

DETROIT MUSEUM OF ART

ANNUAL REPORTS OF THE PRESIDENT, ACTING DIRECTOR,
TREASURER, AND DIRECTOR OF THE DETROIT SCHOOL OF
DESIGN, FOR THE YEAR ENDING JUNE 30TH, 1914;
TOGETHER WITH THE BY-LAWS OF THE MUSEUM



DETROIT

1914

DETROIT MUSEUM OF ART

REPORT FOR 1913-1914



075641 ART MUSEUM, DETROIT, MICH.

DETROIT MUSEUM OF ART

DETROIT MUSEUM OF ART

ANNUAL REPORTS OF THE PRESIDENT, ACTING DIRECTOR,
TREASURER, AND DIRECTOR OF THE DETROIT SCHOOL OF
DESIGN, FOR THE YEAR ENDING JUNE 30TH, 1914;
TOGETHER WITH THE BY-LAWS OF THE MUSEUM



DETROIT

1914

FRANK H. WEST PRINTING CO.
DETROIT, MICH.

PAST PRESIDENTS OF THE DETROIT MUSEUM OF ART

THOMAS W. PALMER	1885-1893
JAMES McMILLAN	1893-1895
FREDERICK STEARNS	1895-1896
JAMES E. SCRIPPS	1896-1897
DON M. DICKINSON	1897-1898
CHARLES BUNCHER	1898-1899
GEORGE H. BARBOUR	1899-1900
DEXTER M. FERRY	1900-1901
GEORGE N. BRADY	1901-1902
THEODORE D. BUHL	1902-1904
THOMAS PITTS	1904-1906
JOHN MCKIBBIN	1906-1907
EDWARD C. WALKER	1907-1909
JOHN M. DONALDSON	1909-1910
BRYANT WALKER	1910-1911
J. L. HUDSON	1911-1912
BRYANT WALKER	1912-1913
D. M. FERRY, JR.	1913-1914

MEMBERS OF THE CORPORATION

FREDERICK M. ALGER	ARMOND H. GRIFFITH
GEORGE H. BARBOUR	JOHN L. HARPER
GEORGE L. BECHER	FRANK J. HECKER
JOSEPH BOYER	MRS. E. G. HOLDEN
LEM W. BOWEN	MRS. JOHN J. HOFF
GEORGE N. BRADY	FREDERICK H. HOLT
CLARENCE A. BLACK	MRS. E. H. HOOKER
MRS. WILLIAM H. BREARLEY	PERCY IVES
GEORGE G. BOOTH	HENRY B. JOY
RALPH H. BOOTH	RICHARD P. JOY
MRS. AVERY COONLEY	HERMAN KROLIK
DON M. DICKINSON	SEBASTIAN S. KRESGE
GEORGE S. DAVIS	WILFRED C. LELAND
JOHN M. DONALDSON	HENRY M. LELAND
FRED E. FARNSWORTH	PHILIP H. McMILLAN
D. M. FERRY, JR.	MILTON A. McRAE
CHARLES L. FREER	WILLIAM H. MURPHY
E. LEYDEN FORD	M. J. MURPHY
EDWIN S. GEORGE	CYRENIUS A. NEWCOMB

DR. R. ADLINGTON NEWMAN
 MRS. LIZZIE MERRILL PALMER
 EDWARD W. PENDLETON
 GUSTAVUS D. POPE
 MARVIN PRESTON
 JEROME H. REMICK
 MRS. HARRIET J. SCRIPPS
 MRS. H. H. H. CRAPO SMITH
 SAMUEL L. SMITH
 EDWARD D. STAIR
 THOMAS C. STARRET
 FREDERICK K. STEARNS
 HENRY G. STEVENS

WILLIAM P. STEVENS
 WILLIAM B. STRATTON
 MRS. HARRY N. TORREY
 EDWARD W. VOIGT
 J. HARRINGTON WALKER
 EDWARD C. WALKER
 FRANKLIN H. WALKER
 BRYANT WALKER
 CHARLES WILLIS WARD
 WILLIAM C. WEBER
 H. KIRKE WHITE
 DAVID C. WHITNEY

Annual meeting of Incorporators, first Friday in June.

ROLL OF DECEASED MEMBERS

CHRISTOPHER R. MABLEY.....	Died	June 30, 1885
WILLIS E. WALKER.....	"	May —, 1886
FRANCIS PALMS	"	Nov. 24, 1886
GEORGE M. HAMMOND.....	"	Dec. 29, 1886
MRS. MORSE STEWART.....	"	May 27, 1888
MRS. ROBERT P. TOMS.....	"	June 17, 1888
JOSEPH BLACK	"	July 26, 1891
HENRY P. BALDWIN.....	"	Dec. 31, 1892
CHRISTIAN H. BUHL.....	"	Jan. 23, 1894
SAMUEL R. MUMFORD.....	"	May 23, 1894
LEWIS T. IVES.....	"	Dec. 13, 1894
JAMES L. EDSON.....	"	Aug. 25, 1895
CHARLES ENDICOTT	"	Jan. 17, 1896
BELA HUBBARD	"	June 13, 1896
JOSEPH PERRIEN	"	Mar. 3, 1896
JOHN L. WARREN.....	"	Aug. 10, 1896
GEORGE VAN NESS LOTHROP.....	"	July 12, 1897
HIRAM WALKER	"	Jan. 12, 1899
MARTIN S. SMITH.....	"	Oct. 28, 1899
GEORGE H. SCRIPPS.....	"	April 13, 1900
SULLIVAN M. CUTCHEON.....	"	April 18, 1900
DAVID WHITNEY, JR.....	"	Nov. 28, 1900
JAMES McMILLAN	"	Aug. 10, 1902
GEORGE F. MOORE.....	"	Mar. 25, 1904
SIMON J. MURPHY.....	"	Feb. 2, 1905
ALLAN SHELDEN	"	May 1, 1905

JAMES E. SCRIPPS.....	Died	May 29, 1906
WILLIAM A. MOORE.....	"	Sept. 25, 1906
FREDERICK STEARNS	"	Jan. 12, 1907
RUSSELL A. ALGER.....	"	Jan. 24, 1907
WILLIAM C. McMILLAN.....	"	Feb. 21, 1907
THEODORE D. BUHL.....	"	April 7, 1907
D. M. FERRY.....	"	Nov. 11, 1907
GEORGE W. BALCH.....	"	Mar. 2, 1908
WILLIAM E. QUINBY.....	"	June 7, 1908
MRS. JAMES T. STERLING.....	"	Jan. 7, 1909
WILLIAM H. BREARLEY.....	"	Mar. 26, 1909
MRS. RICHARD STORRS WILLIS.....	"	Mar. 28, 1910
THEODORE H. EATON.....	"	Mar. 1, 1911
CONRAD PFEIFFER	"	June 2, 1911
MRS. SARA M. SKINNER.....	"	July 25, 1911
MRS. WILLIAM H. STEVENS.....	"	Jan. 2, 1912
ELISHA H. FLINN.....	"	Jan. 24, 1912
MRS. ELLA TEFFT BARBOUR.....	"	Feb. 13, 1912
J. L. HUDSON.....	"	June 6, 1912
FRED SANDERS	"	Jan. 5, 1913
THOMAS W. PALMER.....	"	June 2, 1913
FREDERICK E. DRIGGS.....	"	June 16, 1913
COLLINS B. HUBBARD.....	"	Sept. 30, 1913
WALDO A. AVERY.....	"	May 9, 1914

REPORT OF THE PRESIDENT

To the Incorporators of the Detroit Museum of Art:

At the Museum of Art the year just passed has been one of internal reorganization. We began this year with no Director and only five active Trustees. Resignations and removals from the city caused the depletion. Now we have a Board of twelve members, all of whom are active in promoting the work of the Museum. The Trustees meet each Friday, excepting during the summer months. The weekly meetings take the form of luncheons, at which the affairs of the Museum and the School of Design are discussed informally with the executive officers. The by-law requiring Trustees to visit and inspect the Museum at least once a quarter has a ludicrous look now. It is doubtful whether any Board of the Museum since the early days of the institution have been more intimately conversant with the Museum's needs and requirements and with its relations to the public than is the present Board. I commend most highly your Trustees for the industry they have shown and the time they have given.

CHANGES IN THE BY-LAWS.

The activity of the Trustees during the past year has brought to light the necessity of certain changes in the by-laws. To this end a committee was appointed; this committee, with legal advice, prepared the proposed amendments; the Board now recommends them to the Incorporators for favorable consideration.

First. The Trustees consider that perfunctory quarterly meetings of the Board led to inactivity and lack of interest. The Trustees recommend a change to monthly meetings.

Second. The present by-laws provide that "No retiring member shall be eligible for re-election for a year from the time of expiration of his term of office." In practice it has been found that a Trustee whose term expires within

a year takes little or no responsibility, and his interest falls off as he approaches the end of the year. A Board only gets fairly under way when a fourth of its members are replaced by new ones who have to be broken in. In the case of beginning a building project the Building Committee would of necessity be out of existence about the time the work started. No definite policy can be adhered to by such a Board, and we must have a definite policy soon. It should be possible for a man interested in the work of the Museum to give it his time continuously. There are many such men in Detroit and we should be in a position to utilize their services to the best advantage of the Museum. If any member lacks interest, he can be dropped. The Mayor has led the way by reappointing one of the City's representatives and I can see nothing but benefit if the Incorporators do the same.

Third. We recommend that the date of the annual meeting be changed from the first Friday in July to the first Friday in June. For many years it has been impossible to secure a quorum during the first week in July, and the meeting has been postponed until the Incorporators have returned from their summer vacations. Our meeting today is an example. We are now reporting the year's work some four months after that work has been finished, and we have already planned a goodly part of the work of the incoming Board for the coming year. The work of the past year ended in June and a new Board should have been elected then to take up the work of the new year.

These are practically the only changes, except certain amplifications and definitions of the duties of officers, and we recommend them to you seriously for favorable consideration.

MANAGEMENT.

Your Trustees elected Mr. Clyde H. Burroughs, Secretary of the Board and Acting Director, and we are unqualified in our approval of his year's work. He has at all times had everything pertaining to the Museum well in hand. The securing, hanging and arranging of the exhibitions have been done with judgment and taste, and the

hanging and arrangement of our permanent collection has received innumerable compliments. Never before has the Museum building proper been in such cleanly and presentable shape; the year has given us a house-in-order. The statuary hall has been redecorated and all statuary cleaned. New and effective reflectors have been placed in the main gallery. The corps of assistants has been efficient; they have shown splendid spirit and co-operation and no mishaps have occurred. The public always has been courteously received, and our relations with museums in other cities have been most friendly and encouraging, all under Mr. Burroughs' management.

Within the last few weeks your Board has elected Mr. Charles Moore, of Detroit, Director to take the place of Mr. Griffith, who resigned over a year ago. Mr. Moore's municipal work in Washington, his activity as a member of the National Commission of Fine Arts, his knowledge and familiarity with art circles in Detroit and elsewhere fit him excellently to help pull our Museum up a little nearer the top rank than has been the case in the past. It is hoped also that Mr. Moore can give attention to certain broad policy features which of necessity have been neglected. Further, it is confidently expected that Mr. Moore's experience in municipal planning and undertakings, such as the recent successful competition for the Scott Fountain, will be of great assistance in crystalizing for us the data and requirements for the Art Museum buildings at the new site on Woodward avenue. On account of work previously arranged it will be impossible for Mr. Moore to give all his time to the Museum, but he has arranged for certain days each week, and with Mr. Burroughs' aid and assistance we have a right to look forward with zest to the coming year in our present Museum, and to progress toward the new enterprise.

EXHIBITIONS AND LECTURES.

The activities of a museum in a city the size of Detroit must be concerned mainly with special exhibitions and lectures. Important collections are matters of slow growth, depending on the wealth of the community and the public spirit of citizens of large means. The Detroit Museum of

Art in past years has received valuable gifts from its friends, and there is every reason to believe that these gifts will be increased largely in the future. Meantime the Trustees endeavor to make the exhibits of the very best that the limited funds will allow. As a result the announcement that an exhibition is to be held at the Museum is regarded by the public as a criterion of its merit. That the efforts of the Trustees were appreciated during the year past is shown by the attendance, tabulations of which are given in Mr. Burroughs' report.

The Sunday afternoon lectures continued to draw audiences limited only by the size of the auditorium. We were apprehensive that when Mr. Griffith resigned the attendance would fall off, but we are pleased to report that such is not the case. We have purposely kept out of the sphere of social-service, and have confined the subjects of the lectures primarily to art topics, interspersed with travel. Music has been used to enrich the programmes; and each lecture was preceded and completed with music of some form.

Lectures on special subjects, held on week-day evenings, were well attended by audiences interested in the particular topic. In this manner both the popular audience and the student body has been provided for. The programmes for the coming winter are being carefully considered and arranged.

POLICY, PURCHASES AND GIFTS.

The Trustees have changed somewhat the policy of the Museum as to the purchases and gifts. We consider it unwise to accept any gift which has not a distinct art value. Museums in their beginnings cannot always choose; they must accept everything in order to have anything; rejection of an indifferent object may preclude a richer gift in the future. There comes a time, however, when only gifts of a high quality should be accepted; that time has now arrived for the Detroit Museum. In all cases the Trustees welcome the offer of gifts, and are prepared to give careful, sympathetic and intelligent consideration to them. We feel confident that such a course must commend itself to the friends of the Museum, and that the making

of valuable gifts will be stimulated thereby. A high standard once established and firmly adhered to enables the Museum to deal more effectively with artists, who naturally seek representation in galleries of known excellence. This is true equally in cases of exhibitions and of purchases for the permanent collections. We must always bear in mind that large and important collections increasingly gravitate to public ownership, and that the museums that prove themselves deserving eventually secure the prizes.

Works of art proposed for purchase and gifts offered to the Museums are first passed upon by a committee of three Trustees, who make recommendations to the Board. This Committee arranges private views of the subjects to be judged and secures the most competent, expert advice the city affords. In this way the Committee has had the advantage of varied and intelligent criticism. This method of selection has worked well, producing general satisfaction and arousing considerable interest and friendliness for the Museum. The report of Mr. Burroughs enumerates the purchases, gifts and bequests of the year.

THE SCHOOL OF DESIGN.

During the year past the management of the School of Design has been taken over by the Museum. Many years ago the Museum had an art-school department, but gradually it was eliminated until no work of instruction was connected with the Museum. Art museums should not be solely repositories for art treasures, with lectures and exhibitions; there should be a creative side as well. Detroit has many students coming from the interior of the State, and there is evidence locally, both within and without the public schools, of latent art talent calling for development.

The Detroit School of Design has done excellent work, during the past three years, in the actual training of the hands and eyes of a large body of students. It was started by a number of public spirited citizens who saw the possibilities of the material at hand. Their work was directly for the benefit of the city at large, and in a more special way for the betterment of Detroit's manufactures which go all over the world. The managing board was closely

allied with the Museum's interests. The Museum Board favored joining forces with a school already promisingly started rather than beginning a new school and possibly duplicating work. A proposition was made to the Museum and accepted. The School's assets valued at \$4,000 were donated to the Museum in the name of the City and four of their Trustees were then, under our rules, made Incorporators and elected Trustees of the Museum. The Museum thereby secured four active members for its Board. The management of the School has been guided by these four Trustees acting as the School Committee, under the direction of the Museum Board. Mr. George T. Hamilton as Director of the School has attended to the many teaching and managing details with much energy and judgment, and a major portion of the School's success is due to him.

The School of Design is considered as an extension department of the public schools controlled by the Board of Education and is especially adapted for those pupils who show special skill and aptitude in drawing. It is this relation to the educational work of the city which justifies the grant of public funds for the support of the school. It was a satisfaction to your Board that after a thorough examination of the work of the School, the Common Council and the Board of Estimates approved of the work done and continued their financial support. The field which might be covered by such a school is so wide and so varied, that the work will always be open to the criticism of those who believe some other lines of effort are more desirable than the ones pursued. As schools of design have done in other cities the Detroit school must work into and in the field peculiarly its own; and to develop this special field the Board is devoting its energy and experience.

THE CENTER OF ARTS AND LETTERS.

Progress during the year on the new Art Center has been slow and discouraging. I think, however, on reviewing the situation we can show that we have not been idle and have even made some progress. When we consider that the Library Board have been working on their enterprise for fourteen years, we gather hope. I wish to make one state-

ment before commenting further on this subject. With every step we have taken so far I have tried to have the Board consult with experts and those who know more about such matters than we can know, so that we may make as few mistakes as possible. We did this before embarking on the "twenty-nine acre plan." As individuals we are inexperienced in such work; we never have built a Museum. Further, there are bound to be many opinions in a Board of twelve members. A composite photograph of the present ideas and views held by the various members of the Board would be amusing, I am sure. No one member can expect to secure his maximum desire; each of us will have to sacrifice some pet scheme or dream for a unified Board idea. We owe it to present and future citizens of Detroit to unify our ideas under the guidance of those who have had experience and know. It may be longer before we have our Museum by this method, but we will have something worth while in the end. I think I am accurate in saying that most of the Trustees have been in sympathy with the above theory in the past and I hope the new Board will continue in the future along the same lines.

The Trustees were enthusiastic at the beginning of the fiscal year to join the Library Board in the squaring up of the blocks comprised in the Woodward avenue site, along the lines of the so-called "twenty-nine acre plan" recommended in October, 1913, by the experts Edward H. Bennett and Frank Miles Day, whose services were furnished to us by the City Plan and Improvement Commission. We then cast about to see what was the first joint move. The Library competition had resulted in the choice of Mr. Cass Gilbert as architect and a tentative design for the building had been made, although the final acquisition of the William V. Moore parcel of land was not settled until last Spring. There still remained one more parcel for the Library to acquire before they would have the requisite Woodward frontage to qualify under the Bennett and Day plan. It certainly appeared a crime to all to erect a million dollar Library and leave a strip of land on the same block for private exploitation. On the other hand if the Library should not acquire this final Woodward frontage there

would be no object in the Art Museum taking on any further land. As the Library Board had reached the limit of their available funds they could not hope to condemn additional land, and we thought the only course was to look to private subscriptions. The Museum and Library Boards thereupon decided to join forces and a Committee from both Boards waited upon the owner of the desired land to the south of the Library. The Committee reported back a price that was prohibitive; this brought everything to a standstill. The Library then decided that regardless of this additional land they must go ahead with their plans, and on May 20 they informed us that they had decided upon a location of their building, which location would be suitable whether they acquired the adjoining piece or not. This put the next move up to the Museum Board; we immediately called together for advice the former Joint Committee, made up from representatives from the different Boards interested, together with certain architects, which Joint Committee had been consulted previously and had recommended the employment of Messrs. Bennett and Day. I give herewith their report:

To the Trustees of the Detroit Art Museum:

Gentlemen: Upon receipt of notification from the Detroit Library Commission that (1) it had definitely decided upon the axis of its building, that (2) such axis had been selected upon the assumption that the balance of the block south to Putnam avenue west, would ultimately be acquired, and that (3) it intended to proceed with the erection of its building without waiting for the definite acquisition of this additional land; Mr. D. M. Ferry, Jr., Chairman of the Joint Committee on the proposed Centre of Arts and Letters, called the Committee together Wednesday, June 10, 1914. The definite location of this axis is recorded on a blue print in the possession of the Library Commission, a copy of which Mr. Ferry has.

After a thorough discussion of the main problem involved, and with the hope that a definite expression from this Committee would be helpful to the Trustees, the following recommendations are respectfully made, namely:

First. That you proceed definitely with your program upon the assumption that sufficient additional land to the south will be acquired to continue Putnam avenue east, straight across Woodward avenue to John R. street according to the "twenty-nine acre plan" for a Center of Arts and Letters heretofore recommended by this Committee, without waiting for the definite acquisition of such land.

Second. That the Trustees proceed to determine, with the advice of such men as Mr. Freer and Mr. Robinson and others, if agreeable, just what are its requirements for a liberal Arts Museum for the City of Detroit from an administrative point of view, keeping in mind the various activities intrusted to the management of the Trustees, and also secure professional advice as to the best method for the selection of plans suitable to your various activities.

All of which is respectfully submitted.

(Signed) DIVIE B. DUFFIELD, Library Board.
WM. C. WEBER, School of Design.
W. B. STRATTON, Architect.
JOHN SCOTT, Architect.
WILFRED C. LELAND, Orchestral Society.
D. M. FERRY, JR., Art Museum.
CHARLES MOORE, City Plan and Improvement
Commission.

The Museum Trustees then felt justified in taking up for consideration the question of plans for their own group of buildings. During the months past we have chosen deliberately to mark time and sacrifice our own project, and lay ourselves open to criticism for delay, in order to obtain the greater art-center. The Art Museum Trustees now approved the first recommendation of the Joint Committee and decided to follow the Library's example, which was not to jeopardize the whole project by waiting to acquire the very last parcel of land, especially when we already had two entire blocks, and a majority of the additional pieces which we wanted were in friendly hands. We argued that when the Library land is cleared and the Library under way the public will see the possibilities of the "twenty-nine acre plan" and public opinion will furnish the means to help both

Boards out. If the public does not care for the idea, we will do all we can with the land we have.

In the light of the above mentioned considerations, the Museum Trustees turned their attention to the Joint Committee's second recommendation, and deliberated how best to gather necessary data preliminary to a competition. All recognized the necessity of proceeding by competition to select the architect to make the plans for the new buildings; although, if it were practicable, a majority of the Trustees would have preferred to avoid a competition and to choose an architect of standing to work out our requirements in the same way that we would do were it our private business affair. In view, however, of the Board's former building efforts without a competition and in the light of the experience of other cities in erecting their public buildings, there seemed no course open but a competition. The methods and rules of competitions are pretty clearly defined by the American Institute of Architects. The Trustees in selecting Mr. Charles Moore as director, did so, as I have already stated, with the idea in mind that he would crystalize and unify the preliminary requirements and needs previous to turning same over to a Professional Adviser, in accordance with the Joint Committee's recommendations and the rules for competitions of the American Institute of Architects. Although the Trustees are not ready yet to employ a Professional Adviser, we have arranged to consult Mr. Frank Miles Day. Mr. Day acted as Professional Adviser for the Library competition and is familiar with Detroit conditions; he is an architect of unquestioned ability and standing.

To recapitulate, the Trustees are now ready to study the requirements of the Art Museum with its School of Design and Auditorium, through the active attention of Mr. Moore in consultation with Mr. Day. When these requirements shall have been formulated they will be submitted to the Trustees for approval. When so approved the Board will then be in a position to take the next step, which will be the selection of a Professional Adviser to prepare a programme for the competition, to advise as to the selection of judges and to conduct the competition through its various stages to an award.

I wish to throw out a warning to the new Board, as well as the public; that the above plan involves quite a task and will necessarily consume considerable time.

I have said nothing about the financial side of this project: this, of course, will have to be worked out simultaneously with the programme outlined, for no competition can start unless adequate funds are provided. A special bond issue of \$300,000 has already been authorized although the bonds have not been issued.

LEGAL STATUS.

In 1914 a revision of the city charter was submitted to the people of Detroit. This revision provided for a tax of one-fifth of a mill based on the assessed valuation of Detroit property for the support of the Detroit Museum of Art, as a substitute for the Museum's present appropriation of \$20,000 a year which the Common Council and the Board of Estimates are authorized by the charter to grant. The new charter was defeated. Although your Board is unanimous in the opinion that we need an increase in revenue for the maintenance of the Museum, a large majority of the members believe such increase should come through the same channels as in the past, that is, by appropriations made by the Common Council and the Board of Estimates; and that the limit of \$20,000 should either be raised or stricken out altogether.

The relations between the City of Detroit and the Museum of Art are the outgrowth of years of experience and represent the best judgment of the city authorities and the incorporators. The result is a working plan similar to that existing between the City of New York and the Metropolitan Museum. The Detroit Museum of Art deeded to the City its land and buildings on Jefferson Avenue and the City, owning the property, erected further buildings thereon. The City then gave to the Museum a lease to the property as long as the Museum shall continue to carry out the objects and purposes defined in the articles of its incorporation.

Recognizing that the institution performs a public service, and in consideration for the free admittance of the public to the Museum at all times when the building is open, the City makes an annual appropriation of money toward the running expenses.

The City also makes a contribution toward the support of the School of Design, property for which was conveyed to the City and placed under the management of the Museum Board.

In 1910 and 1911 private subscriptions were made to the Museum amounting to \$173,920 for the purchase of a new site on Woodward Avenue, and in 1912 the Common Council and Board of Estimates, having in mind the eventual deeding of this property to the City, made provision for a \$300,000 bond issue to build "the first unit of Art Museum on new site."

Thereupon the Trustees undertook to secure plans for the new building, but after the work had progressed, almost to a final stage, differences arose which led to the resignation of the architects to whom the commission to design the building had been given. Also the rate of interest fixed for the bonds to be comprised in this issue of \$300,000 was four per cent and the market has not been in condition to take bonds bearing so low a rate.¹

From the above it will be seen that certain charter amendments will be necessary to provide for the future. The city officials and the people generally desire to see the Museum's activities continued and the new Museum made a reality as soon as possible. It will be for the incoming Board, in cooperation with the Corporation Counsel, the Controller and other City authorities, to bring about the legislation necessary for a prompt beginning of the building. The project is large and the legal foundation must be adequate and secure. I believe that there should be as little change as possible in the existing order; and I hope that the Board, after due deliberation, will formulate plans of procedure that will have the unanimous support of every member. A united front will insure speedy and con-

¹The interest limit was raised to five per cent at the election November 3rd.

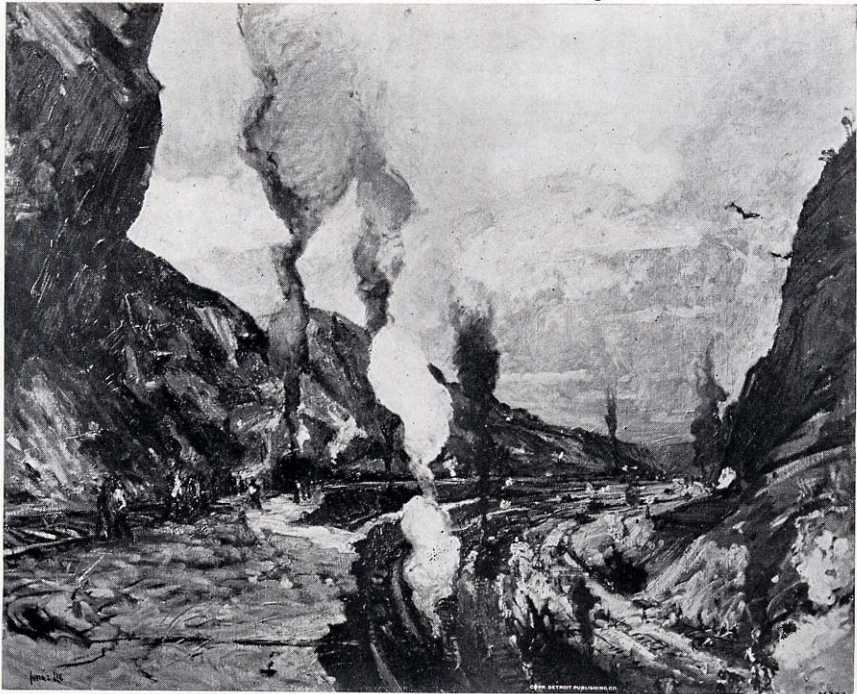
sistent action, and will beget the confidence and support of the city at large.

In the President's report for last year he recommended to the incoming Board that the \$50,000 obligation still due on the purchase of the property out Woodward be either raised by subscription or that the Museum borrow the amount on the property and take the title to itself. Your Board has taken no action on this. I wish to urge upon the incoming Board that one of these recommendations be acted upon. Of course, the former would be preferable as the interest payments amounting to \$2,000 a year is quite a drain upon our funds.

All of which is respectfully submitted.

D. M. FERRY, JR., *President.*

October 9, 1914.



"CULEBRA CUT"

By Jonas Lie

Purchased from City Funds for the Permanent Collection.

REPORT OF THE ACTING DIRECTOR

To the Incorporators of the Detroit Museum of Art:

The past year has been one of real progress for the Detroit Museum of Art. The standards set have been higher and those standards have been adhered to more closely than in previous years. Improvements have been made throughout the Museum. More interest in Museum affairs has been shown than for many years past.

ACCESSIONS AND GIFTS.

The value of the permanent collection has been materially increased both by generous gifts and bequests and also by purchases from Museum funds. The number of accessions is smaller, but the works of art acquired have been chosen with more discrimination.

Cash gifts aggregating \$10,350 have been received by the Museum during the year.

The will of the late Octavia W. Bates contained generous bequests for the furtherance of a number of educational, civic and philanthropic purposes; among them was a bequest of \$10,000 to the Museum of Art. The will was contested, and the final settlement was reached only recently, whereby \$7,000 was received by the Museum and was invested in securities.

The introduction of music as a factor in the Sunday program necessitated the purchase of a piano. Mr. Sebastian S. Kresge, who was apprised of the need by the Chairman of the Committee on Sunday Programs, gave \$1,000 for the purchase of a fine Weber grand-piano to be the permanent property of the Museum. In the rendering of the programmes of concert music given last winter, Mr. Kresge's gift was appreciated alike by the performers and the audience.

By the will of the late Henry A. Harmon a bequest of \$500 was made to the Museum. This money, when paid by the Detroit Trust Company as executor, was invested until such time as it shall be used to acquire a work of art as a fitting memorial to the donor.

At the time the collection of sculpture by the great Belgian sculptor, Constantin Meunier, was on exhibition a group of the friends of art and of the Museum contributed \$1,200 for the purchase of "The Hammerman," one of the most highly regarded bronzes in the collection. During the same exhibition, Mrs. Maurice Black gave the sum of \$350 and expressed a desire to have the bronze, "The Shrimp-Fisher on Horseback," purchased and made a part of the permanent collection. The spontaniety with which these gifts were made was a source of satisfaction. Both came as a result of admiration for the collection and both were unsolicited by the Museum.

The bronzes were received last May, but owing to damages incurred in transit, they were returned to Brussels at the request of M. Jacques-Meunier. Shortly after they arrived, the war in Europe broke out, and it is probable that these sculptures cannot be returned until the close of the hostilities.

A work of fine decorative quality, a tapestry of the period of Louis XV., was given to the Museum by Mr. Charles Stinchfield. It is pleasing in design, delicate in color and important in size. It was purchased by Mr. Stinchfield in 1884.

A painting entitled "Culebra Cut," by Jonas Lie, acquired by purchase for the permanent collection from City Funds, is one of the best of the series of Panama paintings by this American artist, who has reached the zenith of his power. It is a large, vigorous work showing in perspective that portion of the canal which required endless toil in its building. At the lower level of the trench are seen the busy engines, their clouds of blue-black smoke rising vertically in the breathless atmosphere. This painting is a companion piece to and is equally important with the one purchased by the Metropolitan Museum of Art. The loan of it was requested for the special exhibition by the Buffalo Fine Arts Academy during October. If we acquire only one picture a year of this quality the general average of our permanent collection will be greatly raised.

During the year a number of important volumes have

been added to the Library of the Museum, some by purchases, others by gifts. A full list will be found in the tabulated report of accessions. Worthy of special mention in this connection is a "Catalogue de Luxe of a Loan Exhibition of Paintings of Old Dutch Masters," held at the Metropolitan Museum of Art, New York City, in connection with the Hudson-Fulton celebration; the author is Wilhelm R. Valentiner. The book is a fine specimen of the printer's and bookbinder's art, and is profusely illustrated with excellent plates of the paintings shown in that collection. The Detroit Museum of Art is indebted to the Metropolitan Museum of Art for this handsome gift.

EXHIBITIONS.

Eighteen special exhibitions were held during the year, in which the total number of one thousand one hundred and eighteen exhibits were shown, exclusive of the school exhibits. All of the collections were of more than average merit and some reached a very high standard of excellence. During those periods when works of importance were on view the attendance was so great as to prove that the people of Detroit desire things of the highest standard. It is often said that the general public is not discriminating, but the attendance and interest indicate that the demand of the public for works of art of a high quality is a factor to be reckoned with in choosing exhibitions for Detroit.

The first exhibition of the season was a memorial collection of paintings by the late Charles Walter Stetson, covering all periods of the artist's activity in both oils and water-colors. It was a resume of the life work of an American artist of many good qualities.

During November, an opportunity was given to study the works of one of the foremost American landscape painters, George Inness. Thirty-two of his oils and forty water-colors (practically all that the artist ever painted in the latter medium) were shown in Detroit, through the courtesy of Mr. George H. Ainslee. Not all of the Inness canvases were equally desirable as works of art, but all performed their function in showing the artist's progress through the period of years in which he lived. Chronologically it was

an excellent representation, showing in the early examples the artist's almost photographic fidelity to nature, followed by an ever broadening vision until in his later period he has wrested the very soul of Nature with its ever changing moods. The collection shown in Detroit was an epitome of the man's work. Nearly sixteen thousand visitors viewed it.

A noteworthy exhibition was that of contemporary Spanish paintings shown during the month of January. The collection was of the highest import to the student, because it enabled him to grasp the motives, aspirations and ideals of present day art in Spain, which differ so widely from those of our own country. The well chosen examples of modern Spanish art were the expressions of a nation's voice, of its customs and habits, of its poetry and sunlight. It gave one an insight into the fundamental principles and technical development of the art of the Iberian peninsula. A fine example of Sorolla was shown; and through the courtesy of Mr. C. W. Kraushaar, of New York City, the "Hermit," by Zuloaga, a most important picture, was added to the collection. This is one of the exhibitions which the people will long remember.

During the same month an exhibition of paintings by Birge Harrison and Alexander Harrison was held. It was a collection of interest not only because it was comparative, but also because it was retrospective, embracing their works from their earliest to their highest state of development. It showed the artistic growth and tendencies of two brothers whose ages differ by scarcely two years. While Birge Harrison has remained in America painting the subjects with which this country abounds, Alexander Harrison has resided abroad, where his first laurels were won some years ago. Birge Harrison delights in winter landscape seen under the caressing atmosphere of twilight and the busy street scenes of a great metropolis, and in these subjects he excels, while Alexander Harrison as an exponent and leader of the "plein air" school of France is highly regarded for the excellence of his marine views.

The climax of the exhibition season was reached when the sculpture of Constantin Meunier was placed on view.

More than 5500 visitors a week came to see this great collection. No exhibition here ever aroused so much interest. The appeal of the great Belgian sculptor is so universal that men and women from all walks of life came to study this art. It is a source of great satisfaction to know that important works like the "Hammerman" and the "Shrimp Fisher on Horseback" will remain in Detroit through the gifts of generous donors. More than any other collection shown during the year the sculpture of Meunier united the people in the interests of art. The gallery was constantly filled. Certain mornings were given up to students and a lively scene they presented working with their sketching boards. The influence on the students of this community can hardly be estimated. The Meunier collection was widely heralded in the magazines and the comprehensive articles served to prepare Detroit for an enthusiastic reception of it. The opening view was a great success in point of attendance, and the interest increased daily, from that time till the close. Detroit was fortunate in being one of the six cities to have this exhibition.

During May over one hundred and fifty original works by Leon Bakst, a Russian artist of note, were on view. This collection, brought from Europe by Mr. Martin Birnbaum of New York, was one of the most interesting foreign collections shown in America during last season. Bakst is regarded as one of the foremost colorists of the day and this quality, combined with the verve and exciting design in his pictures has brought him the commendation of connoisseurs. His talent finds expression in the designs for costume and decorations for the Russian ballet, with which designs he produces on the public effects that have given him the reputation of genius.

The month of December was given over, as in former years, to the exhibition of paintings of the Hopkin Club of Detroit. Left entirely in the hands of a committee chosen by the artists, this exhibition was a credit to the city. The jury admitted one hundred four canvases out of a total of one hundred eighty submitted. The response of artists living abroad did much to add interest to the exhibi-

tion. It is the policy of the Museum to encourage exhibitions by Detroit and Michigan artists.

During February forty-two pictures by Walter Gay were shown, consisting mostly of interiors of fine old palaces and mansions of Europe which he paints so well.

During the same month an exhibition of German posters was on view. The art problem in posters, which depends on broad masses of color rather than delicate delineation, requires both ability and facility on the part of the artist. The Germans have developed the poster art to a point where it is arresting the attention of artists and collectors generally. It is to be hoped that some day it will be the means of mitigating the bill-board evil.

In conformity with the wishes of the artist, Jean Charles Cazin, that his religious picture, "The Repentance of Peter," be placed on public exhibition each year during the Holy Week, Dr. Frank W. Gunsaulus, of Chicago, who owns this picture, kindly consented to loan it this year to the Detroit Museum of Art. The picture was a source of much contemplation and study when it was shown here during Lent.

In March seventy-two examples of the Cubists, Futurists, and Post Impressionists were displayed. For a period of two years this movement had been compelling attention in America. Owing to the widespread controversy there was a manifest desire on the part of the people here to see examples of the new art. The collection was brought to Detroit to give the people an opportunity to study what had been so widely discussed. The exhibition had ardent advocates and equally ardent detractors. It stirred up much healthy discussion and did much to broaden the vision of the general public to the extent that the carressing atmosphere of our Tryon, the mystic poetry of Twachtman, the beauty of coloring of Hassam, are appreciated more than ever before.

A collection of more than average interest was that of drawings of game-birds by Frank W. Benson, showing this distinguished painter in the role of an enthusiastic sportsman familiar with the habits of water-fowl and other game-birds. The pictures were graphic and the draughtsman-

ship with which they were set down won much admiration. Some of them were reminiscent of the design, simplicity and precision of Japanese art. With the drawings were two paintings entitled "The Fox-Hunter" and "The Coot-Shooter."

The exhibition of art work of the Detroit schools held in the Museum during three weeks in June fully justified the action of the Trustees in setting aside galleries for the purpose. Four institutions, The School of Fine Arts, The Detroit School of Design, the Public Schools, and the Liggett Schools were represented. The exhibition aroused interest and was an encouragement to students. It was found that the aims and purposes of the four institutions participating hardly overlapped and the public had an opportunity to see wherein each fulfilled its function. The exhibition brought together the various forces and also brought them in closer touch with the Museum.

During the month of May Jonas Lie's paintings of the Panama Canal attracted a great many visitors. The twenty-eight canvases shown gave a graphic picture of this greatest of engineering feats, while the pictures were in conformity with good design and harmonious color. The interesting and spectacular proceedings have been caught and set down in a way that makes his canvases pictorial records as well as works of art.

SALES.

Twenty works of art were sold out of the collections shown in the Museum during the year. This record is gratifying. It is unfair to expect the artists to frame and send their pictures to public exhibitions without some substantial return, and the city which furnishes the greatest patronage receives the artist's first consideration. Sales are in a way the barometer of a city's artistic atmosphere. The Museum does not compete with art dealers, but rather is an aid to them; because the occasional sales made in the Museum add impetus to picture buying in the city.

Of the works sold, eight were from the local exhibition of the Hopkin Club painters; three were sold from the Harrison exhibition; two from the Spanish exhibition; one from

the Jonas Lie exhibition; one from the Wilcox exhibition; three bronzes from the Meunier exhibition, and two etchings from the Chicago Society of Etchers.

LOANS.

Miss Julia Peck has loaned a painting by Zuloaga, the distinguished Spanish artist, entitled "The Fan," an interesting example of the now popular Spanish School of painting, and a work of decided technical excellence. Miss Peck also loaned fine examples of George Luks and Robert Henri which add materially to the interest of the collection of modern paintings.

By showing selected exhibitions, the large and excellent collection of prints owned by the Detroit Museum of Art have come to be better known and more highly appreciated during the past year. At the time when the exhibition of the Chicago Society of Etchers was shown, a very adequate idea of the history of etching from the earliest times to the present day was given by selecting choice examples from the Scripps and Freer collections owned by the Museum and supplementing them with Whistler, Hayden, Brangwyn and others, loaned through the kindness of Mrs. Walter Parker and Mr. Charles B. King.

LECTURES.

To meet the popular demand of the Sunday attendance an excellent course of lectures was arranged in which it was the aim to adhere as closely as possible to art subjects and to secure speakers who were authorities in their particular fields. No funds had been provided in the annual budget for this purpose, but in spite of this fact excellent speakers were secured through the courtesy of the University of Michigan in arranging extension lectures and through the co-operation of others who had a message to bring to the people.

The introduction of concert music as a part of the programme was a great success. The Michigan Conservatory of Music, the Detroit Conservatory of Music, the Detroit College of Music, the McDonald School of Music, the Ganapol School of Musical Art, and other groups of musicians,

gave their services freely when requested by the Museum; and by so doing rendered a well appreciated service to a large public. It is a source of satisfaction to have the musical interests co-operate in this way and it speaks well for the success of the Art Center movement if all the art interests of the city will work together for it.

The approval of the lecture course was attested by the attendance which filled the auditorium to its capacity Sunday after Sunday. The turnstile registered from 1,500 on inclement days to as high as 3,500 under favorable conditions. The list of speakers and musicians who participated in the Sunday programmes is elsewhere published. Among them were Prof. Francis W. Kelsey, Prof. John R. Allen, Prof. Emil Lorch and Mr. Theodore Koch, of the University of Michigan; Mr. William Keen Naulty of New York, Mr. Sidney Dickinson, M. A., Mr. Arthur K. Peck of Boston, and Prof. Wilhelm Miller, Pd. D., of the University of Illinois. Detroit is fortunate in having excellent speakers upon whom it can draw for extension lectures of a high order. The Museum secured the services of a sufficient number of these to complete its excellent course.

In addition to the Sunday lectures there were a number of special lectures of unusual importance, all of which were free to the public. Among them was a series of three University lectures on archæology and art given under the auspices of the Detroit Society of the Archæological Institute of America and the University of Michigan. The topics and speakers were as follows: "Homeric Poems and Mediterranean Civilization," by Prof. John G. Winter; "The Roman Forum in the Light of History," by Prof. Albert C. Crittenden; "Saint Peter and Saint Paul in Rome," by Prof. Francis W. Kelsey.

The Art Guild of Detroit, whose membership is largely made up of teachers of art in the city, secured Prof. Herbert Richard Cross of the University of Michigan, who lectured on "Art in Spain" to a large and representative audience.

Under the auspices of the Twentieth Century Club a lecture on "American Musical Uplift" was given by Mr. John C. Freund, editor of Musical America.

Under the auspices of the Society of Arts and Crafts, a free lecture course was given, including a lecture by Prof. Wilhelm Miller of the University of Illinois, who spoke on "Design in American Landscape Architecture as Shown in American Gardens;" and two lectures by Prof. Huger Elliott, Supervisor of Education and Director of the School of Design at the Museum of Fine Arts, Boston, upon the topics, "The American City and Its Village Dress: Can the Necessary Be Made Beautiful?" and "Architecture and the Allied Arts."

Important lectures were also given under the auspices of the Detroit Institute of Science, all of which are enumerated in another place.

The lecture course this year will be based to some extent upon last year's plans, namely, to secure University extension lectures and local speakers as far as practicable. In addition, it is planned to bring to Detroit directors and other officials of neighboring museums in order that the people of Detroit may learn the scope of art museums of other cities. The aim will be to have all lectures, as far as possible, touch the aesthetic.

NEW LIGHT ON OUR OLD MASTERS.

A number of interesting revelations are forthcoming regarding the Scripps collection of Old Masters. This collection has been visited by Dr. Bredius, Bernard Berenson, Dr. Kronig and other authorities, and it has been our aim to get their critical judgment on the collection. The results have been highly gratifying and I look forward to the time when these particular works of art will become more widely known and more highly regarded than they are now.

LIBRARY.

Many valuable volumes have been added to the Library and the collection of lantern slides, which is available to teachers of the public schools, has been in constant use.

PICTURE FUND.

The spirit with which the people of Detroit have given during the past year to our picture fund shows their interest in the work the Museum is doing. The subscriptions

amounted to over \$1,000 and this sum is now available for the purchase of one or more works of art.

There is no doubt that if the contributors to the picture fund were to organize themselves in a co-operative body like the Friends of American Art in Chicago this important work could be greatly augmented. One of the greatest needs of the Museum is a fund for the purchase of the works of art now being assembled by discriminating collectors. The Museum will eventually buy its selections at an increased cost. Steps should be taken at any early date to effect such an organization.

SERVICE.

Much thought has been brought to bear during the past year upon the betterment of the Museum and its service to the public and much has been accomplished toward that end. The hours of the Museum have been extended and the collections are now accessible to the public every day in the year. The records show with what appreciation the people received the announcement that the Museum would be open on holidays; our largest attendance, aside from Sundays, has been on the holidays. For a great part of the year the Museum was open to the public Thursday evenings to 9:30 P. M., but after giving this experiment a thorough test it was found that the attendance did not warrant the additional expenditure. The number of visitors averaged fewer than twenty.

ATTENDANCE.

In previous years the number of visitors was estimated, but during the past year a record of attendance has been carefully kept. The total number passing through the turnstile during the year was 144,971.

The greatest monthly attendance was 21,109; this during the month when the Meunier exhibition was on display. During January when the Spanish exhibition and the Birge and Alexander Harrison exhibitions were shown there were 16,479 visitors. During November, when the Inness and Wyant collection was on view, there were 15,754 visitors; while during the other winter months the attendance averaged over 12,000. There is a great significance in these fig-

ures. The people have clearly indicated that they approve of exhibitions of the highest order. They want the best, and the effectiveness of the great exhibitions should not be impaired by a shower of shows of passable merit which disappoint those who know and mislead those who do not.

During the six months from November to May the educational activities of the Museum are at their height. This is the season when special exhibitions, lectures and other events of educational value to Detroit are given. The attendance was 89,722 for this half of the year. After the schools close and the lectures cease, the special exhibitions give way to the Museum's permanent collection. Detroit attracts so many summer visitors that it is thought advisable to place before them the collections owned by the Museum so that they may carry away a good impression of what the Museum comprises. During the six summer months the attendance was 56,247.

IMPROVEMENTS.

The appearance of the Museum has been greatly enhanced by the redecoration of the building in a lighter and more cheerful key and improvements have been made in the hanging and arrangement of the collections. A sorting process has been going on, aiming at the elevation of the standards, as well as toward a more attractive ensemble.

In the large main gallery formerly used for transient exhibitions a few fine examples of American art owned by the Museum have been assembled permanently. Being displayed with proper relation to one another and with adequate space, it has been a revelation to many citizens to know that the Museum possesses so fine a nucleus of a collection of American art.

The old lighting system in this gallery was replaced by Frinck reflectors, which still further add to the attractiveness of this display.

While this work has been done at home, a closer relationship with other museums and institutions has obtained. Without this co-operation it would have been impossible to show the exhibitions displayed here during the past year. The Museum has also become a chapter of the American

Federation of Arts, and of the Association of American Museums.

We have received many courtesies from other City Departments; the necessity of having an officer for the proper protection of our Museum was recognized and the Police Department assigned an officer to the gallery permanently. He was chosen with discrimination and fills our needs admirably. The Department of Parks and Boulevards, recognizing the free public service the Museum is rendering, has transported to the Museum shrubbery and plants to enhance the important special exhibitions, or to lend dignity to special occasions in our auditorium; the City Controller has aided us in a number of ways and through his department a better system of bookkeeping has been installed. He has counselled and aided us in securing the proper transfer of funds, and we have found him ever willing to advise with us on important points of contact between the City and the Museum; the Corporation Counsel has given much thought and time to the legal affairs of the Museum; the Common Council and the Board of Estimates have granted the necessary appropriations properly to maintain the Museum's efficiency; the Public Library has cooperated in furnishing a bibliography of the various artists exhibiting. In fact all branches of the City government have rendered aid and service.

I look upon the activity of your Board of Trustees as the most important factor in the success of the past year. Their frequent meetings has made it possible to get quickly their valued judgment on all questions concerning the Museum administration. No one realizes more fully than I what a help this has been in bringing to a successful issue the many plans that were under way.

Respectfully yours,

CLYDE H. BURROUGHS, *Secretary.*

October 9th, 1914.

REPORT OF THE DIRECTOR OF THE DETROIT SCHOOL OF DESIGN

To the President and Incorporators of the Detroit Museum of Art:

In the Director's report last July to the Trustees of the Museum of Art, printed in the April number of the Museum Bulletin, a resume of the school year 1913-14 was given. It was then shown how the weekly average of attendance of the students had increased the second year over the first from fifteen to eighteen hours and the third year over the second of from eighteen to twenty hours. A weeding out of students who cannot sustain their interests over a long period of time and the increased confidence in the School's methods on the part of those who survive, undoubtedly account for this unusual growth.

There is also an interest on the part of the public who are not students. During the past winter, under the auspices of the School's Extension Course, some thirty lectures on aesthetics, philosophy and various art topics were given in Detroit by the Director. An equal number had been asked for the winter of 1914-15.

An appropriation of \$4,000 from the City of Detroit at the close of the School's second year, and of its total annual budget last April for the school year 1914-15 places upon the School of Design the responsibilities of a civic institution fulfilling a civic purpose. Courses of instruction are being given to train special art and grade teachers for their work in the public schools of the City. Those who can find no other time for this training may study Saturdays.

Scholarships to each of the Detroit High Schools have been offered to selected students of unusual attainment along art lines. This selection is left to the High School principals and scholarships will be renewable until the course of four years has been completed. Credit has also been granted in the University of Michigan for drawing courses taken in the School of Design.

The corporate union of the School with the Detroit Museum of Art has not only given recognition to our

student body, but has been of value in building up the efficiency of the School and its teaching force.

The new school year which opened October the fifth promises a great deal. The senior or fourth year class, the first senior class in the history of the School, is expected to reflect credit on the institution and its sponsors. About four thousand hours of art work are required for graduation, so that there remain approximately one thousand hours more for each senior student to complete during the coming year.

November, 1913, the Museum of Art added to the School's equipment by a loan of twenty-seven selected casts. Evening students have used these for a brief course preliminary to Life drawing. Mr. Clarence Whybrow, interior decorator of New York City, on several occasions has loaned valuable drawings, draperies, textiles and color sketches amounting to over \$2,000 in value in order to inspire interest in the interior decoration arts. Mr. Whybrow has also added to the School's collection of books by a gift of George Leland Hunter's richly illustrated book on Tapestries.

While abroad Mr. H. J. Maxwell Grylls purchased in Paris a number of large posters by internationally renowned designers, which he presented to the School. These posters have given to the students a conception of French poster design hardly otherwise obtainable. Mr. H. M. Kurtzworth, Director of the Hackley Manual Training School, Muskegon, Michigan, loaned the School of Design for several months an unusually rare collection of some seventy European posters. Mr. Henry G. Stevens has recently given the School a bookcase and earlier in the year a book on Japanese Color Prints.

Besides such gifts mentioned above a number of liberal subscriptions were made which are noted in the School's financial report.

In a letter of May 28th, 1914, Mr. Wm. C. Weber sent his check for \$100 to be given in two first prizes to the students who showed the most originality and imagination in the plastic and two dimension mediums re-

spectively. These prizes were won by Ruth Conley, a first year student, and Helen S. Hulbert, a third year student.

For the coming year several new prizes are announced. Mr. D. M. Ferry, Jr., will award to the student exhibiting the most advanced work in color, draftsmanship and design a first prize of Fifty Dollars. Two first prizes of Twenty-five Dollars each, one for the best life drawing produced during the school year and the other for the best example of draftsmanship, are offered by Mr. Henry G. Stevens. Mr. Wm. C. Weber offers two prizes of Fifty Dollars each to the students exhibiting the most original work respectively in a plastic medium and in two dimensions. Mr. Weber has designated the student body as his jury of award. Prizes will be awarded during the annual school exhibit in June.

Two instructors have been added to the School's teaching staff. Mr. Stanley Breneiser, of Reading, Pa., a student of the Pennsylvania Museum of Industrial Art; of the Philadelphia Academy of Fine Arts; the Art Students' League of New York, and later of the New York School of Fine and Applied Art, was elected to teach Interior Decoration, Fashion Design and allied subjects. Miss Elizabeth MacKinstry, a student of European schools, also a pupil of Jerome and the noted Rodin, formerly instructor of modeling in the Albright Gallery School of Buffalo and a contributor to a number of London books and publications, will teach in the Modeling and Illustration departments of the School. Both teachers are specialists in their particular fields and undoubtedly strengthen the School.

The coming year is, therefore, one from which much is expected and teachers and students alike are beginning their work with an enthusiasm that is both genuine and warranted. To the Museum Board of Trustees and to President Ferry the students and teachers of the School acknowledge their indebtedness for interest, sympathy and encouragement. An increased confidence is apparent in the new registration of students which is the largest

in the history of the School. In order to give necessary space, the School office and reading room have been combined into one, and the elementary drawing classes are now conducted in the Museum.

GEORGE T. HAMILTON,

Director of the Detroit School of Design.

October 9th, 1914.

ELECTION OF TRUSTEES AND EXECUTIVE OFFICERS

The vacancies in the Board of Trustees caused by the expiration of the terms of Messrs. Edward C. Walker, Frederick H. Holt and George G. Booth were filled by the unanimous election of Messrs. Ralph H. Booth, William B. Stratton and Frederick H. Holt for a term of four years.

At a meeting of the Trustees held October 9th the following officers were elected.

President, D. M. Ferry, Jr.

Vice-President, Milton A. McRae.

Treasurer, Richard H. Webber.

Director, Charles Moore.

Secretary and Acting Director, Clyde H. Burroughs.

REPORT OF THE TREASURER

FOR THE YEAR ENDING JUNE 30TH, 1914.

TRIAL BALANCE.

Real Estate	\$216,400.00	
Securities—Yawkey Fund	5,000.00	
Securities—Minor Fund	3,000.00	
Peoples State Bank—Yawkey Fund	1,024.39	
Peoples State Bank—Picture Fund	1,054.24	
Dime Savings Bank—Minor Fund.....	638.54	
Detroit United Bank—Sundry Fund.....	1,115.55	
Wayne Co. and Home Bank—Land Fund...	175.00	
Interest Account	8,029.98	
Maintenance Real Estate.....	123.95	
Sundry Fund		\$ 1,213.84
Picture Fund		1,054.24
Yawkey Fund		6,481.94
Minor Fund		3,638.54
Land Fund Subscriptions.....		174,820.00
Merrill Fund		10,000.00
Hudson Mortgage		20,365.59
Weber Mortgage		19,000.00
Rentals		1,187.50
Appropriations	4,105.95	
Printing		57.32
Power		51.01
Fuel		44.33
Postage		78.96
Salaries		3,109.81
Library		179.88
Property		4.55
Repairs		23.55
General Expense		33.06
Exhibition		18.90
Additions to Museum Collections.....		485.48
Harmon Fund		500.00
Security Trust Co.—Harmon Fund.....	500.00	
Piano Account		138.70
Dime Savings Bank—Sundry fund.....	406.80	
School of Design.....		19.10
Bills Payable	1,200.00	
Sales		268.10
Octavia Bates Fund.....		7,105.00
Securities—Octavia Bates Fund.....	7,105.00	
	<u>\$249,879.40</u>	<u>\$249,879.40</u>

ADMINISTRATION OF MONEY APPROPRIATED BY THE CITY.

July 1st, 1913, Balance.....	\$ 5,461.47	
Appropriated for 1913-1914 (Museum of Art)		19,970.00
Appropriated for 1913-1914 (School of Design)		4,000.00
		<u>29,431.47</u>

DISBURSEMENTS.

Printing	\$ 1,484.25	
Power	40.54	
Fuel	781.22	
Postage	208.04	
Salaries	10,273.34	
Library	66.21	
Property	977.54	
Repairs	1,172.76	
General Expense	3,240.09	
Exhibition	1,500.00	
Additions to Museum Collection.....	1,500.00	
	<u>\$ 21,244.62</u>	
School of Design.....	3,980.00	\$ 25,225.52
Credit Balance June 30th, 1914.....		\$ 4,105.95

MISCELLANEOUS ACCOUNTS.

W. C. YAWKEY FUND.

Eastern Michigan Edison Bonds—5's.....		\$ 5,000.00
Bank Balance July 1st, 1913.....	\$ 1,199.84	
Interest on Bonds.....	250.00	
Interest on Savings Account.....	32.10	1,481.94
		<u>6,481.94</u>
Balance June 30th, 1914.....		\$ 6,481.94

MRS. KATE MINOR FUND.

U. S. Radiator Corporation Bonds—6's.....		\$ 3,000.00
Bank Balance July 1st, 1913.....	\$ 442.03	
Interest on Bonds.....	180.00	
Interest on Savings Account.....	16.51	638.54
		<u>3,638.54</u>
Balance June 30th, 1914.....		\$ 3,638.54

HARMON FUND.

Certificate of Deposit.....		\$ 500.00
-----------------------------	--	-----------

LIZZIE MERRILL PALMER FUND.

Invested in Mortgage.....		\$ 10,000.00
---------------------------	--	--------------

OCTAVIA W. BATES FUND.

Tuller Hotel Company Bonds—6's.....	\$ 7,105.00
-------------------------------------	-------------

PICTURE FUND.

Bank Balance July 1st, 1913.....	\$ 130.25
Subscriptions	910.00
Interest on Savings Account.....	13.99
	<hr/>
Balance June 30th, 1914.....	\$ 1,054.24

SUNDRY FUND.

Bank Balance July 1st, 1913.....	\$ 637.30
Sundry Receipts	549.48
Interest on Savings Account.....	27.06
	<hr/>
Balance June 30th, 1914.....	\$ 1,213.84

PIANO FUND.

S. S. Kresge.....	\$ 1,000.00
DISBURSEMENTS:	
Piano	\$ 850.00
Incidentals	11.30
	<hr/>
Balance June 30th, 1914.....	\$ 138.70

LAND FUND.

July 1st, 1913, Balance.....	\$173,120.00
Jerome H. Remick.....	500.00
Frank P. Chesbrough.....	1,200.00
	<hr/>
Balance June 30th, 1914.....	\$174,820.00
Bank Balance July 1st, 1913.....	\$ 934.26
Rentals of Woodward Ave. House.....	350.00
Subscriptions paid in cash.....	500.00
Transferred from other accounts.....	555.84
	<hr/>
	\$ 2,340.10
DISBURSEMENTS:	
Int. on Hudson Mtg.—1 year.....	\$1,120.10
Int. on Weber Mtg.—1 year.....	1,045.00
	<hr/>
Balance June 30th, 1914.....	\$ 175.00

SPECIAL FOR MEUNIER BRONZES.

M. Black	\$	350.00
G. D. Pope.....		200.00
Henry G. Stevens.....		200.00
Arthur McGraw		200.00
Wm. P. Stevens.....		200.00
D. M. Ferry, Jr.....		200.00
Mrs. Walter R. Parker.....		200.00
		<hr/>
	\$	1,550.00

For which the following were purchased for the Museum :

"The Hammer Man".....	\$	1,200.00
"Shrimp Fisher on Horse Back".....	350.00	\$ 1,550.00

SALES ACCOUNT.

Paintings sold through the Museum for the account of artists:

"Before the Bull Fight".....	\$	104.00	\$	93.60
"Old Saw Mill".....		400.00		360.00
"Cathedral Gate"		600.00		540.00
"Morocco Sands"		300.00		270.00
"The Hermitage"		130.00		117.00
"Old Mine Horse".....		300.00		300.00
"Aston Knight Painting".....		1,000.00		906.90
		<hr/>		<hr/>
	\$	2,834.00	\$	2,587.50
Profit to Museum.....				246.50
		<hr/>		<hr/>
	\$	2,834.00	\$	2,834.00

Respectfully Submitted,
 R. H. WEBBER,
 Treasurer.

SPECIAL MEETINGS AND LECTURES

1913-14

- Nov. 7 "Homeric Poems and Mediterranean Civilization," by Prof. John G. Winter of the University of Michigan, under the auspices of the Detroit Archaeological Society.
- 9 Lecture—"Fifty Minutes in the Roman Catacombs," by Prof. Francis W. Kelsey of the University of Michigan, under the auspices of the Extension Department.
- 9 Concert Program by members of the faculty of the Michigan Conservatory of Music.
- 14 Lecture—"The Roman Forum in the Light of History," by Prof. Albert R. Crittenden of the University of Michigan, under the auspices of the Detroit Archaeological Society.
- 16 Lecture—"The Ideal Detroit," by Rev. Eugene R. Shippen.
- 16 Concert Music—By the members of the faculty of the Detroit Conservatory of Music.
- 21 Lecture—"The Lost World," by Prof. E. C. Case of the University of Michigan, under the auspices of the Detroit Institute of Science.
- 22 Lecture—"St. Peter and St. Paul in Rome," by Prof. Francis W. Kelsey of the University of Michigan, under the auspices of the Detroit Archaeological Society.
- 23 Lecture—"The Beautiful and the Good," by Rev. E. H. Pence.
- 23 Concert Music—By members of the faculty of the Detroit College of Music.
- 30 Lecture—"Turkey and Its People," by Prof. John R. Allen of the University of Michigan.
- 30 Concert Music—By members of the faculty of the McDonald School of Music.
- Dec. 5 Lecture—"Art in Spain," by Prof. Herbert Richard Cross of the University of Michigan, under the auspices of the Arts Guild.
- 7 Lecture—"The Arts of Illustration," by Mr. Theodore W. Koch, Librarian of the University of Michigan.
- 7 Concert Music—By members of the faculty of the Ganapol School of Music.
- 11 Lecture—"American Musical Uplift," by Mr. John C. Freund, Editor of *Musical America*, under the auspices of the Twentieth Century Club.
- 14 Lecture—"Features of a Printed Book," by Mr. Theodore W. Koch, Librarian of the University of Michigan.
- 21 Lecture—"The Broad Meaning of Christmas," by Dr. John Britton Clark.
- 21 Concert Music—Arranged by Mrs. Martha Hohly-Wiest.
- 20 Lecture and Concert for the Italians of the City of Detroit, under the auspices of the Colonial Dames of Michigan.
- 28 Lecture—"Sunny Spain," by Mr. William Keen Naulty.

- Jan. 4 Lecture—"Achievements of Modern Art," by Thomas Shrewsbury Parkhurst.
- 4 Concert Music—Arranged by Mrs. Clara Koehler Heberlein.
- 11 Lecture—"Art Appreciation," by George T. Hamilton, Director of the School of Design.
- 11 Concert Music—By members of the faculty of the Detroit Conservatory of Music.
- 12 Lecture—"American Landscape Painting," by the Acting Director of the Museum, for the Weekly Study Club.
- 16 Lecture—"The New Heredity," by Prof. Otto C. Glaser of the University of Michigan, under the auspices of the Detroit Institute of Science.
- 18 Dedication of the new concert grand piano presented by Mr. Sebastian S. Kresge, in which the Detroit Conservatory of Music, Michigan Conservatory of Music, Detroit College of Music and Ganapol School of Musical Art took part.
- 25 Lecture—"Operas of Samson and Deliah and LaGioconda," by N. J. Corey, Director of the Orchestral Association.
- Feb. 1 Lecture—Opera "Othello," by N. J. Corey, Director of the Orchestral Association.
- 2 Lecture—"Luther Burbank," by Prof. H. T. A. Huss, of the University of Michigan, under the auspices of the Northwestern Women's Club.
- 8 Lecture—"St. Petersburg and the Gallery of the Hermitage Palace," by Sidney Dickinson, M. A.
- 8 Concert Music—By members of the Ganapol School of Musical Art.
- 15 Lecture—"Hospital Architecture," by William B. Stratton.
- 15 Concert Music—Arranged by Signor Bartolotta.
- 20 Lecture—"Journeys of a Naturalist in South America," by Prof. A. G. Ruthven, Curator of the University of Michigan, under the auspices of the Detroit Institute of Science.
- 22 Lecture—"Masterpieces of the Florentine Galleries," by Arthur K. Peck, of Boston.
- 28 Lecture—"Italian Immigration," by Rev. Pasquale De Carlo, under the auspices of the Colonial Dames of Michigan.
- 28 Concert Music—Arranged by Signor Bartolotta.
- Mar. 1 Lecture—"Landscape Architecture," by Charles Kern Fiedler.
- 1 Concert Music—By Detroit Conservatory of Music.
- 7 Lecture—"The Art of Reading the Newspaper," by Prof. Fred N. Scott, of the University of Michigan, before the Detroit Branch of the Association of Collegiate Alumnae.
- 8 Lecture—"Decoration," by Judson Smith.
- 8 Concert Music—Arranged by Prof. William Yunck.

- 14 Lecture—"Design in Landscape Architecture as Shown in American Gardens," by Prof. Wilhelm Miller, Ph. D., of the University of Illinois, under the auspices of the Society of Arts and Crafts.
- 15 Lecture—"Neighborhood Planting—Suggestions for Improving the Value of Your Property," by Prof. Wilhelm Miller, Ph. D., of the University of Illinois.
- 15 Concert Music—Arranged by members of the Michigan Conservatory of Music.
- 22 Lecture—"American Composers," by Francis L. York, M. A.
- 22 Concert Music—By members of the Bertrand-Tyler Studios.
- 23 Lecture—"The American City and Its Village Dress; Can the Necessary Be Made Beautiful?" by Prof. Huger Elliott, Supervisor of Education and Director of the School of Design at the Museum of Fine Arts, Boston, under the auspices of the Society of Arts and Crafts.
- 24 Lecture—"Architecture and the Allied Arts," by Prof. Huger Elliott, Supervisor of Education and Director of the School of Design at the Museum of Fine Arts, Boston, under the auspices of the Society of Arts and Crafts.
- 29 Lecture—"How the Artist Works," by Mr. George T. Hamilton, Director of the Detroit School of Design.
- 29 Concert Music—Arranged by Prof. William Yunck.
- April 5 Lecture—"Folk Songs and Art Songs," by Mr. Marshall Pease.
- 5 Concert Music—Arranged by Mr. and Mrs. Marshall Pease.
- 12 Lecture—"Popular Music," by Boris L. Ganapol, Director of the Ganapol School of Musical Art.
- 12 Concert Music—By members of the faculty of the Ganapol School of Musical Art.
- 19 Lecture—"Franz Hals," by Arthur W. Heintzelman.
- 19 Concert Music—Arranged by Detroit Conservatory of Music.
- 25 Lecture—"The Architecture Associated with Music," by Prof. Emil Lorch.
- 25 Concert Music—Arranged by Miss Romaine Wendell.

SPECIAL EXHIBITIONS

1913-14

- Paintings by Charles Walter Stetson.
- Paintings by George Inness, N. A., and A. H. Wyant, N. A.
- Paintings by Lois Wilcox.
- Etchings by Louis Calewaert.
- Paintings by the Hopkin Club Painters.
- Paintings by Contemporary Spanish Artists.
- Paintings by Alexander and Birge Harrison.
- Paintings by Walter Gay.
- Paintings of Loan Exhibition.
- Paintings of Michigan State Federation Exhibition of American Art.
- German Posters.
- Sculpture by Constantine Meunier.
- Paintings by a Group of Modern Painters.
- Etchings by the Chicago Society of Etchers.
- Paintings by Leon Bakst.
- Paintings by Aston Knight.
- Paintings and Drawings by Frank W. Benson.
- Paintings by a Group of Boston Women.
- Monoprints by H. W. Rubins.
- Paintings by Jonas Lie.
- Paintings, Drawings and Pastels by Henry Reuter Dahl.
- Metal Work of Samuel Yellin.
- Art Work of Detroit Schools.

ACCESSIONS TO THE MUSEUM
1913-1914.

FINE ARTS DEPARTMENT.

MISS OCTAVIA WILLIAMS BATES

A bequest of \$7,000.

S. S. KRESGE

\$1,000 for the purchase of a Grand Piano.

HENRY A. HARMON

A bequest of \$500.

MRS. MAURICE BLACK

Bronze group, "The Shrimp Fisher on Horseback," by Constantin Meunier.

ACQUIRED BY PURCHASE THROUGH CONTRIBUTIONS BY A
GROUP OF CITIZENS

Bronze figure, "The Hammerman," by Constantin Meunier.

ACQUIRED BY PURCHASE

Oil painting, "Culebra Cut," by Jonas Lie.

CHARLES STINCHFIELD

Tapestry, period of Louis XV.

GEORGE DWIGHT PRATT

Bronze medal by Mrs. Gail Sherman Corbett, commemorating the dedication of the Municipal Buildings of the City of Springfield, Mass.

WILLIAM CORCORAN EUSTIS

Bronze medal commemorating the Inauguration of President Wilson and Vice President Marshall.

HENRY B. LEDYARD

Six etchings by Lalanne.

MRS. MARY McMILLAN

Marble figure, "Amore del Mare," by C. Lapini.

Marble figure, "Girl with Necklace."

Marble table.

LIBRARY

METROPOLITAN MUSEUM OF ART, NEW YORK

Catalogue of a loan exhibition of Paintings by Old Dutch Masters.

R. C. WILBY

"The Etcher's Handbook," by P. G. Hammerton.

"A Treatise on Etching," by Lalanne.

ACQUIRED BY PURCHASE

"Handbook of Modern French Sculpture," by D. Cady Eaton, M. A.

"The New Tendency in Art—Post Impressionism-Cubism-Futurism," by H. R. Poore, N. A.

"Art and Common Sense," by Royal Cortissoz.

"Art in Spain and Portugal," by Marcel Dieulofoy.

MAURICE BLACK

"The Life of Christ," illustrations by J. J. Tissot.

"Cubists and Post Impressionism," by Arthur Jerome Eddy.

PUBLICATIONS HAVE BEEN RECEIVED FROM THE FOLLOWING INSTITUTIONS:

- American Water-Color Society.
- Art Association of Montreal.
- Averill Memorial Gallery, Rochester, N. Y.
- Boston Art Club.
- Boston Museum of Fine Arts.
- British Museum.
- Brooklyn Institute of Arts and Sciences.
- Buffalo Fine Arts Academy.
- Carnegie Institute, Pittsburgh.
- Chicago Art Institute.
- Cincinnati Museum Association.
- City Art Museum of St. Louis.
- Corcoran Gallery of Art.
- Fairmont Park Art Association and Pennsylvania Museum.
- Field Columbian Museum.
- Free Art League of America.
- Grand Rapids Public Library.
- Hackley Gallery of Fine Arts, Muskegon, Mich.
- Herron Art Institute.
- Kent Scientific Museum, Grand Rapids, Mich.
- Macbeth Galleries.

MacDowell Club.
Mark Hopkins Institute.
Metropolitan Museum of Art.
Milwaukee Public Museum.
Minneapolis Society of Fine Arts.
Frederick Muller & Co., Amsterdam, Holland.
National Arts Club.
National Gallery of Art.
Ontario Society of Artists.
Pennsylvania Academy of Fine Arts.
Philadelphia Art Club.
Rhode Island School of Design.
School Art Book, Worcester, Mass.
Smithsonian Institution and National Museum.
Springfield Museum.
Syracuse Museum of Fine Arts.
Toledo Museum of Art.
University Museum, Ann Arbor, Mich.
Valentine Museum, Richmond, Va.
Worcester Art Museum.

OTHER ACCESSIONS

MRS. SARAH I. MCGRAW

A linen spinning wheel about 150 years old.

MRS. F. W. OLDS

Two Arizona quail.

MISS LOUISE E. ROHNERT

A field inkstand of horn.

CONTRIBUTORS TO THE
PICTURE FUND
1913-1914

- CAPT. FREDERICK M. ALGER
MR. RUSSELL A. ALGER
MR. WILLIAM BUESSER
MR. E. H. BUTLER
MR. GEORGE H. BARBOUR
MR. RALPH H. BOOTH
MR. W. T. BARBOUR
DR. J. B. BOOK
MR. GEORGE G. BOOTH
MRS. THEODORE D. BUHL
MR. PAUL F. BAGLEY
MR. A. H. BUHL
MR. HENRY M. BUTZEL
MR. LEM W. BOWEN
MR. JOHN H. BISSELL
MR. L. E. CLARK
MR. LELAND B. CASE
MR. FREDERICK G. CLAYTON
MR. J. J. CROWLEY
MRS. CHARLES CASGRAIN
MR. R. D. CHAPIN
MR. ALEXANDER W. COPLAND
MRS. ALEXANDER W. COPLAND
MR. DWIGHT CUTLER
MR. S. T. CRAPO
MR. GEORGE H. CLIPPERT
MR. EDWIN DENBY
MR. ALEXANDER DOW
MRS. H. E. DODGE
MR. GEORGE A. DUCHARME
MR. E. H. DOYLE
MR. JEREMIAH DWYER
MR. C. A. DUCHARME
MR. JOHN F. DODGE
MRS. WILLIAM H. ELLIOTT
MR. D. M. FERRY, JR.
MR. M. E. FARR
MR. J. S. FARRAND, JR.
MR. E. L. FORD
MR. J. B. FORD
MR. WILLIAM S. GREEN
MR. PHILIP H. GRAY
MR. EDWIN S. GEORGE
MISS CAROLINE A. GODFREY
MR. H. J. M. GRYLLS
COL. FRANK J. HECKER
MRS. E. S. HEINEMAN
MR. DAVID E. HEINEMAN
MRS. JOHN J. HOFF
MR. JULIUS HAASS
MR. ALBERT M. HENRY
MRS. E. H. HOOKER
MR. H. HOBSON
MR. JAMES INGLIS
MRS. HENRY B. JOY
MR. D. M. JENKINS
MR. HENRY B. JOY
MR. JOSEPH S. KEEN
MR. ALBERT KAHN
MR. OTTO KIRCHNER
MISS ELIZABETH P. KIRBY
MR. GEORGE WILLIAM KNIGHT
MR. W. A. LIVINGSTONE
MR. HENRY M. LELAND
MR. E. W. LEWIS
MR. WILFRED C. LELAND
MR. CHARLES MOORE
MR. SIDNEY T. MILLER
MR. ROBERT S. MASON
MR. WILLIAM H. MURPHY
DR. W. P. MANTON
MR. MILTON A. McRAE
MRS. TRACY MCGREGOR
MR. F. C. McMATH
MR. PHILIP H. McMILLAN
MRS. THOMAS S. MCGRAW
DR. R. ADLINGTON NEWMAN
MRS. J. EMERY OWEN

MR. MARVIN PRESTON
MR. OLIVER PHELPS
MR. EDWARD W. PENDLETON
MR. G. D. POPE
MRS. THERESE ROLSHOVEN
MR. HERMAN A. ROLSHOVEN
MR. GEORGE H. RUSSEL
MR. FRANK G. RYAN
MR. HENRY RUSSEL
MR. J. H. REMICK
MR. EDWARD A. SUMNER
MR. W. C. STOEPEL
MR. ALBERT L. STEPHENS
MRS. H. H. H. CRAPO SMITH
MR. W. B. STRATTON
MR. ELLIOTT T. SLOCUM
MR. DUDLEY W. SMITH
MRS. HARRIET J. SCRIPPS

MRS. M. S. SMITH
MRS. J. B. SCHLOTMAN
MRS. CAMPAU THOMPSON
MRS. J. I. TURNBULL
MR. L. W. TULLER
WOMEN PAINTERS, SOCIETY OF
MISS MARY E. WALKER
MR. BRYANT WALKER
MRS. DAVID C. WHITNEY
MR. H. KIRKE WHITE
MR. WILLIAM C. WEBER
MR. L. C. WALDO
MR. J. HARRINGTON WALKER
MR. FREEMONT T. WOODRUFF
MR. RICHARD H. WEBBER
MR. EDWARD C. WALKER
MRS. SARA WHITNEY

BY-LAWS OF THE DETROIT MUSEUM OF ART

ADOPTED BY THE ANNUAL MEETING
OCTOBER 9TH, 1914

I.

MEMBERSHIP

(1) Any person who shall contribute to the corporation in money or property one thousand dollars or more shall be a member of the corporation. Any person or persons contributing to the corporation in money or property one thousand dollars or more may designate a resident free holder for each one thousand in money or property so contributed who shall become a member of the corporation. Such person or persons so designated shall signify his or her acceptance of such membership in writing addressed to the corporation within ten days after notification of such designation by the secretary of the corporation.

HONORARY MEMBERSHIP.

(2) Honorary membership may be conferred by a two-thirds vote of the members of the corporation on persons who have rendered distinguished service to the corporation, artists of national or international prominence and persons who have distinguished themselves in the promotion of the fine arts. At no time shall the honorary members exceed ten in number.

II.

ANNUAL MEETINGS

(1) The annual meetings of the corporation shall be held on the first Friday of June in each year at such hour and place as shall be ordered by the trustees; due notice thereof shall be given in writing, mailed to the last known address of each member as shown by the records of the corporation at least ten days prior to said meeting.

(2) Fifteen members shall constitute a quorum at any meeting of the corporation.

SPECIAL MEETINGS.

(3) Special meetings of the corporation may be called at any time by the Board of Trustees, and shall be called whenever not less than five members of the corporation shall so request in writing. The Secretary shall give not less than six days' notice of a special meeting and the object of the meeting shall be stated in the call. Such notices to be sent in the same manner as provided for annual meetings.

ORDER OF BUSINESS.

(4) The order of business at meetings of the corporation shall be as follows:

- (1) Roll Call.
- (2) Reading of the Minutes.
- (3) Report of the Officers.
- (4) Report of Committees.
- (5) Unfinished Business.
- (6) New Business.
- (7) Election of Trustees.
- (8) Adjournment.

III.

BOARD OF TRUSTEES

(1) The affairs of the corporation shall be managed by a Board of Trustees, twelve in number, nine of whom shall be elected from members of the corporation and three of whom shall be appointed from resident free holders of the city of Detroit and not members of the corporation, by the aldermen of the city, upon the nomination of the mayor. Said Trustees shall serve for four years and until their successors are elected or appointed and shall be so classified that three members shall be chosen each year.

QUORUM.

(2) A majority of the Board shall constitute a quorum for the transaction of business at meetings of the Board of Trustees. In case of no quorum, at any time of said meetings any number of Trustees, not less than three, may act and on the approval in writing of a sufficient number of Trustees to constitute a quorum, the action of said meeting shall be binding and legal.

OFFICERS.

(3) The Board of Trustees shall at a meeting held immediately after the annual meeting elect a President, Vice-President and Treasurer, who shall hold office for one year, or until their successors are elected and qualify. The President and Vice-President shall be elected from the Board of Trustees but the Treasurer may be elected from members of the corporation.

(4) The Board of Trustees shall at the same meeting, or as soon thereafter as may be, elect or employ a Secretary, School Director, Museum Director and other officers and servants as they shall deem necessary, who shall hold office during the pleasure of the Board. Their duties shall be prescribed and their compensation fixed by the Board.

IV.

DUTIES OF OFFICERS

(1) It shall be the duty of the President to preside at all meetings of the Board; to appoint all Committees not otherwise provided for; to sign all warrants upon the Treasurer; to sign any other communications and instruments that may require his official signature. He shall prepare and present to the members of the corporation at their annual meeting in June a report covering the activities of the Board for the current year; he shall exercise a general supervision over the affairs of the Museum and shall be ex-officio a member of all Committees.

(2) In case of the absence of the President, or his inability to act, it shall be the duty of the Vice-President to fulfill all the functions of the President.

(3) The Treasurer shall have the custody of all endowment funds, securities and such other funds as may be collected other than those in the hands of the city authorities, and shall hold and disburse same in accordance with the instructions of the Board. He shall deposit all moneys belonging to the corporation in such bank as the Board shall designate, said moneys to be deposited to the account of The Detroit Museum of Art. All checks drawn on said accounts shall be signed by the Treasurer and countersigned by the President or Secretary. The Treasurer shall give such bond for the faithful discharge of his duty as may be required by the Board. He shall keep true books of account, make such reports as are required by the Board, and said books shall at all times be open to inspection by any of the Trustees or the City Comptroller. The Treasurer may at any time be removed by the vote of a majority of the whole Board.

(4) The Secretary shall keep a record in permanent form of all meetings of the Board; he shall also be Secretary of all Committees and faithfully record all proceedings thereof; he shall conduct the correspondence of the Board and be custodian of the records and seal of the Museum. Under his direction, a record of all property and works of art shall be faithfully kept, describing and showing value of same. He shall receive all bids and upon the authorization of the Board, shall open them and let contracts. The Secretary shall compile a report of the progress of the corporation for the preceding year including a complete schedule of accessions and a full report of the financial condition of the corporation, and cause the same to be printed in July of each year, copies of which shall be distributed to members of the corporation, to the mayor and aldermen of the City of Detroit and to such other persons as

the Board may direct. He shall cause said financial report to be published once in some daily Detroit newspaper. He shall, together with the President, sign all warrants upon the Treasurer, all vouchers drawn upon the City and all minutes of meetings after they are approved by the Board, and perform all other duties pertaining to the office of the Secretary. The Secretary may at any time be removed by a vote of a majority of the whole Board.

(5) The Director of the Museum shall be the chief executive officer thereof. He shall in person, or by assistant, have direct charge of the Museum and administration of same, subject to such limitations or restrictions as the Board may impose. He shall execute the orders of the Board or its Committees. He shall submit to the Board, or the proper Committee, such plans as in his judgment will make the Museum more efficient and such methods as may seem to him improvements upon those in use. He shall submit a written report to the Board as often as required covering the work since his last preceding report, with such information, suggestions and recommendations as in his opinion require official action. He shall promptly advise the Board, or its Committees, of any matters requiring their action and furnish them with any information which they may require. Subject to the approval of the Board, he shall have power to make such rules and regulations as he may deem necessary for the proper execution of the powers herein granted. He shall make requisitions for supplies needed for the Museum and submit same for the approval of the President and Secretary. He shall at the close of each Museum year report to the Board in writing, upon the condition, management and progress of the Museum in its several departments, which report shall be printed with others required by the Board, and distributed as herein provided for.

(6) The Director of the School shall be the chief executive officer thereof. He shall in person, or by assistant, have direct charge of the administration and teaching of the school, subject to such limitations and restrictions as the Board may impose. He shall submit to the Board, or proper Committee, such plans as in his judgment may make the School more efficient and seem to him an improveent on those already in use. He shall submit a written report to the Board as often as required, covering the work since his last preceding report, with such information, suggestions and recommendations as in his opinion require official action. He shall promptly advise the Board, or the proper Committee, of any matter which shall require their action and furnish them with any information they may require. Subject to the approval of the Board, he may make such rules and regulations as he may deem necessary for the proper conduct of the school. He shall make requisitions for sup-

plies needed for the School and submit same to the President and Secretary for approval. He shall at the close of each School year report to the Board in writing upon the conditions, management and progress of the School, which report shall be printed with others required by the Board and distributed as herein provided for.

V.

COMMITTEES

(1) There shall be, if the Board so directs, an Executive Committee consisting of the President, Vice-President, Treasurer and the Chairman of each of the standing Committees. There shall be, if the Board so directs, the following standing committees of three members each:

- (2) Committee on Accessions and Exhibitions
- (3) Committee on Finance
- (4) Committee on Schools
- (5) Committee on Building and Grounds,

and such other committees as the President may deem necessary.

(2) The Committees shall be subject to the call of their respective chairmen. Due notice thereof shall be given to each member a reasonable time before the date of holding such meeting.

(3) A majority of the members of a Committee shall constitute a quorum thereof.

(4) In the absence of the Chairman of any Committee, or in case of his inability to act, his duties shall devolve upon the next member of the Committee in order of appointment.

(5) Minutes of all Committee meetings shall be kept by the Secretary and read at the next regular meeting of the Board. By adoption they shall become a part of the records of the Board. Such minutes shall be signed by the Chairman of the Committee and attested by the Secretary.

VI.

DUTIES OF THE COMMITTEES

(1) The Executive Committee shall have for its special function the consideration of all interests of the Museum not specifically consigned to any other of the standing Committees. It shall be subject to such conditions and limitations as the Board of Trustees may from time to time impose, have and exercise the powers of the Board of Trustees while that body is not in session.

(2) The Committee on Accessions and Exhibitions shall make recommendations concerning the selection, purchase, acceptance or

rejection of donations for the Museum collections, and the purchase of works of art will not be considered by the Board without the approval of this Committee, and all exhibitions shall likewise pass through their hands.

(3) The Committee on Finance shall make recommendations for the investment of endowment funds, gifts, devises and bequests in that class of securities which the laws of the state of Michigan make legal for the Savings Banks. They shall make recommendations regarding ways and means, and in the month of January of each year shall submit to the Board a Budget for the ensuing year for transmission to the Common Council and Board of Estimates.

(4) The Committee of Buildings and Grounds shall make recommendations for the approval of the Board on all questions concerning the buildings of the Museum, repairs and equipment for same and the care of the grounds.

(5) The Committee on School shall make recommendations regarding the scope, conduct and administration of the Detroit School of Design.

VII.

MEETINGS

(1) Regular meetings of the Board of Trustees shall be held on the first Friday of each month at such time and place as shall be designated in the call.

(2) Special meetings of the Board of Trustees may be called by the President, and shall be called at any time upon the written request of three members of the Board, by giving due notice in writing thereof at least twenty-four hours prior thereto, stating the object of the call, and no business other than that for which the meeting is called shall be transacted.

(3) The order of business at regular meetings of the Board of Trustees shall be as follows:

- (1) Roll Call.
- (2) Reading of Minutes.
- (3) Report of Standing Committees.
- (4) Report of Special Committees.
- (5) New Business.
- (6) Adjournment.

GIFTS AND BEQUESTS

The Detroit Museum of Art will be pleased to receive gifts and bequests from persons interested in the success of the Institution, who appreciate the influence of good art in the aesthetic advancement of the community. Works of art of pronounced merit, books for the reference library, and funds to aid in the extension of the collections will be acceptable.

FORMS OF BEQUEST

GENERAL

I do hereby give and bequeath to the Detroit Museum of Art, a corporation organized and existing under the laws of the State of Michigan, the sum of.....dollars.

(Bequests may also be made in works of art or other property.)

SPECIAL

I do hereby give and bequeath to the Detroit Museum of Art, a corporation organized and existing under the laws of the State of Michigan, the sum of.....dollars, and I direct that said sum be invested by said corporation and the income thereof used for.....

(Here should follow the special purpose for which the money is to be used, as "For the purchase of pictures" or "For the purchase of works of art which shall bear my name," etc.)