

# DETROIT MUSEUM OF ART

ANNUAL REPORT  
FOR THE YEAR  
1919



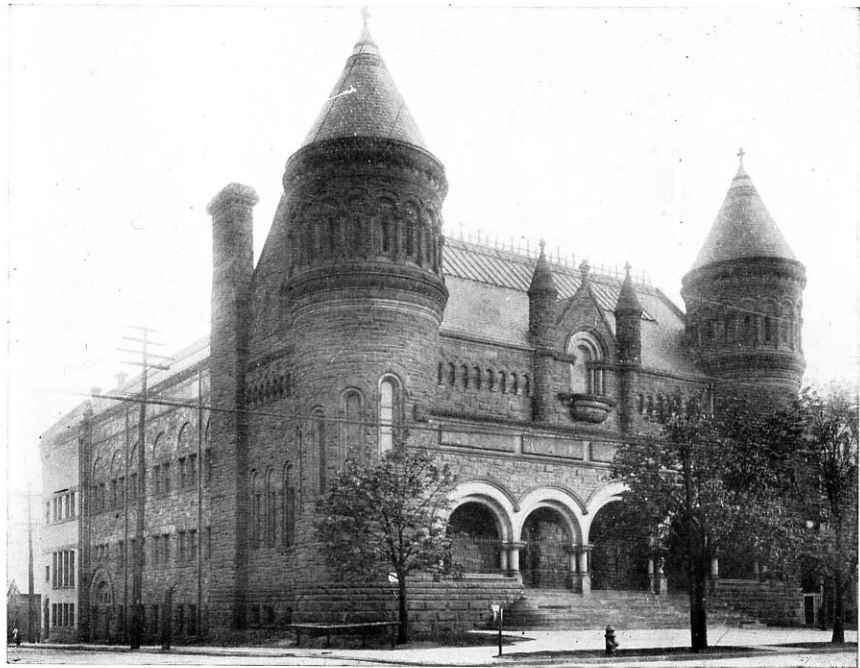
# DETROIT MUSEUM OF ART

ANNUAL REPORTS  
OF THE  
PRESIDENT, SECRETARY AND TREASURER  
FOR THE YEAR ENDING JUNE 30TH,  
1919

DETROIT  
1919

DETROIT MUSEUM OF ART

REPORT FOR THE FISCAL  
YEAR JULY 1<sup>ST</sup>, 1918, TO  
JUNE 30<sup>TH</sup>, 1919



DETROIT MUSEUM OF ART



# DETROIT MUSEUM OF ART

---

## OFFICERS FOR 1918-1919

President . . . . .	RALPH H. BOOTH
Vice-President . . . . .	JOSEPH J. CROWLEY
Treasurer . . . . .	WILLIAM J. GRAY
Secretary . . . . .	CLYDE H. BURROUGHS

## TRUSTEES

*(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
FRANCIS P. PAULUS (City Appointee)	

*(For the term expiring 1921)*

H. J. M. GRYLLS	J. J. CROWLEY
WM. J. GRAY (City Appointee)	

*(For the term expiring 1922)*

RALPH H. BOOTH	HORACE J. CAULKINS
WILLIAM B. STRATTON	



KULAH PRAYER RUG  
LATE XVIII CENTURY.  
LOANED BY MRS. GUSTAVUS D. POPE.

# REPORT OF THE PRESIDENT

DETROIT, June 27th, 1919.

*To the Members of the Corporation of the Detroit Museum of Art:*

It is with due appreciation of the honor that I submit my second annual report as President of the Detroit Museum of Art, which thus completes the 34th year of its incorporation.

The signing of the Treaty of International Peace coincident with the closing of our fiscal year will always mark this date in memory. It was not expected that in a year of such stupendous concerns the activities of our museum should indicate a normal amount of interest, and in fact, as we said in our last annual report, we did not wish to even appear to demand consideration that would in the slightest degree divert attention or detract so much as a featherweight of support from the successful prosecution of the war. It is, therefore, most gratifying that the attendance at the museum during the twelve months reached almost one hundred thousand or about twenty percent less than the previous year, and it is important to note that practically all of our members continued their support during this time; thirteen contributing members at \$100.00 each, one annual member at \$50.00, two at \$25.00 and one hundred and fifteen at \$10.00 each, making a total from memberships of \$2550.00. One incorporator was added—Mr. J. J. Crowley—contributing the sum of \$1200.00 for the purchase of the painting "In the Country" by Leon Kroll. One bequest came to us, from the late Elizabeth P. Kirby—\$5000.00—which is added to our endowment fund. Cash contributions from seven friends, \$225.00, for the purchase of laces, and from five others \$175.00 was contributed toward prizes awarded at our Michigan Artists Exhibition.

The following additional gifts were received:

Water color, presented by the artist, Haley Lever.

A collection of Babylonian tablets from Henry G. Stevens.

Portrait of Henry Wood Booth by Ossip Perelma, from George G. and Ralph H. Booth.

Eight etchings presented by the artist, Arthur Hentzelman.

Ten lithographs of war-time subjects, the work of Vernon Howe Bailey; three from the artist himself and seven presented by Mr. John Russel.

Six medals from Mr. J. M. Potichke, and two medallic coins presented by Mr. F. H. Perrenoud.

The purchase of additions to the collections are as follows:

Six water color paintings by Gifford Beal, entitled "Spring," "Arabesque," "Windy Day," "Hudson River," "Summer Landscape," "Central Park," and "New York Freight Yards," purchased from the Farwell Fund and the income of the Yawkey Fund.

Water color painting by Hayley Lever, entitled "Wharf, Gloucester," purchased from the income of the Slocum Fund.

Oil painting, "Surf and Rocks," by Childe Hassam, purchased from the income of the Lizzie Merrill Palmer Fund.

Oil Painting, "The Blue Gown," by Frederick C. Frieseke, purchased from the membership fund contributed by Mr. Paul Gray, Mr. Philip Gray, Mr. David Gray, and Mrs. William R. Kales.

Oil painting, "In the Country," by Leon Kroll, purchased from the special membership fund contributed by Mr. J. J. Crowley.

Ten pieces of lace, purchased from the Special Membership and Donation Fund.

At this point President Booth digressed long enough to read a letter from Mr. George G. Booth, which had just been delivered to him by messenger, as follows:

Detroit, June 27, 1919.

*Trustees of The Detroit Museum of Art,  
Detroit, Mich.*

Gentlemen:

For some time I have been engaged in accumulating objects of artistic handicraft which I hoped might creditably form the basis of a permanent collection having its home in the Detroit Museum of Art.

You have honored me by accepting the collection so far made as a loan, and have generously provided facilities for its display. I regret that great world events have somewhat interfered with plans for the enlargement of the collection, but it is my hope to be able from time to time, to make further additions which may increase its value and use to the city.

As an earnest of my ultimate intention I desire now to tender to the Museum of Art as a free gift, the objects of art in this collection which are now in the Museum, being assured that in due time adequate provision will be made for their permanent care and exhibition.

I request that I may be permitted to continue to add to the collection as a loan, as heretofore, other objects of art which may be acquired from time to time.

Thanking you for the co-operation of your officers so generously accorded me in the past, I remain,

Yours very truly,

GEORGE G. BOOTH.

President Booth pointed out that this gift of the George G. Booth Collection constitutes the largest gift of the year and one of the most important benefactions the Museum has received.

Many important and interesting loans have been placed on exhibition, a list of which in detail will be presented by your Secretary and become a part of our report. The question of the unusually interesting lectures, musical entertainments and matters of similar interest he will also refer to in detail.

Permit me to direct your attention to the many improvements in the interior of our building and the replacing and better arrangement of many of our collections, notably the large sculpture gallery at the entrance of our building, the moving and re-installation of our Egyptian collection, the interesting Colonial room, and the Print room now nearing completion. The expert work required in connection with the Egyptian collection has resulted in bringing this department to where due recognition of its importance is given. In the new print room it is being arranged to provide for the hanging of about one hundred of our important prints at a time so that by rotation we may show our entire collection throughout the year. The prints have been examined by experts with due regard to their relative importance. Two rooms in the rear of the building are in the process of redecoration and in these will be installed in a rearranged and much better manner the important objects of the Frederick Stearns oriental collection, which, with improvements in a number of other galleries and rooms throughout the building covers the redecorating, rearranging and suitable



GHIORDES PRAYER RUG

LATE XVIII CENTURY

LOANED BY MRS. GUSTAVUS D. POPE.

marking of exhibits of our entire museum during the past two years and in a manner which gives us added pride in our splendid institution.

In the death of Mr. John L. Harper on December 7, 1918, the Museum lost one of the few remaining original incorporators. Mr. Harper was a member of the executive committee and treasurer of the art loan exhibition of 1883. As a result of this art loan, the Detroit Museum of Art came into existence, and Mr. Harper was named incorporator under the ten thousand dollar contribution of Honorable Thomas W. Palmer. There now remain but four of the original members, namely, Mr. Frederick E. Farnsworth, who was secretary of the art loan and subsequently, secretary of the Museum for many years, until his business relations called him to another city, Mrs. E. G. Holden, Mrs. H. H. H. Crapo Smith, and Colonel E. W. Voight.

It is fitting that the members of the corporation should also take cognizance of the death of Miss Elizabeth P. Kirby on October 16, 1918. Miss Kirby was an annual member of the Museum, who took much interest in the work of the institution, leaving the bequest of five thousand dollars heretofore mentioned.

In another important respect we are closing a significant year for this institution. I refer to the era wherein we received direct support for the maintenance from the city. Beginning with the first of July, the Arts Commission of the City of Detroit takes in charge the city funds for the carrying out of its purposes and the building we now occupy has been placed in the hands of the Arts Commission by the city for its uses. Carrying out your intention, as expressed at our last meeting called for the purpose, steps have been taken looking to the conveyance of our property and collections to the City of Detroit with due regard for the trust we hold and of the obligations attached thereto. The state legislature has amended the act under which we incorporated which will become part of the law within the next 60 days, under which it becomes proper for us to make such conveyance to the municipality. Under such conveyance the property can only be used for such purposes as we have received it or for some kindred purpose so indicated by the Circuit Court. Final action on this matter cannot be taken at this





"IN THE COUNTRY," BY LEON KROLL.  
PURCHASED FROM THE SPECIAL MEMBERSHIP FUND  
CONTRIBUTED BY MR. J. J. CROWLEY.

meeting, but inasmuch as we shall be without funds for maintenance otherwise, your President suggests that if it appears to you to be in order, that a resolution be passed indicating the intention to make conveyance when the law permits and in the meantime to ask the Arts Commission to accept the responsibility of the operation and maintenance of the museum for us at the expense of the city. In considering the all-important move of conveyance to the city, permit me to mention at this time that during the past year your officers have given particular attention to the value that might be set upon our collections, real estate and other



property, with the result that we believe that the collections may be conservatively valued at a million dollars and the new museum site on Woodward Avenue at over one million dollars. Our invested endowments amount to \$20,000.00. Cash on hand available for purchases is \$9,460.95. You have authorized your Board of Trustees to act upon this matter in accordance with their judgment, but opportunity for discussion will be given at this meeting. It was expected to make conveyance of the real estate at once as the required change in the law covered only the transfer of our collections. It was thought reasonable and in conformity with our obligation to ask the city to accept a deed to the real estate with a clause therein providing that the property should revert to this corporation if the city did not within a reasonable number of years erect thereon a suitable Museum building and properly maintain the collections later to be conveyed to it. This received the concurrence of Mr. Wm. C. Weber, in whose name some of our property stands. The form of deed was presented for consideration by the city council but the council expressed a unanimous opinion that it would be inexpedient to accept such a transfer with any reversionary clause or any other definitely expressed obligation. If you should convey the real estate and the collections to the city in conformity with the amended legislation it should be noted that the property can be used only for such purposes as this permits, and further the conveyance would be made to the Arts Commission, who would hold the property in behalf of the city for its uses in accord with the provision of the city charter and the immediate intention of the city is definitely expressed in the appropriation for the ensuing year of \$79,000.00 to cover maintenance and upkeep of the Detroit Institute of Arts, purchases for art collections and the sum of \$3,000.00 to assist in the development of plans for a new museum building, which may clearly be taken as an earnest of intention.

Your President has no doubt that the collections at least should be conveyed immediately when the law permits, but if it is the desire to continue this corporation for any purpose it may be that you will consider it as conforming more exactly to your obligations to simply make a tender of the real estate to the city for acceptance whenever they are



MIDDLE XVIII CENTURY HIGHBOY  
WITH BROKEN ARCH CORNICE AND BALL AND CLAW FEET.  
LOANED BY MRS. GUSTAVUS D. POPE.

ready to place a suitable museum building thereon, which can have the advantage only that if through some unexpected event the city is longer delayed than is reasonable to expect, some private gift or bequest might be secured for the purpose. The matter of invested endowments should be alluded to because if conveyed to the city these funds would probably be included with all city funds and would earn approximately but 2%. Therefore, it is recommended if this corporation does not continue for the administration of these endowments that we consider placing them in the hands of trustees for administration.

Permit me to say at this time that it is a particular pleasure to have with us again today our former President, Major D. M. Ferry, Jr., who, alone of our Board of Trustees, enlisted and wore the uniform and devoted his time wholly to the service of our country during the period of the war at so great a cost of pleasure and personal comfort. Please accept our congratulations and our appreciation, Major Ferry, and our pleasure upon your return.

The time has come when we may now turn from war to the Arts of Peace—the development of the higher life. Art is vast in its influence. Civilization without Art is unthinkable. Observe the marvelous creations of God in nature with its infinite gradations of color, light and shade, its rhythm, harmony and beauty of design, and tell me whether man shall not continuously strive to so use the products of the animal, vegetable and mineral kingdoms which the Almighty has placed at his disposal and to so fashion them that they too shall delight the eye, stimulate greater aspirations and uplift the soul.

Detroit is scarcely today the beautiful city that it once was. It needs a new birth in Art. It is Art hungry and maybe it does not know it. Vast fortunes of money are being accumulated in our city. Shall it be left to future generations to gain with this wealth the attainable finer attributes of life? In many other cities this does not obtain. In fact, many of the greatest of art patrons and collectors of our country today are men who have accumulated their own fortunes. It appears to need someone to lead the way. Who will be the first man among our citizens of wealth to

prove himself a prince indeed? Let him bring to Detroit examples of the master work of the past in paintings, sculpture, tapestries, rugs, furniture, and other objects of art. These works of the past that are proven by the test of time will develop that fine sense of discrimination to enable him to judge and patronize and so help to develop in our midst contemporary productions in the Fine and Applied Arts. The Detroit man who will be the first to add this to other altruistic motives and take such a place in our midst, will quickly become our first citizen, and the real satisfaction that wealth can give will, I am sure, be realized and before he is well launched upon his pursuit, I am confident that he will excite emulation among the people of our city in degree as they are able. It is such things that make a city great, not mere bigness or simply usefulness in production. How shall we build and develop a great Institute of Arts in our city if we have no liberal regard for the Arts among our foremost citizens?

Perhaps the times are changing in this regard. It may be too long before an individual will take advantage of such a great opportunity. It may be that the time is come when the city as a whole will take its place in Art in advance of the individual. Then, let it be. Our City of Detroit has taken its first steps in this direction. Surely a million people collectively might reasonably be expected to develop an Art collection greater than that acquired by any individual. I recently viewed a collection in a gentleman's home representing an expenditure of about fifteen millions of dollars. We must start with the positive understanding that Art is for all the people. Too often we hear the idea expressed that Art, particularly the Fine Arts, is something exclusive and for the few who are supposed to have a peculiar understanding of it, or those whose hobby it is—a sort of highbrow affair—and we sometimes get such comments from men whose lives are already influenced to an astounding degree by this same uplifting force and they appear not to realize it. Some tell us they realize the importance of Art as applied to Industry, and they do not

recognize the relative importance of the Fine Arts. I am glad to say that the day of such acknowledgments is passing and the day will soon dawn when Art in its true meaning and application will be accepted as a vital, compelling and uplifting force that it certainly is. Unthinking men sometimes speak of museums as store houses of dead Art and of great paintings on our walls as static Art. They want more active force.

This Museum and its influence is the answer to those who will but take an interest and it is the function of this society to stimulate the whole people that they shall take an interest. Who can believe in the beauty and influence of a great poem if he has neither read nor heard one; and, who believes in the charm and inspiration of music if they have never listened with interest?

The attendance at Museums of Art is not as great as it should be. This should be met by taking the great Art to the people, or at least nearer to them. I wish to suggest a new general plan for the city, which I feel confident, if tried, will prove successful. It is the establishment of branch museums or galleries throughout the city, particularly in the crowded sections—a simple building, well designed and amply lighted—one room and one attendant would serve splendidly. They could be established in conjunction with our branch libraries by the addition of a wing, or a separate building. This might assist at least in the beginning.

I should like to see them placed close to the street—easy of access—and not surrounded by very much park space. In a section thickly populated, I have in mind utilizing a lot say 50 or 60 feet wide, with the building a few feet back from the sidewalk, with an inviting entrance on the sidewalk level, the building occupying the width of the lot and nicely proportioned in depth—in the rear an attractive court or garden, surrounded by a wall, a pleasant spot to rest, accessible only from the gallery. We should establish changing exhibitions in these branch museums, letting each

remain intact for, say, 30 to 60 days in one gallery; then, moved to the next, to be replaced by another exhibition. This will also, in a degree, solve the growing problem of some great museums which may otherwise be forced to hang a too vast collection permanently in one building. The attendant would be capable of giving intelligent information in reply to questions and should give carefully prepared and instructive talks on each exhibit. As the purpose is mainly educational, each exhibit should represent an idea covering a particular period or school, or be comparative of old and modern. Some should be designed particularly for children.

In the city of Boston, through the interest and personal effort of Mr. FitzRoy Carrington, backed by a group of his liberal friends, has been established one such art center, exclusively for children, in one of the crowded sections of that city.

A start might wisely be made in one or two locations, but I confidently believe that a dozen or twenty such branch museums might profitably be established and maintained in the city of a million people. It may be that such buildings at certain times of the year should be put to other uses.

In closing this report, permit me to say that it is evident that Art Museums are taking a broader view of their service to the community and are looking to the new ways in which their institutions can render larger service. We should bring into conjunction more than ever the influence of other Arts such as Music, Poetry and Architecture and welcome them to give expression in our home and so use the advantages that we have at our disposal to achieve our purposes in the largest measure.

*Respectfully,*

RALPH H. BOOTH,  
*President.*

# ANNUAL REPORT OF THE SECRETARY

June 27, 1919.

*To the Members of the Corporation:*

Gentlemen:—During the present year the most obvious achievement has been the steady progress toward a better arrangement and display of the Museum collection. In spite of many obstacles encountered in this work, such as the difficulty in obtaining suitable cases, fabrics, and other material, the shortage of labor and the lack of suitable storage space for storing the numerous objects withdrawn from the collections, a number of galleries have been newly installed, making the exhibits more attractive to the public, and following a unified plan, which when carried to completion, will bring the objects into an orderly departmental installation.

Galleries II., III., and IV., formerly used as small exhibition rooms, have been thrown into one spacious room, suitably decorated and draped, and will hereafter be used for the permanent collection of paintings by contemporary artists. In conjunction with Gallery I., which houses the James E. Scripps Collection of XV., XVI., and XVII. century paintings, this brings the permanent possessions of the Museum to the attention of the visitor at once, and in a natural and pleasing sequence.

In the small vaulted Gallery V., opening out of Gallery II., will be housed the smaller paintings of the permanent collection, suited by dimension and character to a small gallery.

One of the most satisfying rooms is the so-called Colonial Room, on the second floor, in which is assembled the furniture, household furnishings, paintings, and other objects of the colonial period. The impetus for the working out of this room was afforded through the gift of the exceptionally large and important collection of old dark blue Staffordshire China, assembled by the late Mrs. Arthur Soper and given by her daughter, Mrs. Gustavus D. Pope. Mrs. Sidney J. Corbett, Jr., advised with the Director both with





SHERATON SIDEBOARD

LOANED BY MRS. GUSTAVUS D. POPE.

reference to the color scheme of the room and the selection of exhibits, and the success of the ensemble is largely due to her guidance. The receptive interest on the part of Mrs. Robert Tannahill, Mrs. Seville Paulus, Mr. Eugene Paulus, Mrs. Gustavus D. Pope, Mrs. May Legget-Abel, and Mrs. Sidney J. Corbett, Jr., in loaning material from their possessions for this room, was very gratifying.

During the summer of 1918, Mrs. Caroline Ransom Williams, an expert Egyptologist, advised with the Director regarding the selection, classification, and labelling of the material in the Egyptian Department. These collections were then removed to the west corridor of the first floor and installed in a newly decorated room, prepared for them. The numerous and valuable objects comprising the Egyptian collection have been intelligently arranged and attrac-



tively installed, so that they appeal at once to the student and layman.

The entrance hall of the Museum has undergone a complete metamorphosis which gives it a dignified appearance comporting with its display of original sculpture and with suitable wall spaces for the hanging of tapestries, rugs, and other attractive hangings.

The attempt has been made, insofar as the material would permit, to bring together such collections as were suitable to a classical department in the east room on the first floor, vis-a-vis with the Egyptian department. Here, the more significant plaster casts have been retained, but with them has been assembled such original objects of the period as the collections afforded, such as Greek and Roman coins, antique glass, bronzes, pottery, inscriptions, etc.

A room on the second floor, adjacent to the Library, has been set apart and suitably decorated and lighted as a print room, where, in conformity with suggestions made by Mr. FitzRoy Carrington, Curator of Prints of the Boston Museum of Fine Arts, a selection from the important print collection owned by the Museum will be suitably framed and permanently on exhibition, and the other prints will be available to students under the supervision of Miss Weadock, the Librarian.

By purchase, gift, and loan, many important additions have been made to the collections. The needs of various departments have been more definitely outlined, and it has been a gratifying experience that individuals were willing to contribute from their funds or from their possessions toward these definite needs, as, for example, in the contribution of furniture and other objects for the Colonial Room, and the cash gifts toward the purchase of a collection of laces and other fabrics.

## GIFTS

### GIFTS HAVE BEEN RECEIVED AS FOLLOWS:

Cash bequest of five thousand dollars from the estate of Elizabeth P. Kirby.

Cash gift of twelve hundred dollars from Mr. J. J. Crowley, in payment of "In the Country," a painting by Leon Kroll.



THE BLUE GOWN, by FREDERICK CARL FRIESEKE  
 ONE OF FOUR PAINTINGS ACQUIRED THROUGH THE SPECIAL  
 MEMBERSHIP FUND CONTRIBUTED BY MR. DAVID GRAY,  
 MR. PHILIP GRAY, MR. PAUL R. GRAY AND  
 MRS. WILLIAM R. KALES.

Cash gift of three hundred dollars from Mr. Henry G. Stevens toward the purchase of a collection of laces.

Cash gifts of twenty-five dollars each have been received from Mrs. Ralph H. Booth, Mrs. William P. Stevens, Mrs. D. M. Ferry, Jr., Miss Mary E. Turner, Mrs. Horace J. Caulkins, Mrs. Albert Kahn, Mrs. Schreyer, and Mrs. David Gray, toward the purchase of a collection of laces.

Cash gifts of fifty dollars each have been received from Mr. Henry G. Stevens and Maj. D. M. Ferry, Jr., and cash gifts of twenty-five dollars each from Mr. Ralph H. Booth, Mr. William P. Stevens, and Mr. R. H. Webber, toward the Detroit Museum of Art prizes, for the best paintings by Michigan artists.

Oil painting, "Portrait of Henry Wood Booth, Esq.," by Ossip Perelma, presented by Mr. George G. Booth and Mr. Ralph H. Booth.

Water color painting, "Boats, Gloucester," by Hayley Lever, presented by the artist.

XVI. century coverlet, presented by Mr. George G. Booth.

Thirty-five inscribed Babylonian terra cotta fragments, presented by Mr. Henry G. Stevens.

Eight etchings by Arthur William Heintzelman, presented by the artist.

Three lithographs entitled, "Forward Guns," "Bow of a Super-Dreadnought," and "The Big and Little Fighting Ships," by Vernon Howe Bailey, presented by the artist.

Seven lithographs, showing war work at the Great Lakes Engineering Works, by Vernon Howe Bailey, presented by Mr. John Russel.

Piece of Point Genoese, Bobbin lace, XVIII century, presented by Mrs. Wilfred C. Leland.

Six commemorative medals, presented by Mr. J. M. Potichke.

Two Swiss medallic coins, presented by Mr. Fred H. Perrenoud.

Bequest of one hundred twenty-two miscellaneous coins by Mr. Archibald Campbell.

The gift of Mr. George G. Booth, reported by the President on the day of the Annual Meeting comprises the following material:

Bronzes: "Bacchus and Faun," by Chester Beach; "Wonder of Motherhood," "Wooing of the Centaur," "Ruskin," "Nero," by Gutzon Borglum; "Fra Angelico," by Jean Boucher; "The Cup Bearer," by F. Tolles Chamberlain; "Ragtime," by A. St. Leger Eberle; "The End of the Trail," by Stuart Fraser; "The Spartan Mother," by Sherry E. Fry; "Russian Dancers," "Pavlova," by Malvina Hoffman; "Colt," "Fighting Goats," "Napoli," by Anna V. Hyatt; "The Genius of Immortality," by Isidore Konti; "The Lute Player," "Little Brother," "Playfulness," "Dancer and Gazelles," by Paul Manship; "Maternal Love," "Aspiration," by Albin Polasek; "Walking Polar Bear," "Polar Bears," by F. G. R. Roth; "Italian Peasant Head," by Gertrude V. Whitney.

Wood Carvings: "Christmas in Heaven," "Christ on the Cross," "The Madonna," "Kneeling Angel," "Music," by I. Kirchmayer.

Ceramics: 4 pieces of Binns pottery; 7 pieces of Durant pottery; 26 pieces of Robineau pottery.

Iron Work: "Wisteria Screen," designed by Thomas Hastings, and executed by Edward F. Caldwell & Company; 19 pieces of wrought iron work by Frank L. Koralewsky; 13 pieces of wrought iron work by Samuel Yellin.

Silver Work: "Ciborium," "Silver and Enamel Box," by Elizabeth Copeland; "Tea Caddy," by Douglas Donaldson; "Pierced Silver Plate," by Mary C. Knight; "Alms Basin," "Chalice," by George E. Germer.

Carved Ivory Pendant designed by Hugo Robus.



EXAMPLES OF AMERICAN STONEWARE  
MADE BY PROFESSOR CHARLES F. BINNS.  
IN THE COLLECTION RECENTLY PRESENTED BY  
GEORGE G. BOOTH, ESQ.

## PURCHASES

PURCHASES HAVE BEEN MADE AS FOLLOWS:

Six water color paintings by Gifford Beal, entitled "Spring," "Arabesque," "Windy Day, Hudson River," "Summer Landscape," "Central Park," and "New York Freight Yards," purchased from the Farwell Fund and the income of the Yawkey Fund.

Water color painting by Hayley Lever, entitled "Wharf, Gloucester," purchased from the income of the Slocum Fund.

Oil painting, "Surf and Rocks," by Childe Hassam, purchased from the income of the Lizzie Merrill Palmer Fund.

Oil painting, "The Blue Gown," by Frederick C. Frieseke, purchased from the membership fund contributed by Mr. Paul Gray, Mr. Philip Gray, Mr. David Gray, and Mrs. William R. Kales.

Oil painting "In the Country," by Leon Kroll, purchased from the special membership fund contributed by Mr. J. J. Crowley.

Ten pieces of lace, as follows: Point de France, XVII. Century; Burano Point, Louis XVI. design; Point d'Alencon, period of Louis XV.; Milan Bobbin lace, XVII. Century; Reticello, Satin and Curl Stitch, XVI. Century; Mechlin, Bobbin XVIII. Century; Valenciennes, period of Louis XVI.; Burano, Needle Point; Italian

Venetian, XVI. Century; Gros Point de Venice, purchased from the special membership and donations fund.

## LOANS

### LOANS HAVE BEEN MADE AS FOLLOWS:

Hepplewhite chair, two Dutch marquetry chairs, and Sheraton dining room table, loaned by Mrs. Seville Paulus.

Chippendale low boy, loaned by Mr. Eugene Paulus.

Sheraton arm chair, loaned by Mrs. J. K. Webster.

Cheadle clock, Hepplewhite chair, three Chippendale chairs, gate-legged table, pie-crust table, Sheraton chest of drawers, Sheraton dressing mirror, two Sheffield Plate cake dishes, two Sheffield Plate cake baskets, Sheffield Plate dish, pair of Sheffield Plate candlesticks, pair of Sheffield Plate candelabra, Sheffield Plate tea urn, two Sheffield Plate salvers, Sheffield Plate sugar bowl and tongs, five pewter dishes, pewter pitcher and cover, pewter ewer, pewter measure, loaned by Mrs. Robert Tannahill.

Sheraton knife box, pewter jug, and blue glass bottle, loaned by Mrs. Sidney J. Corbett, Jr.

High boy, cabinet-top desk, two samplers, five pewter plates, pewter basin, four Persian rugs, Caucasian rug, Turkish rug, eight pieces of luster, Hepplewhite sideboard, loaned by Mrs. Gustavus D. Pope.

Two Colonial silver buckles, loaned by Mrs. May Leggett-Abel.

Fifteen French war medals, loaned by Mrs. Warren J. Vinton.

Oil painting, "Sunset, Forest of Fontainebleau," by Theodore Rousseau; oil painting, "Landscape," by Jules Dupre; loaned by Mrs. Sherman L. Depew.

Oil painting, "The Call to the Ferryman," by Ridgway Knight, loaned by Mrs. W. K. Anderson.

Oil paintings, "Child and Mirror," by Sergeant Kendall; "Portrait of Mrs. David Gray and Son," by Ivan G. Olinsky; "In Winter Sunshine," by Gardner Symons, "The Harbor," by Jonas Lie; "Veiled in Mist," by Charlotte B. Coman; "Head of a Baby," by Gari Melchers; loaned by Mr. David Gray.

# EXHIBITIONS

SPECIAL EXHIBITIONS HAVE BEEN HELD AS FOLLOWS:

- July 15 to Oct. 1. Loan exhibition of paintings by Dwight W. Tryon, owned by Colonel Frank J. Hecker. (10 paintings.)
- Oct. 6 to Nov. 15. Paintings by Henri-Caro-Delvaile. (26 paintings.)  
Medals and sculpture by T. Spicer-Simpson. (68 pieces.)
- Dec. 2 to 12. Decorative war painting, "Carry On," by Edwin H. Blashfield.
- Nov. 21 to Dec. 31. Paintings by Michigan Artists. (137 paintings.)
- Dec. 5 to 30. XVII. Century tapestries of Cyrus the Great. XVI. Century Flemish tapestry of Curius Dentatus Refusing the Gifts of the Samnite Ambassadors. Loaned by P. W. French and Company, New York. (8 pieces.)
- Jan. 1 to 30. Lithographs and drawings of the war by British Artists. (68 works.)
- Jan. 1 to 30. Enlarged photographs of cathedrals in the war zone, loaned by the Brooklyn Museum. (222 works.)
- Jan. 1 to 20. Collection of French war posters, loaned by Mrs. Warren J. Vinton, Mr. Abner E. Larned, and Mr. Edward Fitzgerald.
- Jan. 1 to Feb. 15. Group exhibition of water colors by Childe Hassam, Paul Dougherty, Gifford Beal, J. Alden Weir, Hayley Lever, and Mahonri Young. (59 paintings.)
- Feb. 1 to 28. Paintings by Francis P. Paulus. (33 works.)  
Paintings by the Taos Society of Artists. (28 works.)
- Feb. 18 to April 1. Memorial exhibition of paintings by Henry Golden Dearth. (90 works.)
- March 1 to 31. Exhibition of Persian and Musselman art, loaned by Moustapha Avigdor.
- March 1 to 31. Lithographs and drawings of war work in America by Vernon Howe Bailey. (79 works.)
- April 6 to 27. Loan exhibition of tapestries arranged by Mr. George Leland Hunter. (49 pieces.)
- April 1 to May 15. Paintings by Jonas Lie (20 paintings.)
- April 11 to May 31. Fifth Annual Exhibition of Paintings by American Artists. (122 paintings.)  
Sculpture by Elie Nadelman. (4 pieces.)
- June 3 to 30. War paintings and drawings by British Artists. (241 paintings.)



SURF AND ROCKS, by CHILDE HASSAM  
PURCHASED WITH THE INCOME OF THE LIZZIE MERRILL  
PALMER FUND.

Among the twenty special exhibitions, the loan exhibition of paintings by Dwight W. Tryon, loaned by Colonel Frank J. Hecker, the joint exhibition of paintings by Henri-Carol-Delvaile, the noted French painter, and medals and sculpture by T. Spicer-Simpson, the famous English medallist, the memorial exhibition of paintings by Henry Golden Dearth, the loan collection of tapestries arranged by Mr. George Leland Hunter, the fifth annual exhibition of paintings by American artists, and the official war paintings and drawings by British artists, were of extraordinary significance. The exhibition of tapestries was unique, filling the wall space of the rooms and entrance hall of the lower floor, and occupying three galleries on the second floor with important tapestries comprehensive of all the great periods of tapestry weaving.



# LECTURES AND SPECIAL EVENTS

JULY 1, 1918, TO JUNE 30, 1919.

1918.

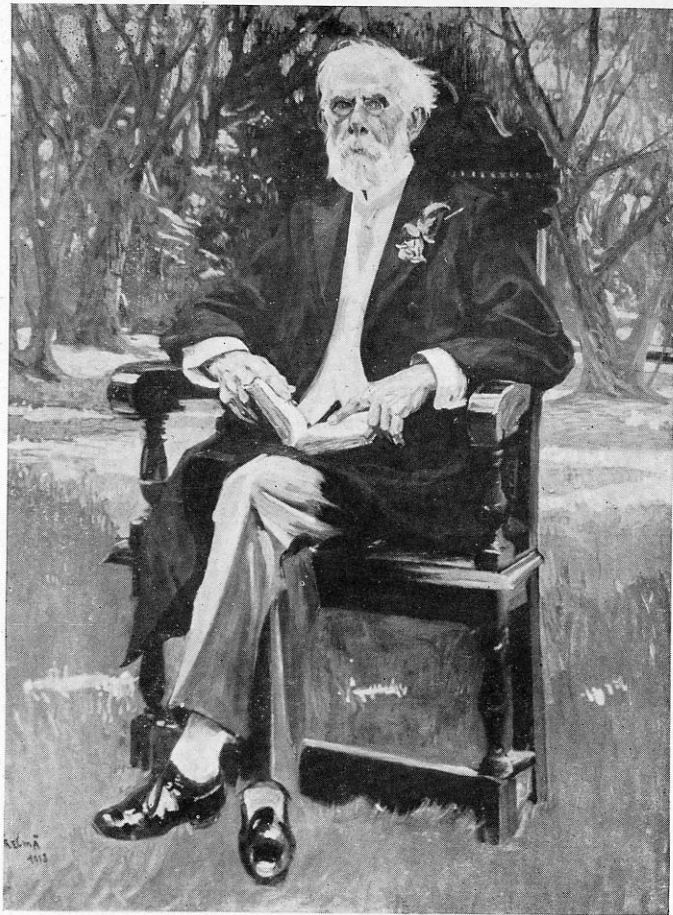
- Oct. 5. Meeting of the Young Authors' Club of the Detroit News.
- Oct. 18. Lecture by Ossip Gabrilowitsch.
- Oct. 22. Reception for Mr. Gabrilowitsch.
- Nov. 10. Musical Program given by the Tuesday Musicale.
- Nov. 17. Lecture: "Belgian Cities and the War," by Francis P. Paulus. Maurice Willaert, Soloist.
- Nov. 20. Reception and Opening View of Michigan Artists' Exhibition.
- Nov. 22. Lecture: "An Exciting Adventure in the Realm of Art," by Professor Albert Kelsey, under the joint auspices of the American Institute of Architects and the Museum.
- Nov. 24. Musical Program furnished by The Chamber Music Society.
- Nov. 29. French and Belgian Program under the auspices of the Recreation Commission.
- Nov. 30. Meeting of the Young Authors' Club of the Detroit News.
- Dec. 1. Musical Program furnished by The Tuesday Musicale.
- Dec. 4. Lecture: "Southwestern Art, Ancient and Modern," by Dr. Edgar L. Hewitt, under the auspices of the Archaeological Society.
- Dec. 8. Musical Program by the "Society of Ancient Instruments," presented by The Chamber Music Society.
- Dec. 15. Lecture and Demonstration: "The Making of an Etching," by John A. Morse and Paul Honore.
- Dec. 22. Lecture: "Some World Memorials," by Clyde H. Burroughs. Arthur W. Davey, Soloist.
- Dec. 28. Meeting of the Young Authors' Club of the Detroit News.
- Dec. 29. Musical Program furnished by The Chamber Music Society.

1919.

- Jan. 3. Talk for children on "Indians," by an Indian woman, "Lone Star," under the auspices of the Recreation Commission.
- Jan. 5. Musical Program by the Flonzaley Quartette, presented by The Chamber Music Society.
- Jan. 10. Lecture: "The Relation of the Arts," by Thomas Whitney Surette.
- Jan. 11. Lecture for children by Thomas Whitney Surette.
- Jan. 12. Lecture: "Optical Illusions and Architectural Refinements in Medieval Cathedrals," by Professor William H. Goodyear of the Brooklyn Museum, under the joint auspices of the Michigan Chapter, American Institute of Architects,



- and the Museum. Musical program furnished by the Tuesday Musicale.
- Jan. 13. Lecture: "Notre Dame at Paris," by Professor William H. Goodyear, under the joint auspices of the Detroit Chapter, Institute of Architects, and the Museum.
- Jan. 18. Meeting of the Young Authors' Club of the Detroit News.
- Jan. 19. Lecture "Ancient and Modern War Medals," by Professor F. W. Kelsey, of the University of Michigan.
- Jan. 26. Musical Program furnished by The Chamber Music Society.
- Jan. 31. Lecture: "Music as a Social Force," by Thomas Whitney Surette.
- Feb. 1. Lecture for children by Thomas Whitney Surette.
- Feb. 2. Musical Program furnished by The Tuesday Musicale.
- Feb. 8. Story Hour for Children, by Dugald Stuart Walker.
- Feb. 9. Musical Program furnished by The Chamber Music Society.
- Feb. 14. Lecture: "Drawing the Birthright of the Masses," by Dudley Crafts Watson, Director of the Milwaukee Art Institute. Under the joint auspices of the Society of Arts and Crafts, the Board of Education and the Museum.
- Feb. 16. Lecture: "Drawing a Natural Asset," by Dudley Crafts Watson, under the joint auspices of the Society of Arts and Crafts, the Board of Education and the Museum.
- Feb. 23. Lecture: "Books and Manuscripts of the XV Century," by William W. Bishop, Librarian of the University of Michigan.
- Feb. 25. Lecture: "Old Houses in Michigan and Their Classic Ancestry," by Professor Fiske Kimball, of the University of Michigan, under the auspices of the Archaeological Society.
- Feb. 28. Opening of the Greek Homeland Exhibition, under the auspices of the Recreation Commission.
- Mar. 1. Piano Recital by Miss Margaret Bowlby.  
Meeting of the Young Authors' Club of the Detroit News.
- Mar. 2. Lecture: "Tapestries," by George Leland Hunter. Musical program furnished by The Tuesday Musicale.
- Mar. 6. Lecture: "Municipal Gardening," by Professor C. W. Wade. Under the auspices of the Department of Parks and Boulevards.
- Mar. 7. Lecture: "Music as a Social Force," by Thomas Whitney Surette.
- Mar. 9. Musical Program furnished by the Chamber Music Society.
- Mar. 22. Recital by pupils of the Harvard Music School.
- Mar. 23. Musical Program by The Trio of Harp de Lutece, presented by The Chamber Music Society.
- Mar. 24. Meeting of the Art Teachers of the Public Schools.



PORTRAIT OF HENRY WOOD BOOTH, ESQ., by OSSIP PERELMA,  
CONTEMPORARY RUSSIAN PAINTER. PRESENTED TO THE  
PERMANENT COLLECTION BY MR. GEORGE G. BOOTH  
AND MR. RALPH H. BOOTH.

- Mar. 30. Lecture: "How a Sculptor Works," by Hermann N. Matzen, of the Cleveland School of Art. Musical program furnished by The Tuesday Musicales.
- Mar. 31. Meeting of the Art Teachers of the Public Schools.  
Lecture: "Research in Bible Lands," by Professor Arthur T. Clay, of Yale University, under the auspices of the Archaeological Society.
- Apr. 1. Lecture: "Oriental Rugs as a Fine Art," by Professor Arthur Upham Pope.
- Apr. 3. Lecture: "What Determines the Value of an Old Rug," by Professor Arthur Upham Pope.  
Recital by pupils of Bendetson Netzorg.
- Apr. 4. Lecture: "Music in the Museums," by Thomas Whitney Surette.
- Apr. 5. Meeting of the Young Authors' Club of the Detroit News.
- Apr. 6. Musical Program by the Chamber Music Society.
- Apr. 7. Reception and Opening View of the Tapestry Exhibition, and Lecture Promenade by George Leland Hunter.
- Apr. 9. Musical Program by the Detroit String Quartette.
- Apr. 13. Lecture: "What a Nation Has Done to Honor Her Distinguished Men and Women," by Professor Albert Kelsey.
- Apr. 16. Reception and Opening View of Fifth Annual Exhibition of Paintings by American Artists.
- May 3. Meeting of Young Authors' Club of the Detroit News.
- May 14. Lecture: "The Loss and Recovery of Greek Sculpture," by Professor Ernest Arthur Gardner, of Oxford University, London, England, under the joint auspices of the Archaeological Society, the Society of Arts and Crafts and the Museum.
- May 16. Recital by pupils of Mrs. May-Leggett-Abel.
- May 29. Recital by pupils of Mr. Francis Mayhew.
- June 3. Reception and Opening View of Exhibition of War Paintings and Drawings by British Artists.  
Lecture: "War Paintings and Drawings by British Artists," by Raymond Wyer, Director of the Worcester Art Museum.
- June 4. Recital by pupils of Miss Hattie Groneman.
- June 5. Recital by Miss Helen Habarth.
- June 7. Meeting of the Young Authors' Club of the Detroit News.
- June 8. Opening of the Italian Homeland Exhibition, under the auspices of the Recreation Commission.
- June 13. Recital by Miss E. Springborn.
- June 16. Recital by pupils of the Detroit School of Music.
- June 17. Recital by Miss Marion Barkume.
- June 18. Recital by Miss Lucienne Carron.
- June 21. Recital by pupils of the Harvard Music School.
- June 30. Recital by Miss Lillian Fleming.

The above survey of the special programs to which the public was admitted free, including lectures, musical programs, and other events, is a long one, and necessitated the opening of the Museum fifty-eight evenings during the year. An analysis of these activities shows that a course of four important lectures were given under the joint auspices of the American Institute of Architects and the Museum, as follows:

- November 22. "An Exciting Adventure in the Realm of Art,"  
 April 13. and "What a Nation Has Done to Honor Her Distinguished Men and Women," by Professor Albert Kelsey, F.A.I.A. and associate architect of the Pan-American Union, Washington, D. C.
- January 12 and 13. "Optical Illusions and Architectural Refinements in Medieval Cathedrals, and "Notre Dame at Paris," by Professor William H. Goodyear, of the Brooklyn Museum.

Two lectures were given under the joint auspices of the Society of Arts and Crafts and the Museum, as follows:

- February 14 and 16. "Drawing the Birthright of the Masses" and "Drawing a Natural Asset," by Dudley Crafts Watson, Director of the Milwaukee Art Institute.

Two lectures were given through the co-operation of the University of Michigan, as follows:

- January 19. "Ancient and Modern War Medals," by Professor Francis W. Kelsey.
- February 23. "Books and Manuscripts of the Fifteenth Century," by William W. Bishop.

Four lectures were given under the joint auspices of the Detroit Archaeological Society and the Museum, as follows:

- December 4. "Southwestern Art, Ancient and Modern," by Dr. Edgar Hewett, Director, Museum of American Archaeology, Santa Fe.
- February 25. "Old Houses in Michigan, and Their Classic Ancestry," by Professor Fiske Kimball, of the University of Michigan.
- March 31. "Research in Bible Lands," by Professor Arthur T. Clay, of Yale University.
- May 14. "The Loss and Recovery of Greek Sculpture," by Professor Ernest Arthur Gardner, of Oxford University, London, England.

Through the co-operation of the Chamber Music Society and the Tuesday Musicale, many attractive musical programs have been given in the auditorium alternating with Sunday afternoon lectures, and the number of people in attendance has been gratifying. The Museum is particularly indebted to the Chamber Music Society for the three important lectures by Thomas Whitney Surette on "The Relation of the Arts," "Music as a Social Force" and "Music in the Museums," and for three concerts of supreme artistic importance, by the Society of Ancient Instruments, the Flonzaley Quartette, and the Trio de Lutece.

Beginning January 1, Sunday afternoon galleries talks were instituted in addition to the regular programs in the auditorium, and these continued until the middle of April. These were given by the director and by volunteer docents and partook of the nature of a discussion of the exhibits, with a view of intensifying the interest in the collections. Your Director recommends for the coming year an addition to the staff of an Educational Director or Museum Instructor, who will do more of this work, both for the children of the public schools and for the general public. The receptive interest on the part of the people is such that almost any expense in this branch of the work is justified.

Taken in its entirety, the year drawing to a close has been one of marked progress. There has been a broadening of the interest on the part of the officers, trustees, and donors, and a more intelligent appreciation on the part of the public.

*Respectfully,*

CLYDE H. BURROUGHS.

*Secretary.*

# REPORT OF THE CHILDREN'S MUSEUM

*To the Members of the Corporation,  
Detroit Museum of Art:*

The Children's Museum has been in existence about a year and five months. During this period it has developed two lines of activities: the loaning to the city schools and other educational organizations, collections for class room use, and the holding of exhibitions in the Children's Room, in the Detroit Museum of Art. The biological, historical, and geographical material, which the Art Museum has come into possession of, but which does not properly come within the scope of an Art Museum, has formed the nucleus for these collections. This material, together with gifts and loans of special collections, and the valuable assistance given by teachers and by friends of the Museum, in the actual installing of exhibits, have made it possible to hold five exhibitions in the Children's Room. These exhibitions have proved of value to the schools, for many classes with their teachers have visited them, not to mention the hundreds of boys and girls who have come either with their parents or alone. Last spring the Children's Room was open three week day afternoons. This year it has received visitors every week day and Sundays from 2 until six p. m.

The Children's Museum has grown from its crude beginning last year,—when only a part of one person's time was given to the work, and when the number of collections borrowed and the number of visitors was small,—until now it takes the entire time of two people, has constant requests for its collections, and has many visitors each week to the Children's Room. One Monday morning when some of the schools closed for half a day, over three hundred boys and girls came to visit the Museum. From its simple start, one can see this work functioning as one of the important departments of the school system.

The city schools have borrowed over 300 collections, which have reached more than 22,000 children in 65 different schools, in spite of the fact that there are many teachers who apparently have not heard of this Museum

and its work. More publicity is needed. Only the other day, one of the teachers of commercial geography, in the Cass Technical High School, was surprised to learn that the very material of which he was then in need, could be obtained here. Three-quarters of these schools have returned for other collections. All grades, from the kindergarten through the high school, have availed themselves of this service. In addition to the city schools, private schools, churches, Scout masters, the Society of Arts and Crafts, and other organizations, have come for assistance.

In general our policy has been not to organize material as a collection, until a wish for it has been expressed. All the energy of the department is thus put on live needs. It has proved profitable to suggest to teachers and to supervisors lines along which collections might be made, and to discuss with them the extent to which such material would be of value in the grades. Every effort has been made to encourage teachers to make their wants known, to obtain from them constructive criticisms, and to have them appreciate that the Children's Museum existed for the help it can extend to the city. The response has been most encouraging. A teacher said recently that the collections were not only vitalizing the class room work, but were also creating in the children an interest in the Art Museum as a whole, and a desire to visit it. The resources of the loan department have been increased through the gift from the Detroit Branch of Junior Red Cross of a collection of Michigan birds, and two sets of Audubon Educational Leaflets. Mrs. Fitch has presented the Museum with some miscellaneous scientific material.

Children, sent from their respective schools, have carried the collections to and from the Museum. Their car fare has been paid by the Board of Education. This method has worked well, although a much better plan would be to have the deliveries made by an auto truck, the practice of all like museums. It would be a convenience to distant schools, and a saving of the time and energy of the children. It would increase immensely the extent to which the Museum might serve the schools. The truck might occasionally be

used to convey classes, that are now obliged to take two lines of cars, when they wished to visit the Art Museum.

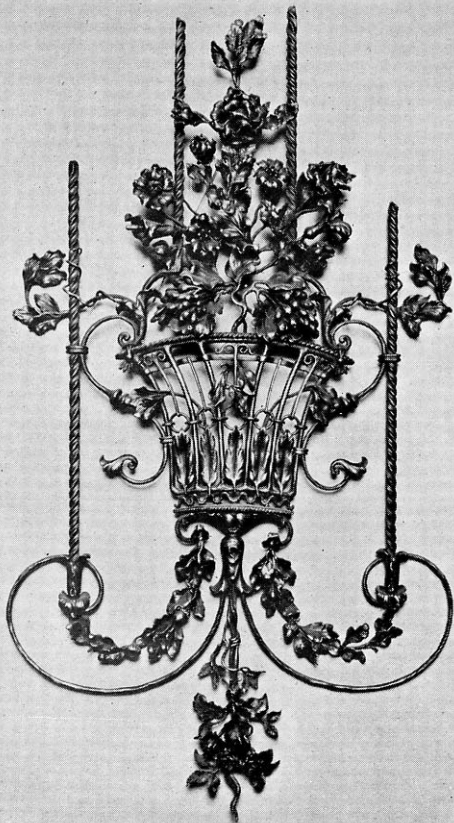
There have been, in all, five exhibits in the Children's Room. Last spring there was an exhibit of textiles and groups of birds in natural settings. These bird groups were changed from week to week following the seasonal migration in this area. The last groups were those birds which commonly nest around Detroit. This exhibit was followed by one on transportation. This year there have been three exhibits. The first of these was the "History of Detroit," followed by our "Common Birds and Mammals" for the Boy Scouts and Scout Masters of the city. Last, at the request of Mr. Henry P. Williams, Educational Chairman of the Detroit Branch Junior Red Cross, an exhibit of work which the Manual Training and Art Departments of the city schools, the Recreation Centres, and the Art Department of the Highland Park Schools had made for the Red Cross. With this exhibit was shown some phases of art of interest to children—for example, the book as a work of art, art of some primitive peoples, peasant costumes, pictures, and pottery.

It has been planned to have the exhibits cover topics in which the children are especially interested, and which relate, where possible, to various lines of grade work. An attempt is made to give a general resume of a topic in a broader and much more complete form than it would be possible to treat it in any class room, because it is the composite work of a number of people with material derived from various sources. Thus in treating the "History of Detroit" there were groups illustrating such important periods as: the early "Huron Village," the "Coming of the French under Cadillac," the "Old Stockade," "Fort Lernoult" dating from English occupation, and the "Campau House," built after the Americans took over Detroit. These groups, with the exception of the model of the Campau House, were the work of the city schools. They were arranged chronologically, and placed through the centre of the room, while, in the cases behind each, was the real material illustrative of the period. Thus, behind the "Huron Village" was a collection of Indian relics and pic-



tures of famous Indian chiefs. There were valuable historical maps, and pictures of important persons and places, for the French period; maps, pictures of prominent men, historic places, and relics of all sorts, from the periods of English occupation and American pioneer days, down to about 1900. It is intended that a part of every exhibit shall be the work of children. In the above exhibit, each group was made in the school room during class periods and later brought to the Museum Room and there arranged by the children. Two groups, "The Huron Village" and "Fort Lernoult," were the work of two third grades, the Marr and the Hillger Schools respectively. The group representing the "Coming of Cadillac" was the combined effort of an eighth grade sewing class in the Northwestern High School, who dressed the dolls, and the sixth and seventh grade manual training classes in the Marr School, who made the canoes and paddles. "The Stockade" was the work of the students in the kindergarten gift class of the City Training School. Through the co-operation of the English Department, paragraphs descriptive of prominent men and important events in the history of the city were written by seventh and eighth grade boys and girls, the best papers selected and placed beneath the picture or the document which required explanation.

Through the co-operation of the teachers of the city, Mr. C. M. Burton, the librarians of the Burton Historical Library, Mr. Daniel Campau, the Detroit Branch of the Daughters of 1812, Mrs. Hal C. Wyman, Mrs. Lathrop, Miss Harding, The Society of Arts and Crafts, and others have enabled our Museum to make this exhibit a success. The interest shown by these people has been not only helpful but inspiring. A large part of our last exhibit was also the work of children, as is patent from the fact that it was Junior Red Cross work. Again the Museum is indebted to Mrs. Charles Bristol, and Mrs. Andrew D. Green, who not only gave helpful suggestions, but also assisted in the actual installing of the exhibit. Material illustrating the steps in the making of hand-made paper, hand-set type, the making of colored pictures, and lithographs were given the Museum for this exhibit by Mr. George G. Booth and Mr. Nemetby.



AMERICAN WROUGHT IRON  
SUGGESTED DESIGN FOR A GRATING OR SCREEN.  
MADE BY SAMUEL YELLIN, OF PHILADELPHIA.  
IN THE COLLECTION RECENTLY PRESENTED BY  
GEORGE G. BOOTH, ESQ.

To Miss Knapp, the head of the Children's Department of the Public Library, the Museum is indebted for an interesting collection of children's books, illustrated by some of the best artists of Europe and America. She has also sent specimens showing steps in the binding of books and a bindery. Without the assistance of these interested friends it would have been impossible to show the book as a work of art. Miss Mary Turner loaned the Museum dolls dressed in the peasant costumes of Europe; Mrs. Hal C. Wyman allowed her interesting Eskimo material to be put on exhibition; Mr. R. B. Livingstone, of the Detroit Publishing Company, sent a selected group of the best pictures which are of interest to children. From the Art Museum a selected group of pottery was borrowed to show the history of this industry.

Where possible some activity should be in progress when young people visit the Children's Room and they should feel at liberty to ask to take part, or be shown how to take part, in the work. This we have at times carried into effect. When the textiles were on exhibition, some of the children from the School for Cripples came twice a week and wove on the hand loom. They also made blankets and hammocks. Visiting children who so desired were allowed under direction to help with the work. These crippled children wove a rug for the Children's Art Centre in Boston. When the "History of Detroit" was on exhibition, Seton Thompson's pictures and directions for making a "teepee" were pinned on the wall and material offered any child, who wished to bring to the Museum twigs for the necessary poles, if he desired to attempt this piece of constructive work. During the last exhibit one of the binders from the Public Library gave a demonstration on how books are bound. This constructive work is both interesting and educational, and, where it is possible to have it, one increases greatly the value of the exhibit to the child. A small sum of money would make it possible to increase the number of these valuable demonstrations.

No record has been kept of the number of children who have visited the Children's Room, but since November, eighty-nine classes from forty-seven different schools have

come with their teachers to the Museum. The classes have ranged all the way from the third grade to those of the High School and Vocational Departments. The Museum has been requested by Mr. Henry P. Williams to reopen the Red Cross exhibit next October, when the State Teachers' Association meets in Detroit.

The Museum has had many interesting and helpful visitors. Among these may be mentioned Mr. Carrington, of the Boston Museum of Fine Arts; Miss Elisabeth Merrill, of the Toledo Art Museum, who has charge of the children's work which that museum has so admirably developed, has visited us twice. Mr. Hyett, of the Carnegie Museum, Pittsburgh, who has been developing a series of attractive loan collections for circulating in the Pittsburgh schools, and also two members of the staff of the Newark Museum Association have visited the Children's Room. From our interesting visitors we have been put in touch with much interesting work that is being developed through the country. We feel especially indebted to Mr. John Cotton Dana, of the Newark Museum Association, and his able assistants, for their many valuable suggestions and the information that they have so generously given.

All the Children's Museums visited so far, as for example those in St. Louis, Brooklyn, and Newark, the directors have expressed the opinion that by the co-operation of the Board of Education and the local Art or Natural History Museum, one can reach the children of a city much better than where the connection between the two is not established. Miss Amelia Meissner, of the Educational Museum in St. Louis, was sent to San Francisco to organize a Children's Museum under the joint management of their Board of Education and the San Francisco Museum of Art. If there had been a public Museum in St. Louis, with which their Educational Museum could be affiliated, they would much prefer it.

Our Children's Museum has emphasized certain phases which I have not noticed elsewhere. We have sought the advice and active participation of the teaching force both in installing our exhibits and in planning our school collections. The work of the children in the city schools has

been a prominent part in every exhibit so far held. As far as I know, other museums have not developed this phase of the work. We have attempted to correlate our exhibits with topics that are being stressed by the city schools as a whole; for example, in our exhibit of the "History of Detroit" and the "Junior Red Cross Work." Our Museum has differed from those of other cities in the fact that no exhibit has been permanent. Our exhibits, while not as perfect as we might wish, have reached a variety of children's interests and have enabled them to see their work as a part of a larger whole. They have also felt an ownership in the Museum that has been very beneficial both for the child and the Museum. It is felt that while the Museum is limited to one exhibition room, this method meets more nearly the needs of the community. To some extent this plan should always be retained. It gives a plasticity that is desirable, if we wish to keep a live organization. Another unusual phase of the work is the effort we have made to have some activity in progress, and, where possible, the visiting children to take part in it.

The interest and generosity of the public; the co-operation of many teachers, principals, especially by Mr. Thomas of the City Training School, and the supervisors of the schools, as well as the encouragement and valuable suggestions given by Mr. Burroughs, the Director of the Detroit Museum of Art, and the Museum employees, have made the Children's Museum a success.

New material for circulation in the schools has been purchased by the Board of Education, while the expense of installing exhibits, and the upkeep of the Children's Room has been borne by the Detroit Museum of Art.

Next fall when the Red Cross exhibit is reopened for the State Teachers, there will also be on exhibition collections, suitable for class room use, showing the resources of the state. Later in the year there will be an Americanization exhibit, a large part of which, if our plans are approved, will come from the schools of the city.

The possibilities of the Children's Museum in co-operating with the schools and the public grow constantly. It is intended to strengthen, in the future, this bond. Material

that would have been packed away has met a need of the community. The Children's Museum is bringing the children of the city more closely in touch with the Art Museum as a whole.

Respectfully submitted,

GERTRUDE A. GILLMORE,  
*Curator.*

# REPORT OF THE TREASURER

## MAINTENANCE ACCOUNT

FOR THE FISCAL YEAR ENDING JUNE 30, 1919

### INCOME

Contract, Recreation Commission, City of Detroit...	\$40,000.00	
Museum Receipts .....	399.80	
School Receipts (to November 31, 1919).....	120.12	\$40,519.92

### MUSEUM EXPENSES

Salaries .....	\$15,868.16	
Heat and Power.....	1,006.57	
Engineer, Janitor and Shipping Room Supplies .....	326.57	
Office Supplies .....	123.25	
Telephone and Telegrams.....	288.30	
Postage .....	384.58	
Library and Dues.....	160.97	
Printing .....	1,729.49	
General Expense .....	890.03	
Exhibitions .....	2,483.99	
Insurance, Permanent Collections and Still Alarm .....	185.73	
Repairs and Improvements.....	6,443.51	
Framing, Restoration of Pictures and Cases .....	1,094.95	
Photography .....	109.25	
Lantern Slides and Prints.....	251.81	
Children's Museum .....	183.53	
Furniture and Equipment.....	150.00	\$31,680.69

### SCHOOL EXPENSES

(TO NOVEMBER 31, 1919)

Rent .....	\$ 280.00	
Fuel .....	4.63	
Light .....	11.80	
Telephone .....	12.34	
Students' Accounts (Con. Income).....	60.00	\$ 368.77

### GENERAL EXPENSES

Deficit, July 1, 1918.....	\$ 947.67	
Lecture Expense .....	253.53	
Audit and Sundries.....	102.50	\$ 1,303.70
Balance, First & Old Detroit National Bank.....		\$ 7,166.76

## TRIAL BALANCE

## CORPORATION FUNDS

JUNE 30, 1919

W. C. Yawkey Fund, Principal.....		\$ 5,000.00
W. C. Yawkey Fund, Income.....		202.87
Octavia W. Bates Fund, Principal.....		7,000.00
Octavia W. Bates Fund, Income.....		505.41
Merrill Fund, Principal .....		10,000.00
Merrill Fund, Income.....		739.51
Elliott T. Slocum Fund, Principal.....		2,000.00
Elliott T. Slocum Fund, Income.....		44.87
Elizabeth P. Kirby Fund.....		5,000.00
Detroit Trust Company, Special.....	\$ 1,492.66	
Detroit Trust Company, General.....	29,000.00	
Land Fund .....		205,118.59
Webber Mortgage .....		19,000.00
Hudson Mortgage .....		6,980.37
Rentals .....		1,262.50
Interest Account .....	15,837.51	
Maintenance .....	123.95	
Woodward Avenue Real Estate.....	216,400.00	
Dime Savings Bank.....	431.90	
Sales Account .....		431.90
Special Membership and Donations Fund.....		1,101.57
General Membership and Donations Fund.....		1,866.72
Peoples State Bank.....	2,968.29	
	<hr/>	<hr/>
	\$266,254.31	\$266,254.31



## CORPORATION FUNDS

## ANALYSIS OF FUNDS

FOR THE FISCAL YEAR, JULY 1, 1918, TO JUNE 30, 1919

## W. C. YAWKEY FUND

July 1, 1918	Balance, Principal .....	\$	5,000.00
July 1, 1918	Balance, Income .....	\$	375.71
	Income collected .....		284.65
		\$	660.36
	To purchase of works of art....		457.49
July 1, 1919	Credit Balance held by Detroit Trust Company (Special).....	\$	202.87

## OCTAVIA W. BATES FUND

July 1, 1918	Balance, Principal .....	\$	7,000.00
July 1, 1918	Balance, Income .....	\$	106.83
	Income collected .....		398.58
		\$	505.41
July 1, 1919	Balance held by Detroit Trust Company (Special) .....		

## MERRILL FUND

July 1, 1918	Balance, Principal .....	\$	10,000.00
July 1, 1918	Balance, Income .....	\$	1,369.11
	Income collected .....		570.40
		\$	1,939.51
	To purchase of works of art....		1,200.00
July 1, 1919	Balance held by Detroit Trust Company (Special) .....	\$	739.51

## ELLIOTT T. SLOCUM FUND

July 1, 1918	Balance, Principal .....	\$	2,000.00
July 1, 1918	Balance, Income .....	\$	130.94
	Income collected .....		113.93
		\$	244.87
	To purchase of works of art....		200.00
July 1, 1919	Balance held by Detroit Trust Co. (Special) .....	\$	44.87

## EMER J. FARWELL FUND

July 1, 1918	Balance, Principal .....	\$	500.00
July 1, 1919	Balance, Income .....	\$	20.00
	Income collected .....		42.51
		\$	542.51
	To purchase of works of art.....		542.51

## DETROIT MUSEUM OF ART

## ELIZABETH P. KIRBY FUND

July 1, 1919 Principal held by Detroit Trust Co. (General) . \$ 5,000.00

## LAND FUND

July 1, 1918	Balance, Credit .....		\$204,734.69
Aug. 1, 1918	Transfer from Sales Account....	\$ 91.95	
	Transfer from General Membership and Donations Fund.....	100.00	
Jan. 1, 1919	Transfer from General Membership and Donations Fund.....	191.95	383.90
July 1, 1919	Credit Balance .....		<u>\$205,118.59</u>

## WEBER MORTGAGE

July 1, 1919 Unpaid Balance..... \$ 19,000.00

## HUDSON MORTGAGE

July 1, 1919 Unpaid Balance .....

		\$ 6,980.37
--	--	-------------

## RENTALS ACCOUNT

July 1, 1919 Credit Balance .....

	\$ 1,262.50
--	-------------

## INTEREST ACCOUNT

July 1, 1918	Debit Balance .....	\$ 15,453.61
Aug. 1, 1918	Interest on Hudson Mortgage July 15.....	191.95
Jan. 13, 1919	Interest on Hudson Mortgage January 15...	191.95
July 1, 1919	Debit Balance .....	<u>\$ 15,837.51</u>

## PRIZE ACCOUNT

Donations .....	\$175.00
Prizes awarded Michigan Artists.....	175.00

## SALES ACCOUNT

July 1, 1918 Credit Balance .....

	\$ 92.85
--	----------

## CREDITS

Sales of works of art by Museum.....	<u>4,760.00</u>
	\$4,852.85

## DEBITS

Net selling prices of works of art sold by Museum.....	\$ 4,329.00	
Transfer to Land Fund.....	91.95	4,420.95
July 1, 1919 Credit Balance .....		<u>\$ 431.90</u>

## SPECIAL MEMBERSHIP AND DONATIONS FUND

July 1, 1918	Credit Balance .....	\$	1,575.00
--------------	----------------------	----	----------

## CREDITS

Proceeds from Auction Sale.....	\$	1,462.07	
Insurance collected on "The Gypsy Gathering," by Robert Hopkin, destroyed by fire in the Morley School .....		500.00	
Contributions toward purchase of laces .....		125.00	
Contribution from J. J. Crowley Membership .....	1,200.00		3,287.07
			<u>\$ 4,862.07</u>

## DEBITS

To purchase of works of art.....		3,760.50	
July 1, 1919	Credit Balance .....	\$	1,101.57

## GENERAL MEMBERSHIP AND DONATIONS FUND

## CREDITS

July 1, 1918			
to			
June 30, 1919	Receipts from Memberships and Donations...	\$	2,550.00
	Interest on Deposits.....		23.64
			<u>\$ 2,473.64</u>

## DEBITS

July 1, 1918	Debit Balance .....	\$	414.97
	Transfer to Land Fund.....		100.00
	Transfer to Land Fund.....	191.95	706.92
July 1, 1919	Credit Balance .....	\$	1,766.72

Respectfully,

WILLIAM J. GRAY,  
*Treasurer.*

# ROLL OF DECEASED MEMBERS OF THE CORPORATION

## BENEFACTORS

Who have contributed \$10,000 in money or property.

JAMES E. SCRIPPS.....	Died	May 29, 1906
FREDERICK STEARNS.....	"	Jan. 27, 1907
J. L. HUDSON.....	"	June 6, 1912
EDWARD C. WALKER.....	"	March 11, 1915
MRS. LIZZIE MERRILL PALMER.....	"	July 29, 1916

## FELLOWS

Who have contributed \$5,000 and less than \$10,000 in money or property.

JAMES McMILLAN.....	Died	Aug. 10, 1902
WILLIAM C. YAWKEY.....	"	1903
D. M. FERRY.....	"	Nov. 11, 1907
OCTAVIA W. BATES.....	"	Jan. 12, 1911
MRS. E. T. BARBOUR.....	"	Feb. 13, 1912
THOMAS W. PALMER.....	"	June 2, 1913
FRANKLIN H. WALKER.....	"	June 17, 1916
SAMUEL L. SMITH.....	"	May 7, 1917

## OTHER MEMBERS OF THE CORPORATION

Who have contributed \$1,000 in money or property.

CHRISTOPHER R. MABLEY.....	Died	June 30, 1885
WILLIS E. WALKER.....	"	May —, 1886
FRANCIS PALMS.....	"	Nov. 24, 1886
GEORGE M. HAMMOND.....	"	Nov. 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.....	"	March 3, 1896
JOHN L. WARREN.....	"	Aug. 10, 1896

GEORGE VAN NESS LOTHROP.....	Died	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
GEORGE F. MOORE.....	"	March 25, 1904
SIMON J. MURPHY.....	"	Feb. 2, 1905
ALLAN SHELDEN.....	"	May 1, 1905
WILLIAM A. MOORE.....	"	Sept. 25, 1906
RUSSELL A. ALGER.....	"	Jan. 24, 1907
WILLIAM C. McMILLAN.....	"	Feb. 21, 1907
THEODORE D. BUHL.....	"	April 7, 1907
GEORGE W. BALCH.....	"	March 2, 1908
WILLIAM E. QUINBY.....	"	June 7, 1908
MRS. JAMES T. STERLING.....	"	Jan. 7, 1909
WILLIAM H. BREARLEY.....	"	March 26, 1909
MRS. RICHARD STORRS WILLIS.....	"	March 28, 1910
THEODORE H. EATON.....	"	March 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
FRED SANDERS.....	"	Jan. 5, 1913
FREDERICK E. DRIGGS.....	"	June 16, 1913
COLLINS B. HUBBARD.....	"	Sept. 30, 1913
WALDO A. AVERY.....	"	May 9, 1914
CYRENIUS A. NEWCOMB.....	"	March 9, 1915
ELLIOTT T. SLOCUM.....	"	Nov. 20, 1915
H. KIRKE WHITE.....	"	Sept. 23, 1916
HERMAN KROLIK.....	"	Nov. 2, 1916
SAMUEL L. SMITH.....	"	May 7, 1917
DON M. DICKINSON.....	"	Oct. 15, 1917
JOHN L. HARPER.....	"	Dec. 7, 1918

# MEMBERS OF THE CORPORATION

## BENEFACTORS

Who have contributed \$10,000 or more in money or property.

CLARENCE A. BLACK  
CHARLES L. FREER  
FRANK J. HECKER

WILLIAM H. MURPHY  
MRS. GUSTAVUS D. POPE  
MRS. HARRIET J. SCRIPPS  
CHARLES WILLIS WARD

## FELLOWS

Who have contributed \$5,000 and less than \$10,000 in money or property.

LEM W. BOWEN  
JOSEPH BOYER  
MRS. AVERY COONLEY  
D. M. FERRY, JR.  
MRS. JOHN J. HOFF  
MRS. E. H. HOOKER

HENRY B. JOY  
HENRY M. LELAND  
WILFRED C. LELAND  
E. D. STAIR  
J. HARRINGTON WALKER  
W. C. WEBER  
DAVID C. WHITNEY

## OTHER MEMBERS OF THE CORPORATION

Who have contributed \$1,000 in money or property.

GEORGE L. BEECHER  
GEORGE N. BRADY  
MRS. WILLIAM H. BREARLEY  
GEORGE G. BOOTH  
RALPH H. BOOTH  
WILLIAM L. CARPENTER  
HORACE J. CAULKINS  
FRANK P. CHESBROUGH  
J. J. CROWLEY  
GEORGE S. DAVIS  
JOHN M. DONALDSON  
FRED E. FARNSWORTH  
E. LEYDEN FORD  
EDWIN S. GEORGE  
DAVID GRAY  
PHILIP H. GRAY  
PAUL R. GRAY

ARMOND H. GRIFFITH  
H. J. M. GRYLLS  
MRS. E. G. HOLDEN  
FREDERICK H. HOLT  
H. N. HOVEY  
PERCY IVES  
RICHARD P. JOY  
MRS. WILLIAM R. KALES  
\*HERMAN KROLIK  
SEBASTIAN S. KRESGE  
HENRY LEDYARD  
PHILIP H. McMILLAN  
MILTON A. McRAE  
M. J. MURPHY  
DR. R. ADLINGTON NEWMAN  
MISS JULIA E. PECK  
EDWARD W. PENDLETON

## MEMBERS OF THE CORPORATION

MISS MARY CHASE PERRY	*SAMUEL L. SMITH
GUSTAVUS D. POPE	FREDERICK K. STEARNS
MISS ELIZABETH LEE POPE	THOMAS C. STARRET
JOHN ALEXANDER POPE	HENRY G. STEVENS
GUSTAVUS ANTHONY DEBRILL	WILLIAM P. STEVENS
POPE	WILLIAM B. STRATTON
MARVIN PRESTON	MRS. HARRY N. TORREY
JEROME H. REMICK	EDWARD W. VOIGT
MRS. GEORGE O. ROBINSON	BRYANT WALKER
MRS. H. H. H. CRAPO SMITH	*H. KIRKE WHITE

## HONORARY MEMBERS OF THE CORPORATION

GARI MELCHERS

## ANNUAL CONTRIBUTING MEMBERS

Who contribute \$100 annually.

RUSSELL A. ALGER	DAVID GRAY
GEORGE G. BOOTH	FRANK J. HECKER
RALPH H. BOOTH	PHILIP H. McMILLAN
JOSEPH BOYER	MRS. JOS. B. SCHLOTMAN
MRS. HORACE E. DODGE	†MRS. OREN SCOTTEN
†D. M. FERRY, JR.	W. E. SCRIPPS

## ANNUAL MEMBERS

Who contribute \$10 annually.

MRS. DANIEL F. ALTLAND	E. H. BUTLER
PHILIP McC. ARMSTRONG	CHARLES T. BUSH
PAUL F. BAGLEY	HENRY M. BUTZEL
MRS. CHARLES W. BAIRD	LEO M. BUTZEL
GEORGE H. BARBOUR	MRS. GEORGE T. CAMPAU
W. T. BARBOUR	MISS FLORENCE CARPENTER
FRANK S. BIGLER	J. P. CARRITTE
CECIL BILLINGTON	MISS ELIZABETH CHAMPE
JOHN H. BISSELL	R. D. CHAPIN
DR. ALEXANDER W. BLAIN	MRS. THEODORE H. BUHL
CHARLES F. BORNMAN	CITY ART & DESIGN COMMITTEE
JOHN BORNMAN	OF THE TWENTIETH CENTURY
FRANCIS E. BROSSY	CLUB
DAVID A. BROWN	EMORY W. CLARK
WILLIAM BUESSER	*F. G. CLAYTON

- VINCENT D. CLIFF  
 WILLIAM B. COLBURN  
 S. P. CONKLING  
 MRS. A. W. COPLAND  
 WILLIAM H. COOTS  
 S. T. CRAPO  
 HENRY W. DAKIN  
 MRS. HARLOW P. DAVOCK  
 DETROIT SOCIETY OF WOMEN  
 PAINTERS  
 C. A. DUCHARME  
 GEORGE A. DUCHARME  
 MRS. FRANK W. EDDY  
 M. E. FARR  
 MRS. M. E. FARR  
 J. S. FARRAND, JR.  
 DR. OSCAR E. FISCHER  
 REYNOLDS FISHER  
 E. L. FORD  
 MISS FRANCES A. FOSTER  
 MRS. EMMA A. FOX  
 MRS. ORRIN S. GOAN  
 MISS CAROLINE GODFROY  
 WILLIAM J. GRAY  
 MRS. HEATLEY GREEN  
 MRS. G. B. GUNDERSON  
 JULIUS HAASS  
 DR. E. W. HAASS  
 WILLIAM P. HARRIS  
 JAMES S. HEATON  
 SIDNEY HEAVENRICH  
 DAVID E. HEINEMAN  
 WETMORE HUNT  
 JOSEPH H. HUNTER  
 MRS. ELON H. HOOKER  
 JERE C. HUTCHINS  
 JAMES INGLIS  
 DEAN M. JENKINS  
 ALBERT KAHN  
 J. S. KEEN  
 CHARLES B. KING
- OTTO KIRCHNER  
 MRS. HENRY A. KROLIK  
 HENRY LELAND  
 MRS. CHARLES B. LOTHROP  
 MRS. ALFRED LUCKING  
 DR. W. P. MANTON  
 ROBERT S. MASON  
 \*ARTHUR MCGRAW  
 \*MRS. ARTHUR MCGRAW  
 MRS. THOMAS S. MCGRAW  
 FRANCIS C. MCMATH  
 MILTON A. MCRÆ  
 MRS. GEORGE WHITNEY MOORE  
 MRS. WILLIAM H. MURPHY  
 MRS. M. HUBERT O'BRIEN  
 DR. ANNA ODELL  
 MRS. J. EMORY OWEN  
 DR. WALTER R. PARKER  
 OLIVER D. PHELPS  
 \*WILLARD POPE  
 MARVIN PRESTON  
 MRS. GEORGE O. ROBINSON  
 HERMAN A. ROLSHOVEN  
 MRS. THERESA ROLSHOVEN  
 JOHN G. RUMNEY  
 HENRY RUSSEL  
 WALTER S. RUSSEL  
 MRS. FREDERICK T. SIBLEY  
 THOMAS H. SIMPSON  
 MRS. M. S. SMITH  
 WILLIAM C. STOEPEL  
 EDWARD A. SUMNER  
 DR. E. T. TAPPEY  
 MRS. CAMPAU THOMPSON  
 MRS. H. N. TORREY  
 L. C. WALDO  
 BRYANT WALKER  
 MRS. HAL C. WYMAN  
 MRS. JAMES K. WATKINS  
 FREMONT WOODRUFF  
 MRS. JAMES N. WRIGHT



# 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.)