

# Bulletin of The Detroit Museum of Art

Vol. XI

OCTOBER, 1916

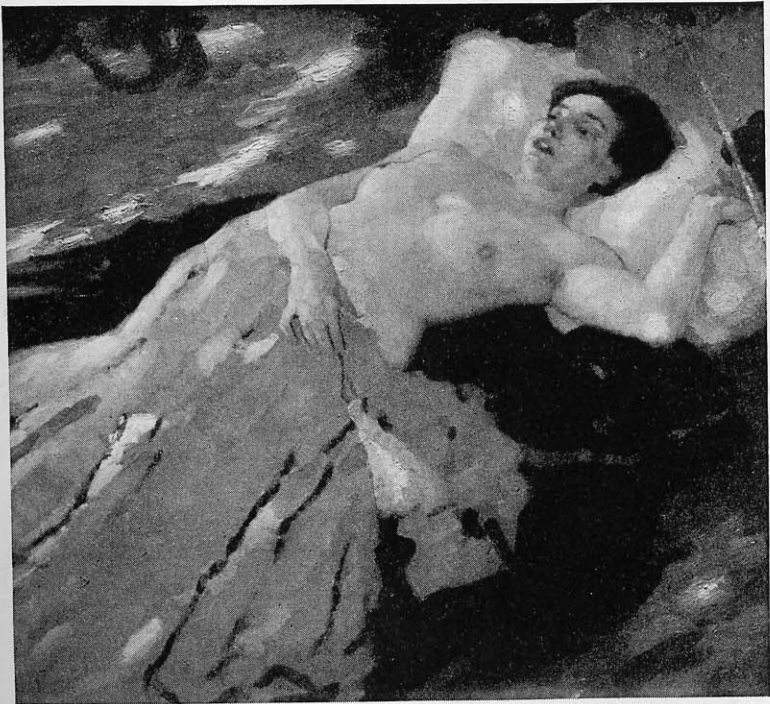
No. 1

## ACCESSIONS

A PAINTING BY LEO PUTZ

THROUGH the excellent German periodicals, "*Die Kunst*" and others with their admirable color illustrations, and through one

of Leo Putz, one of the most conspicuous of modern German painters, and it is with satisfaction that we record the purchase of his



"HOCHSOMMER"—By LEO PUTZ  
Purchased from the Octavia W. Bates Fund

exhibition of contemporary German art held in this country in 1909, American art lovers have become somewhat familiar with the works

important work "*Hochsommer*" for the Museum's permanent collection.

The picture portrays a woman

partially nude lying out of doors on a midsummer day. A plum colored wrap has been spread upon the ground in the shade of suggested foliage, a white pillow under her head and a small parasol back of her. A gray skirt with blue stripes covers her waist and limbs, the upper part of her body being nude.

The picture was first exhibited at the Munchener Kunstler Genossenschaft in Munich in 1907 where it was purchased by the late Hugo Reisinger at the sale of whose works it was acquired for the Detroit Museum of Art.

Putz strikes an original note in his technical method of expression

and in the broad masses of color. "*Hochsommer*" represents that period of his work when he was exceptionally proficient in the portrayal of the nude. His work gives a cheerful denial of ever having studied with Bouguereau, yet it was in the Academy Julian in Paris under this master that he received his early instruction. He completed his art education in the "Atelier Hoecker" from which came other colleagues of the "Scholle," a well known group of Munich artists. Marvellously brilliant and luminous are his pictures of women in negligee in the open air, of which "*Hochsommer*" is an example.

C. H. B.

#### A PAINTING BY ROBERT SPENCER

Through the gift of Miss Julia Peck, Robert Spencer's painting "*On the Canal, New Hope*," has been purchased and added to the Museum's permanent collection. This painting is strongly marked with the personality of the artist. Vision—"the power to see with the eyes of the soul" as Birge Harrison so aptly defines it—is his to remarkable degree. He shows the back of dilapidated houses bordering on the canal in a most interesting pattern. The buildings, their lower stories whitewashed, are bathed in morning sunlight and women may be seen about their domestic duties.

Interpreted thro' the temperament of Robert Spencer a squalid motive which most of us would

pass daily and regard as hopelessly commonplace is presented in a way to stir our emotions and without losing anything of its truth. His admirable selection of a group of houses which make a charming pattern, the atmospheric envelope of light and color in which they are encased and the distinguished method of expression, gives a vital aesthetic value to the subject.

Robert Spencer was born in Harvard, Neb., in 1879. His art instruction has been entirely obtained in this country under Chase, DuMond, Henri and Garber. The number of awards which he has received thus far is most flattering to a painter of his age; among them he numbers the Second Halgarten Prize, National Academy of De-

sign, 1913; The Jennie Sesnan Gold Medal; Pennsylvania Academy of Fine Arts, 1914; Inness Gold Medal; National Academy of Design, 1914; Boston Art Club Medal and Purchase Prize, 1915; Gold Medal Panama-Pacific Exposition, 1915. He was made an

associate of the National Academy of Design in 1914.

He is represented in the Metropolitan Museum of Art, the Chicago Art Institute, and we are glad to number one of his works in the Detroit Museum collection through the courtesy of Miss Peck. C. H. B.

#### AN ENGRAVING BY ALDEGREVER

Mrs. Edwin E. Armstrong has given to the Museum an engraving from a plate made by Heinrich Aldegrever in 1550. Aldegrever was born in 1502 in Westphalia and lived in Soest. His work showed that he was much influenced by Durer. His paintings are in the museums at Berlin, Brunswick, Prague, in the art club at Breslau and the Lichtenstein Gallery of Vienna. After 1544 he devoted himself entirely to engraving and was numbered among the Little Masters, so named because they generally engraved plates of a small size. His execution is un-

commonly neat. He worked entirely with the graver in a style that is evidently founded on that of Durer, and his plates are finished with great precision and delicacy. His design is full of invention and his drawing shows more of the Italian Renaissance influence than that of many contemporary German artists. He marked his plates with a cipher and they bear dates from 1522 to 1555. The print given by Mrs. Armstrong is from one of thirteen plates showing the Labors of Hercules. These prints are fine and scarce.

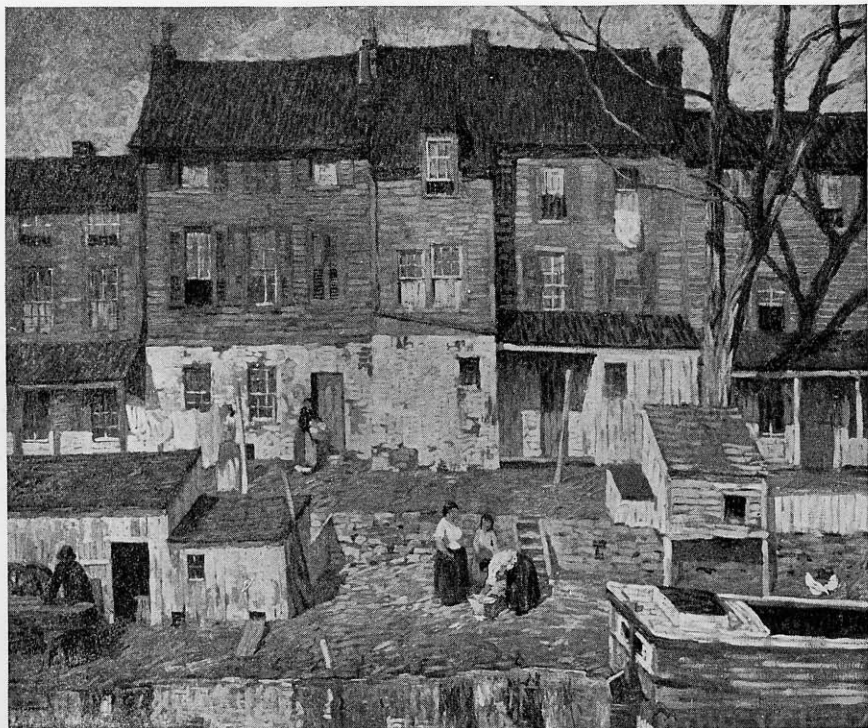
C. M.



## FACSIMILE OF CHINESE MASTERPIECE

Mr. Charles L. Freer has presented to the Museum a fac-simile photographic copy of *Ma Yuan's Landscape Roll*, a Chinese masterpiece painted during the Sung dynasty, in 1192. The photographic work was executed by the

Detroit Photographic Company, during a period of two years. The roll is  $504\frac{1}{2}$  inches in length by  $25\frac{1}{4}$  inches in height. Twelve copies were made. A critical estimate of the painting by Lawrence Binyon, of the British Museum, will be given in the next BULLETIN.



"ON THE CANAL, NEW HOPE"—By ROBERT SPENCER  
Added to the Museum Collection through the gift of Miss Julia E. Peck

## ACCESSIONS

Oil painting, "*On the Canal, New Hope*," by Robert Spencer. Presented by Miss Julia E. Peck.

Oil Painting, "*Follower of Grolier*," by J. Alden Weir. Purchased with the Mrs. Kate Minor Bequest.

Four paintings in oil by Henry Bispham. Bequeathed by Mrs. Bispham.

Mr. George G. Booth has added to his collection of bronzes at the Museum the following: "*Nero*," by Gutzon Borglum; "*Colt*," by Anna V. Hyatt; "*Italian Peasant Head*," by Gertrude Whitney; "*Rag Time*," by A. St. Ledger Eberle; "*Bacchus and Faun*," by Chester Beach; "*Russian Dancers*," by Malvina Hoffman; "*Polar Bear*," by F. G. R. Roth.

Oil Painting, "*Hochsommer*," by Leo Putz. Purchased from the collection of the late Hugo Reisinger, Octavia W. Bates Fund.

Engraving by Heinrich Aldegrever. Presented by Mrs. Edwin E. Armstrong.

Fac-simile photograph of *Ma Yuan's Landscape Roll*. Presented by Charles L. Freer.

Group of Pewabic Pottery. Presented by Miss Mary Chase Perry and Mr. Horace J. Caulkins.

Four Monographs on Tapestries, presented by P. W. French & Company, New York:

- (1) Brochure on Two "St. Peter" tapestries.
- (2) Brochure on Five "Don Quixote" tapestries.
- (3) Brochure on The "Chinese Fair" tapestry.
- (4) Brochure on The "Comedies of Moliere."

"The Art Work of Louis C. Tiffany." Presented by Louis C. Tiffany.

Catalogue De Luxe of the Department of Fine Arts of the Panama-Pacific International Exposition. 2 volumes presented by Mr. David Gray.

Catalogue of the Inaugural Exhibition of the Cleveland Museum of Art.



## COLLECTION OF FRENCH AND BELGIAN ART

The French and Belgian paintings which were shown in the Galleries during the month of October, represent the major portion of the Exhibition of French and Belgian Art from the Panama-Pacific Exposition. These works were collected under the personal direction of Monsieur Jean Guiffrey, Conservateur au Louvre, Paris. Great difficulty was experienced in getting together a representative exhibition, as war had been declared, the artists were at the front and where it was impossible to obtain permission, studios were broken into and the pictures taken. However, the exhibition as a whole gives a very fair idea of contemporary artistic activity and achievement in France and Belgium.

The Exhibition is arranged to excellent effect, in six galleries of the Museum. Gallery VI. is, however, the lodestone. In it are admirably shown a series of paintings of India, in gouache, by Albert Besnard, which are marvels of line and colour, for Besnard is pre-eminently a colourist, well known for his production of oriental character, subjects inspired by journeys to Algeria and India, and for his wonderful decorative paintings and subjects exhibiting effects of contrasting light. It is interesting to note the dexterity of Besnard and Lucien Simon in their use of tempera or gouache on a large surface. Hardly anything in the exhibition is more remarkable than

these water-colours of Besnard or that extraordinary work of Lucien Simon entitled "*The Gondola*," distinguished as they are by their skillful and powerful technique and brilliancy of color. The Canadian National Art Association is the fortunate possessor of "*The Gondola*," by Simon, the purchase having been made several weeks ago from the present collection. In the same gallery are two paintings exquisite in light and color by Gaston La Touche; one, "*Hallali*," a large decorative canvas, depicts the stag at bay, in mid-stream; the effect of golden light autumn foliage and falling leaves, contrasted with the blue of sky and water combine warm and cool colors as only La Touche knew how to merge them. Near it is a most unusual work by the well-known dry point etcher, Paul Helleu, "*The Interior of Reims Cathedral*," showing to excellent effect the famous rose window, now destroyed. Renoir is represented by a characteristic example of his later day work, "*A Garden, rue Cortot*." On the screen at the end of the gallery is placed a large canvas by that master of light and broken color, Henri Martin. This painting, "*The Lovers*," has recently been purchased from the Exhibition by the Albright Art Gallery of Buffalo. Through the courtesy of Mrs. Stanley McCormick of New York is shown that excellent portrait of Henry James

by Jacques Emile Blanche, who is represented by another portrait, that of Madame Ida Rubinstein in "*Scheherazade*," by Rimski Korsakov, one that exemplifies to the utmost the artist's love for oriental colour and atmosphere. One must not fail to mention in connection with Gallery VI., the two paintings by the famous Gauguin. One an early production, dated 1885, of his Breton Period, shows very strongly the influence of Pissarro; the other is in what might be termed his "*Oceanic*" manner after a journey to Tahiti and a reversion to all things primitive. In its decorative arrangement of figures and foliage and its richness of tone it is quite distinguished. In the gallery adjoining are hung the works of the Mural painters and decorative artists, Maurice Denis, Kern-Xavier Roussel, Edouard Vuillard, J. Francis Auburtin and others.

Fellow-students at Julien's under Bouguereau and Robert Fleury, Kern-Xavier Roussel, Edouard Vuillard and Pierre Bonnard developed along very dissimilar lines as may be seen by a student of their works. "*Eurydice Stung by the Serpent*," by Roussel is a very characteristic example of this artist. It is a poetic arrangement of colors and dancing figures giving the effect of joyousness, abandon and charm that it is difficult to describe. Roussel is spoken of as a "poet who breathes his pastel landscapes on to a canvas till they are like the wings of butterflies."

Vuillard is the youngest of the

group. His works in tempera place him among the greatest of the modern decorative painters. "*The Lawn*," with its lovely effect of spring-like blossoms, showing distinctly the Japanese influence, and "*A Woman in a Wood*," so delightful and so subtle in the various expressions of the foliage, with a strong note of black in the trunks of the trees, represent him admirably.

Bonnard is represented by "*A Dining Room in the Country*," which demonstrates his ability as a colourist and as a decorative artist. Bonnard as well as Maurice Denis are well known for their book illustrations.

The two large canvases by Jean-Charles Cazin, part of a series of four inspired by the Fables of La Fontaine, are destined for the Sorbonne. These were completed just before the death of Cazin.

An interesting example of the work of the neo-impressionists is a painting, "*Venice Sails*," by the President of the Societe des Artistes Independants, Paul Signac. Odilon Redon's still life is a charming study of flowers, delightful in arrangement and colour.

One gallery is devoted entirely to the work of the Belgian artists. "*Mining Country Under the Snow*," *Liege*," by Albert Baertsoen, one of Belgium's best known painters, and a member of the Societe Nouvelle of France, is an interesting study in greys, white and dull browns. Victor Gilsoul has five admirable paintings, "*Dunes at*

*Nieuport*" and "*Evening at Antwerp*," being particularly fine examples of this distinguished painter's work. The three canvases of Theodore Van Rysselberghe, one of the modern Belgian artists, are delightful for their effect of atmosphere and brilliant sunshine.

It is impossible to enumerate the many other interesting and delightful works in this varied collection of paintings, but it will be remembered as one of the most instructive and comprehensive exhibitions it has been the privilege of Detroit to view. Many fine

works of Sculpture are also included in the exhibit. Five works of Rodin, a torso of a young girl by Alphonse Legros, and "a study for the monument to the dead," by Bartholome are lent by the Luxembourg. Other sculptors represented are Louis Dejean, Antonin Mercie, Joseph Bernard, Henri Bouchard and Henri Pernot.

"*Fra Angelico*," by Jean-Boucher, an interesting bronze, was purchased from the collection by George G. Booth, Esq., and will form a part of his collection in the Museum.

E. Q. M.

## EXHIBITIONS FOR NOVEMBER

Opening November 7th, and continuing through the month, will be shown a Memorial Exhibition of the paintings of the late John W. Alexander. Twenty-four of his works have been secured from his family and his estate, through the co-operation of Mrs. Elizabeth A. Alexander, and these will be supplemented by such splendid examples as "*Isabella and the Pot of Basil*," loaned by the Boston Museum of Fine Arts; "*Portrait of Walt Whitman*," loaned by the Metropolitan Museum of Art; "*Sunlight*," loaned by the Art Institute of Chicago; "*A Quiet Hour*," loaned by the Pennsylvania Academy of Fine Arts; "*Portrait of Miss Helen Beatty*," loaned by John W. Beatty, Esq.; "*Portrait of Mrs. Wheaton*," loaned by Wheaton College, Norton, Mass.; "*Phyllis*," loaned by the City Art Museum, St. Louis, and others borrowed from public and

private collections. This collection will present to the Detroit public the crowning achievement of one of our foremost painters, whose influence on American Art was consistently good.

Twenty paintings by Jules Guerin will also be exhibited in November, and these will be a surprise to those who are familiar with former phases of his work. In his entrance into the field of painting he has carried most refining tendencies, and his love of color and command of pigment stands out pre-eminently.

A small group of paintings in oil by Lawrence Mazzanovitch will be exhibited the last two weeks in November. Mazzanovitch is an American landscape painter who has endeared himself to many collectors for the tenderness of mood and the beauty of color which characterizes his work.

C. H. B.



## ASSOCIATION OF ART MUSEUM DIRECTORS

The Association of Art Museum Directors held its second meeting in this city on October 16 and 17, as the guests of the Detroit Museum of Art. Fourteen Museums were represented by their chief administrative officers as follows: N. H. Carpenter, Chicago Art Institute; Miss Cornelia B. Sage, Albright Art Gallery, Buffalo, N. Y.; Joseph Breck, Minneapolis Institute of Arts; F. Allen Whiting, Cleveland Museum of Art; J. H. Gest, Cincinnati Museum Association; Edward R. Greig, Toronto Museum; George L. Herdle, Memorial Art Gallery, Rochester, N. Y.; Harold H. Brown, Art Association of Indianapolis; Dudley Crafts Watson, Milwaukee Art Institute; George W. Stevens, Toledo Museum of Art; Clyde H. Burroughs, Detroit Museum of Art; Robert B. Harshe, representing John W. Beatty, Director Carnegie Institute, Pittsburgh, Pa.; and Morris Carter, representing Arthur Fairbanks, Director, Boston Museum of Fine Arts.

The meeting was a marked success and it was clearly demonstrated to all that an informal discussion of mutual problems of administration was of immense value.

An illuminating illustration of the need of such an association was shown in the report of the insurance committee, which, through a questionnaire sent out by the committee, elicited the information that the various

Museums were insuring under policies of divergent form and paying widely different rates. Basing its work upon this information, the committee secured for the association a uniform policy of the widest latitude, and at a lower rate than most of the institutions represented had been paying.

One of the questions for discussion was that of copyright. The difficulty of taking up this question, due to a lack of knowledge and a wide difference of opinion, was overcome by inviting Mr. W. A. Livingstone, of the Detroit Publishing Company, to speak upon the subject. Mr. Livingstone entertained the members of the association at a dinner at the Detroit Club on Monday evening and with his intimate knowledge gave his auditors a clear conception of the subject, both with regard to the legal and the ethical aspects.

The zest for work seemed unabating, and with the exception of a luncheon at the Country Club and a short motor ride at Grosse Pointe and around Belle Isle, the entire day, Tuesday, was given over to the problems in connection with exhibitions, and plans were adopted for a closer co-operation between Museums, for the routing and distribution of exhibitions.

The keen interest attaching to the meeting and the large accomplishment, was due to the fact that the body of men involved in the active administration of similar

institutions, could sit down about a table and discuss their problems in an intimate way.

By unanimous consent the next

meeting of the association was set for May 28-29, 1917, at the Minneapolis Institute of Arts.

C. H. B.

## MUSEUM BRANCH OF THE DETROIT PUBLIC LIBRARY

At the suggestion of the Detroit Museum of Art, Librarian Strohm, of the Detroit Public Library, has established a branch at the Museum. Miss Isabel Weadock, who is in charge, is now engaged in making a list of the books in the Museum Library. This list, when completed, will be sent to the Library of Congress and that Library's cards will be returned to form the Museum catalogue. Ultimately all works on art in the Detroit Public Library and all general works on art in the Library of Congress will be catalogued at the Museum, so that students of the fine arts will be able at the Museum to com-

mand the entire field of the literature of art. The prints in the Museum will also be catalogued with the assistance of the Library of Congress. Meanwhile Miss Weadock is ready to aid students of art in their researches and to give advice as to the resources of the various libraries mentioned. The library is installed on the third floor. There is a considerable collection of books, some of which are rare and valuable, and accessions are being made from time to time. It is hoped that before long the room can be re-fitted so as to adapt it better to the work in hand. This is one of the needs of the Museum.

C. M.

## RECLASSIFICATION OF THE STEARNS COLLECTIONS

The Frederick Stearns collections are being rearranged and classified by Professor William H. Holmes, the director of the Bureau of American Ethnology, Smithsonian Institution, Washington. Professor Holmes has general charge of the work of the National Museum and is the curator of the National Gallery of Art. Besides being an ultimate authority on American antiquities he is a painter of

reputation. His work at our Museum is to put the collections in order by countries or by subjects and to re-label them so that each case shall tell its story to the visitor quickly and plainly. It is the purpose to continue the work in the Japanese and other collections so as to make the exhibits count for what they are really worth.

C. M.

## A DAUGUERREOTYPE EXHIBITION

The exhibition of miniature portraits of former residents of Detroit, held during the past season, was so successful that it will be followed by an exhibition of dauguerreotypes of former residents of

the city. Contributions are requested. Each dauguerreotype should be plainly marked with the name of the owner, the name of the subject and the date of birth and death.

## A DEPARTMENT OF CERAMICS

A friend of the Museum, who desires to remain anonymous, has given a tea set of Bristol ware and a Wedgewood dish, all eighteenth century pieces of museum charac-

ter, to form the nucleus of a collection. Other gifts of a like character will be welcomed—they need not be anonymous.



## SCHEDULE OF EXHIBITIONS

- NOV. 7 to 30,* Memorial Exhibition of the Works of John W. Alexander.
- NOV. 8,* Opening View of the John W. Alexander Memorial Exhibition.  
*8 p. m.*
- NOV.* Paintings by Jules Guerin.
- NOV. 14 to 30.* Paintings by Lawrence Mazzanovitch.

## SCHEDULE OF MUSEUM EVENTS

- OCT. 24,* Lecture and demonstration by Miss Deborah Kallen,  
*4 p. m.* Instructor of Design for children in the Boston Museum of Fine Arts, under the auspices of the Detroit School of Design.
- OCT. 26,* Lecture and demonstration by Miss Deborah Kallen,  
*4 p. m.* under the auspices of the Detroit School of Design. (Supervisors, teachers, normal students, and parents are especially invited.)
- OCT. 26,* Meeting of the Michigan State Federation of Arts.  
*8 p. m.* Address, "Art and the Tourist," by Hon. David E. Heineman.
- OCT. 27,* Meeting of the Michigan State Federation of Arts.  
*9 a. m.*
- 2:30 p. m.* Lecture, "The Place of Architecture Among the Fine Arts," by Prof. Emil Lorch of the University of Michigan. (Illustrated.)
- 8 p. m.* Lecture, "French Art of Today, as Illustrated by the French Collection at the Museum," by Prof. Herbert R. Cross, of the University of Michigan. (Illustrated.)
- NOV. 5,* The first of a series of Sunday afternoon lectures.  
*2:30 p. m.*
- NOV. 15,* Detroit Archaeological Society.  
*8 p. m.*
- NOV. 19,* Lecture by Adam Strohm of the Detroit Public Library.  
*2:30 p. m.*

NOV. 26,           Lecture by Richard E. Follett, Manager of the Detroit  
2:30 p. m.       Zoological Society.

*A series of six lectures on Italian art with especial reference to the Scripps Collection of Paintings at the Detroit Museum of Art, will be given by Prof. Herbert R. Cross, of the University of Michigan, under the auspices of the Detroit School of Design.*

*Those desiring to register for this course may do so without charge by applying at the Museum.*

NOV. 9            The Rise of Italian Painting (13th and 14th Centuries).  
4 p. m.           Cimabue, Duccio, Giotto, and their followers. (Illustrated.)

NOV. 16,          The Early Renaissance (15th Century). Massacio, Fra  
4 p. m.           Filippo Lippi, Botticelli, Ghirlandaio, and other masters  
of the Florentine School. (Illustrated.)

NOV. 23,          Leonardo da Vinci and his Followers. (Illustrated.)  
4 p. m.

DEC. 7,            Raphael and the Umbrian School. (Illustrated.)  
4 p. m.

DEC. 14,          Michelangelo, as a Painter. (Illustrated.)  
4 p. m.

DEC. 21,          The Venetian School. Bellini, Giorgione, Titian, Tin-  
4 p. m.           toretto, Veronese. (Illustrated.)

*All lectures are free to the public.*



## MEMBERSHIP

Readers of the BULLETIN are invited to become members and thus assist in the Museum's endeavor. Members will receive the monthly BULLETIN, catalogues, notices of all exhibitions, lectures and other events, and their benefactions will enable the Museum to make additions to its collections. A list of members is given herewith.

## ANNUAL CONTRIBUTING MEMBERS, 1916

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

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

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\* Contributed in excess of \$10.

The coupon printed herewith, if mailed to Clyde H. Burroughs, Secretary, Detroit Museum of Art, will convey your desire to affiliate with the Museum.

**A**S 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

Published monthly, except  
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DETROIT MUSEUM OF ART

The fee of membership in the Detroit Museum of Art includes a subscription to the Bulletin. All communications to be addressed to the Editor, Clyde H. Burroughs.

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DETROIT MUSEUM OF ART

Corner of Jefferson Ave. and Hastings St.

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OFFICERS OF THE MUSEUM

President, D. M. FERRY, JR.

Vice President, RALPH H. BOOTH

Treasurer, RICHARD H. WEBBER

Director, CHARLES MOORE

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*For term expiring 1916:*

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WILLIAM B. STRATTON

*For term expiring 1919:*

D. M. FERRY, JR.    DAVID GRAY  
TOM MAY (City Appointee)

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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.