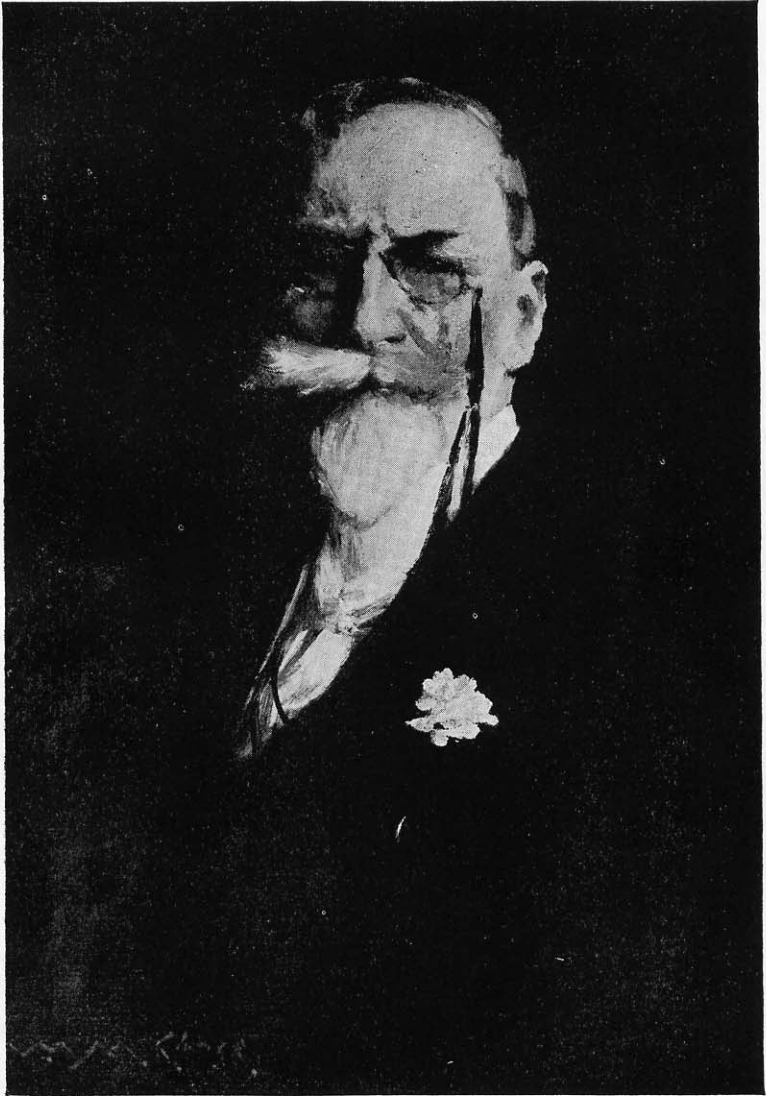


Bulletin of The Detroit Museum of Art

Vol. X

MAY, 1916

No. 9



SELF PORTRAIT OF WILLIAM M. CHASE

Presented by the Artist as the beginning of a Portrait Gallery of Artists.

ACCESSIONS

SELF PORTRAIT OF WILLIAM M. CHASE, Esq.

THE splendid self-portrait of William M. Chase published on the front page of the BULLETIN is the first accession for a portrait gallery of artists which the Museum will endeavor to secure. The portrait, twenty by twenty-four inches, is a recent work of Mr. Chase 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. It will be an inspiration to the students to have this great teacher look down upon them from our gallery wall. His accomplishment in the painting of the picture will be no less an inspiration.

While the idea of a gallery of self-portraits of American artists has been in the minds of the officials of the Detroit Museum of Art for some time, plans for carrying out the project were but vaguely worked out. At the time of Mr. Chase's recent exhibition in the

Museum galleries, his opinion of this idea was asked and he not only expressed the heartiest approval, but with the characteristic encouragement which he always has at hand for any large art project, he presented his portrait as the beginning of such a collection.

The scheme is not a new one, but is based upon the gallery of self-portraits of artists in the Uffizi Gallery. The educational value of such a collection is of the highest importance. The personal or human interest that such a collection will arouse will lead many people to a study and appreciation of good painting. The standard of the collection will be maintained by having future contributions referred to those whose portraits are in the collection. In other words those who contribute will constitute themselves a jury to make suggestions as to others who shall be invited, or to pass upon the works tendered by others.

ACCESSIONS

Self-portrait of William M. Chase, Esq., has been presented by the artist.

Mrs. J. E. Emerson has presented the Museum with the following books:

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

Works of Antonio Canovas, 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.

THE SECOND ANNUAL EXHIBITION

THE Second Annual Exhibition of Selected Paintings by American Artists was opened to the public with a reception and opening view on the evening of May 5th and will continue through June 4th.

One hundred and ten pictures representing the work of eighty-four American painters are shown. The number of pictures, though smaller than last year, permits of a most satisfactory arrangement. Each picture is hung on the line with plenty of space about it and much thought has been given to the juxtaposition of the pictures.

The exhibition is conservative. The artists are all men and women of established reputation and are represented by the best examples of their work available. While there is catholicity of thought and originality of expression, a common note of sincerity and fine craftsmanship characterizes the entire exhibition.

In Gallery I is to be found the self-portrait of Whistler, wonderfully composed, reserved in treatment and beautiful in tone; Thomas W. Dewing's "*Lute Player*" loaned from the Charles L. Freer collection is near it; two fine canvasses by John Singer Sargent, "*The Venetian Bead Stringers*," an early work loaned by the Buffalo Fine Arts Academy, and "*The Tyrolese Crucifix*," one of his masterful and colorful late works are also to be seen here. J. Alden Weir is repre-

sented by four of his works. "*A Reverie*," one of his most distinguished canvasses, and "*Farm in Winter*," were loaned through the courtesy of Mr. Charles V. Wheeler of Washington, D. C., while "*A Follower of Grolier*" and "*Harmony in Pink and Yellow*" give additional insight into the precious quality of his work. Frank W. Benson's "*Portrait of My Daughter Elizabeth*" is a picture of unusual charm. It shows a young lady seated on the sea shore in a wicker chair in full sunlight. The shadows are luminous and the quality of workmanship conveys the shimmering vibration, as only broken touches of color can do.

Pitched in the same key and of the same charming quality is his "*Mother and Child*." He is also represented by an interior distinguished for the quality of its light.

Edmund C. Tarbell's portrait of John J. Albright and Daughters is splendid in its pictorial quality and fine in color. This together with "*Young Woman Reading*," loaned by Mr. Wheeler of Washington, show Mr. Tarbell to excellent advantage.

Ben Foster's "*Hazy Moonrise*" is a lyric canvas which presents in a luminous way the mystery of eventide.

One of the most satisfactory paintings ever shown in the Museum is Emil Carlsen's "*Still-life*," loaned by the Art Institute of Chicago.

Willard L. Metcalf has four pictures, all of them portraying with even excellence various moods of nature.

One of the best impressionistic studies ever seen in Detroit is Mary Cassatt's "*Femme a l'eventail.*"

George De Forest Brush is represented by a "*Portrait of Mrs. Pearmain,*" which exhibits a perfection of workmanship of rare quality.

Twachtman is represented by one of his best passages, "*The Wild Cherry Tree,*" loaned by the Albright Art Gallery.

Henry Golden Dearth's "*Virgin and Child,*" belonging to the Art Institute of Chicago, is a picture of charm in so far as the textures and the rich enamels are concerned. It shows an archaic figure in polychrome against a background of fine old embroidery.

Much local interest attaches to the portrait of Dean Victor C. Vaughan, of the University of Michigan, by Gari Melchers, a powerful bit of craftsmanship.

By the use of heavy impasto Ernest Lawson has obtained a beautiful quality of color in his "*Wash House.*"



THE LITTLE MADONNA—By LUKS

Childe Hassam is represented by three pictures of which his "*In the Old House*" is an admirable example. His impression of Manhattan at eventide is a fine interpretation.

The late John W. Alexander is represented by a portrait of an old man. The face is one of those studiously wrought passages which carries with it a sureness of insight and perfection of modeling represented to better advantage perhaps only in the portrait of Walt Whitman.

In the center of the east wall is a distinguished canvas by Horatio Walker. The picture shows a Canadian habitant with a crude arrow and a bony farm horse, fitting the soil for the spring sowing. The sun, not yet risen, has rimmed the edge of the heavy clouds with green and gold and seems to be dispelling them.

Myron Barlow is represented by his prize picture "*Apples*," awarded gold medal at the Panama-Pacific Exposition.

The center wall of Gallery II. is occupied by Irving R. Wiles' "*Portrait of Mrs. Gilbert*," a picture of strong character and beautifully wrought. To the left of it hangs Thomas Eakins' "*Spinner*"; to the right George Luks' "*Little Madonna*."

In this gallery Bruce Crane is represented by one of his best nature studies.

Elliott Daingerfield is shown to advantage in his "*Caroline Sunlight*."

Edward Potthast's "*Water Nymphs*" and Julius Rolshoven's "*Southern California Garden*," are fine studies of sunlight.

A choice example of Hayley Lever is shown.

In Gallery V. Edward W. Redfield is admirably shown in "*Woodland Solitude*."

One of the best interpretations of an evening mood is Paul King's "*Moonlight*."

Birge Harrison is represented by a fine rendition of a frosty morning.

Frederick J. Waugh in "*The Blue Cascade*" is seen in a new note beside which his realistic marines pale in importance. In the rendering of his figures and the lyric arrangement of design he has shown us an ability far greater than that necessary to his marine subjects.

George Elmer Browne shows a bevy of small boats in hot summer sunlight being towed out by a steam tug—a very brilliant impression.

Gallery VI. divides the interest with Gallery I. both in the interesting quality of its canvasses and its pleasing ensemble.

"*Torn Lingerie*," by Frederick C. Frieseke, hanging in the center of the north wall, is the "piece de resistance" of this room. A young woman in negligee of the most exquisite daintiness is seated before her dressing table repairing a rent in a filmy pink garment. She is seated in a French chair whose flowered and banded old rose upholstery is in charming contrast to the pink and the blue patterned

wall covering. Against these tones the artist has wrought the flesh tones of the hands, face and shoulders with a skill and refinement hardly to be excelled. He has carried the perfection of his treatment to the still life objects on the table consisting of a jewel box, powder puff, necklace, ivory toilet set and a bouquet of flowers. It is by far the best Frieseke that has ever been shown in Detroit.

Robert Spencer's "*On the Canal, New Hope*," makes of dilapidated tenements a thing of beauty. The charming pattern is enhanced by the distinguished treatment of his subject.

Gifford Beal's "*New York Freight Yards*" possesses personality. One is lured and charmed with the busy scene which he has presented. He has made of switch engines and freight cars animated and likable objects.

Daniel Garber is represented by a decorative canvas painted in his usual distinguished manner.

Karl Anderson's three pictures are new notes for Detroit both in color and treatment. "*The Heirloom*," awarded the Walter Lipincott Prize at the Pennsylvania Academy and purchased for the permanent collection of that institution, is characterized by strong notes of color and treatment peculiar to this artist.

Gardner Symons is represented at his best in "*Winter Glow*."

The "*Portrait of Mrs. David Gray*," by Olinsky, is undoubtedly one of the best works of this artist.

Other pictures of unusual excellence in this gallery are Joseph Pearson's decoration "*By the River*"; "*Portrait of Mrs. B.*" by Cecilia Beaux; "*Portrait of Miss Mary Prendergast*," by Lawton Parker; two portraits by M. Jean McLane; "*Portrait Group*," by John C. Johanson; "*Portrait of Miss Anna Hyatt*," by Marion Boyd Allen; "*Marion of Hewn Oaks*," by Douglas Volk; "*Portrait of Emma Goldman*," by Robert Henri; "*Family on the Sand*" and "*Dorothy Lee Bell*," by Martha Walter; "*The Sawdust Trail*," by George Bellows; still-life subjects by Carl J. Nordell and Hugh H. Breckenridge, and the landscapes of John F. Carlsen, William Wendt and Robert H. Nisbet.

A happy proportion of figure subjects and landscapes is noticeable throughout the collection.

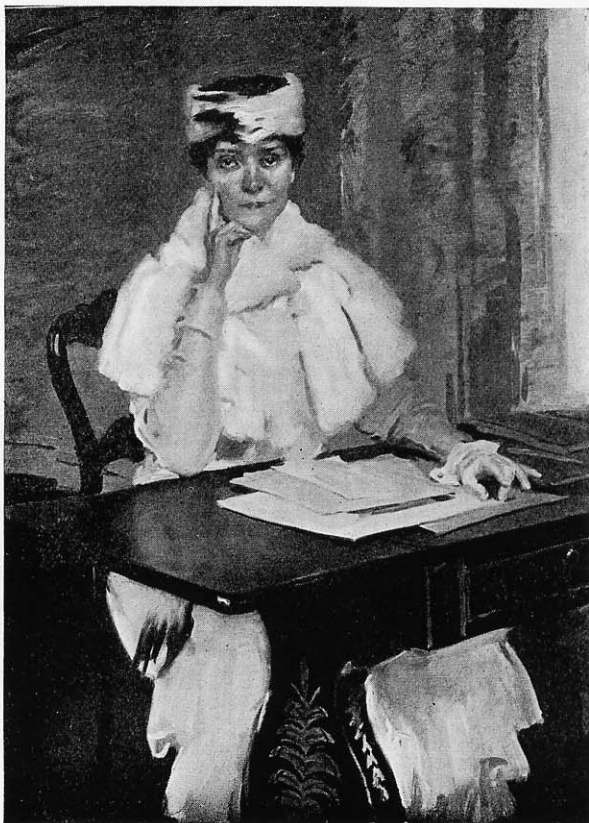
Detroiters who contemplate having portraits made of members of their families would do well to study the fine portraits in the present collection. It is an unusual opportunity for one to make a choice of painters eminently fitted in this field of endeavor.



AMERICAN RECOGNITION OF MANCINI

In the article on Antonio Mancini, by Christian Brinton, in the Detroit Museum of Art bulletin for April, this phrase occurs: "The intermittent welcome accorded him by the Carnegie Institute, and the meagre representation vouchsafed him at the Panama-Pacific Exposition, are thus far the only signs of official recognition which he has found in our midst." Mr. Edward Robinson, Director of the Metro-

politan Museum of Art, is so kind as to send this correction: "We have had for many years in this Museum, and still have on exhibition in one of our galleries, an early work of Mancini's, '*The Circus Boy*,' which came to us as part of a bequest from Mrs. Richard Coles in 1892. It is a charming picture and I do not like to think it has been neglected by such an authority as Mr. Brinton."



PORTRAIT OF MRS. B.—By C. BEAUX

CONTEMPORARY SWEDISH EXHIBITION

The Detroit Museum of Art will wind up its exhibition season during the month of June with one of the most important collections that has ever been shown in Detroit, viz.:—the Swedish Art Exhibition from the Panama-Pacific Exposition. The exhibits from San Francisco will be supplemented by others sent over from Sweden. They reveal in a splendid way the national art expression of Scandinavia. Over one hundred oils, fifty water colors, twenty-five sculptures in bronze and wood, and a print collection, will give a comprehensive summary of the contemporary art of Sweden which is little known in this locality.

The charm of the Swedish Exhibition lies in the fact that the artists of Sweden, with the possible exception of Zorn, express in a technical language peculiarly their own, the national and racial characteristics of a country with which they have had life-long familiarity. Their snow scenes, of which there are a goodly number, have peculiar charm and rare individuality. Fjasstad stands out pre-eminently among the snow painters. Bruno Liljefors interprets in his decorative way something of the bird and animal life. There are a number of figure painters, Anders Zorn among them.

The Exhibition is making a circuit of the leading museums under the direction of William H.

Fox of the Brooklyn Museum, who was a member of the international jury for Sweden at the Panama-Pacific Exposition. The official catalogue, written by Dr. Christian Brinton, contains an introduction by this noted writer which is a very good guide to the appreciation of Swedish art and will become a valued work of reference on this subject. The Exhibition will further be interpreted to the people of Detroit through sixteen reels of motion pictures showing the life, topography, climatic conditions and habits and customs of the Swedish people. These pictures will be shown in the auditorium of the Museum at stated times and it is believed will be a great influence in revealing the art quality in the paintings and sculpture.

DR. CHRISTIAN BRINTON IN OFFICIAL CATALOGUE OF THE SWEDISH EXHIBITION, SAYS:

“The Art of the Scandinavian countries is the youngest, in the matter of actual date, in all Europe. It is but a scant century since Sweden, Denmark and Norway could boast what may be termed a native school. The comparative remoteness of the Peninsula from the Continent, the barrier of unfamiliar language, and kindred causes conspired for a considerable period to keep these nations isolated from the main cultural currents of the age. It was the Swedes who, through the restless lust of con-

quest, first came into contact with the outside world, and it is Swedish art which, in point of priority as well as general importance, claims initial consideration from the student of Scandinavian aesthetic development."

* * *

In deference to those who cling to dates, it may be well to recall 1880 as the year when these newer ideas began to assume definite form in the minds of the Swedish painters. It was at this epoch that Zorn, Larsson, Liljefors, Nordstrom, and the talented but ill-fated Ernst Josephson were living and studying in France. They logically became apostles of aesthetic progress, ardent disciples of Manet, Cazin, Puvis de Chavannes, and their colleagues. Restless of temperament and thirsty for the picturesque, Zorn and Josephson posted off to Spain and the Mediterranean coast, but five years later they all foregathered in Stockholm, launched an exhibition of their work, and made their first bid for public approval. While the approval was by no means unanimous, they managed to arouse considerable interest and, after a spirited contest, succeeded in enlisting a certain measure of support. The exhibition of 1885 led to the founding the following year of the society known as the Konstnarsförbundet, an organization which, despite its tendency toward autocracy, has largely shaped the destiny of the contemporary Swedish school.

It was this revolt against academic ascendancy, coupled with a spontaneous return to native scene and inspiration which proved the salvation of Swedish art. Unlike their predecessors the men of this particular period did not remain abroad, but returned home to continue the fight upon Scandinavian soil. The note of nationalism soon made itself felt in their work, and it is this element of nationalism, sturdy and forthright, which is the dominant characteristic of latter-day Swedish painting. Bold or delicate, brilliant or subdued the art of these men is a song in praise of Sweden. There is no corner of the country where the painter has not penetrated, no class or condition of society which he has not portrayed. Sverige genom konstnärsögon — Sweden through the artist's eye—is, in the words of our friend and confrere, Carl G. Laurin, what these painters have given us, and nothing could be more welcome or appropriate."

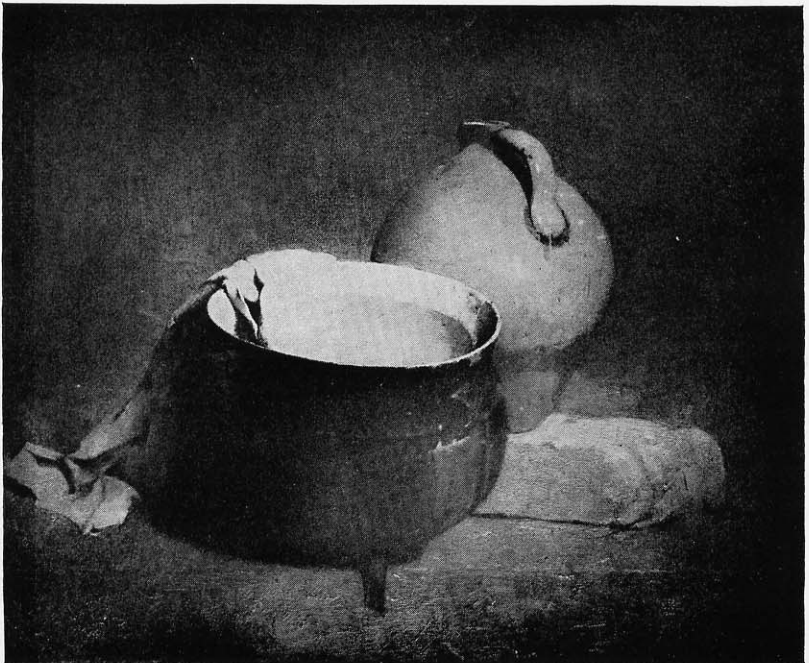
* * *

"Formerly a champion skater, Fjaestad pictures as does no other artist the inviolate whiteness of winter. At once naturalistic and stylistic, he extracts the essential beauty from a given subject no matter how simple the elements may be. And not only is he a painter, but also a handicraftsman of uncommon capacity, his carved furniture, tapestries, wood-cuts, and the like contributing their quota to an always individual and accomplished ensemble."

"While recognizing the ready response to foreign influence, the attainment of a refined eclecticism such as you note in Swedish painting for the past century or more, there can be no question but that the best work of these artists is that which is the most fundamentally national in theme and treatment"

* * * "It was not until Sweden discovered her innate, indigenous possibilities that art began to develop in convincing, healthy fashion. This is the lesson which each successive exhibition of Swedish painting and sculpture teaches. And this is the lesson you will find embodied in the current undertaking."

"Surveying in sympathetic perspective the exhibition as a whole you will doubtless concede the fact that the art of Sweden is a virile, wholesome manifestation, full of fresh, unspoiled observation and revealing an almost pantheistic absorption in nature and natural phenomena. There is little pretense, little aesthetic pose in this work. Basing itself frankly upon national interest and appeal it has not strayed into tortuous bypaths where one is apt to lose contact with actual life. Submitting by turns to those larger influences which have consecutively dominated artistic endeavour in



STILL LIFE

EMIL CARLSEN

Loaned by Art Institute of Chicago

other countries, Swedish painting and sculptures have not sacrificed that sturdy autonomy of temper which must always remain a requisite characteristic of aesthetic production."

* * *

"The canvases you see upon these walls do not differ in any essential respect from those of a decade or more ago. They display verity of observation, vigour of design, and a requisite regard for atmospheric effect. Save in certain cases, as for example with the work of Fjaestad, the element of synthesis is conspicuous by its absence. There are in Sweden painters who are able to organize as well as to observe, and it is in their hands that the destiny of Swedish art resides. If in brief Swedish painting is to remain true to its traditions—true especially to that stirring impetus which emanated from the men of eighteen eighty—it cannot continue stationary. It must courageously advance into the uncharted future where there will be found new combinations, new colors, and a subtler sense of that magic ambience in which all things visible and invisible are steeped."

CHARLES H. CAFFIN IN "THE NEW YORK AMERICAN"

"The popularity that the exhibit enjoyed will no doubt be repeated here, for it is composed in the main of work that readily appeals through the cheerful and wholesome large-

heartedness of the artist's point of view, that seems to be derived quite naturally from the character of his native surroundings. He belongs to a school that has grown to importance since 1880 by loyalty to country and race. Sweden and the Swedish people have been the objects of his study; he has got to the heart of his subject and his interpretations of the natural aspects of contemporary human types and of ancient fairy and folk lore are alike racy of the soil. To be thus brought in touch with the spirit of a people so interesting as the Swedes is an exhilarating sensation."

* * *

"The native subject is everywhere the theme, but sometimes it is treated in a frankly natural vein, at other times with the idea of translating nature into idioms of decoration. The difference may be summarized in the snow scenes of Anshelm Schultzberg and Gustav Fjaestad. The former's "*Winter in the Forest, Dalecarlia*," and "*Winter Sunset in the Forest*," reflect with incomparable zest not only the physical appearances but the purity, gladness and grandeur of the sensations such scenes evoke. They breathe the very spirit of the outdoor, bracing life.

Fjaestad, however, while preserving the impression of snow, uses it as a theme on which, painting with separate touches of pure pigment, he embroiders a web of harmonic nuances, expressive of

very sensitive moods of personal feeling. The effect is marvelously snowlike and yet the mirage of a highly creative imagination. It is an imagination that soars and

roams, but does not speculate beyond the limit of eyesight. It expresses itself in rythms, but they circulate only in circumscribed space."

MISS HYATT'S SCULPTURE

Miss Anna Vaughn Hyatt's bronzes have been exhibited at the Museum during May. They were preceded by a short visit from Miss Hyatt, who was the guest of the Trustees; and they are accompanied by Marion Boyd Allen's portrait of the sculptor at work on a sketch for her Joan of Arc, recently unveiled on Riverside Drive, New York City. A reduced copy of the last named work occupied the first place in the collection; it was supplemented by a score of bronzes of animals and several full sized

casts, twenty-five numbers in all.

Through her small bronzes Miss Hyatt has been made known to Detroit by the Society of Arts and Crafts. The present exhibition reveals the range of her talents, the sincerity of her attitude towards her work, and the sureness and power of her execution. A pupil of Kitson and of Gutzon Borglum, Miss Hyatt follows her masters in clearness of vision, and intensity of study of the subject. Her method of expression is entirely her own.

C. M.

RECENT PORTRAIT SCULPTURE BY PAUL TROUBETZKOY

An exhibition of recent bronzes by Price Paul Troubetzkoy consisting of the portrait groups he has made of Detroit people together with the three works acquired for the permanent collection of the Museum will be placed on exhibition in the Museum, May 29, to continue during the first two weeks of June. This exhibition will give the people of Detroit an opportunity to acquaint themselves with the creative work of the noted Russian sculptor. They have had the opportunity of seeing a retrospective exhibition of his works of

the past and this will give them the privilege of seeing what he has been able to do in portraying their acquaintances and friends.

Those who have consented to loan their recently executed portraits in bronze are Hon. and Mrs. Charles B. Warren, Captain and Mrs. Fred M. Alger, Mr. and Mrs. E. D. Stair, Dr. and Mrs. H. N. Torrey and Mr. and Mrs. Ralph H. Booth.

With these the Museum will exhibit the "*Tolstoy on Horseback*," the "*Pet Lamb*," and "*Lady Constance Richardson*," acquired for the Museum's permanent collection.

EXHIBIT OF PEWABIC POTTERY

The Pewabic Pottery has loaned to the Museum twenty-five carefully selected pieces of pottery representing the rare work executed by Miss Mary Chase Perry.

In his address before the American Federation of Arts in Washington on May 26, Mr. Ralph Adams Cram, one of the first architects of

this country, paid high tribute to the artistic work done by Miss Perry; and Mr. Charles L. Freer recently expressed the opinion that no finer pottery was being produced anywhere. The Museum is fortunate in having for exhibition a collection at once so beautiful and so distinguished.

C. M.



YOUNG WOMAN STUDYING
EDMUND C. TARBELL
Loaned by Charles V. Wheeler, Esq.



MY DAUGHTER ELIZABETH
FRANK W. BENSON

CLASSES OF MEMBERSHIP

BENEFACTORS.....	Who contribute \$10,000 or over
FELLOWS IN PERPETUITY.....	Who contribute \$5,000
MEMBERS OF THE CORPORATION.....	Who contribute \$1,000
ANNUAL CONTRIBUTING MEMBERS.....	Who pay \$100 or more annually
ANNUAL MEMBERS.....	Who contribute \$10.00 annually

Since the Trustees announced in March the above classes of membership, a great many have responded by asking to have their names enrolled as members of the Museum, and a number have expressed their pleasure in being associated in the important work the Museum is doing.

In most cities the contributions from members are the foundation and backbone of the Museum, The Museums in Minneapolis, Chicago, Toledo, New York and Milwaukee have from two thousand to ten thousand annual members. Can not Detroit have at least two thousand members this year? Will you not be one?

In Detroit the City maintains the Museum free to the public, leaving the funds from memberships to be used largely in the acquiring of works of art. The active interest of men and women in shaping the Museum's policy and caring for the future growth of its collections is essential if the aesthetic or spiritual progress of our city is to be commensurate with its industrial and commercial growth.

Will you not cut out and mail the coupon printed herewith to Clyde H. Burroughs, Secretary, Detroit Museum of Art, and have your name enrolled among the Museum Members?

AS A FRIEND and PATRON of Art in Detroit, I desire to become
 a..... member of the DETROIT MUSEUM of ART,
 paying \$..... toward the support of the Museum and
 the growth of its collections.

Name.....

Address.....

Date.....

Make check payable to the Detroit Museum of Art.

Cut out, sign and mail to the Museum.

BULLETIN OF THE
DETROIT MUSEUM OF ART

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DETROIT MUSEUM OF ART

Corner of Jefferson Ave. and Hastings St.

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HENRY G. STEVENS GUSTAVUS D. POPE

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For term expiring 1917:

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FREDERICK H. HOLT RALPH H. BOOTH

WILLIAM B. STRATTON

For term expiring 1919:

D. M. FERRY, JR. DAVID GRAY

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HOURS

The Museum is open daily from 9:00 a. m. to 5:00 p. m.; Sundays from 1:00 p. m. to 6:00 p. m.; holidays from 1:00 p. m. to 5:00 p. m. Admission is always free.

LIBRARY AND PRINT ROOM

The library embraces reference works of exceptional value to students of art and is available for the use of the public. The current art magazines are also kept on the reading table.

A collection of drawings, prints and etchings is also in charge of the librarian, and will be shown to visitors upon request.

The photograph collection containing several hundred photographs of paintings, sculpture, architecture and art objects, will be loaned to the teachers of the public schools, members of study clubs, or others desiring their use.

THE COLLECTIONS OF THE MUSEUM

First floor: Sculpture, gems and coins.

Second floor: Frederick Stearns' Collection of curios and antiquities. Second floor: Galleries I and II: Modern paintings belonging to the Museum. Gallery III, the E. L. Ford Collection of paintings by the Dutch and Barbizon painters. Gallery IV, Modern paintings. Galleries V and VI, Special exhibitions.

COPYING

The Detroit Museum of Art desires to give every facility to the art student, designer or mechanic who wishes to study or copy objects in the Museum collections. There are hundreds of objects which would suggest form or design for articles of utility and beauty. Requests for permits to copy and photograph in the Museum should be addressed to the Secretary.

MUSEUM PUBLICATIONS

Catalogs are issued for the guidance of students and visitors to both permanent collections and special exhibitions of paintings.

THE MUSEUM BULLETIN, published monthly from October to May each year, announces the exhibitions, lectures and activities of the Museum, and gives authentic information concerning the collections. Copies of the Bulletin may be obtained at the Museum free, or it will be mailed regularly to any address upon the receipt of postage.

CATALOGS

Catalogs, photographs and souvenir post cards are on sale at the entrance and in the galleries.

LANTERN SLIDES

The lantern slide collection, embracing several thousand subjects, is at the disposal of teachers of the public schools free of charge. Slides on art, history and travel are available for the use of study clubs at a nominal rental.