

# DETROIT MUSEUM OF ART

ANNUAL REPORT  
FOR THE YEAR  
1916



DETROIT MUSEUM OF ART

REPORT FOR 1915-1916



DETROIT MUSEUM OF ART

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ANNUAL REPORTS OF THE PRESIDENT, SECRETARY,  
TREASURER, AND DIRECTOR OF THE DETROIT SCHOOL  
OF DESIGN, FOR THE YEAR ENDING JUNE 30TH, 1916

DETROIT

1916

# DETROIT MUSEUM OF ART

## OFFICERS FOR 1915-16.

President . . . . .	D. M. FERRY, JR.
Vice-President . . . . .	RALPH H. BOOTH
Treasurer . . . . .	WILLIAM P. STEVENS
Director . . . . .	CHARLES MOORE
Secretary and Assistant Director . . . . .	CLYDE H. BURROUGHS

## TRUSTEES

*(For the term expiring 1916)*

RICHARD H. WEBBER (City Appointee)

*(For the term expiring 1917)*

H. J. MAXWELL GRYLLS

WILLIAM P. STEVENS

WILLIAM C. WEBER (City Appointee)

*(For the term expiring 1918)*

HENRY LEDYARD

RALPH H. BOOTH

WILLIAM B. STRATTON

*(For the term expiring 1919)*

D. M. FERRY, JR.

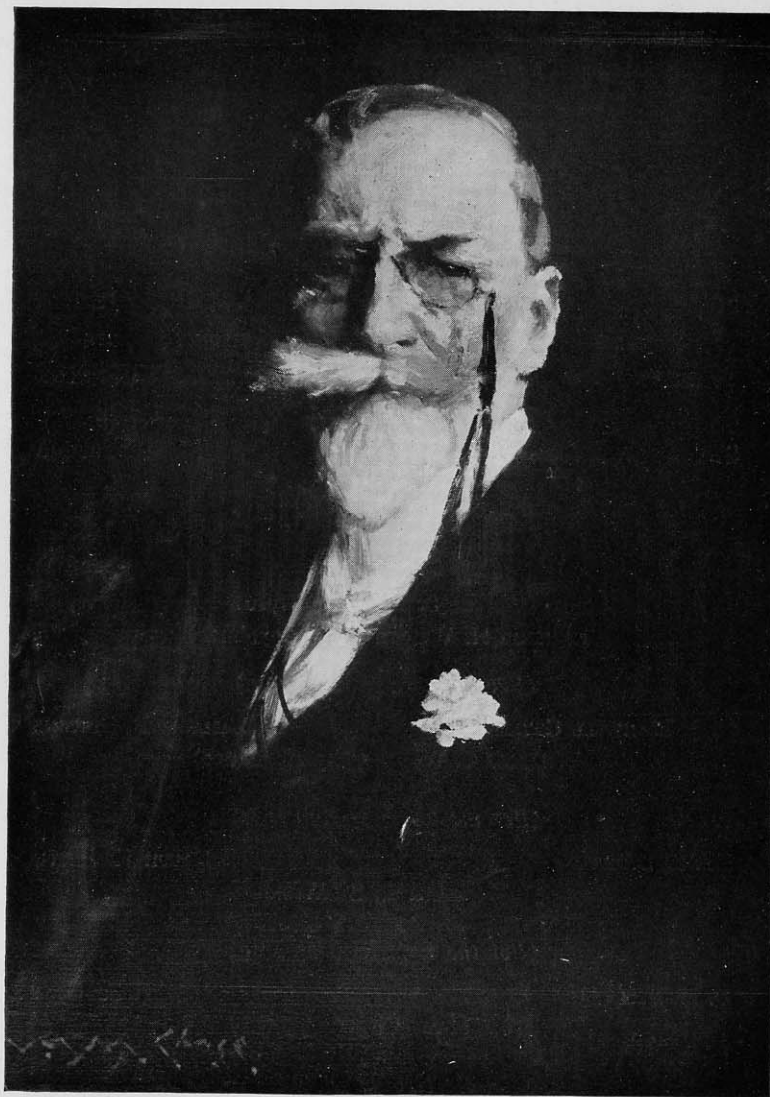
DAVID GRAY

TOM MAY (City Appointee)

*(For the term expiring 1920)*

HENRY G. STEVENS

GUSTAVUS D. POPE



Self Portrait of William M. Chase.  
Presented by the Artist as the beginning of a Portrait Gallery of Artists.

# REPORT OF THE PRESIDENT

*To the Incorporators and Members of the Detroit Museum of Art:*

In order to avoid repetitions and for brevity's sake, I am going to leave for your Secretary's Report all comments and observations on the Museum's exhibitions, accessions, and activities, confining my report to practically two main issues which are of vital importance, i.e., (1) the Museum's new arrangement with the city for maintenance, and (2) our new Membership Plan. I wish to take these up rather in detail with you in the hope that you may see their significance and thereafter spread the information to the benefit of the Museum.

"Watchful waiting" has been the by-word of your Board during the year past—watching the newspapers and waiting for the Supreme Court to tell us whether or not we have been receiving money illegally from the city for the last twenty years. During the waiting, however, we had an opportunity to study with benefit the municipal relations, not only of our own Museum, but of other Museums also, so that when the final decision came we were prepared to act. The change had to be worked out step by step and required many conferences with city officials, the Common Council and the Board of Estimates. I wish to record with satisfaction the cordial recognition of the Museum and School as one of the city's assets and of the city's duty to continue helping the Museum financially if the same could be done legally.

At last year's Annual Meeting, held June 11, 1915, the President's Report contained the following statements concerning the legal standing of the Museum:

"The Corporation Counsel, having given consideration to the question of the relations existing between the city and the Museum, reached the conclusion that the City of Detroit could not lawfully continue the support of the Detroit Museum of Art, on the ground that the funds in question were appropriated to a private purpose within the meaning of the Constitution, because the management of the Museum is vested in persons a majority of whom are not appointed by the city authorities. Our attorney contended that the

circumstance of the said officials being privately selected is immaterial, when, as in this case, the funds appropriated are used for a public purpose and are paid out in accordance with rules and regulations applying to other branches of the city government. A friendly suit was brought in the Circuit Court, where our contention was confirmed. The case was then carried up to the Supreme Court."

About a month later, on July 23, 1915, the Supreme Court filed its opinion declaring the Act of 1889, permitting the city to aid the Museum, unconstitutional. Two of the justices, however, dissented from the opinion of the majority. Our attorney was so firmly of the mind that the lower Court, the minority of the Supreme Court and himself held the correct legal view of the case that with our consent and with the consent of the city authorities he petitioned for a re-hearing. After nine months the Supreme Court re-affirmed their former decision and the re-hearing was denied, thereby cutting off the city's support from the Museum. During the nine months previous to this final denial for a re-hearing, your Board, through its Secretary, collected and compiled some data on the municipal relations of museums in the other important cities of the United States. We laid this data before the city officials. We showed them that with one exception the important museums of the United States are organized and managed by corporations formed especially for the purpose of receiving and administering gifts, bequests and contributions for art purposes, the corporations being composed of the givers or their representatives, and that the best interests of the museums required that the management and ownership should be placed in the hands of these corporations; that the growth of museums largely depended upon the goodwill of the well-to-do who are interested financially in art and who bequeath and give their works of art and collections and that if these well-to-do people are deprived of an interest in the management and control of these institutions they hesitate to bequeath and contribute; that the Detroit Museum itself has only recently received an indefinite loan rather than an unconditional gift because of the very fact that the present corporate form might be changed and that we had been told directly of another bequest which would



be cancelled if the management were diverted from its present form. We showed also that whatever tended toward the healthy growth or increased strength of a museum was directly for the benefit of the city in which it was located, as the sole existence of a museum was for the benefit of the public and not the donors or the deceased. We also showed that where, as in the majority of the important cities, the museums had entered into relations with the city, invariably those relations were in the nature of payments by the city to the museum in exchange for free access for the public and that these payments were made through some recognized city department, such as the Park Department, in the case of the Metropolitan Museum of Art in New York. It was clear to all that our Museum, in the wisdom of its founders, had been founded after this method, only that instead of contracting with some legally recognized city department or commission, they had contracted directly with the city, and the Museum, not being a city department, could not legally, according to the Supreme Court, expend money raised by taxation. As between the School Board, Park Commission and Recreation Commission, all of whom were making use of our building and our facilities and collections in one way or another, the affiliation with the Recreation Commission seemed to be the most logical as all of the other departments are represented therein. Therefore we decided with the city officials that, if the Corporation Counsel saw no legal obstacle to the arrangement, the Recreation Commission would contract with us for running the Museum free to the public, the compensation for the year being \$40,000, payable in monthly installments. This was almost to a cent the amount allowed the previous year and it was approved and passed by the Common Council and Board of Estimates. As the contract provisions are contained in a single paragraph I am going to read them to you.

“To furnish at all times free admission to the public to the Museum and its collections, subject to such reasonable regulations as to hours as may be established; to continue the course of lectures, sketch classes and use of the library and its privileges for the teachers and pupils of the public schools of said city; to continue study clubs, recreation

classes and studies of art which are now furnished to said public and to operate the School of Design in connection therewith, for the teaching of art and design, subject to such regulations as are now established."

This arrangement successful in other cities and approved by the city's legal authorities, places the Museum in a definite and stable relation to the city. It should overcome the objections of a certain few who have continually raised a doubt as to our past legal status. We have carried out our expressed desire and promise, that, if we were obtaining maintenance money illegally and the Supreme Court so held, we would take steps to remedy the same. We hope the question will not arise again to hinder concrete and constructive work by your Board. There is enough of this kind of work to do without having to pause to defend our right of existence.

The second question I wish to present for your consideration this evening is that of a Museum membership. Your Trustees sincerely think and have so argued that if the city is willing to assist in the maintenance of the Museum in exchange for free admittance for its citizens, it is incumbent on us to relieve the city of the burden of purchasing the contents of the Museum. The city has not had that burden in the past and we should see that it does not in the future. On the other hand we cannot rely solely on bequests and gifts—opportunities continually arise for the purchase of some work of art which if delayed, the opportunity is lost, and also it is difficult for the Trustees to form a permanent collection or follow a definite policy with modern art unless they can enter the purchase field. We have had a "Picture Fund" in the past made up of contributions of \$10.00 annually, but the contributors were too few. The President's report of last year recommended a membership along the line adopted in Chicago, i.e., "Friends of American Art" or "Friends of the Museum," an organization outside of the Museum whose object is to purchase works of art for presentation to the Museum. Following the lead of some of the newer Museums we have changed our former idea into a Museum membership. We feel that this is a much closer and unified affiliation and will create a larger interest in the institution. We seek what

might be called an altruistic association with membership dues from those who can afford for the benefit of not only themselves but of those who cannot afford. Men, women and children from every walk of life seek entrance at our doors. There were over ten thousand more this year than last and we wish them welcome. Art is a luxury to those who can afford but it is a necessity to those who cannot afford to pay for it. We wish to supply both the luxury and the necessity. We feel certain there are many who will rejoice to help us in our efforts.

Your Trustees have instituted the following memberships:

Benefactors	Who contribute \$10,000 or over.
Fellows in Perpetuity	5,000
Life members	1,000
Contributing members	100 or more annually.
Annual members	10 annually.

With only a few weeks of incidental work crowded in with our regular routine we have secured

12 Contributing members @ \$100.00.....	\$1,200.00
100 Annual members @ \$10.00.....	1,000.00
	<hr/>
	\$2,200.00

We are optimistic of the response after a systematic effort.

The work of the Committees this year has been particularly energetic and effective and has saved much time for the Board.

The School Committee deserves particular praise for their labor in running the School of Design; they have managed the smaller details themselves, bringing to the Board only the larger questions for final decision and approval; they have spent much time and thought in laying out the courses and perfecting the curriculum and selecting teachers. This is the second year under the Committee's management; the Annual Exhibition of the School's work is on view now in the lower gallery. We are recognizing more and more that the School is becoming an active agent through which the beauty and value in the Museum's collections are utilized to the benefit of the city. Students attend the School to perfect themselves along certain art

lines; their inquiries and demands show us the tendencies and needs of Detroit, so that in our accessions we can modify and amplify the collections to more closely fit those tendencies and needs. For instance, the School needs now examples of fabrics and furniture for their interior decorating studies, possibly for Detroit homes. A collection of fabrics and furniture would be a splendid accession to our Museum.

The Finance Committee made one recommendation of particular importance which your Trustees are executing, i.e., the placing of all endowment funds in the hands of a Trust Company for investment and custody. It is unreasonable to expect any one Treasurer to continue in office indefinitely. With every change it is necessary for the new Treasurer to become familiar with investments and assume the responsibility of their custody. We consider that a Trust Company is far more familiar with investments than we as a Board are. We hope that the added safeguard will be appreciated by a generous public. The income from the funds and bequests will be turned over to the Board to expend, the identity of each trust and bequest being retained. In the case of bequests under \$5,000, we have decided the principal should be used in the purchase of an important work of art when a suitable opportunity presents, rather than to use the income as it accrues for the purchase of several small articles as time goes on.

The Accessions Committee has been especially active as will be seen by the list of purchases made during the year. Their judgment and selection has been consulted by donors of pictures and they in turn have been in touch with those whose judgment they value, so that the purchases pass through rather close scrutiny before becoming accessions. The energy and selection they and our Secretary have used in our Exhibitions has brought the Museum many words of praise.

Your President wishes to comment with pleasure on the increasing tendency of artists taking occasion to be present in our city at the time of exhibitions of their work. Our Board and friends of the Museum have had the opportunity in this manner during the year of meeting, and I might say

knowing, Messrs. William M. Chase, William Ritschel, Paul Troubetzkoy, Gardner Symons and Miss Hyatt.

In general your Trustees and the staff of the Museum have tried to execute our regular duties as in past years; we are not compelled to enter into details quite so elaborately as in the past, for experience counts for something and our attendance at Art Galleries, Conventions, Exhibitions and the Museum activities about the country is, we hope, giving us a larger vision and a firmer grasp. We have sought to put to greater use our present plant and building facilities so that the city may receive greater returns for its investment, some particulars of which you will gather from the Secretary's report. We see attractive possibilities ahead in the further knitting of the Museum with the activities and life of the city.

Respectfully submitted,

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



"Crosslights," by Wm. Sergeant Kendall.  
Gift of David Gray, Esq.

# REPORT OF THE SECRETARY

*To the President and Members of the Detroit Museum of Art:*

To those not in close touch with the work of the Museum, the year just closing may seem fraught with no brilliant achievement. So hopefully does the public look for the accomplishment of the new art center that their judgment is often based on the inactivity on the new Museum site. Yet the year is marked by steady progress and healthy growth. The collections have been augmented by gifts, indefinite loans and purchases; the regular routine of the year has brought a number of important exhibitions; the educational work has been extended; the policy of the Museum has been more clearly defined; the burden has been put upon the shoulders of an increasing number of members who share in its responsibilities and its pleasures; authentication of a number of the early paintings collected by the late James E. Scripps has been made by authorities in high repute abroad; and a close relation with other Museums and with national art organizations has been maintained to say nothing of the increased interest on the part of the public as shown by the turnstile.

## ACCESSIONS

By purchase, gift and loan, many art objects have been added to the permanent collection, a detailed list of which accompanies the Secretary's Report. Among them worthy of especial mention are the following:

Mr. Elliott T. Slocum, by virtue of his gift of \$1,000 was added to the Roll of Members of the Detroit Museum of Art. Upon the solicitation of the Committee on Accessions, he added to this a sufficient amount to purchase an example of the work of Charles W. Hawthorne entitled, "Refining Oil," a most satisfactory work from the brush of this artist. This picture, now hanging in the gallery, bears the name of the donor and is a permanent memorial of his generosity. Mr. Slocum passed from this life on November 20, 1915, and his will, probated December 1st, further reveals his interest in the Detroit Museum of Art in the

bequest of \$2,000, to be known as the Elliott T. Slocum Fund.

Through the cash gifts of Mr. David Gray, Mr. Paul R. Gray, Mr. Philip Gray, and Mrs. William R. Kales, of \$1,500 each, and through the cash gift of Mr. Henry Ledyard, of \$1,000, five new members of the Corporation have been added.

The gift of Mr. David Gray was used for the purchase of an unusually good example of William Sergeant Kendall entitled "Crosslights," and following the wishes of Messrs. Philip and Paul R. Gray, and Mrs. Kales, their contributions will also be used for the purchase of three paintings by American artists to bear the names of the donors.

Through the popular subscription fund, "Amor Caritas," an important relief in bronze by Augustus Saint-Gaudens, and a pastel painting "The Musician," by Thomas W. Dewing, were acquired.

From the income of the Kate Minor Fund an important painting by Antonio Mancini entitled "Prof. M. With Halo" was purchased.

In accordance with the resolution of your Trustees, that all bequests under \$5,000 should be used for the purchase of works of art, the principal of the Kate Minor Fund, amounting to slightly over \$3,000 was used for the purchase of a splendid example of the work of J. Alden Weir entitled, "A Follower of Grolier."

The sale of the private collection of the late Hugo Reisinger appeared to your Board to furnish an unusual opportunity to secure desirable paintings at reasonable prices, and the Chairman of the Accessions Committee together with the Secretary were authorized to attend the sale. Four paintings were acquired from that collection. In addition to "The Musician" by Thomas W. Dewing, and "Prof. M. with Halo" by Antonio Mancini, already mentioned, the income from the William C. Yawkey Fund was used for the purchase of an oil painting, "Summer Reverie" by Richard E. Miller, and the income from the Octavia W. Bates Fund was used for the purchase of "Hochsommer," an oil painting by Leo Putz. From the William C. Yawkey



Fund, an oil painting by Ivan G. Olinsky, entitled "The Old Fashioned Gown," was purchased directly from the artist.

An example of William M. Chase, "The Yield of the Waters," being one of his still-life fish subjects, was purchased from the fund appropriated by the City of Detroit for this purpose. A collection of Mr. Chase's work being available for exhibition at the time of this purchase, this picture was shown for the first time in this city with about forty of his works, and Mr. Chase performed a signal service to this Museum and to the community by coming to Detroit and speaking in the galleries surrounded by his pictures on the subject, "Famous Artists I Have Personally Known."

While here Mr. Chase was asked his opinion of a gallery of self portraits of American artists and he expressed his hearty approval of the plan, and with the characteristic encouragement which he always has at hand for any large art project, he presented to the Museum a portrait of himself 20x24 inches, which has in it all the joy and enthusiasm for which his virile brush is noted, and as a likeness it reproduces the artist as his many friends and pupils know him.

From the exhibition of sculpture of Prince Paul Troubetzkoy, two choice bronzes representative of his best work were purchased, namely, "Lady Constance Richardson" and "Tolstoy on Horseback," and as a token of appreciation of the satisfactory relations between the Museum and himself throughout the exhibition, the sculptor presented his bronze "How Can You Eat Me?" ("The Pet Lamb").

Six bronzes by Solon H. Borglum, entitled, "Lassoing Wild Horses," "Bucking Broncho," "Intelligent Broncho," "Snow Drift," "Horse Tamed" and "Blizzard," have been added to the collection of sculpture through the gift of Mr. Ralph H. Booth. They are subjects of the west with which this American sculptor is most successful.

#### LIBRARY

Valuable accessions to the library have been made through the gifts of Miss Henrietta Moore, Mrs. J. E. Emerson, Mr. Maurice Black, Mr. D. M. Ferry, Jr., and Mr. Delos Fowler.

## LOANS

The Museum is greatly indebted to George G. Booth, Esq., for the beautiful wrought iron screen which now forms the entrance to the sculpture court and for many of the important bronzes which have so transformed this room. The screen, executed from designs by Mr. Thomas Hastings, and developed under the influence of ancient Italian and Spanish iron work of the early sixteenth century, was entirely made by German and Hungarian iron workmen in this country under the personal supervision of the late Edward F. Caldwell of New York. It took nearly a year and the constant work of half a dozen artisans to complete it. In his letter tendering this screen to the Museum Mr. Booth says:

"I have hoped that in the new Fine Arts building I would find that there was a suitable place where this screen could be placed, doing credit to the building and satisfying my own hopes for it as an inspiration for all craftsmen. Pending the uncertainties as to the new building and the possible relation of such a piece of work to the plans which may be made, I would like to ask if the trustees would care to have this screen set up in the present museum as a loan subject to my own determination as to its final disposition."

Mr. Booth has also placed in the custody of the Museum, under similar conditions, "The Lyric Muse," "Little Brother," and "Playfulness," three of the more attractive small bronzes by Paul Manship, "The Wonder of Motherhood," "Ruskin," and "The Wooing of the Centaur" by Gutzon Borglum, "The Spartan Mother" by Sherry E. Fry, and "The Cup Bearer" by F. Tolles Chamberlain.

I had hoped to be able to report consummation of one recommendation which has been included in two Presidents' reports, i.e., the acquiring complete title to the land out Woodward avenue, where some day will be erected our new Museum Group. So far the efforts of the Mayor, Corporation Counsel, Controller and ourselves have been without avail.

We hope, however, that the difficulties will be straightened out during the coming year, so that we may proceed with some phase of our project.

A case of choice examples of Pewabic Pottery has been installed through the generosity of Miss Mary Chase Perry

and Mr. Horace J. Caulkins. It represents the best creative effort of the Pewabic Pottery and is particularly beautiful in the variety and quality of its glazes. It is an exhibit very attractive to Museum visitors.

#### EXHIBITIONS

Twenty-two special exhibitions were held during the year in all of which a high standard of excellence was maintained. A schedule attached to the Secretary's Report enumerates them in detail. A few of them were of extraordinary merit and created much interest and deserve a word here.

A comprehensive exhibition of French art had never been shown in Detroit and early in the season your Exhibition Committee began negotiations for an exhibition of French art, namely, the work of the Master Impressionists. Through the courteous loan of M. Durand-Ruel, Esq., of New York, M. Knoedler & Company, of New York, and Mrs. E. C. Walker, a splendid collection was assembled, including fine examples of Monet, Manet, Pissarro, Sisley, Renoir, Mary Cassatt, Guillaumin, and others, an exhibition which will long be remembered by those who saw it.

Three notable sculpture exhibitions were arranged. In December a collection of forty-four works by Paulanship were exhibited. In February a retrospective collection of the works of Paul Troubetzkoy, the noted Russian sculptor, were shown and a collection of bronzes by Miss Vaughn Hyatt were displayed in our Second Annual Exhibition in May. Unbounded enthusiasm and interest was shown in all these collections.

Two one-man exhibitions of unusual interest were the paintings by William Ritschel and William M. Chase, shown in March.

The Second Annual Exhibition of Selected Paintings by American Artists, which closed recently, was pronounced by many as the best collection of pictures ever shown in Detroit, and formed the climax of the year's activity.

The closing exhibition of the season, consisting of paintings, sculpture and prints by Swedish artists is hardly second in importance. This collection of the contemporary

work of Sweden reveals in a splendid way the national art expression of Scandinavia.

The Museum's exhibitions of the year were noted throughout for variety and quality. Museums count themselves fortunate in presenting one fine foreign exhibition each year. We have had three notable collections of paintings and one of sculpture from different countries of Europe during the season just closing.

A collection of book-plates and a collection of early miniatures belonging to people of Detroit added a pleasant variation to the exhibits presented.

A most successful experiment in the line of exhibitions was the exchange during the month of January between the Detroit Museum of Art and the Albright Art Gallery of Buffalo of selected portions of their permanent collections. The people of Detroit and Buffalo were given an opportunity to compare the collections of their home Museum with that of the Museum of a neighboring city of corresponding size and wealth. The benefits of reciprocal exhibitions of this character cannot be overestimated.

#### SALES

Works of art were sold, and portrait commissions obtained out of the Special Exhibitions during the year for an aggregate sum of \$16,441.00, of which there were fourteen paintings, one etching, three bronzes and three portrait commissions in bronze. This does not include the paintings purchased for the Museum's permanent collection.

Mrs. Ethel Q. Mason has been made a member of the Museum staff and is present in the Museum galleries in charge of sales and membership work. The Museum affords in its many exhibitions a splendid opportunity to acquire fine works of art directly from the artists at studio prices. It is the hope of the Trustees that more people will avail themselves of this privilege. Artists send good pictures to those cities which are good markets and substantial encouragement of this kind will make it easier for the Detroit Museum of Art to carry on its important exhibitions.

## EDUCATIONAL WORK

The educational work has been prosecuted in customary and regular fields and extended to new ones. In accord with the suggestion made in last year's report, a Museum Instructor was added to the staff with a view of coöperating more closely with the public schools, a circular pointing out the educational opportunities offered to schools, study clubs, art students, and the public, was printed and widely distributed and a considerable increase in the number of classes and pupils from the public schools is apparent. The readiness with which they avail themselves of the opportunities leads one to believe that this department of work is only in its infancy and that it may be developed along lines in harmony with the school curriculum. From the present beginnings it is our desire that a Children's Museum may in time result.

The students from the art schools have made constant use of the objects in the collections for purposes of drawing, design and color, and have consulted the library frequently throughout the school year.

The Recreation Commission instituted a free sketch class in October in charge of Mr. John Hinchman, under whose direction drawing classes have been conducted on Friday evenings and Saturday mornings. There has been a ready attendance and much interest shown in this work. Classes in basketry, and groups for the study of the Museum's collections have met and a number of important lectures and other events have been given in the auditorium under the direction of the Recreation Commission, all of them free to the general public, and all of them well attended.

The study clubs of the city have made use of the library and circulating material such as photographs and lantern slides to a greater degree than ever before, and a number of the Women's clubs have set aside a day in their programs on which they visit the Museum and either have a lecture in the auditorium on some phase of art or visit the collections under the guidance of a member of the staff.

The course of extension lectures and musical programs given in the auditorium of the Museum every Sunday after-

noon from November 1st to May 1st, has been maintained in spite of the fact that this course of lectures is meagerly provided for in our annual budget. In addition to these Sunday lectures which the general public attends in large numbers, often taxing the capacity of the auditorium, special lectures of unusual importance were given under the joint auspices of the Museum and the Society of Arts & Crafts, the Detroit Institute of Science and the Detroit Archæological Society.

On Tuesday afternoon and evening, March 2nd, two free performances of Stuart Walker's Portmanteau Theatre were given in the auditorium through the courtesy of Mr. D. M. Ferry, Jr. The afternoon performance was given for the teachers and pupils of the public schools in order that they might be acquainted with the more recent development of theatrical expression. The demand for this instructive performance was evidenced by the attendance both in the afternoon and evening. The crowds were so large at both performances that the auditorium was filled to capacity and many hundreds had to be turned away. The chief significance in this presentation is the broad interpretation of art by your Trustees who believe that every meritorious expression, whether it be in the language of painting, architecture, literature, the drama or the so-called applied arts, should be encouraged.

On December 3rd your Trustees adopted a resolution, making the auditorium available to reputable musicians for recitals, graduating classes, etc., at a nominal fee of \$10.00. The number of engagements that have been made for musical events during the past two months would indicate an ever growing appreciation of this courtesy by the musicians of the city.

The extent of the educational activity may be summarized in the fact that the Museum was open 73 evenings and 34 afternoons during the year for special events. This does not include the large number of talks given by the members of the staff to the classes from the schools.

In all of these things increased activity and a wider influence in the community is shown. By comparison with the reports of the past it will be seen that in all departments

of work the accomplishment this year is an advance over previous years.

The greatest handicap under which we labor is the present building planned and constructed before the days of specialized museum architecture. Its utilitarian side and its equipment is faulty and it suffers in comparison with the new temples of art which are springing up in the neighboring cities all about us. It only remains for the accomplishment of the new art center with galleries of modern construction and design, and equipment suited to the proper presentation and preservation of the collections, to give a new impetus to art in Detroit. Some of the obstacles, which have caused the discouraging delay in the accomplishment of the new art center, have been removed and it is to be hoped that e're another year rolls round they will all have been overcome.

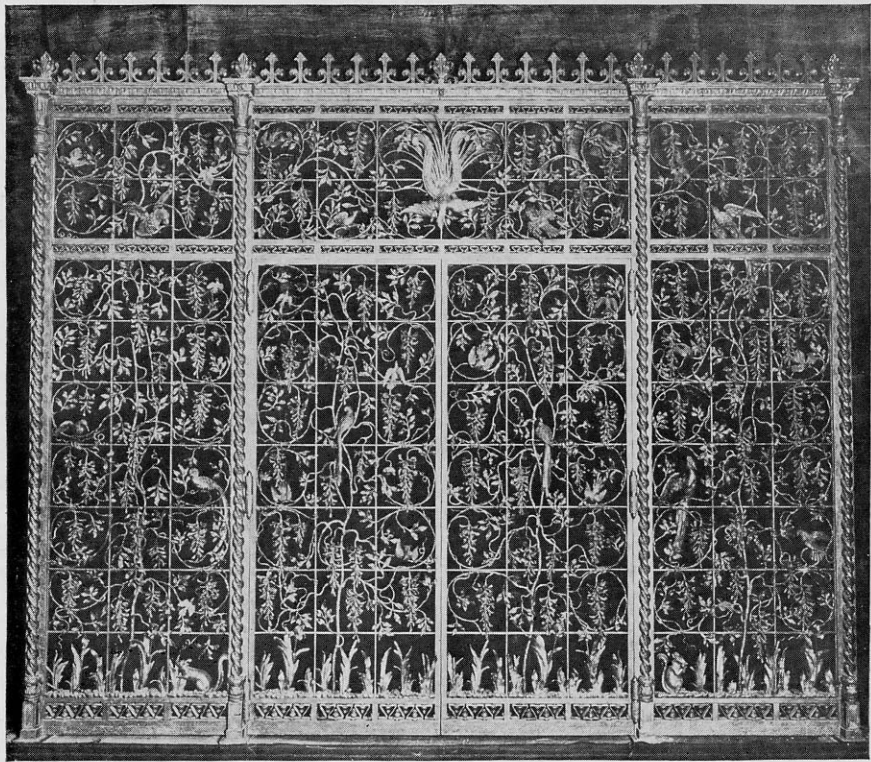
Your Board of Trustees and its committees have kept in close touch with every detail of the work, giving freely of their time and judgment. Without this close personal interest the progress of the past year could not have been accomplished.

I would like to acknowledge our indebtedness to the branches of the city government for the many courtesies received at their hands. We have had more than the usual number of annoying and troublesome problems to take up with them and they have been most considerate and helpful. We are also deeply indebted to the public press for the wide publicity given to our activities.

Respectfully,

CLYDE H. BURROUGHS, *Secretary.*





Wrought Iron Screen, made by Edward P. Caldwell & Co.  
A fine piece of artistic handicraft loaned by George G. Booth, Esq.



# REPORT OF THE DIRECTOR DETROIT SCHOOL OF DESIGN

*To the President and Members of the Detroit Museum of Art:*

Gentlemen:

From a group of forty students who entered the School of Design when its doors were first opened four and a half years ago, the School has grown to an enrollment of one hundred and forty-four students.

The past year has been marked by a general systematizing of school work, perfecting and raising our standard of school courses, co-ordinating the work of the teachers, also organizing the drawing courses from the standpoint of design. Twenty-three faculty meetings have been held in order to gain co-operation and appreciation of the whole teaching problem. There have also been held in the School building twenty-nine meetings of the School Committee, at which time the work of the students and teachers was reviewed week by week and carefully criticized.

The enrollment has been one hundred and forty-four students, within five of the previous year; which, allowing for the more severe requirements imposed, has proved the interest and desire of the student body to do serious work. Most significant is the attendance of all the classes—day, evening, and Saturday—which this year has shown a steadiness unprecedented. In most instances when students were absent the time lost has been more than made up after school hours.

For the first time we have been able to select teachers from among our own graduates. Three students, one of whom had previously trained kindergarten teachers for the public schools, were elected to the School Faculty, and the quality and thoroughness of their work has justified their appointment. The fact that these instructors were well drilled in the principles of design throughout their four years' course as students, that they knew the significance of design—not only to the creative arts but to teaching—has made them particularly useful.

The problem of organizing instruction is not one only of selecting individuals who know the art and technic of their particular fields and the reason therefor. There must also be an ability, amounting to a specialized talent, to expound and teach within assigned dimensions; and, further than this, to unfold ideas in unison with fellow teachers, the whole content of instruction going forth in such logical sequences that the student, though receiving from a number of instructors, is impressed, day by day, only with related and unified ideas, his technique developing as it would under one competent master. The principles of design furnish the basis for such unified instruction under several individuals.

During the year the schedule of the school courses was more definitely formulated than heretofore, and in greater detail. One important task was the systematizing of the drawing courses from the first to the end of the fourth year in order that the studious pupil might become a sensitive and accurate draughtsman within reasonable time, not neglecting his design and other work.

Since drawing courses are given by several teachers, it was necessary, in order to insure unified instruction, to put the courses upon as reasonable and scientific a basis as those in design. Now we are able for the first time to show the results of concerted effort on the part of several instructors to teach drawing as it might be taught by one master. Without depriving the student of the stimulus of different personalities, this insures him against set-backs due to conflicting systems.

The School gratefully acknowledges the loan of books, magazines, photographs, blue prints and lantern slides from the Museum of Art and members of the School Committee; tapestries and renderings from Mr. Clarence Whybrow of New York; a collection of water color renderings from Mr. Carroll Bill of Boston; drawings from Newcomb Endicott's of Detroit; furniture and samples of wall paper from Mrs. Sydney Corbett of Detroit; and photographs from the Liggett School.

Gifts in the form of prize awards for student work are most gratefully acknowledged from Mr. Dexter M. Ferry,

Jr., Mr. Henry G. Stevens, Mr. Wm. B. Stratton, Mr. H. J. Maxwell Grylls, and Mrs. Robert Tannehill.

The School is also indebted to Mr. Herbert A. Fowler, who has offered sixty dollars for prize awards for the coming year.

The Director wishes here to express his gratitude for the co-operation and interest shown by the Trustees and friends of the School.

Faithfully yours,

GEO. T. HAMILTON, *Director.*



Prof. M. with Halo, by Antonio Mancini.

## LECTURES AND SPECIAL EVENTS

- Nov. 5 Reception and Opening View of Exhibitions of Paintings by French Impressionists and Bertha S. Menzler.
- Nov. 7 Lecture: "European Gardens" (Illustrated), by Mr. Charles Moore, Director of the Museum.
- Nov. 7 Group of songs by Mrs. Eugene E. Bresler: "My Little Love," by Hawley, "The Miller's Daughter," by Chadwick. "Sing! Break into Song," by Albert Mallinson. Miss Jean Bresler, accompanist.  
Music through the courtesy of the Tuesday Musicale.
- Nov. 9 Lecture, "The American Indian." Illustrated with baskets, pottery and costumes, by Mrs. E. F. Rush, assisted by Miss Lois Inglis, under the auspices of the Recreation Commission.
- Nov. 14 Lecture: "Oxford Days" (Illustrated), by Rev. Eugene R. Shippen.
- Nov. 14 Mr. H. Whorlow Bull sang a group of Shakespeare songs by Roger Quilter. Mrs. Mark B. Stevens, accompanist.
- Nov. 19 Lecture: "Marriage Rites and Infant Care Among the Ancient Romans," by Dr. Manton.
- Nov. 21 Lecture: "Panoramic Colorado; Crest of the Continent, Pageant of Park, Peak, Pass and Plain," (Illustrated), by Gilbert McClurg.
- Nov. 21 Group for the violin by Mr. Leonard Seel, artist, pupil of Mrs. May Legget Abel.  
Miss Gertrude Schutzberger, accompanist.
- Nov. 23 Lecture: "Interior Decorating," by Victor Klausner, under the auspices of the Recreation Commission.
- Nov. 28 Lecture: "Wagner," by Mr. N. J. Corey (Illustrated).
- Dec. 5 Lecture: "A Canoe Trip from the Black Forest to the Black Sea" (Illustrated), by Mr. Claude H. VanTyne, under the auspices of the Extension Department of the University of Michigan.
- Dec. 5 Group of Songs by Miss Frieda Gagel, contralto; "The Geranium Bloom," by Cadman; "The Wind Song," by Rogers; "The Gloria," by Buzzi Piccia.  
Music through the courtesy of the Tuesday Musicale.
- Dec. 12 Lecture: "An African Hunting Trip" (Illustrated), by Charles A. Hughes.

- Dec. 12 Mr. Huntington Potter will sing the following group of songs: "Just A'Wearyin' for You," by Carrie Jacobs Bond; "Banjo Song," by Sidney Homer.  
Mr. Nelson M. Gass, accompanist.
- Dec. 19 Lecture: "Art and Its Significance," by Raymond Wyer (Illustrated).
- Dec. 19 Group of violin played by Henry R. McCaw: "Canzonetta," by d'Ambrosio; "Legend," by Cecil Burleigh.  
Miss Sarah I. McCaw, accompanist.
- Dec. 26 Lecture: "European Gardens," by Mr. Charles Moore, Director of the Museum.
- Dec. 26 Piano selections by Miss Gladys Luloff: (a) First Movement, Grieg Sonata; (b) E Minor Nocturne, Chopin; (c) C Sharp Minor Polonaise, Chopin; (d) E Minor Waltz, Chopin.
- Dec. 28 Christmas entertainment under the auspices of the Recreation Commission.
- Jan. 2 Musical Program under the auspices of the Detroit Institute of Musical Art, by the following artists: Mrs. Frederick Fitzgerald, Contralto; Miss Alice Whitbeck, Pianist; Miss Margaret Mannebach, Accompanist; Mr. Milo Goldstein, 'Cellist.
- Jan. 9 Lecture: "Nuremburg and Its Artist Artisans," by Clyde H. Burroughs, Secretary of the Museum.
- Jan. 9 Group of songs by Mr. William Lavin: (a) Aria from "La Tosca"; (b) Aria from "The Girl of the Golden West," by Puccini.
- Jan. 11 Lecture: "City Planning in Ancient Rome," by Prof. H. R. Fairclough of Stanford University, under the auspices of the Detroit Archaeological Society.
- Jan. 16 Lecture: "The Story of American Painting," by Prof. Herbert Richard Cross, under the auspices of the Extension Department of the University of Michigan.
- Jan. 16 Musical program by Mr. Frank Stephens, Pianist, and Mr. Joseph Kastl, Violinist.
- Jan. 17 Talk on the Museum's Permanent Collection in the Galleries, for the New Century Club.
- Jan. 23 Musical program by the following artists: Mrs. Harriet Story Macfarlane, Mezzo Contralto; Miss Della Hagerty, Violinist; Miss Lillian Lachman Silver, Accompanist; Miss Marion Peck, Accompanist.
- Jan. 25 Meeting of Community Club in auditorium.

- Jan. 28 Lecture: "South America," by Professor A. G. Ruthven, of the University of Michigan, under the auspices of the Detroit Institute of Science.
- Jan. 30 Lecture: "American Architecture," by Mr. Albert Kahn.
- Feb. 3 Reception and opening of Exhibition of Sculpture by Prince Paul Troubetzkoy.
- Feb. 5 Meeting of Detroit Archaeological Society.
- Feb. 6 Lecture: "On Mule Back Across China and Manchuria, including a visit to the Ming Tombs," by Frederick B. Wright.
- Feb. 6 Musical program, arranged through the courtesy of the Tuesday Musicale. Soloist, Dr. Earl C. Barkley. Accompanist, Mrs. Ethel McCormac.
- Feb. 13 Lecture: "The Art of Teaching Art," by Dr. James P. Haney, Director of Art in the New York High Schools, under the joint auspices of the Society of Arts and Crafts and the Museum.
- Feb. 13 Musical program by Mr. Wirt C. Royland, baritone, and Mr. Floyd Campbell, tenor. Miss Alice Whitbeck, accompanist.
- Feb. 14 Lecture: "Art in Harness," by Dr. James P. Haney, under the joint auspices of the Society of Arts and Crafts and the Museum.
- Feb. 15 Program under the auspices of the Recreation Commission.
- Feb. 18 Lecture: "Bird Life," by Louis Agassiz Fuertes, under the auspices of the Detroit Institute of Science.
- Feb. 20 Lecture: "Types and Scenes in Constantinople," by Prof. Harry V. Wann under the auspices of the Extension Department of the University of Michigan.
- Feb. 20 Master Le Grend Mercure, violinist, "The Son of the Pussta, Hungarian," by Keler Bela, and "Scotch Fantasie," by Papine. Prof. William Yunck, accompanist.
- Feb. 22 Washington's Birthday Patriotic Program, in the auditorium.
- Feb. 22 Educational and Historical Pageant under the auspices of the Recreation Commission.
- Feb. 24 Reception to Superintendents of National Educational Association.
- Mar. 2 Series of plays in the Portmanteau Theatre under the direction of Stuart Walker.

- Mar. 5 Lecture by the Hon. Francis Nielson, M. P.
- Mar. 10 Lecture: "Relations of Insects to Man," by Prof. Hegner of the University of Michigan. Lecture given under the auspices of the Detroit Institute of Science.
- Mar. 19 Lecture: "Teaching Art," by Mr. George T. Hamilton, Director of the Detroit School of Design.
- Mar. 20 Lecture: "The Seven Wagner Overtures," by Mr. Weston Gales under the auspices of the Detroit Symphony Society.
- Mar. 26 Musical program arranged through the courtesy of the Detroit Institute of Musical Art.
- Mar. 31 Lecture: "Origin and Development of Man," by Prof. E. C. Case of the University of Michigan, under the auspices of the Detroit Institute of Science.
- April 4 Lecture under the auspices of the Detroit Archaeological Society.
- April 6 Lecture: "Art and Geometry," by Mr. Claude Bragdon, under the auspices of the Michigan Chapter of the American Institute of Architects.
- April 9 Lecture: "Cartooning," by Mr. Thomas May.
- April 16 The Michigan State Normal Choir of two hundred voices under the direction of Mr. Frederick Alexander.
- April 21 Lecture: "Manufacturing and Circulating a Magazine," by Charles S. Crosman. Lecture given through the courtesy of the Bureau of Commercial Economics, at Washington.
- April 25 Lecture by Prof. Charles S. Crosman, under the auspices of the Recreation Commission.
- April 28 Concert under the auspices of the McDonald School of Music.
- May 13 Recital by pupils of the McDonald School of Music.
- May 19 Recital by pupils of the McDonald School of Music.
- May 27 Recital by pupils of the McDonald School of Music.
- June 8 Recital by pupils of Miss Hattie Groneman.
- June 24 Recital by pupils of Detroit College of Music.

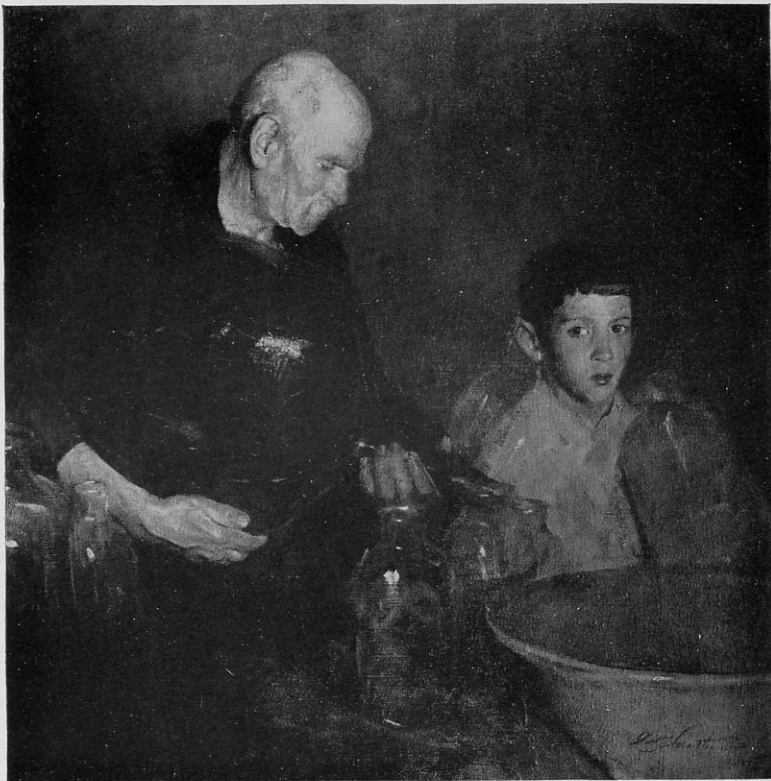


# SPECIAL EXHIBITIONS

1915-16

## SCHEDULE OF EXHIBITIONS

October	Paintings by Everett L. Warner.
Nov. 5th to 28th	Paintings by Bertha S. Menzler.
Nov. 5th to 28th	Paintings by French Impressionists.
Dec. 1st to 20th	Paintings by Michigan Artists under the auspices of the Scarab Club.
Nov. 20 to Dec 26th	Sculpture by Paul Manship.
Jan. 4th to 31st	Paintings by British artists.
Jan. 4th to 31st	Paintings from the permanent collection of the Buffalo Fine Arts Academy.
Feb. 3rd to 29th	Sculpture by Prince Paul Troubetzkoy.
Feb. 8th to 29th	Guild of Boston Artists.
March	Paintings by William Ritschel.
March	Paintings by William M. Chase.
March	Book-plates.
March	Early miniatures of Detroit.
April	Group of Paintings by Beal, Bellows, Chase, Dougherty, Glackens, Henri, Hayley Lever, Schofield and Weir.
April	Painters of the Far West.
April	Sandor Landeau.
April	Bird Studies in Water Color, by Louis Agassiz Fuertes.
April	Exhibition of photographs, by Detroit Camera Club.
May	Sculpture by Anna V. Hyatt.
May	Second Annual Exhibition of Selected Paintings by American Artists.
June	Paintings by Swedish Artists.
June	Work of the pupils of the Detroit School of Design.



"Refining Oil," by Charles W. Hawthorne.  
Gift of Elliott T. Slocum, Esq.

# ACCESSIONS TO THE MUSEUM

1915-16

## FINE ARTS DEPARTMENT

### PURCHASED

"The Musician," by Thomas W. Dewing.

Bronze relief, "Amor Caritas," by Augustus Saint-Gaudens.

"Old Fashioned Gown," oil painting by Ivan G. Olinsky.

"Summer Reverie," oil painting by Richard E. Miller.

"Hochsommer," oil painting by Leo Putz.

"Prof. M. with Halo," by Antonio Mancini.

"Lady Constance Richardson," bronze by Prince Paul Troubetzkoy.

"Tolstoy on Horseback," bronze by Prince Paul Troubetzkoy.

"Yield of the Waters," by William M. Chase.

### ELLIOTT T. SLOCUM

"Refining Oil," oil painting, by Charles W. Hawthorne.

### DAVID GRAY

"Crosslights," oil paintings, by Sergeant Kendall.

### PRINCE PAUL TROUBETZKOY

"How Can You Eat Me," sculpture in bronze, by Prince Paul Troubetzkoy.

### WILLIAM M. CHASE

"Self-portrait," in oil.

### GEORGE G. BOOTH has loaned indefinitely

Wrought iron screen made by Edward F. Caldwell & Co.

"The Lyric Muse," bronze, by Paul Manship.

"Playfulness," bronze, by Paul Manship.

"Little Brother," bronze, by Paul Manship.

"The Wonder of Motherhood," bronze, by Gutzon Borglum.

"The Cup Bearer," bronze, by F. Tolles Chamberlin.

"The Spartan Mother," bronze, by Sherry E. Fry.

"The Wooing of the Centaur," bronze, by Gutzon Borglum.

"Ruskin," bronze, by Gutzon Borglum.

MISS MARY CHASE PERRY and HORACE J. CAULKINS has  
loaned indefinitely

Case of Pewabic Pottery.

MR. MAURICE BLACK

"Bartolozzi."

"Watteau-Boucher."

"Fragonard."

"Hogarth."

"John Raphael Smith."

"Albrecht Durer."

"Francisco Goya."

"Van Dyck."

"Marcantonio Raimondi."

"Rembrandt."

"Andrea Mantegna."

"Holbein."

"The Painters of Japan," 2 volumes, by Arthur Morrison.

"Beautiful Children," by C. Haldane McFall, illustrated with  
plates in color after famous paintings.

ACQUIRED BY PURCHASE

"The Vatican, Its History, Its Treasures," by Corrado Ricci.

"Ceilings and Their Decorations," by Guy Cadogan Rothery.

"French Artists of Our Day, Edouard Manet, Gustave Courbet,  
Puvis de Chavannes."

"Modern Painting," by Willard Huntington Wright.

"Interior Decoration, Its Principles and Practice," by Frank  
Alvah Parsons.

"German Art, in Work and Color," by Prof. Richard Graul.

"A History of Architecture," by Russel Sturgis, A.M., Ph.D.,  
4 volumes.

RALPH H. BOOTH

"Lassoing Wild Horses," bronze group, by Solon H. Borglum.

"Bucking Broncho," bronze group, by Solon H. Borglum.

"Intelligent Broncho," bronze, by Solon H. Borglum.

"Snow Drift," bronze, by Solon H. Borglum.

"Horse Tamed," bronze, by Solon H. Borglum.

"Blizzard," bronze, by Solon H. Borglum.

MR. AND MRS. C. D. WATERMAN

"Zephyr Dancing with Flora," group in marble, by Benzoni.

## LIBRARY

## MISS HENRIETTA MOORE

"Monuments of Art," first volume by Dr. Wilhelm Lubke and Joseph Caspar.

One volume of engravings, "The Last Judgment," by Michael Angelo.

## MISS ELIZABETH KIRBY

"Little Journeys to the Homes of Eminent Artists," Vol. XI. by Elbert Hubbard.

"The Princes of Art," by Mrs. S. R. Urbino.

"The Bible Gallery, Portraits of Women Mentioned in Scripture."

"Sundry Rhymes from the Days of Our Grandmothers," collected and illustrated by George Wharton Edwards.

"A Thousand Miles Up the Nile," by Amelia B. Edwards.

"The Alhambra," by Washington Irving.

"A Girdle Round the Earth," by D. N. Richardson.

"Breaking the Wilderness," by Frederick S. Dellenbaugh.

Landscape (engraving).

Bunyan's Pilgrim (engraving).

L'Atelier De Raphael Sanzio (engraving).

## MR. E. H. STONE

Program of a Jenny Lind concert.

## D. M. FERRY, JR.

Mr. Vanderbilt's House and Collection, described by Edward Strahan, volumes 1, 2 and 3.

Original Etchings, by American Artists.

Portfolio of Etchings, by American Artists.

Poets and Etchers (fifty numbered sets).

Salon, Paris from 1890 to 1906 (inclusive), 18 volumes.

Art Journal, Europe, 1873 to 1884, 12 volumes.

Picturesque Europe, volumes 1, 2 and 3.

Picturesque America, volumes 1 and 2.

Picturesque Palestine, Sinai and Egypt, volumes 1 and 2.

Masters in Art, volume 1.

The Home Book of Art.

New Gallery of British Art, volumes 1 and 2.

The Art Treasures of America, volumes 1, 2 and 3.

Catalogue of the Celebrated Collection of Paintings formed by Mr. E. Secretan.

Recent Ideals of American Art, by George William Sheldon, volumes 1 and 2.

The Masterpieces of French Art, by Louis Viardot, volumes 1 and 2.

The Masterpieces of Italian Art, by Charles Blanc, volumes 1 and 2.

A Collection of the Works of J. L. Gerome, by Edward Strahan, volumes 1 and 2.

Chefs D'Oeuvre de L'Exposition Universelle de Paris, 1889, by William Walton, volumes 1 and 2.

Meisterwerke of German Art, by Carl Thonet Jutsum, volumes 1 and 2.

The Art of the World, illustrated in Paintings, Statuary and Architecture of the World's Columbian Exposition, volumes 1, 2 and 3.

#### MRS. J. E. EMERSON

Works of Antonio Canova, 25 parts.

Works of Schiller, 26 parts.

Guide to the Naples Museum.

Portfolio of Dresden Gallery Reproductions.

Art works on Egypt, 31 parts.

Works of Art, Paris Exposition—1878, 22 parts.

"Musée des Antiques," by P. Bouillon, 3 volumes.

#### FRANK W. BAYLEY

"The Life and Works of John Singleton Copley," by Frank W. Bayley.

#### DELOS FOWLER

Thirty-six portfolios of photographs.

# REPORT OF THE TREASURER

DETROIT MUSEUM OF ART, JUNE 30, 1916.

## TRIAL BALANCE.

Securities—Yawkey Fund .....	\$ 5,000.00	
Securities—Walker Fund .....	3,000.00	
Securities—Bates Fund .....	7,105.00	
Life Membership Fund.....		\$ 4,500.00
Bates Fund .....		7,164.59
Yawkey Fund .....		5,506.62
Minor Fund .....		182.95
Walker Fund .....		25,174.66
Harmon Fund .....		552.94
Meunier Fund .....		1,939.25
Merrill Fund .....		10,000.00
Membership Fund .....		1,450.55
Hume Model .....		37.28
Land Fund .....		175,820.00
Piano account .....		138.70
Sales account .....		844.00
School of Design—Prize Fund.....		60.00
Peoples State Bank—Yawkey Fund.....	506.62	
Peoples State Bank—Membership Fund.....	5,950.55	
Dime Savings Bank—Minor Fund.....	182.95	
Dime Savings Bank—Bates Fund.....	59.59	
Dime Savings Bank—Meunier Fund.....	1,939.25	
Dime Savings Bank—Sundry Fund.....	350.65	
Highland Park State Bank—Walker Fund..	22,174.66	
Security Trust Company—Harmon Fund....	552.94	
Real Estate .....	216,400.00	
Maintenance—Real Estate .....	123.95	
Interest .....	11,122.67	
Bills Payable .....		469.20
Hudson Mortgage .....		20,365.59
Weber Mortgage .....		19,000.00
Rentals .....		1,262.50
	\$274,468.83	\$274,468.83

## ADMINISTRATION OF MONEY APPROPRIATED BY THE CITY.

JULY 1ST, 1915, TO APRIL 23RD, 1916.

### RECEIPTS.

July 1st, 1915—Balance.....		\$ 5,366.82
Appropriation for 1915-1916—Museum of Art		22,090.00
Appropriation for 1915-16—School of Design.	\$ 17,750.00	
Less estimated receipts.....	3,365.40	14,384.60
Receipts—Museum of Art.....		473.05
Receipts—School of Design.....		1,450.50
		\$ 43,764.97

### DISBURSEMENTS.

#### DETROIT MUSEUM OF ART.

Salaries .....	\$9,998.45	
General Expense.....	2,222.61	
Repairs and Improvements.....	635.74	
Printing .....	1,259.04	
Fuel .....	630.28	
Postage .....	300.00	
Library .....	133.49	
Exhibitions .....	1,564.68	
Purchase of additions to collection	850.00	
Roof .....	207.90	
	\$ 17,802.19	

#### DETROIT SCHOOL OF DESIGN.

Salaries .....	\$9,101.27		
Rent .....	1,370.00		
Fuel .....	426.48		
Light .....	166.52		
Telephone .....	70.00		
Repairs and Additions.....	730.73		
Insurance .....	14.70		
Cartage and Telegrams.....	19.10		
Exhibition .....	694.12		
Publicity .....	185.72		
Magazines and Books.....	194.42		
Catalogs and Postage.....	282.55		
School Supplies .....	466.50		
Office Supplies .....	171.57		
Models .....	562.06	\$ 14,455.74	\$ 32,257.93

Balance.....\$ 11,507.04

(Unexpended balance retained by the city in accordance with  
Supreme Court decision.)



## MAINTENANCE OF DETROIT MUSEUM OF ART AND DETROIT SCHOOL OF DESIGN.

APRIL 23RD, TO JUNE 30TH, 1916.

### INCOME.

From contract with Recreation Commission.	\$ 10,000.00	
Receipts—Museum .....	204.05	
Receipts—School .....	829 75	
	\$ 11,033.80	

### EXPENSES.

#### DETROIT MUSEUM OF ART.

Salaries .....	\$3,029.81	
General Expense .....	588.94	
Repairs and Improvements.....	507.02	
Printing .....	592.49	
Fuel .....	131.11	
Postage .....	106.39	
Library .....	11.90	
Exhibitions .....	1,118.77	
Insurance .....	230.43	
Photography .....	15.51	
Auditorium Equipment .....	201.55	\$ 6,533.92

#### DETROIT SCHOOL OF DESIGN.

Salaries .....	\$2,648.72	
Rent .....	420.00	
Fuel .....	50.43	
Light .....	89.30	
Telephone .....	18 60	
Repairs and Additions.....	172.92	
Insurance .....	6.73	
Cartage, Express and Telegrams..	5.53	
Exhibitions .....	414.31	
Publicity .....	23.36	
Magazines and School Books.....	66.29	
General Expense .....	115.12	
Catalogs and Postage.....	155.00	
Office Supplies .....	35.62	
School Supply Store.....	15.39	
Models .....	233.51	
	\$ 4,470.83	

### GENERAL.

Interest on \$1,500 borrowed and repaid...	39.31	\$ 11,044.06
Deficit June 30th, 1916.....	\$	10.26

## MISCELLANEOUS ACCOUNTS.

## YAWKEY FUND.

Principal .....		\$ 5,000.00
Bank Balance June 30th, 1915.....	\$ 1,773.53	
Interest on Principal.....	250.00	
Interest on Savings Account.....	38.09	2,061.62
		<hr/>
		\$ 7,061.62

## DISBURSEMENTS:

"Old Fashioned Gown," by Olinsky.....	\$ 680 00	
"Summer Reverie," by Richard E. Miller...	875.00	1,555.00
		<hr/>
Credit Balance June 15th, 1916.....		\$ 5,506.62

## MRS. KATE MINOR FUND.

Principal .....		\$ 3,000.00
Bank Balance June 30th, 1915.....	\$ 841.43	
Interest on Principal.....	270.00	
Interest on Savings Account.....	21.52	1,132.95
		<hr/>
		\$ 4,132.95

## DISBURSEMENTS:

"Prof. M. with Halo," by Antonio Mancini..	\$ 750.00	
"Follower of Grolier," by J. Alden Weir....	3,200.00	3,950.00
		<hr/>
Credit Balance June 30th, 1916.....		\$ 182.95

## E. C. WALKER FUND.

Principal .....		\$ 25,000.00
Interest on Savings Account.....		174.66
		<hr/>
Credit Balance June 30th, 1916.....		\$ 25,174.66

## C. J. MEUNIER FUND.

Credit Balance June 30th, 1915.....		\$ 1,882.37
Interest on Savings Account.....		56.88
		<hr/>
Credit Balance June 30th, 1916.....		\$ 1,939.25
(Payment of this account delayed owing to the war.)		

## HARMON FUND.

Credit Balance June 30th, 1915.....		\$ 531.67
Interest on Certificate of Deposit.....		21.27
		<hr/>
Credit Balance June 15th, 1916.....		\$ 552.94

## LIZZIE MERRILL PALMER FUND.

Invested in Mortgage.....		\$ 10,000.00
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## OCTAVIA W. BATES FUND.

Principal .....		\$ 7,105.00
Bank Balance June 30th, 1915.....	\$ 231.36	
Interest on Principal.....	420.00	
Interest on Savings Account.....	8.23	659.59
		<hr/>
		\$ 7,764.59

## DISBURSEMENTS:

"Hochsommer," by Leo Putz.....		\$ 600.00
		<hr/>
Credit Balance June 15th, 1916.....		\$ 7,164.59

## MEMBERSHIP FUND.

Credit Balance June 30th, 1915.....		\$ 723.21
Subscriptions .....		1,592.00
Interest on Savings Account.....		45.34
		<hr/>
		\$ 2,360.55

## DISBURSEMENTS:

"Amor Caritas," by Saint Gaudens.....	\$ 400.00	
"The Musician," by Dewing.....	260.00	
"Lady Constance Richardson," by Trou- betzkoy (Part Payment)		
"Tolstoy on Horseback," by Troubetzkoy (Part Payment) .....	250.00	910.00
		<hr/>
		\$ 1,450.55

## LIFE MEMBERSHIP FUND.

Credit Balance June 30th, 1915.....		\$ 1,000.00
Subscriptions .....		4,700.00
		<hr/>
		\$ 5,700.00

## DISBURSEMENTS:

"Refining Oil," by Hawthorne.....		\$ 1,200.00
		<hr/>
		\$ 4,500.00

## DETROIT MUSEUM OF ART

## LAND FUND.

(From June, 1910, to June 15th, 1916.)

Real Estate .....	\$216,400.00
Maintenance .....	123.95
Interest .....	11,122.66
	<hr/>
	\$227,646.61

## RECEIPTS:

Subscriptions .....	\$175,820.00
Hudson Mortgage .....	20,365.58
Weber Mortgage .....	19,000 00
Merrill Fund .....	10,000.00
Rentals .....	1,262.50
Bills Payable .....	469.20
Advanced from other funds.....	729.33
	<hr/>
	\$227,646.61

## SALES ACCOUNT.

Credit Balance June 30th, 1915.....	\$ 601.50
Commission on Sales amounting to \$17,141.00	1,392.50
	<hr/>
	\$ 1,994.00

## PURCHASED FOR ART MUSEUM COLLECTION.

"Lady Constance Richardson," by Troubetzkoy .....	\$600.00	
"Tolstoy on Horseback," by Troubetzkoy .....	800.00	
	<hr/>	\$ 1,400.00
Less amount paid from Membership Fund..	250.00	1,150.00
	<hr/>	<hr/>
		\$ 844.00

Respectfully submitted,

R. H. WEBBER,

June 30, 1916.

Treasurer.

# MEMBERS OF THE CORPORATION

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GEORGE L. BEECHER  
JOSEPH BOYER  
LEM W. BOWEN  
GEORGE N. BRADY  
CLARENCE A. BLACK  
MRS. WILLIAM H. BREARLEY  
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RALPH H. BOOTH  
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FRANK P. CHESBROUGH  
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FREDERICK H. HOLT  
MRS. E. H. HOOKER  
H. N. HOVEY  
PERCY IVES  
HENRY B. JOY  
RICHARD P. JOY

MRS. WILLIAM R. KALES  
HERMAN KROLIK  
SEBASTIAN S. KRESGE  
HENRY LEDYARD  
WILFRED C. LELAND  
HENRY M. LELAND  
PHILIP H. McMILLAN  
MILTON A. McRAE  
WILLIAM H. MURPHY  
M. J. MURPHY  
DR. R. ADLINGTON NEWMAN  
\*MRS. LIZZIE MERRILL PALMER  
EDWARD W. PENDLETON  
GUSTAVUS D. POPE  
MARVIN PRESTON  
JEROME H. REMICK  
MRS. HARRIET J. SCRIPPS  
\*ELLIOTT T. SLOCUM  
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  
\*FRANKLIN H. WALKER  
BRYANT WALKER  
CHARLES WILLIS WARD  
WILLIAM C. WEBER  
H. KIRKE WHITE  
DAVID C. WHITNEY

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\*Deceased.

*Annual meeting of Incorporators, first Friday in June.*

## ANNUAL CONTRIBUTING MEMBERS

1915-16

Annual Contributing Members contribute one hundred (\$100) dollars annually toward the purchase of works of art for the Museum's permanent collection.

ALGER, RUSSEL A.	DODGE, MRS. HORACE E.
BOYER, JOSEPH	HECKER, FRANK J.
BOOTH, GEORGE G.	McMILLAN, PHILIP H.
BOOTH, RALPH H.	SCHLOTMAN, MRS. J. B.
CALVERT LITHOGRAPHING CO.	SCRIPPS, W. E.
CROWLEY, JOSEPH J.	TULLER, L. W.

## ANNUAL MEMBERS

1915-16

Annual Members contribute ten dollars (10) annually toward the purchase of works of art for the Museum's permanent collection.

ARMSTRONG, PHILIP McC.	CHURCH, AUSTIN
BAGLEY, PAUL F.	CLARK, MISS HELEN
BILLINGTON, CECIL	*CLAYTON, FREDERICK G.
BLAIN, DR. ALEXANDER W.	COLBURN, WILLIAM B.
BORNMAN, CHARLES F.	CONANT, WILLIAM S.
BORNMAN, JOHN	CONKLING, S. P.
BREVORT, HENRY F.	COOTS, WILLIAM H.
BROWN, DAVID A.	*COPLAND, MRS. A. W.
BRUSH, MRS. A. P.	COURTIS, S. A.
BUESSER, WILLIAM	CRAPO, S. T.
BUHL, MRS. THEODORE	DAVOCK, MRS. HARLOW P.
BURNETT, HARRY A.	DECHARME, GEORGE A.
BUSH, CHARLES T.	DEGRAFF, W. T.
BUTLER, E. H.	DENBY, EDWIN
BUTZEL, HENRY M.	DETROIT SOCIETY OF WOMEN
CAMPAU, MRS. GEORGE T.	PAINTERS
CAMPBELL, MRS. HENRY M.	DRAKE, J. WALTER
CARPENTER, MISS FLORENCE	DUCHARME, GEORGE A.
CARRITTE, J. P.	DWYER, JEREMIAH
CHAPIN, R. D.	FARRAND, J. S.
*CHESBROUGH, MRS. CAROLINE R.	FARR, M. E.

- FISCHER, DR. OSCAR E.  
 FISHER, REYNOLDS  
 FOSTER, FRANCES A.  
 FOX, MRS. EMMA A.  
 GODFROY, MISS CAROLINE  
 HAASS, JULIUS  
 HALL, MRS. J. M.  
 HARRIS, WILLIAM P.  
 HEAVENRICH, SIDNEY  
 HECKER, C. H.  
 HEINEMAN, DAVID E.  
 HERMAN, RAPHAEL  
 HICKEY, EDWARD J.  
 HOBSON, HOUGHTON  
 HOSMER, MISS MARGARET B.  
 HUNT, WETMORE  
 HUNTER, JOSEPH H.  
 JENKINS, DEAN M.  
 KEEN, J. S.  
 KIRBY, MISS ELIZABETH P.  
 KIRCHNER, OTTO  
 LEDYARD, HENRY  
 LEWIS, EUGENE W.  
 LIVINGSTONE, W. A.  
 \*LOTHROP, MRS. CHARLES B.  
 MCGRAW, MRS. THOMAS  
 MCMATH, FRANCIS C.  
 MCRAE, MILTON A.  
 MANTON, DR. W. P.  
 MASON, ROBERT S.  
 MOORE, MRS. GEORGE WHITNEY  
 MURPHY, C. HAYWARD  
 NICHOLS, MRS. ELIZABETH T.  
 O'BRIEN, MRS. M. HUBERT  
 OWEN, MRS. J. EMORY  
 PARKER, DR. WALTER R.  
 PENDLETON, EDWARD W.  
 PHELPS, OLIVER  
 PRESTON, MARVIN  
 REMICK, JEROME H.  
 ROBINSON, MRS. JANE B.  
 ROLSHAVEN, HERMAN  
 ROLSHAVEN, MRS. THERESA  
 RUMNEY, JOHN G.  
 RUSSELL, WALTER S.  
 RUSSELL, HENRY  
 SCOTTEN, MRS. OREN  
 SIBLEY, MRS. FREDERICK T.  
 SMITH, MRS. M. S.  
 STOEPER, W. C.  
 SUMNER, EDWARD A.  
 TAPPEY, DR. E. T.  
 THOMPSON, MRS. CAMPAU  
 THRALL, GEORGE C.  
 TURNER, MISS MARY  
 VAN DYKE, FRANK G.  
 WALDO, L. C.  
 WALKER, BRYANT  
 WOODRUFF, FREMONT  
 WRIGHT, MRS. JAMES N.  
 WYMAN, MRS. H. C.

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\*Contributed in excess of \$10.

# 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.....	"	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





"Amor Caritas," Bronze Relief, by Augustus Saint Gaudens.  
Purchased by popular subscription.

MRS. SARA M. SKINNER.....	Died	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
CYRENIUS A. NEWCOMB.....	"	Mar. 9, 1915
EDWARD C. WALKER.....	"	Mar. 11, 1915
ELLIOTT T. SLOCUM.....	"	Nov. 20, 1915
FRANKLIN H. WALKER.....	"	June 17, 1916

## PAST PRESIDENTS

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. . . . .	1913-1916




## IN MEMORIAM.

Two members of the Corporation have died during the year. Mr. Elliott Truax Slocum was a member of an old Detroit family. Quiet and retiring by nature, he was a systematic giver to good causes in the city that he dearly loved. Always interested in the Museum, he recently became a member of the Corporation; and on his death, November 20, 1915, he bequeathed to this institution \$2,000. "Refining Oil" by Hawthorne, included in the permanent collections, bears his name as donor, and will perpetuate the memory of his benefactions.

Franklin Hiram Walker, who died on June 17, 1916, was one of the large contributors to the fund to purchase the Woodward Avenue site for a new Art Museum. His father, Hiram Walker, was one of the earliest givers to the Museum; and his brother, Edward Chandler Walker, gave most liberally of his time, his intelligent thought and his wealth. While the affairs of business engrossed the largest part of Franklin Walker's time, nevertheless he was ever a helpful friend of this institution.

The vacancies among the Incorporators caused by the death of men like Mr. Slocum and Mr. Walker are difficult to fill in these days of rapid changes. Both men were associated with Detroit during their entire lives; and they regarded the Museum as a consistent part of the life of the city. Therefore they yielded to it a large support, and found their reward in service thus done to the community.



# 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 accepted.

## 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.)