 4, Fall 1959.
- Oden, Gil, "From the President" in *The Puppetry Journal*, Nov. 1959.
- Richardson, E. P., "Bertoldo and Verrocchio; Two 15th Century Bronzes," *Art Quarterly*, v. 22, no. 3, Autumn, 1959.

BOOK REVIEWS IN THE ART QUARTERLY

- Harriman, Virginia: Corning Museum of Glass, *Journal of Glass*, v. 1, 1959, reviewed in v. 22, no. 3, Autumn, 1959.
- Page, Franklin: Herbert Read and Leslie Martin, *Gabo*, Harvard University Press, reviewed in v. 22, no. 3, Autumn, 1959.
- Weibel, Adèle C.: Wilkins, Dr. Leonie von, *Tageslauf im Puppenhaus*, Bibliothek des Germanischen Nationalmuseums, Nürnberg, 1956, reviewed in v. 22, no. 1, Spring, 1959.
- Wilkins, Dr. Leonie von, *Aus dem Danziger Paramentenschatz* (Exhibition Catalogue), Germanisches Nationalmuseums, Nürnberg, 1958, reviewed in v. 22, no. 1, Spring, 1959.
- Wilhelm von Bode and Ernest Kühnel, *Antique Rugs from the Near East*, 4th ed. Berlin, 1958, reviewed in v. 22, no. 3, Autumn, 1959.

(e) *Conferences and Travel*

Staff members usually attend a number of the principal conventions and conferences concerning Art Museums during the year. They travel also to select material for purchase and for loan exhibitions, and to gain a clearer understanding of professional problems. During 1959, their activities worked out thus:

The Museum Director travelled to Winterthur during January, to attend the board meeting of the Winterthur Museum. In early June, he went to Richmond, Virginia, for the annual meeting of the Association of Museum Directors, moving on to Pittsburgh for the meeting of the American Association of Museums. He travelled to New York several times for trustees' meetings of the Archives of American Art. He flew to Belgium in August, to confer with Belgian officials in connection with the Exhibition of Flemish Art of the 15th Century to be held in Bruges, then Detroit in 1960. At a conference held on Research Opportunities in American Cultural History at Washington University, St. Louis, Missouri, Mr. Richardson gave a talk on the Archives of American Art.

Paul L. Grigaut attended the annual meeting of the American Association of

Museums in early June in Pittsburgh; while there he served as a member of a panel on Decorative Arts. He made numerous trips to New York, Philadelphia, Boston and other cities in connection with securing new acquisitions and loans. Other staff members who journeyed to the meeting at Pittsburgh include William A. Bostick and Francis W. Robinson.

Mr. Bostick travelled to Washington, D.C., in April to arrange for the installation of LecTour and attended the Midwest Conference held in late October in Toledo, where he was reappointed Editor of the MMC *Quarterly*. Also at Toledo were William A. McGonagle, Joseph Stanton, William E. Woolfenden, Patricia Slattery and Ralph Glowacki. Earlier, in April, Miss Slattery attended the meetings of the Committee on Art Education, the Museum of Modern Art, held at Madison, Wisconsin. During the summer, she travelled in Europe, as did Miss Harriman and Mr. Woolfenden.

Mr. Woolfenden served as chairman of the Technical Committee for the national crafts exhibit assembled by the U.S.I.A. and the St. Paul Art Gallery for circulation in Italy. He served also as one of the moderators at the Annual Conference of the American Craftsmen's Council held at Lake George in June, and in mid-November lectured on *Modern Painting* at the Fort Wayne, Indiana Art School and Gallery.

Selecting objects for purchase for the study collections of the Extension Services drew Mr. McGonagle to Washington, D.C. and New York in January. Franklin Page also travelled to New York in January to select objects for the loan exhibit *Sculpture in Our Time*; while there he also served with the Purchase Committee of the Friends of Modern Art. In August, Elizabeth H. Payne was in Boston and Salem, Massachusetts, to assemble material for the catalogue of the exhibition *Eight Generations of the Pitts Family* held here in October. In late October, Mr. Page journeyed to New York and Philadelphia to work with the juries for the *Second Biennial of American Painting and Sculpture*.

Mr. Robinson spent a month in Belgium in the early fall, along with the Director, working out details in connection with the very important exhibition of Flemish 15th Century Art to be held in 1960 in Bruges and in Detroit. In late December, 1959, he attended the annual meeting of the Archeological Institute of America.

(f) Expertises by the Staff. During the past year, the various curators on the staff examined around 900 objects which were brought in by their owners to be expertised. This consultation service, offered free to the public, included not only rendering an opinion on the age and authenticity of paintings, sculpture, decorative arts and textiles but the offering of advice on technical matters as well. This service has grown steadily during recent years, and telephone calls asking for advice ranged at times, in the case of a single curator, from fifteen to twenty-five a day.

J. ACCESSIONS

January 1, 1959 to December 31, 1959

PAINTINGS—American

No. 13 by Theodore Brenson (died 1959). Watercolor. Gift of the Archives of American Art.
Autumn by Charles Burchfield, contemporary. Watercolor. Gift of Mrs. Lillian Henkel Haass.

Sketch for *Morning* by John Carroll (1891-1959). Pencil and pastel. Gift of John S. Newberry.

Farm Scene and Winter Picture by Charles Culver, contemporary. Watercolors. Gifts of John S. Newberry.

Fisher off the Coast by Lyonel Feininger (1871-1956). Gift of John S. Newberry in memory of Dr. William R. Valentiner.

Bricklayers by David Fredenthal (1914-1958). Watercolor. Gift of John S. Newberry.

Landscape by Carl Hall, contemporary. Watercolor. Gift of John S. Newberry.

Tulips by William House, contemporary. Winner of the David B. Werbe Memorial Prize.

Justice and Peace by Daniel Huntington (1816-1906). Gift of Mr. and Mrs. Harvey R. Hansen.

Irregular Coastline by Ynez Johnston, contemporary. Watercolor, ink, and crayon on paper. Gift of Mr. and Mrs. Lawrence A. Fleischman.

Lakeside, Gary by Murray Jones, contemporary. Mixed media. Winner of the Founders Society Purchase Prize.

Hill of Flowers by Richard Kozlow, contemporary. Watercolor. Winner of the Museum Collection Purchase Prize.

At the Front by George Cochran Lambdin (1830-1896). Founders Society, the Director's Fund.

The Dweller by Conrad Marca-Relli, contemporary. Oil and collage. Gift of the Friends of Modern Art.

Dano's Poppies by Peggy Midener, contemporary. Watercolor. Winner of the John S. Newberry Purchase Prize.

Villon in His Studio at Puteaux by Water Pach (1883-1958). Watercolor. Founders Society, the Director's Fund.

Boy's Head by Guy Palazzola, contemporary. Gift of John S. Newberry.

Man Reading by Candlelight by Rembrandt Peale (1778-1860). Founders Society, the Director's Fund.

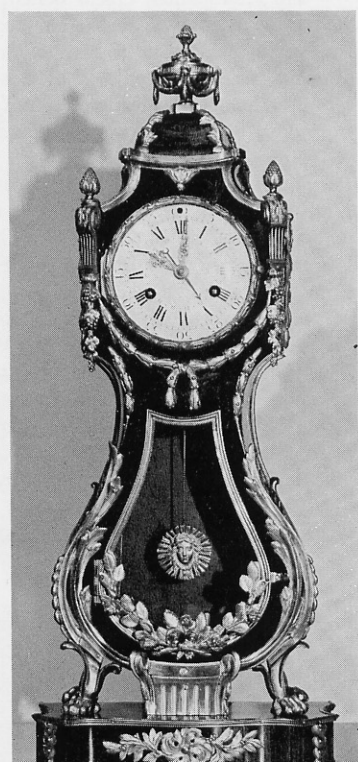
Hilly Landscape by Paul Peters, contemporary. Watercolor. Gift of John S. Newberry.

Maida in Our Paris Studio by Elizabeth McCord Pitts, contemporary. Gift of the artist.

The Birdcage by Elizabeth McCord Pitts, contemporary. Founders Society, the Director's Fund.

A Painter's Dream by Thomas Buchanan Read (1822-1872). Gift of Charles E. Feinberg in honor of Mrs. Benjamin L. Lambert's 90th birthday.

(Left) "The Black Ogre: Hopi Indian Kachina Doll" by Hubbell Duwylene, American contemporary. Gift of the Founders Society, the Director's Fund. (Right) Clock by Adrien-Jerome Jollian, French, 18th century. Gift of Mr. and Mrs. Henry Ford II



- The Enduring Spirit* by Jay Robinson, contemporary. Gift of Mr. and Mrs. Edward E. Rothman.
- Elizabeth McCord* by Maida Secor McCord Roper (1886-1958). Gift of Mrs. Lendall Pitts.
- Phyllis Bottome* by Maida Secor McCord Roper (1886-1958). Founders Society, the Director's Fund.
- Lendall Pitts in His Paris Studio* by William Émile Schumacher (1870-1931). Gift of Mrs. Lendall Pitts.
- Lost Child* by Peggy Smith, contemporary. Winner of the Norman I. Taylor Memorial Purchase Prize.
- Mountain Landscape with Indians* by John Mix Stanley (1814-1872). Gift of the Wayne County Medical Society.
- Cityscape, Cubist Exercise, Nudes on Beach, and New York City Abstraction* by Abraham Walkowitz, contemporary. Watercolors. Gifts of the Archives of American Art.
- The Poet's Dream* by Robert Weir (1803-1889). Watercolor. Founders Society, the Director's Fund.
- Composition* by Edgar Yaeger, contemporary. Watercolor. Gift of John S. Newberry.

PAINTINGS—Other than American

- Lendall Pitts as a Child*, Austrian, ca. 1880. Gift of Mrs. Lendall Pitts.
- Farm Landscape* by José Antonio da Silva, Brazilian, 20th century. Gift of Mr. and Mrs. Henry Ford II.
- Mme. Gabriel Cotté* by Louis-Chrétien de Heer, Canadian (about 1755-died after 1808). Founders Society, the Director's Fund.
- The Cottage Madonna* by Joseph Israels, Dutch (1824-1911). Bequest of Mrs. Harry N. Torrey.
- Half Figures of Two Peasants* by Willem van der Vliet, Dutch (ca. 1584-1642). Gift of Mr. and Mrs. A. D. Wilkinson.
- Harbor Scene* by Jan Weissenbruch, Dutch (1824-1903). Gift of John S. Newberry.
- Susannah and the Elders* attributed to Adriaen van der Werff, Dutch (1659-1722). Founders Society, the Director's Fund.
- Atlantic Swells—The Southern Cross* by Montague Dawson, English contemporary. Gift of Mr. and Mrs. Leslie H. Green.
- Thomas Brooke* by Thomas Gainsborough, English (1727-1788). Gift of Mrs. West Gallogly.
- Bengemma, Malta* by Edward Lear, English (1812-1888). Ink and watercolor. Gift of John S. Newberry.
- Triptych of the Nativity* by the Master of the St. Ursula Legend, Flemish, 15th century. Gift of the Metropolitan Opera Benefit Committee.
- Portrait of a Young Cavalier* by Jacques Blanchard, French (1600-1638). Gift of John S. Newberry in memory of his mother, Edith Stanton Newberry.
- Woman Sitting at a Table* by Pierre Bonnard, French (1867-1947). Gift of Mr. and Mrs. Abraham L. Bienstock, New York.
- Portrait of a Jansenist* by Phillippe de Champaigne, French (1602-1674). Gift of Mrs. James B. Angell.
- Portrait of a Gentleman*, French, early 19th century. Gift of Mr. and Mrs. John N. Lord.
- L'Hotel de Ville, St. Nicholas de la Grave* by Jacques Laparra, French contemporary. Gift of the Village of St. Nicholas de la Grave.
- Winter Landscape* by Jean Lurçat, French contemporary. Gouache. Gift of John S. Newberry.
- Cafe* by Ernest L. Kirchner, German (1880-1938). Gift of Mr. and Mrs. A. D. Wilkinson.
- Moonlit Landscape* by Christian Rohlf, German (1849-1938). Watercolor. Gift of John S. Newberry in memory of Dr. William R. Valentiner.
- Mrs. Thomas Pitts and Lendall Pitts as a Child* by F. Till. German, ca. 1880. Paintings on porcelain. Gifts of Mrs. Lendall Pitts.
- Canto Popolare Fiammingo, No. 1* by Renato Birolli, Italian (1906-1959). Gift of the Friends of Modern Art.
- The Holy Family and St. John* by Il Sodoma, Italian (1477-1549). Gift of Mr. and Mrs. George Munroe Endicott.
- Owl with Red Leaves* by Shiko Watanabe, Japanese (1684-1755). Mary Martin Semmes Fund.

MINIATURES

- Portrait of a Man* (perhaps Joseph Clay), on ivory, American (?), ca. 1785-90. Gift of Dr. and Mrs. Stewart Hudson.
- Mrs. *Samuel M. Pitts*, on ivory, American, mid 19th century, and *Portrait of a Man*, on ivory, English, late 17th century. Gifts of Mrs. Lendall Pitts.
- Self Portrait* and *Portrait of the Artist's Wife* on copper, by Adolph-Ulrich Wertmüller, American (1750-1811). Merrill Fund.

SCULPTURE

- Ship's Figurehead*, wood, American, 19th century. Gift of Mr. and Mrs. Lawrence A. Fleischman.
- Hippo*, ivory, by Thomas Brun, American contemporary. Gift of Mrs. Edsel B. Ford and Mr. and Mrs. Lawrence A. Fleischman.
- Bather*, wood mortise, by Robert Cremean, American contemporary. Gift of Mr. and Mrs. A. L. Cremean, parents of the sculptor.
- Hopi Indian Kachina Doll: The Black Ogre*, wood, by Hubbell Duwylene, American contemporary. Founders Society, the Director's Fund.
- Dancer*, bronze, by Jacques Lipchitz, American contemporary. Gift of Mr. and Mrs. A. D. Wilkinson.
- Seated Bather*, bronze, by Jacques Lipchitz, American contemporary. Gift of the Friends of Modern Art.
- Earth Loom*, bronze, by Seymour Lipton, American contemporary. Gift of the Friends of Modern Art.
- Cast of Lincoln's Right Hand*, bronze, by Leonard Wells Volk, American (1828-1895). Founders Society, General Endowment Fund.
- Monde Interieur*, oak, by Willy Anthoons, Belgian contemporary. Gift of Mr. and Mrs. Harry L. Winston.
- Falcon of Horus*, bronze, Egyptian, Saite Period, 663-525 B.C. Sarah Bacon Hill Fund.
- Charles I*, bronze, English, ca. 1700 (after Hubert LeSueur). Founders Society, the Director's Fund.
- Cromwell*, bronze, English, ca. 1700 (after Edward Pierce). Founders Society, the Director's Fund.
- 52 Pieces of stone sculpture, Eskimo of Eastern Canada, contemporary. Gifts of Dr. and Mrs. Charles W. Creaser and Miss Jessie Metcalf.
- Kneeling Girl*, bronze, by Georg Kolbe, German (1877-1947). Gift of Mr. and Mrs. A. D. Wilkinson.
- Man on Horseback*, bronze, by Marino Marini, Italian contemporary. Gift of John S. Newberry in memory of Dr. William R. Valentiner.
- Figura Marina*, marble, by Salvatore, Italian contemporary. Gift of Mr. and Mrs. Harry L. Winston.
- Hebe*, bronze, by Adriaen de Vries, Italian School (1560-1626). Gift of Mr. and Mrs. Henry Ford II.
- Head of Bearded Man*, marble relief, Roman, 2nd/3rd century A.D. Gift of Mrs. Lillian Henkel Haass.

DRAWINGS

- Figure* by Carlyle Brown, American contemporary. Pen and wash. Gift of John S. Newberry.
- Maine Flies* by Kenneth Callahan, American contemporary. Ink. Founders Society, the Director's Fund.
- Portrait head of Dr. W. R. Valentiner* by Robert Herzberg, American contemporary. Charcoal. Gift of the artist.
- Sketch for *Lakeside, Gary* by Murray Jones, American contemporary. Pencil. Gift of the artist.
- Isadora Duncan* by Abraham Walkowitz, American contemporary. Ink and brush. Gift of the Archives of American Art.
- Italian Landscape with Figures* by Nicolaes Berchem, Dutch (1620-1683). Pen and wash. Gift of John S. Newberry in memory of Dr. William R. Valentiner.

- Sketch *The Cottage Madonna* by Josef Israels, Dutch (1824-1911). Bequest of Mrs. Harry N. Torrey.
- Suffer the Little Children to Come unto Me* by Joachim Wtewael, Dutch (1566-1638). Wash. Hal H. Smith Fund.
- Miss X* by Wyndham Lewis, English (1884-1957). Pastel. Gift of Mrs. Arthur V. Hooper.
- The Judgment of Solomon* by François Boucher, French (1703-1770). Red chalk. Laura H. Murphy Fund.
- Turtle* by André Masson, French contemporary. Ink and graphite. Gift of John S. Newberry.
- Standing Male Nude* by Gerhard Marcks, German contemporary. Pencil. Gift of John S. Newberry.
- Landscape with Barn and Stable* by Remigio Cantagallina, Italian (1582-ca. 1630). Pen and sepia wash. Elliott T. Slocum Fund.
- Banyan Tree* by Bruno Caruso, Italian contemporary. Pen and wash. Gift of John S. Newberry.
- Mountain Landscape with Ruins*, and *Three Figures and Classic Ruins*, Italian, 17th and 18th century. Charcoal and wash, and pen and wash. Gifts of John S. Newberry.
- Asleep*, *Symphony Conductor*, and *Peddler with Cart* by Porzano, Italian contemporary. Pen and stipple. Gifts of John S. Newberry.
- An Outdoor Ceremony* by Diego Rivera, Mexican (1886-1957). Wash. Gift of Mrs. Lillian Henkel Haass.

PRINTS

- Frieze*, etching by Harold Altman, American contemporary. Freer Fund.
- Chartres*, etching by John Taylor Arms, American contemporary. Gift of John S. Newberry.
- Profile Figure of a Woman*, lithograph by Myron G. Barlow, American (1873-1937). Gift of Miss Florence Davies.
- Woman of the Quarry*, woodcut and engraving by Frederick Becker, American contemporary. Freer Fund.
- A Stag at Sharkey's*, lithograph by George Wesley Bellows, American (1882-1925). Gift of Mrs. H. T. Salsinger, in memory of her husband.
- Design for second act curtain of *Giselle*, silk screen by Eugene Berman, American contemporary. Gift of John S. Newberry.
- Subway Chiaroscuro*, aquatint by Robert Broner, American contemporary. Gift of John S. Newberry.
- Moraine*, etching by Robert Broner, American contemporary. Freer Fund.
- Blue Vein*, color paper-relief cut by Edmond Casarella, American contemporary. Freer Fund.



View of the 18th century section of the exhibition "Eight Generations of the Pitts Family." The addition of this material to the permanent collection was one of the major acquisitions of the year

- Configuration*, color etching by Frank Cassara, American contemporary. Winner of the Hal H. Smith Memorial Purchase Prize.
- Summer Interlude*, etching in sepia by Frank Cassara, American contemporary. Elizabeth P. Kirby Fund.
- Horseman II*, woodcut by Arthur Danto, American contemporary. Freer Fund.
- Night*, color wood block by Stefan Davidek, American contemporary. Winner of the Mr. and Mrs. Lester Arwin Purchase Prize.
- Prismatic Presences*, color plaster relief by Worden Day, American contemporary. Kirby Fund.
- The Insects Go Up*, relief engraving on lucite by Arthur Deshaies, American contemporary. Freer Fund.
- Buildings*, lithograph by Lyonel Feininger, American (1871-1956). Gift of John S. Newberry.
- Eclipse of an Ellipse*, serigraph by Nelson Greer, American contemporary. Winner of the American Institute of Decorators, Michigan Chapter, Purchase Prize.
- The Voodoo Dance*, lithograph by George Hart, American (1868-1933). Gift of Miss Florence Davies.
- Dark Angel*, color lithograph by Max Kahn, American contemporary. Kirby Fund.
- Three Kings*, etching and aquatint by Misch Kohn, American contemporary. Kirby Fund.
- The Vision*, color intaglio by Mauricio Lasansky, American contemporary. Freer Fund.
- From Another Galaxy*, color cellocut by Boris Margo, American contemporary. Hal H. Smith Fund.
- Two Circus Acts in One*, woodcut by Seong Moy, American contemporary. Gift of John S. Newberry.
- Laissez Faire*, silk screen by Ben Shahn, American contemporary. Gift of John S. Newberry.
- The Four Seasons: Summer*, intaglio by Moishe Smith, American contemporary. Kirby Fund.
- Rainbow*, color woodcut by Carol Summers, American contemporary. Elliott Slocum Fund.
- Place Where the Night Is*, color woodcut by Clay Walker, American contemporary. Winner of the Park Galleries Purchase Prize.
- The Little Putney*, etching by James A. McN. Whistler, American (1834-1904). Gift of John S. Newberry.
- Self Portrait*, engraving by Lucas van Leyden, Dutch (1494-1533). Gift of John S. Newberry.
- An Old Beggar*, and *Man with a Moustache and Large Hat*, etchings by Rembrandt, Dutch (1606-1669). Gifts of John S. Newberry.
- Illustration for the *Book of Job*, engraving by William Blake, English (1757-1827). Gift of John S. Newberry.
- Cupid Binding Aglaia to a Laurel*, *Cupid Disarm'd by Euphrosine*, and *Jupiter and Calista*, colored engravings (after drawings by Angelica Kauffman), by Thomas Burke, English (1749-1815). Gifts of John S. Newberry.
- 13 Portraits (after drawings by DuSimitiere), of Famous American Statesmen and Military Leaders, engravings by Burnet Reading, English, active last quarter 18th century. Gift of Mr. and Mrs. Lawrence A. Fleischman.
- Sophia Western*, colored mezzotint (after Hoppner), by John Raphael Smith, English, 18th century. Gift of Mr. and Mrs. John N. Lord.
- Louis XVI Crowned at Rheims*, color engraving (after Huet), by Briçeau, French, 18th century. Gift of the Women's Committee.
- Set of Sixteen Engravings Commemorating Ferdinand I of Tuscany, by Jacques Callot, French (1592-1635). Gift of John S. Newberry.
- Self Portrait of Chardin*, engraving (after Chardin), by Juste Chévillet, French (1729-1790). Gift of Mr. and Mrs. Lawrence A. Fleischman.
- Gens de Justice*, lithograph by Honoré Daumier, French (1808-1879). Gift of John S. Newberry.
- The Love Letter*, color engraving (after Boucher), by Gilles Demarteau, French (1729-1776). Gift of Mr. and Mrs. John N. Lord.
- Child Playing with a Dog and a Dove*, color engraving (after Boucher), French, 18th century. Gift of Mr. and Mrs. John N. Lord.
- Mademoiselle Du T*, color engraving (after Lemoine), by Jean François Janinet, French (1752-1814). Elizabeth P. Kirby Fund.
- The Offering to Love*, color engraving (after Lagrenée le Jeune), by Jean-Francois Janinet, French (1752-1814). Charles L. Freer Fund.

- St. Étienne du Mont*, etching by Charles Meryon, French (1821-1868). Gift of John S. Newberry.
- LePlaiser de l'Été*, copper engraving (after Pater), by L. Surugue, French (ca. 1686-1762). Gift of Thomas Agnew and Sons, London.
- Globes*, etching by Jacques Villon, French contemporary. Gift of John S. Newberry.
- An Angel Holding the Sudarium*, and *The Schoolmaster*, engravings by Albrecht Dürer, German (1471-1528). Charles L. Freer Fund.
- Philip Melanchthon*, engraving by Albrecht Dürer, German (1471-1528). Gift of John S. Newberry.
- Countess Spencer*, colored engraving (after Reynolds), by Francesco Bartolozzi, Italian (1725/27-1815). Gift of Mr. and Mrs. John N. Lord.
- Men on Horseback*, lithograph by Marino Marini, Italian contemporary. Gift of John S. Newberry.
- Self Portrait*, lithograph by Diego Rivera, Mexican (1886-1957). Gift of Mrs. Lillian Henkel Haass.
- Costume design for *Balustrade*, silk screen by Pavel Tchelitchew, Russian (1898-1957). Gift of John S. Newberry.
- Theseus, Cretan Worker, Bull, Ariadne*, and *Handmaidens*, silk screens by Joan Junyer, Spanish contemporary. Gifts of John S. Newberry.
- Woman Seated*, engraving by Pablo Picasso, Spanish contemporary. Gift of John S. Newberry.
- Die Hexe mit dem Kamm*, lithograph by Paul Klee, Swiss (1879-1940). Gift of John S. Newberry.

CERAMICS

- Double-spouted Vessel, pottery, possibly by Maria Martinez, American (Santa Clara, Pueblo), 20th century. Gift of Mrs. Lillian Henkel Haass.
- Storage Jar and Food Bowl, pottery, Indians of North America, Southwest Culture Area, 19th century. Gifts of Mrs. Lillian Henkel Haass.
- Pair of Vases, Celadon porcelain, with Louis XVI ormolu mounts, Chinese, ca. 1770. Gift of Mr. and Mrs. Ernest Kanzler.
- Mug, English (Derby), ca. 1765. Joseph Boyer Memorial Fund.
- Mustard Pot with Cover, silver luster, English, ca. 1815-1825. Gift of Mrs. E. Spaide.
- Chinoiserie Plaque, pottery, French (Rouen), early 18th century. Gift of Mr. and Mrs. Henry Ford II.
- Pitcher, porcelain, German (Meissen), ca. 1760. Joseph Boyer Memorial Fund.
- Postmaster 'Baron' Schmiedel*, porcelain, modelled by J. J. Kaendler. German (Meissen), ca. 1737. Gift of Mr. and Mrs. Henry Ford II.
- Joseph Froehlich, Court Jester of Augustus the Strong*, porcelain, probably modelled by Johann C. L. Luecke. German (Meissen), 1728-29. Gift of Mr. and Mrs. Henry Ford II.
- Christening Set, faience, Italian (Urbino), 16th century. Gift of Mr. and Mrs. Henry Ford II.
- 5 pieces of pottery: 2 Masks (Teotihuacan style), 2 Standing Figure Rattles, and 1 orangeware Vessel with three rattle feet (Maya). Mexican, Late Classic or Early Post-Classic, 900-1200 A.D. Gifts of Francis E. Ross, Ann Arbor.
- Masquette, pottery, Mexican, Early Post-Classic, 1000-1200 A.D. Gift of J. J. Klejman, New York.
- Seated Woman with a Child*, and *Man with Headdress*, terracotta, Mexican, Late Classic, ca. 700-900 A.D. William H. Murphy Fund.

GLASS

- 3 Stained glass panels: *The Helping Angel, Faith and Hope*, and *Write Me as One Who Loves His Fellow Men* by John LaFarge, American (1835-1910). Gift of the Unitarian Church Trust.
- Goblet by Louis C. Tiffany, American (1848-1933). Gift of Miss Marie Fedderkin.
- Cameo *St. Nicholas*, Byzantine, 11th-13th centuries. Gift of Miss Marie Tsitsos, in memory of her mother Mrs. Pauline Tsitsos.
- Stained glass roundel, a liturgical scene, French, 13th century. Gift of Mrs. Lillian Henkel Haass.
- 2 Wine glasses, Jar with lid, and Tumbler, French, 18th century. Mary Margaret Semmes Fund.
- Covered bowl, possibly Irish, early 19th century. Gift of Mrs. Russell A. Alger.

ENAMEL

Crozier, copper gilt and champlevé enameled, French (Limoges), mid 13th century. Gift of Mr. and Mrs. Henry Ford II.

GLYPTIC ARTS

Mother-of-Pearl Relief, with Virgin Orans, late Byzantine. Gift of Miss Maria Tsitsos, in memory of her mother Mrs. Pauline Tsitsos.

Footed Cup with Cover, rock crystal, with gold, enamel and precious stones, Italian or German, late 16th century. Gift of Mr. and Mrs. Henry Ford II.

SILVER

Salt Spoon, American, 1st half 19th century. Gift of J. Bell Moran, Beverly Hills, California.

Set of 5 Teaspoons, Makers: Norton and Seymour, American, ca. 1850, and 1 Teaspoon, Maker: James Easton, American (1807-1903). Gifts of Mr. and Mrs. Russell McLauchlin, in memory of Mr. McLauchlin's mother.

Dish Warmer, Maker: Philip Syng, American mid-18th century. Gift of Robert H. Tannahill.

Boar's Head Tureen, Maker: Thomas Germain, French (1673-1748). Gift of the Elizabeth Parke Firestone Collection of Early French Silver.

BRONZE

3 Mirrors, Chinese, Late Chou, ca. 770-221 B.C. L. A. Young Fund.

Bronze group, possibly a fragment of a chenet, English, second half 17th century. Mary Margaret Semmes Fund.

Pair of Wall Brackets, ormolu, French, Louis XV, ca. 1750. Gift of Mr. and Mrs. Ernest Kanzler.

JEWELRY

Badge of the Order of the Cincinnati, Miniature Badge of the Sons of the American Revolution, and 1 Commemorative Medal, American, 20th century. Gift of Mrs. Lendall Pitts.

Cameo Ring by Alfred David Lenz, American (1872-1926). Gift of Mrs. Sara Rockefeller Currie, Jacksonville, Florida.

STONE

Mask, Hammer or pestle, and a Standing Figure, Mexican, Teotihuacan and Mezcala-Guerrero Style. Gifts of Francis E. Ross, Ann Arbor.

TEXTILES

Coverlet, Bird of Paradise pattern, wool and cotton, American, 19th century. Gift of Mr. and Mrs. Henry Thumin.

3 Blankets, wool, Indians of North America (Navajo), last quarter 19th century. Gift of Mr. and Mrs. Trent McMath.

Poncho, wool, Indians of South America (Peruvian), 19th century. Gift of Mrs. Lillian Henkel Haass.

Blouse, Collar or bertha, Bodice ornament, Doily, and Handkerchief, lace, Belgian, 19th century. Gifts of Mrs. Austin N. Kelly.

Shawl, Bertha, and Flounce, lace, Belgian and French, 19th century. Gifts of Dr. and Mrs. Hugh Stalker.

Collar, Neck ornament, 2 Edgings, and 2 Scarves, lace, Belgian and Spanish, 19th century. Gifts of Mrs. Charles Beecher Crouse.

Hanging, *A Lohan*, Chinese, 19th century. Gift of Mrs. Gilmore G. Scranton.

Panel, embroidered satin, and Neckpiece, lace, Chinese and English, 19th century. Gifts of Mrs. Catherine Donnelly.

Flounce, lace, Italian (Venice), 18th century. Gift of Miss J. Healy and Mrs. H. B. Sharkey.

Tablecloth, and Centerpiece, embroidered linen, Italian, 19th century. Gift of Mr. and Mrs. Russell McLauchlin, in memory of Mr. McLauchlin's mother.

Textile, polychrome gold brocaded velvet, Turkish, 17th century. Octavia Bates Fund.

COSTUMES AND COSTUME ACCESSORIES

- 2 Gowns, silk brocade; parts of 2 gowns, silk damask; underslip, silk rep, American, mid 18th century; length of silk damask, French or English, mid 18th century; 7 pairs shoe buckles, pewter on steel, American, 18th-19th centuries; 1 pair knee buckles and 1 belt or knee buckle, American, 18th or early 19th centuries; stomacher, embroidered silk, and boy's waistcoat, polychrome silk, American, 18th century. Gifts of the heirs of Mrs. Arthur Maxwell Parker.
- 4 Baby Caps, muslin, linen, and tulle. American, 19th century. Gift of Mrs. Archibald D. McAdam.
- Handkerchief, American, late 19th century. Gift of Miss Elsie Ducharme.
- Ceremonial Shirt, Indians of North America, Northwest Pacific Culture Area. William H. Murphy Fund.
- 4 Purses: 1 of silk tapestry, 3 of silk embroidery, French and Russian, 19th century. Gifts of Mrs. Isadore Levin.

THEATRE ARTS

- Set of 13 *Punch and Judy* hand puppets, American, ca. 1850. Gift of Miss Lettie Connell.
- Puppet Stage Backdrop for *Blow* by Martin Stevens, American contemporary. Gift of Archie Elliott and John V. Sweers.
- 8 Puppet Stage Backdrops for *The Nativity*, *Cleopatra*, *Joan of Arc*, and *The Passion Play*, by Martin and Olga Stevens, American contemporary. Gifts of Martin Stevens.
- 20 Marionettes, 22 Hand Puppets, 7 Masks, and 3 Backdrops, by Remo Bufano, American (1894-1948). Paul McPharlin Memorial Fund.
- 2 Marionettes: *Jester* by Fannie Goldsmith Engle, American contemporary, and *Christus* from *The Passion Play* by Martin Stevens, American contemporary. Paul McPharlin Memorial Fund.
- 3 Marionettes: *French Soldier*, *Venetian Padrone*, and *Venetian Contadino*, by Pietro Radillo, Italian (1820-1895). Paul McPharlin Memorial Fund.

MISCELLANEOUS

- Bag or Wallet, Indians of North America (Nez Perce or Klikitat), and Bird Mask, wood (Kuskaqwin Eskimo). Gift of Mrs. Lillian Henkel Haass.
- 4 Ivory Carvings; Doll, in fur costume; and 4 Baskets, with stone sculpture handles, Eskimo of Eastern Canada, contemporary. Gifts of Dr. and Mrs. Charles W. Creaser and Miss Jessie Metcalf.
- Page from a Missal, illuminated, gold. Flemish, ca. 1500. Gift of John S. Newberry.
- Tree Roots*, photograph by Robert C. Tanner, American contemporary. Winner of the Eva Briggs Purchase Prize.
- Self Portrait*, photograph by Kelly Williams, American contemporary. Winner of the Boulevard Photographic, Inc. Purchase Prize.

CLOCKS

- Tall Standing Clock, American (Connecticut), ca. 1780. Gift of Mrs. Alger Shelden, Mrs. Susan Kjellberg, Mrs. Lyman White, Alexander Muir Duffield, and Mrs. Oliver Pendar, in memory of Helen Pitts Parker.
- Clock by Adrien-Jerome Jollain, French (Paris), last half 18th century. Gift of Mr. and Mrs. Henry Ford II.

MEDALS

- Medal of the Order of the Garter*, bronze, English, 17th century; *Vigilius of Zwichem*, *Privy Councillor of Philip II*, bronze, by Jacob Jonghelinck, Flemish (1531-1606); *Christoff von Gotes*, lead, German 1591. Founders Society, the Director's Fund.

Margarita Malatesta, Wife of Francesco I. Gonzaga, lead; *Count William Pennebrock*, silver; *Double Medal of Philip II and the Duke of Alba*, bronze; *Federico Zuccari*, bronze; *Carlo Borromeo*, bronze; *Philip II*, and *Marc Antonio Magno of Venice*, bronze, by Leone Leoni (1509-1590); *Cardinal Michael Bonelli*, bronze, by Pastorino Pastorini (1508-1592); *Philip II*, bronze, by Giovanni Paolo Poggini (1518-1582); *Pope Marcellus II*, bronze by Giovanni Antonio de Rossi (1517-1575), and *Juan de Herrera, Architect of the Escorial*, bronze, by Jacopo Nizzola da Trezzo (1515-1587). Italian, 16th century. Founders Society, the Director's Fund.

METAL

2 Candlesticks, wrought iron, Italian or Spanish, 15th-16th century, and a Hitching Post Cap: *Horse's Head*, cast iron, American, mid 19th century. Gifts of Mrs. Lillian Henkel Haass.

FURNITURE

Tavern Table, walnut, American (Rhode Island), 1720-40. Gibbs-Williams Fund.

Chest, wood, Spanish-Indian (New Mexico), early 19th century, and Burial Box with Lid, Haida Indians (Alaska and Canada). Gifts of Mrs. Lillian Henkel Haass.

Sofa, tapestry covered, Flemish, 16th century. Gift of Mr. and Mrs. James C. Zeder.

Reading Table, marquetry design of satinwood veneer, French, early 18th century. Gift of Mr. and Mrs. Ernest Kanzler.

Louis XV Sofa and 2 Arm Chairs to match, French, ca. 1750. Gift of Mr. and Mrs. Ernest Kanzler.

Louis XV Armchair à chassis, carved wood, French, ca. 1750. Gift of Mr. and Mrs. Ernest Kanzler.

Inkstand, ebony and bronze doré, French, ca. 1780. Gift of Mr. and Mrs. Ernest Kanzler.

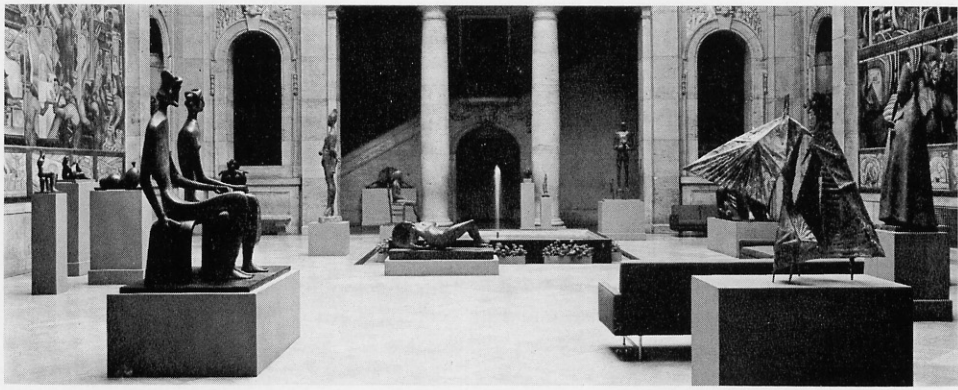
Coffer, ebony, with steel casket damascened in silver and gold, Italian, 16th century. Gift of Mrs. Owen R. Skelton.

2 Armchairs and 12 matching Sidechairs, carved walnut, Italian, late 16th or early 17th century. Gift of Mr. and Mrs. Trent McMath.

K. LOANS TO OTHER INSTITUTIONS AND ORGANIZATIONS

Works of art were lent by the Detroit Institute of Arts during 1959 to other institutions ranging from neighbors in this area to museums abroad. Among the more distant exhibitions to which the institution lent works of art was that at the Kunstmuseum of Berne, Switzerland called *Masterpieces of French Art of the 17th Century*. Our *Le Nain, A Peasant Family* formed part of the exhibition held from January to March. Our *Chagall Snow Covered Church* was sent to the Kunsthalle, in Hamburg, Germany, in July for their "Chagall Exhibition." *The Battle of Aboukir*, by Baron Gros, was lent to the Arts Council of Great Britain for the late summer and early fall. The Montreal Museum of Fine Arts, Canada, assembled an exhibition *A Century of Canadian Collecting*, to which Detroit lent its *Sir Brooke Boothby* by Sir Joshua Reynolds.

In the United States, The North Carolina Museum of Art in Raleigh, assembled a large exhibition during April and May as a memorial to Dr. William Valentiner. Of the some 200 works of art in it, almost half were items which Dr. Valentiner had purchased for museums where he served as Director. To this show, the Detroit Institute



View of a portion of the outstanding exhibition of contemporary sculpture from the collection of Joseph H. Hirshhorn. More room for the display of sculpture was made possible by re-designing the Rivera Court

of Arts lent over twenty-five objects from the permanent collection. Among these were a number acquired for Detroit by its former Director, including *The Resurrected Christ* by Botticelli, the *Virgin and Child in a Landscape* by Previtali, Monet's *Gladioli* and Matisse's *The Window*.

Another major exhibition to which Detroit contributed was that devoted to Winslow Homer, shown at the Metropolitan from late March to early May, after which it moved to the National Gallery, Washington. Homer's early *Dinner Horn*, *Defiance: Inviting a Shot Before Petersburg* and *Girl with Laurel* went from here. The Institute's *Log Jam* by Marsden Hartley and *Juke Box* by Jacob Lawrence were lent to form part of the American exhibition organized for the United States Information Agency. The Detroit Ben Shahn *Clarinets and Tin Horn* was lent for the Whitney exhibition *The Museum and Its Friends*; and three paintings by John Mix Stanley were sent to the Denver Art Museum to form part of *The Western Heritage*. Islamic textiles, bronzes and ceramics were lent to the Los Angeles County Museum and to the Museum of Art of the University of Michigan, both of which held exhibitions of Islamic Art during April and May. Almost a dozen French and Italian paintings and decorative arts were lent to the Baltimore Museum of Art for its exhibition *The Age of Elegance: The Rococo and its Effect* from April 25 to June 14.

Among other institutions and organizations to which The Detroit Institute of Arts lent material were Albion College, the American Federation of Arts, the Arts Club of Chicago, the California Palace of the Legion of Honor, Des Moines Art Center, Knoedler and Company and Oberlin College (for their exhibition of drawings), The Museum of Contemporary Crafts in New York City and The Museum of Fine Arts in Houston, Texas.

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, 1959

ALVAN MACAULEY, JR., *President*, MRS. HENRY FORD II, EDWARD E. ROTHMAN,
DOUGLAS F. ROBY, *Vice-Presidents*, JAMES S. WHITCOMB, *Treasurer*
Roy D. Chapin, Jr., Walker L. Cisler, John R. Davis, William M. Day,
Lawrence P. Fisher, Lawrence A. Fleischman, Mrs. Henry Ford II,
Mrs. Gaylord W. Gillis, Jr., Leslie H. Green, Mrs. Lillian Henkel Haass,
Alan W. Joslyn, Ernest Kanzler, John N. Lord, Alvan Macauley, Jr.,
Ralph T. McElvenny, John S. Newberry, Edward E. Rothman,
Douglas F. Roby, Mrs. Allan Shelden, Robert H. Tannahill,
James S. Whitcomb, Mrs. Harry L. Winston

Honorary Trustees

James S. Holden, Dr. George Kamperman, Harvey S. Firestone, Jr.,
Mrs. Harvey S. Firestone, Jr., Mrs. A. D. Wilkinson,
George Pierrot, Mrs. Horace E. Dodge

Associate Trustees

Mrs. Walter J. Guler, Mrs. Michael W. Freeman, Mrs. Isadore Levin
Mrs. Daniel W. Goodenough

A. REPORT OF THE PRESIDENT AND EXECUTIVE SECRETARY

TO THE MEMBERS OF THE DETROIT MUSEUM OF ART
FOUNDERS SOCIETY

Ladies and Gentlemen:

It is indeed a pleasure to tell you of our total gifts for 1959 since they mark an all-time high in the history of the Founders Society, in addition to being almost three times as great as our highest previous year, 1955, when we reported \$1,102,440.25 in gifts. The gratifying total for 1959 was \$2,956,627.55, of which \$692,395.25 represents the value of works of art and the remaining \$2,264,232.30 gifts of a non-accessionable nature. The principal reason for the high level of our donations in 1959 was the gift of the Springwells Property from the Ford Foundation which is valued at \$1,920,000. The income from this real estate will make it possible henceforth to devote most of our membership income to purchasing works of art and carrying on any special activities which the Trustees may designate, whereas in the past, a goodly portion of the membership income had to underwrite the operation of the Society.

There was no concentrated membership drive in 1959, but solicitation continued at an intensive level throughout the year. During 1959, 400 new members were added compared to 539 in 1958. These new members gave us \$3,295 in initial dues,

making the total membership income \$35,390, compared to \$34,451.40 in 1958. We had to drop 292 members for a variety of reasons, which gave us a net increase of 108. During the year, renewals were received from 2,839 members, in addition to which we serviced 203 Life, Complimentary and Donor memberships, and carried 351 members in various stages of dues delinquency for a total of 3,793 members serviced.

Again in 1959 the Activities Committee, ably assisted by the Society's Membership Secretary, Mrs. David Dixon, was the most successful in membership solicitation, bringing in 163 memberships through their Print Rental service. Forty-nine new members were brought in by the Friends of Modern Art through their "Bal Moderne" and thirteen members joined as a result of our television program. The Art Adventurers brought in eight members, the Music Committee was responsible for four and 163 persons joined without any special solicitation.

The Music Committee, with Mrs. Michael W. Freeman as its able chairman, sponsored five distinguished concerts. The Women's Committee, under the chairmanship of Mrs. Daniel W. Goodenough, served as hostesses for five exhibitions as well as formal dinners preceding the openings of both the Hirshhorn exhibition in May and the American Biennial Show in November.

At the annual meeting of the Founders Society on February 9, 1959, changes were authorized in the by-laws increasing the maximum size of the board to 27 members, eliminating the classification of Emeritus Trustee and making provision for Associate Trustees and Honorary Trustees. At this annual meeting the following Trustees were elected for terms as follows: Leslie H. Green, Lawrence P. Fisher, Alvan Macauley, Jr., Lawrence A. Fleischman and John S. Newberry for the term ending at the Annual Meeting of 1962. The following new Trustees also were elected: Mrs. Harry L. Winston and Walker L. Cisler for term ending 1962; William M. Day for term ending 1961 and John N. Lord for term ending 1960.

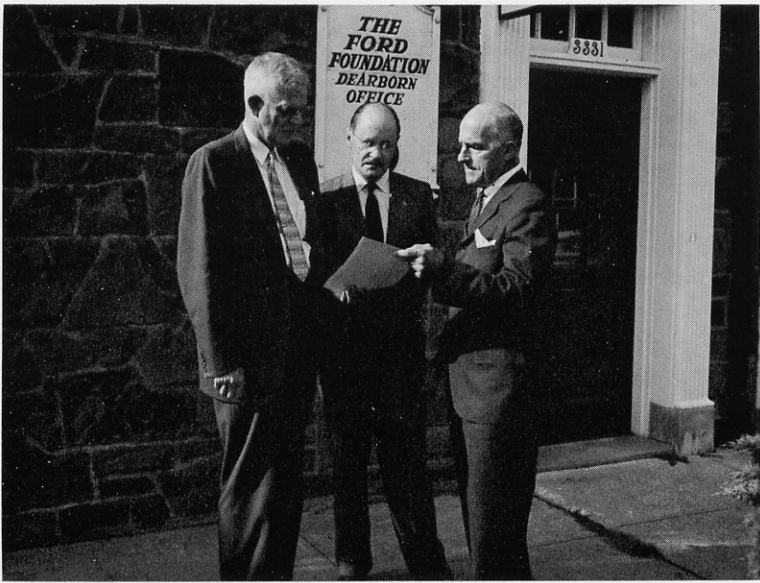
New trustees appointed during the year were Roy D. Chapin, Jr., for term ending 1961, and Ralph T. McElvenny for term ending 1962.

Mrs. Daniel W. Goodenough, Mrs. Walter J. Guler, Mrs. Michael W. Freeman and Mrs. Isadore Levin, chairmen of the Women's, Activities, Music and the Friends of Modern Art committees, respectively, were elected as Associate Trustees for the duration of their terms of office as chairmen of their respective committees.

The following Honorary Trustees were elected: Mr. and Mrs. Harvey S. Firestone, Jr., Mrs. Horace E. Dodge, James S. Holden, Dr. George Kamperman, George Pierrot, and Mrs. A. D. Wilkinson.

At the Trustees Meeting immediately following the Annual Meeting the following officers were elected: Alvan Macauley, Jr., President; Mrs. Henry Ford II, Edward E. Rothman and Douglas F. Roby, Vice-Presidents; James S. Whitcomb, Treasurer; William A. Bostick, Executive Secretary.

Mr. Macauley made the following standing committee appointments:
Finance: James S. Whitcomb, Chairman; Messrs. Roby and Macauley
Endowment Promotion: Alan W. Joslyn, Chairman
Membership: Douglas F. Roby, Chairman
Women's: Mrs. Gaylord W. Gillis, Jr., Chairman



Henry T. Heald, President of the Ford Foundation, presents the Springwells Park property in Dearborn, as a gift to the Director of the Detroit Institute of Arts, and the President of its Founders Society

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. Isadore Levin, 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

Lecture Series: William E. Woolfenden, Chairman

Metropolitan Opera Benefit: Mrs. Henry Ford II, Chairman

Nominating: Alan W. Joslyn, Chairman; Robert H. Tannahill, Mrs. Allan Shelden

The death of Dexter M. Ferry, Jr. on December 6, 1959, saddened everyone aware of his half century of devotion to the Detroit Institute of Arts and its parent organization, The Detroit Museum of Art. Mr. Ferry was president of the museum from 1913 to 1917 and of the Founders Society from 1920 until 1948, following in the footsteps of his father who was one of the original incorporators of the Museum in 1885. Dexter M. Ferry, Jr.'s initiative and support gave Detroit one of the great collections of American painting and without him the museum would not be what it is today.

During 1959 Founders Society publications income grossed \$26,979.52, with a net profit of \$4,255.17.

The Endowment Fund was decreased \$66,131.18 due to the fact that \$77,642.16 was withdrawn from the principal of the Eleanor Clay Ford Exhibition Fund to meet expenses of the Italian Renaissance, the Mayan Exhibition and the forthcoming Flemish Exhibition. In 1959 there were gifts of \$11,510.98 to the Endowment Fund, outstanding among which were \$5,531.25 from Mrs. Standish Backus for the Joseph Boyer Memorial Fund; \$3,979.73 from Mrs. Alvan Macauley, Sr., to be added to the Macauley Fund; \$1,000 from Mrs. Lillian Henkel Haass to be added to her fund, and \$1,000 from Mr. and Mrs. Edward E. Rothman for the General Endowment Fund. Other outstanding gifts for a variety of purposes were:

Mr. and Mrs. Henry Ford II.....	\$255,000.00
Mr. and Mrs. Harvey S. Firestone, Jr.	55,103.45
Mrs. Edsel Ford	50,000.00
Mr. and Mrs. Ernest Kanzler	19,212.00
Mr. and Mrs. Walter Buhl Ford II	11,000.00
Ford Motor Company Fund.....	10,000.00
The Detroit News	7,500.00
Mr. and Mrs. Douglas F. Roby	7,000.00
Mr. and Mrs. James S. Whitcomb	5,000.00

A total of \$691,780.40 in cash income was received in 1959 which compared with 1957 and 1958 as follows:

	1957	1958	1959
Income from invested funds	\$ 47,577.04	\$ 46,523.09	\$ 48,368.98
Membership dues, contributions, etc.	415,605.23	412,944.08	643,411.42
	<u>\$463,182.27</u>	<u>\$459,467.17</u>	<u>\$691,780.40</u>

Of the \$660,111.86 disbursed, \$341,954.01 was spent for the purchase of works of art.

One important fund-raising activity during the year was the Founders Society cooperation in the opening night of the Metropolitan Opera in Detroit which netted \$37,663.39 for the Society. This amount was applied toward the partial payment on the Flemish 15th Century triptych by The Master of St. Ursula. Mrs. Henry Ford II was general chairman of the Metropolitan's first season in Detroit in fifty years and much of the credit for the success of the benefit goes to her.

Another very successful benefit was "le Bal Moderne" presented by the Friends of Modern Art Committee under the able leadership of Mrs. Isadore Levin on December 5, at the museum. This ball which many people described as the most elegant they had ever attended, netted \$18,884 for the Friends of Modern Art purchase funds.

During 1959 the following donors qualified as Benefactors: Walter B. Ford II, Mrs. Walter B. Ford II, J. L. Hudson Company, Michigan Consolidated Gas Company, and the National Bank of Detroit. The following were enrolled as Fellows: Detroit Edison Company, Mrs. Laura B. Higbie, Edward E. Rothman. The following qualified as members of the Corporation: C. Hascall Bliss, Henry Monroe Campbell, Roy D. Chapin, Jr., Simon D. Den Uyl, Miss Virginia DeVoy, Alexander Duffield,

Mrs. Wallace Herdlein, Miss Virginia Hodges, Dr. J. Stewart Hudson, Mrs. Susan Duffield Kjellberg, Sydney Levison, Dr. James E. Lofstrom, Mrs. James E. Lofstrom, John F. Lord, F. Sibley Moore, Mrs. Oliver Pendar, Edgar P. Richardson, Francis E. Ross, Mrs. Lester Ruwe, Mrs. Alger Sheldon and Mrs. Lyman White.

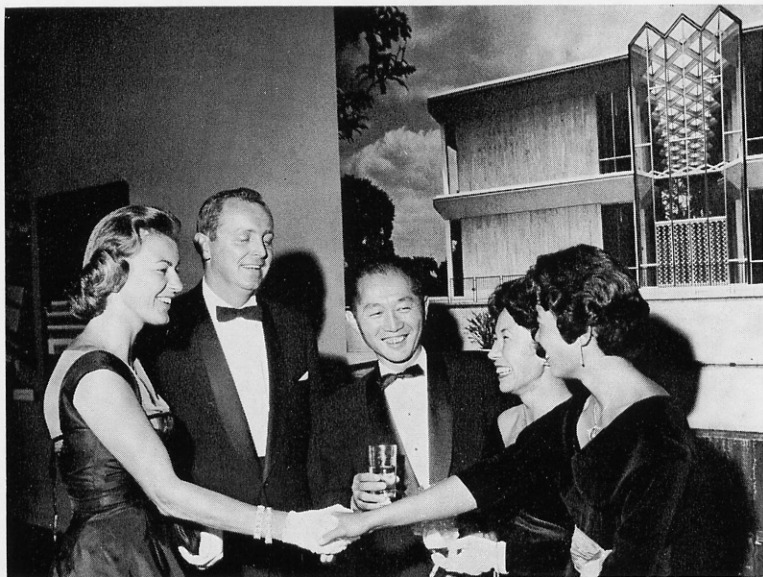
Solicitation of commercial firms by Mrs. Livingstone Howard was successful in enlisting the following Corporate Contributors: American Motors Corporation, Swedish Crucible Steel Company, Wilson Automation, and the following Corporate Members: City Bank, Earl-Beth Foundation, Evans Products, Manufacturers National Bank, National Coal and Oil, Stroh Brewery, J. Walter Thompson Co.

To report such an outstanding year with its record-breaking total of gifts is indeed gratifying. We have detailed plans for carrying forward promotion on every level in order to increase both the number of our annual members as well as donations from corporate members. William M. Day has accepted the chairmanship of our Membership Committee and we are hopeful of excellent results in this area. The private gifts and new memberships we receive every year are a constant demonstration of the excellence of our public relations, and emphasize the fact that donors both large and small approve of the outstanding work we are doing in the cultural life of the greater Detroit community.

Respectfully yours,

ALVAN MACAULEY, JR., *President*

WILLIAM A. BOSTICK, *Executive Secretary*



Minoru Yamasaki, accompanied by his wife and daughter Carol, exchange greetings with Mr. and Mrs. Wendell Anderson, Jr. at the gala opening of the exhibition of architecture designed by Mr. Yamasaki

B. TREASURER'S REPORT

DETROIT MUSEUM OF ART FOUNDERS SOCIETY

Statement of Condition — December 31, 1959

GENERAL MEMBERSHIP

CURRENT ASSETS

Petty Cash	50.00	
National Bank of Detroit	<u>20,465.92</u>	20,515.92
Accounts Receivable		2,345.72
Prepaid Expenses		<u>1,030.26</u>
		<u>23,891.90</u>

FURNITURE AND EQUIPMENT

At Cost	3,926.52	
Less: Depreciation	<u>905.12</u>	3,021.40
		<u>26,913.30</u>

LIABILITIES

Payroll Taxes	972.00	
Accounts Payable	<u>5,347.50</u>	6,319.50

GENERAL MEMBERSHIP FUND EQUITY		20,593.80
		<u>26,913.30</u>

SPECIAL ACTIVITIES FUNDS

CURRENT ASSETS

Petty Cash Funds	300.00	
National Bank of Detroit	<u>267,803.16</u>	268,103.16
Accounts Receivable		3,690.73
Deposits Receivable		<u>136.58</u>
Merchandise Inventory		28,850.91
		<u>300,781.38</u>

UNITED STATES TREASURY BILLS	72,823.29	
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FURNITURE AND EQUIPMENT

At Cost	20,375.24	
Less: Depreciation	<u>1,633.63</u>	18,741.61
		<u>392,346.28</u>

LIABILITIES

Sales Taxes	237.16	
Other Accounts Payable	<u>17,097.24</u>	17,334.40

SPECIAL ACTIVITIES FUNDS EQUITY		375,011.88
		<u>392,346.28</u>

ENDOWMENT INCOME

CURRENT ASSETS

Detroit Bank & Trust Company.....	21,362.61
Accrued Income	13,918.12
	<u>35,280.73</u>

INVESTMENTS

United States Treasury Bills.....	19,296.58
	<u>54,577.31</u>

CURRENT LIABILITIES

Due to Special Activities Fund.....	104.40
Accounts Payable	<u>39,000.00</u>
	39,104.00

ENDOWMENT INCOME FUNDS NET.....	15,472.91
	<u>54,577.31</u>

ENDOWMENT PRINCIPAL

CASH—Detroit Bank & Trust Company.....	17,082.47
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INVESTMENTS

Bonds	147,311.63
Stocks	468,861.25
Mortgages	<u>186,731.32</u>
	802,904.20

TOTAL ASSETS	<u>819,986.67</u>
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CURRENT LIABILITIES

Accounts Payable to Detroit Trust.....	14,464.53
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RESERVES

Capital Reserve	109,172.90
Suspense	<u>200.00</u>
	109,372.90

ENDOWMENT PRINCIPAL FUNDS BALANCE .	<u>696,149.24</u>
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TOTAL EQUITIES	<u>819,986.67</u>
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Received by ENDOWMENT INCOME in 1959: \$48,368.98.
 (A return on Investments of \$802,904.20 of 6.024%.)

B. TREASURER'S REPORT (Continued)

Endowment Fund Balances

December 31, 1959

	<u>Principal</u>	<u>Income</u>
Octavia W. Bates Textiles	7,000.00	1,331.68
Ralph H. Booth Unrestricted	150,000.00	18,155.15
Joseph Boyer Memorial Unrestricted	25,832.47	1,822.75
Emma S. Fechimer For investment	4,734.99	99.44
Dexter M. Ferry, Jr. American Art	60,500.00	8,283.72
Charles L. Freer Graphic Arts	5,000.00	144.69
General Endowment Unrestricted	35,292.05	3,350.01
*Gibbs-Williams Early American Art	160,000.00	9,504.59
Lillian Henkel Haass Pre-Columbian	4,000.00	170.92
*Sarah Bacon Hill Ancient and Medieval Art	70,000.00	2,233.72
Dr. and Mrs. George Kamperman Contemporary Art	12,000.00	1,437.34
Mr. and Mrs. Ernest Kanzler Approval of Donor	39,600.00	2,350.35
Kresge Publications Transferred to Special Activities Fund	5,000.00
Elizabeth P. Kirby Graphic Arts	5,000.00	146.11
Paul McPharlin Theatre Arts	10,000.00	384.39
Mrs. Alvan Macauley, Sr. Unrestricted	11,189.73	1,059.53
Merrill Endowment American Paintings	10,000.00	227.48
Laura H. Murphy Unrestricted	10,000.00	(363.66)
William H. Murphy Ancient and Medieval Art	20,000.00	1,355.82
Mary Martin Semmes Unrestricted	15,000.00	1,068.88
Mrs. Owen Raymond Skelton By Approval	7,000.00	199.30
Elliott T. Slocum Graphic Arts	2,000.00	49.60
Hal H. Smith Graphic Arts	2,000.00	75.01
William C. Yawkey Textiles	5,000.00	746.24
Mr. and Mrs. Leonard A. Young Asiatic Art	20,000.00	639.85
	696,149.24	54,472.91
*LESS ACCOUNTS PAYABLE:		
Gibbs-Williams:		
Due September 12, 1960	5,000.00	
Yearly Payments 1961-66	30,000.00	
Sarah Bacon Hill	4,000.00	
TOTAL CURRENT AND LONG-TERM LIABILITIES		39,000.00
NET BALANCES DECEMBER 31, 1959	696,149.24	15,472.91

General Endowment Fund

December 31, 1959

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
Edward E. Rothman	1,000.00
<hr/>	
TOTAL GENERAL ENDOWMENT FUND.....	\$35,292.05

C. DIRECTOR'S REPORT

I wish to mention first the loss of one of our Trustees in 1959. By the death of Mr. Dexter M. Ferry, Jr., we lost one of the great constructive figures in the history of the museum, one who was connected with our institution from its beginning. His life emphasized the fact that our institution is one of the links that binds the old Detroit of the nineteenth century to the new Detroit of the twentieth century and, we hope, represents the best of both.

The function of an art museum is to collect, to preserve, to exhibit, and to interpret this great branch of human activities. The first three of these have to do with objects, the fourth with people. The Founders Society is the agency which has to do with the development of our collections and gifts to the museum and, to an increasing extent, our interpretation of them to the people.

Looking back upon the decade of the '50's we may fairly say that the Founders Society has performed the function of collecting with immense success. We acquired during the decade somewhat over 4,000 works of art and received a total of gifts in works of art or money of approximately \$8,000,000. In the year 1959 we acquired

454 works of art having a total value of nearly \$700,000. As I reviewed these acquisitions of 1959 it gave me satisfaction to see that we were able to enrich practically every aspect of our collections. The acquisitions ranged from the art of ancient Egypt to that of our own day. They were particularly remarkable in the fields of Medieval, Renaissance and eighteenth century art in Europe. The gifts of Mr. and Mrs. Harvey S. Firestone, Jr., Mr. and Mrs. Henry Ford II, Mr. and Mrs. Ernest Kanzler, John S. Newberry, the Metropolitan Opera Fund, and many others, were most important in this field.

It was also a year of remarkable accessions to our American collections. Although the purchase of the Pitts family collection was negotiated in 1958, the collection really became part of the museum and was placed on exhibition in 1959. This great purchase, together with other gifts from Robert H. Tannahill, John S. Newberry, Mr. and Mrs. Lawrence A. Fleischman and others, not only made it a remarkable year but made us feel that our collection of American art is now one of the great representative collections in the country.

In our activities of interpreting our collections to our own community we had, thanks to the assistance of many people and very active committees, a year marked by many things which we can look back upon with satisfaction. The Founders Society maintained an extension service in sixteen suburban communities and centers. It activated its membership department. It installed a new kitchen in the museum to facilitate our social activities. The Puppet Theatre, maintained by grants from The Detroit News, had a most interesting and successful year. With the help of the Activities Committee we installed a system of electronic guided tours of the museum which greatly improved the information available to our visitors. The Founders Society put on an experimental television program. The Metropolitan Opera Benefit was an extraordinary success, as was the ball put on by the Friends of Modern Art. Our Music Series had a very good year, as did the Lecture Series. The work of these committees, along with that of the Activities and the Women's Committee, will be described in more detail in section D immediately following this report. This was obviously a busy and successful year.

Once a year we like to report to you on certain special activities. *The Art Quarterly*, our magazine of scholarship and connoisseurship of art, now goes to thirty-five countries outside the United States: to twenty-one European countries, to Africa, the two Americas, the Near and Far East. As I look back over the list of eighty-two contributors whose writings have been published in the last five years, I find they represent most of the great museums and universities in America but also contain the names of English, French, Belgian, German, Swiss, Italian, Swedish and Austrian scholars. The value of this contribution to the scholarship of art, as coming from our institution, speaks for itself.

I wish to report also on the Archives of American Art which, although a separate and national foundation, is the child of the Founders Society. The Archives of American Art has grown in its five and a half years of existence into a national institution with a collection of over a million documents, many of remarkable interest and importance to research. This collection consists of original papers, microfilm, photographic records of artists and of their studios as well as of their work, tape-recorded

interviews with significant figures in the arts. We have at present somewhat over 500 annual contributing members and our aim is to have 2,000 at least over the entire country. In 1959 the Archives spent for operation \$45,000 of which \$25,000 supported the headquarters here in our building and \$15,000 went to our field work in New York, and the balance of \$6,500 was spent upon microfilm, tape recordings, purchase of manuscripts and of equipment. The Archives has now a staff of four in Detroit and one in New York.

The purpose of the Archives is research. It is utterly impossible to measure the value of our holdings in cash terms. But it will interest you to know that at our very conservative inventory figures, the value of the material donated is \$84,000; the money donated to date is \$145,000. Some works of art have also been given to us. Since the Archives is a research institute, not a museum, these have been donated to the Detroit Institute of Arts, to a value to date of \$15,000.

Let me close by reminding you again that all our progress as an institution rests upon the good will of our friends and supporters. We have very little money at our disposal but depend upon gifts for current operations. If I am able to report a year to be proud of, I want at the same time to thank all of you for your help, your friendship, and your interest in making this museum, if not the largest in America, I hope the most beautiful, the most human and the most interesting for the people of our community.

E. P. RICHARDSON, *Director*

D. WORK OF VARIOUS COMMITTEES

During the last year, several committees in particular contributed greatly in promoting various activities and projects sponsored by the Detroit Institute of Arts. The Women's Committee consisting of forty-nine women, worked under the chairmanship of Mrs. Gaylord W. Gillis, Jr. and Mrs. Daniel Goodenough, who succeeded her in the autumn. During 1959, this group of women sponsored and handled the many details in connection with five major exhibition openings. These were large undertakings, which were expertly organized, and which added greatly to the success of the exhibitions, as did two formal dinner parties, preceding openings.

Members of the Activities Committee have continued to sponsor their picture rental project by volunteering their time to operate and maintain this active program. The print collection has grown to 710 reproductions with some 500 Founders Society members availing themselves of this privilege. The committee also sponsored four morning Coffee Hours throughout the year to promote special exhibitions. These each attracted between four and five hundred persons, who were glad to combine a chat with friends over coffee with a preview of the show. The Committee, consisting of thirty-six members under Mrs. Walter J. Guler as Chairman, instigated the idea of bringing LecTour to the Museum, and made a major donation for its installation.

The Music Committee, headed by Mrs. Michael Freeman, offered an outstanding series of unusual events on the Detroit Institute of Arts concert series. The programs included the American Artists Trio, brilliant young Detroit artists; an evening of folk

qualified lecturers, instructors and materials. The curriculum was adapted to the needs of the particular area, and a moderate fee was charged to cover materials and instruction.

Centers. The sixteen Extension Services centers in metropolitan Detroit include Birmingham, Cherry Hill (a school district in Dearborn and Nankin Townships), Dearborn, Farmington, Ferndale, Grosse Pointe, Hamtramck, Livonia, Melvindale, Plymouth, Redford Township (two centers), Royal Oak, St. Clair Shores, Southgate and Warren. The total enrollment for 1959 in these centers was over 3,000, with participants coming from twenty-five suburban communities. Twenty-nine part-time instructors on the Extension Services staff assisted in teaching the workshops and lecture courses offered.

Curriculum. The curriculum offered during 1959 in these centers included preschool workshops for children three to five years of age and their mothers, workshops for elementary and secondary school children and adult lecture series. Three complete workshop series for all school age participants were offered in a center's yearly program, thereby providing workshop activities for fifteen to twenty weeks a year for each age group.

Lecture series for adults on the History of Art were offered in Birmingham, Ferndale, Grosse Pointe, Plymouth, Royal Oak and St. Clair Shores. In Ferndale, Plymouth and Royal Oak, Extension Services worked in cooperation with the local school districts and Michigan State University's Continuing Education Program, a Ford Foundation project.

Exhibitions. In October and November the ground floor galleries of The Detroit Institute of Arts were devoted to an exhibition of work by participants in Extension Services workshop programs. An opening reception for these participants, their families and friends was held on Saturday, October 3rd, which was attended by over 800 people.

During the year two special exhibitions of objects from the Museum's program of collections were arranged in cooperation with the Ford Foundation's program of Curriculum Study in the Humanities at the Edsel Ford High School, Dearborn. These were *Five Centuries of Graphic Arts* and *A Survey of Sculpture in Stone, Metal and Wood*.

Special Services. One of the original aims of the Extension Services department, aside from establishing suburban centers for workshop and lecture programs, was to serve as an art program resource center for communities of metropolitan Detroit. During the past year a series of lecture programs called *Your Child and the Arts* was planned for Oak Park, and in Livonia and Hamtramck special auditorium programs titled *What Is An Art Museum?* were presented.

The curator worked closely with groups in metropolitan Detroit such as Cooperative Nursery and Parent-Teacher Associations to demonstrate the value of art experiences for children and to make them aware of the importance of Extension Services activities

music by Marais and Miranda, international baladeers; The Budapest String Quartet and Irmgard Seefried, leading soprano of the Vienna State Opera. The excellent program presented by the Lecture Committee is included in the report of the Education Department.

The Friends of Modern Art successfully completed its most active year since its founding in 1931. Under the Chairmanship of Mrs. Isadore Levin, the following Executive Committee guided the Friends in carrying out its program: Mrs. Allan Shelden III, Vice-Chairman, Mrs. Frederick M. Alger, Jr., Mrs. Henry Ford II, Mrs. Robert Wardrop, Dean Coffin, W. Hawkins Ferry, Kaye Goodwin Frank, Dr. James E. Lofstrom and Robert H. Tannahill.

In January, 1959, a committee of selection from the Friends purchased three important works as gifts to the museum's permanent collection. These were a bronze by Jacques Lipschitz, *Seated Bather*, a painting by Renato Birolli, *Canto Popolare Fiammingo No. 1*, and a collage by Conrad Marca-Relli, *The Dweller*. The funds for these purchases were provided from the proceeds of a benefit performance by Victor Borge in December, 1958, arranged under the chairmanship of Mrs. Frederick M. Alger, Jr. This benefit performance netted the Friends of Modern Art \$8,156.36.

Following the success of the Victor Borge benefit, the Friends sponsored *Le Bal Moderne* on December 5, 1959, which included dinner, dancing and entertainment, in the Great Hall and Rivera Court of the museum. The formal ball, the first to have been given in the museum, was attended by 330 guests. From it the Friends realized \$18,060.42 for their purchase funds.

At the time of *Le Bal Moderne*, the Institute of Arts was presenting its Second Biennial of American Painting and Sculpture, organized in cooperation with the Pennsylvania Academy of the Fine Arts. The Friends of Modern Art elected to purchase from this exhibition the sculpture, *Earth Loom*, by Seymour Lipton.

The distinguished success of such an ambitious program and the addition of four major works to the permanent collection is ample evidence of the increased importance and vitality of the Friends of Modern Art in the activities of the museum. The dedicated work of all those associated with the group has been an inspiration to the staff and to the Curator of Contemporary Art, as well as a great material help.

E. EXTENSION SERVICES

This is an account of Extension Services activities in sixteen suburban centers of metropolitan Detroit during the year 1959. Initial funds for the Department of Extension Services during 1959, as in 1957 and 1958, were contributed to the Detroit Museum of Art Founders Society by the following business firms interested in serving metropolitan Detroit: the J. L. Hudson Company, The National Bank of Detroit, the Michigan Consolidated Gas Company and the Detroit Edison Company.

Programs. Extension Services worked in cooperation with school boards, library commissions, recreation departments and other recognized community organizations to provide Museum education activities in suburban communities. Space, certain equipment and other facilities were provided by the community; Extension Services provided

Guests pause for refreshment at "Le Bal Moderne," an elegant affair put on in December by the Friends of Modern Art, with Mrs. Isadore Levin as chairman



Mrs. Henry Ford II, arriving at the ball with her husband (hidden by her), pauses to chat with Mr. and Mrs. Tony Curtis and Mrs. Jules Schubot

Dancers at the ball circle smoothly over the polished floor of the Rivera Court





A pre-school workshop in Grosse Pointe, one of the centers being conducted under the Extension Services program

in their own communities. The programs offered by the Extension Services department have aroused interest among museum officials in a number of cities experiencing the same suburban growth as Detroit. Inquiries point out the growing need for similar museum services in many metropolitan areas of the United States. The Detroit Institute of Arts Extension Services department may well serve as a pilot program for other American museums to follow.

The varied activities for young people and adults offered by the Extension Services department are unique in museum education. Through these activities 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, 1959 to December 31, 1959

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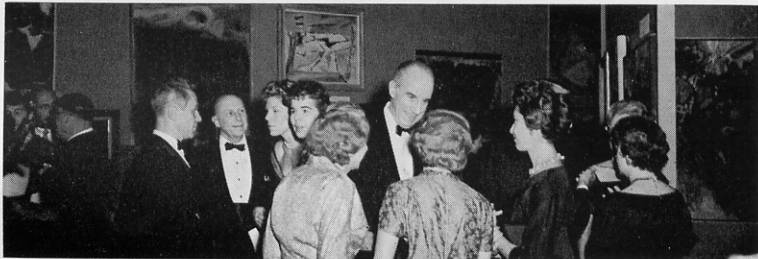
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Philadelphia visitors, Mr. Joseph Frazier and Mr. Franklin Watkins, chat with Detroiters at the opening of the 2nd Biennial Exhibition of American Painting and Sculpture

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Archivist's Report

Consistent with the rapid growth of the Archives is the addition of three members to the National Board of Trustees, John Walden Meyer, former Director of the Museum of the City of New York, Mrs. Aline B. Saarinen, well-known author and critic and Mrs. Otto L. Spaeth who has been active for the past year on the New York Committee of the Archives.

In October the Archives received a foundation grant of \$250,000 from the Ford Foundation specifically for a broad national survey, bringing in historians, sociologists, cultural anthropologists, librarians, archivists, as well as museum experts, artists and critics. It is hoped through this survey to enlist the interest and support of the various learned professions in the field of American studies.

In the spring, the Archives was requested by the United States Information Agency to handle the finances and to edit the catalog of the Art Section of the American National Exhibition that took place in Sokolniki Park in Moscow. The first American exhibit in Russia since the Revolution forty years ago, it consisted of examples of painting and sculpture, created since 1917, and lent by private individuals and museums.

During the May meetings of the Ontario Library Association in Windsor, a session was planned to introduce interested members to the work of the Archives of American Art. The group which met in the Archives headquarters was particularly concerned with the technical cataloging procedures of our organization. Later in the year, some forty members of the English Department of Wayne State University met here to inspect our holdings and familiarize themselves generally with our work. Mrs. Lesley also took part in a workshop discussion of library methods held by the Special Libraries Association at the Detroit Public Library. Judging from the interested comments and queries, her article on the Archives in the *Library Journal*, September 15, reached a large audience.

Among other activities in Detroit, "An Evening with Vincent Price," was the best

attended. At a benefit performance, arranged by the Fifth Anniversary Committee of the Archives of American Art, Mr. Price read from the letters of Vincent Van Gogh and a play by Tennessee Williams.

Since gifts to the Archives during 1959 were particularly noteworthy for their number and interest, there is not space enough to list more than a very few outstanding donations. These include four volumes of Rubens Peale's *Diary* from October 22 1855 to July 25, 1865, the gift of Mr. and Mrs. Lawrence A. Fleischman; twenty-seven James Abbott McNeil Whistler letters given by Charles E. Feinberg in honor of Vincent Price; sketches, sketchbooks, an account book, passport, and the autograph copy of Worthington Whittredge's autobiography donated by his grandsons, L. Emery Katzenbach, II, W. E. Katzenbach and W. Whittredge Katzenbach; and from Elizabeth McCausland came her correspondence, working papers and other documents covering a period of almost thirty years. Other donors of substantial amounts of material include Miss Isabel Bishop, Theodore Bolton, Valentine Dudensing, Albert Duveen, Mrs. Elizabeth Dewing Kaup, Mrs. William Langdon Kihn, Howard Lipman, Robert G. McIntyre, Mrs. Frank H. Myers, Roy R. Neuberger, John S. Newberry, Miss Anna Wells Rutledge, Charles Sheeler, Abraham Walkowitz and Rudolph Wunderlich.

The activities of the New York office of the Archives under the direction of Miss Bartlett Cowdrey included microfilming records of the following artists and institutions: American Abstract Artists, Art Students League (1875-1900), Isabel Bishop, Asher B. Durand, Emily Genauer, Louis Guglielmi, Winslow Homer, Bernard Karfiol, Paul Manship, Georgia O'Keeffe, Mrs. William Page, Rehn Gallery, Charles Sheeler, Abraham Walkowitz, Max Weber, William Zorach, and the Whitney Museum of Art files on Eilshemius, Karfiol and Sheeler.

Conversations with the following were recorded: Isabel Bishop, Charles Burchfield, Edward Fowles, Edward Hopper, Sheldon Keck and William Zorach, each interviewed by John D. Morse; Isabel Bishop and Warren Chappell interviewed by Henrietta Moore; Philip Evergood interviewed by John I. H. Bauer; Mrs. Edith Gregor Halpert discussing the American National Exhibition in Moscow, July, 1959; Marsden Hartley discussed by Elizabeth McCausland and Hudson Walker; International Association of Art Critics; Elizabeth McCausland interviewed by Frank Kleinholz; and Minoru Yamasaki's tape recording for his exhibition at the Detroit Institute of Arts.

Accessions through gift or purchase:

Manuscripts	10,365	Etchings and engravings ...	10
Periodicals and books	125	Business records of art	
Clippings and pamphlets...	2,031	galleries	11 cases
Exhibition catalogs	977	Watercolors	4
Auction catalogs	356	Scrapbooks	9
Sketches and drawings	173	Files for articles	138
Illustrations and photographs	2,170	Sketchbooks	6
		Wallpaper panels	3

THE DETROIT INSTITUTE OF ARTS

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WILLIAM A. BOSTICK
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<i>Associate Curator</i>	Virginia Harriman
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