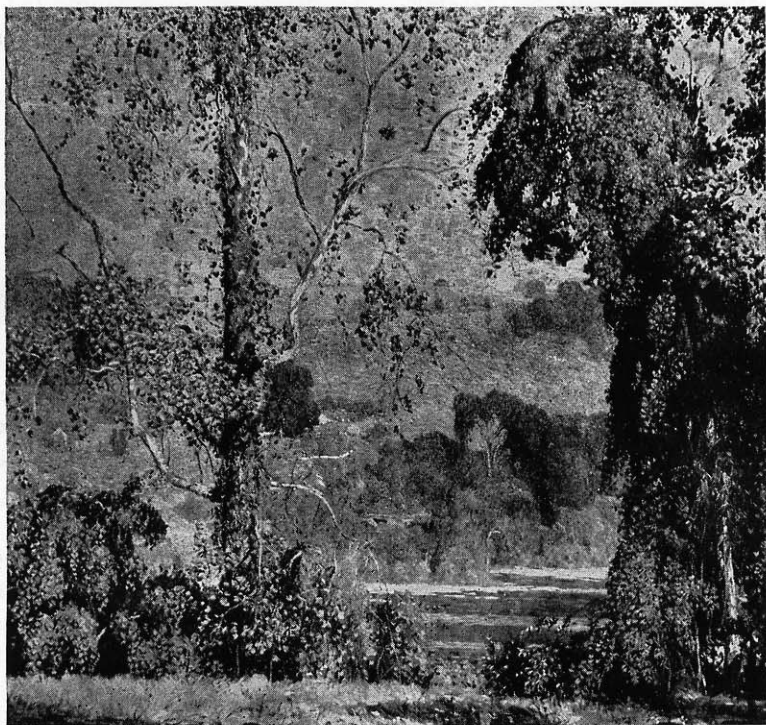


# Bulletin of The Detroit Museum of Art

Vol. XII

APRIL, 1918

No. 7



"VINE CLAD TREES" by DANIEL GARBER  
Purchased from the income of the Merrill Fund.

## ACCESSIONS

PAINTING BY DANIEL GARBER

From the income of the Merrill Fund, Daniel Garber's painting, "*Vineclad Trees*," has been purchased for the permanent collection.

Through an opening between two decadent sycamores is seen a river bed with a gently running stream, a hilly country rising from the bank

beyond with gentle undulations to a distant horizon. It is a mid-summer morning. The sun has long been in the sky. The haze has not been entirely dispelled, but lingers caressingly about the clump of distant trees and the farmhouses across the stream. The rock ribbed earth is

well evidenced, and the mood of the hour in which it is beautifully mantled, is admirably portrayed. The gamut of greens is accented by the blue shadows, the blue water and the yellow limbs of the sycamores.

The vine clad trees in the immediate proximity to the beholder have not that enveloping haze to soften their rugged outlines. They stand boldly in contrast with the distant softness, demanding attention. Intricate in their color and light and shade they appear faultlessly observed and recorded, and yet not as a realist would see them. They seem to proclaim that they are the theme upon which the whole symphonic background is orchestrated. It is a work true to nature's tenderness, yet emphatically decorative.

The premium put upon individuality is greater, today, than in the past. In earlier centuries an artisan worked as an apprentice with his master and in his master's manner upon the job in hand, and after setting up a workshop for himself if he developed a manner peculiarly his own it grew out of addressing himself to the task of thinking out his own problems and doing them in the best possible way. Individuality was a sort of by-product not particularly prized in the artist's time. But history has given the strong minded ones who had a personal style a niche in the hall of fame.

Realizing this the painter of today, whether a mental giant or

weaking, seeks individuality first, and he seems willing to sacrifice everything else for it. Walking through the gallery not long ago a painter observed that we had no American art, and deprecated the fact that this painter's work suggested Renour, that Monet, the other someone else. As well he might have said that we have no American people because they use the English language.

To attain individuality some feel the need of new conventions, and new methods. Others use established traditions in a new way. The former shatter all precedents, discard the accumulated experience of the past and usually become hopelessly involved in chaos. The latter, building upon achievements of the past, with new applications of old traditions, add their contribution to the things of beauty 'ere they pass on.

Daniel Garber is a man of rare distinction in his work and is of the latter type of individualist. The personal note in his painting is one of its strongest and most charming assets. He has sought in nature those motives which would gratify his desire to combine the tender romantic mood of a landscape with an inherent impulse for pure decoration, but he has first thoroughly learned the grammar of painting before attempting to give expression to his own fecund ideas.

Born in North Manchester, Indiana, April 11th, 1880, he studied



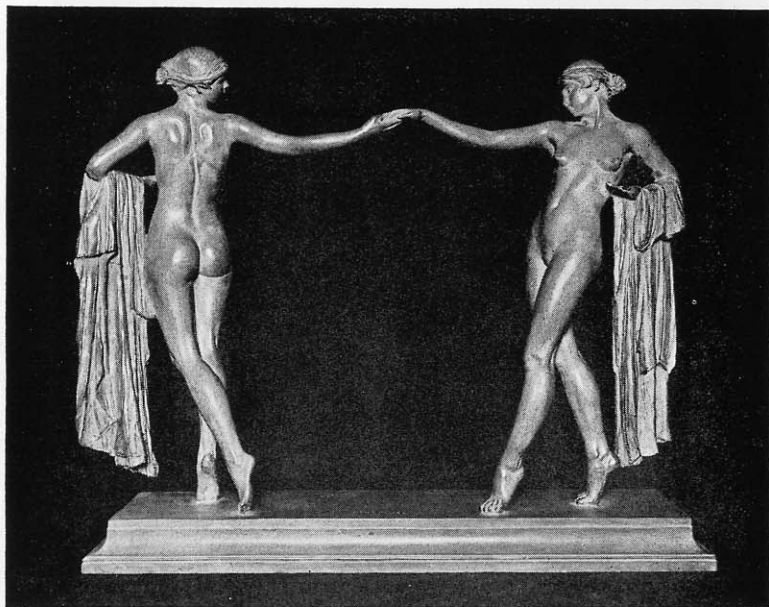
"OLD HOUSE AT EAST HAMPTON," by CHILDE HASSAM  
In the Fourth Annual Exhibition.

at the Cincinnati Art Academy and at the Pennsylvania Academy of Fine Arts. He divides his residence between Philadelphia during the inclement months of winter, and the rural wilderness of Lumberville, Bucks County, Pennsylvania, during the spring, summer and autumn seasons. He has been an instructor at the Pennsylvania Academy of Fine Arts since 1909. He was elected an Associate of the National Academy of Design in 1910, and a National Academician in 1913. He numbers among his honors the First Hallgarten Prize, National Academy of Design, 1909; Honorable Mention, Art Club, Philadelphia, 1909; Honorable Mention, Carnegie Institute, Pittsburgh, 1910; Third Clark Prize, Corcoran Gallery, 1910; Bronze Medal, Buenos Aires Exposition, 1910; Lippincott Prize, Pennsylvania Academy, 1911; Palmer Prize (\$1,000), Art Institute, Chicago, 1911; Second W. A. Clark

Prize (\$1,500) and Silver Corcoran Medal, 1912; Gold Medal, Panama-Pacific International Exposition, 1915; Altman Prize of \$500, National Academy of Design, 1915; Altman Prize of \$1,000, National Academy of Design, 1917.

He is represented in the Corcoran Gallery, Washington; Cincinnati Museum, The Art Institute of Chicago, The City Art Museum, St. Louis, The Pennsylvania Academy of Fine Arts as well as the Detroit Museum of Art.

The Merrill Fund of \$10,000 from which this work is purchased was donated by Mrs. Lizzie Merrill Palmer, the income to be used for the purchase of paintings by artists who are (or in case of their decease were) citizens of the United States. This is the second accession from this Fund, George Bellows' "*A Day in June*" having been purchased from last year's Annual Exhibition.



"ANDANTE," by MARIO KORBEL  
Loaned by Mr. and Mrs. Ralph H. Booth.

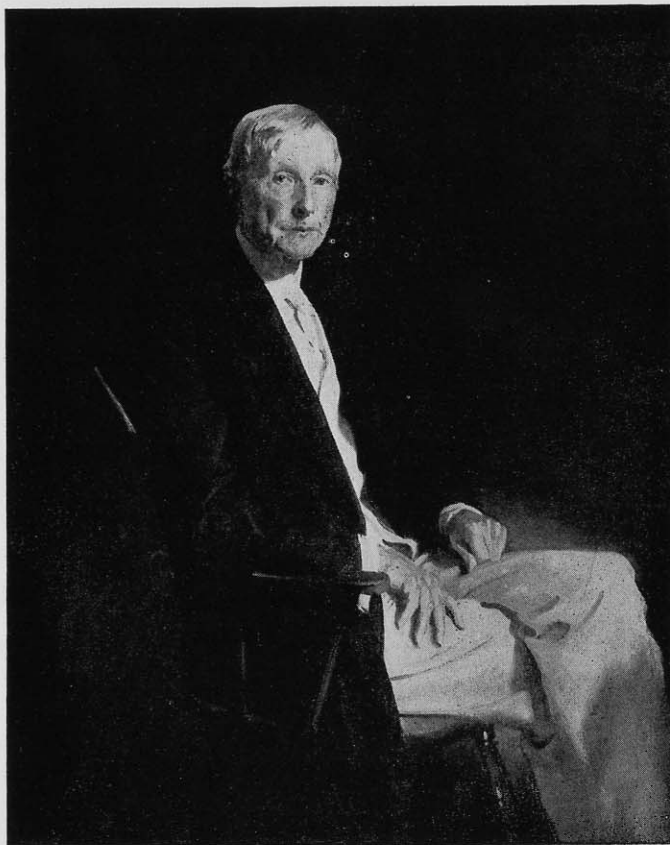
#### "ANDANTE" BY MARIO KORBEL

Through the loan of Mr. and Mrs. Ralph H. Booth, Mario Korbel's bronze sculpture, "Andante," has been placed on exhibition in Gallery VII, where it has elicited much favorable comment in connection with the Fourth Annual Exhibition.

"Andante" is the embodiment of womanly grace and beauty. Moving with moderate, even, rhythmical progression, two figures are doing the slow movement of a dance. The sculptor has caught them just at the right instant, without losing the sense of motion. They are veritably in the act of taking the next step. Endowed with elegance of maidenly

charm, the dancers are rendered more pleasing by their gracious deportment and agreeable kinship of attitude. Looked at from either side they present the same attractive decorative ensemble. One is impressed alike with the rhythmical arrangement of the lovely contours and the anatomical perfection shown in the modeling of the figures.

Mario Korbel is the son of a Bohemian clergyman. He adopted art as his profession at an early age studying in Munich, Berlin and Paris. After considerable success abroad he came to America where he has found a ready appreciation of his ability as a sculptor.



PORTRAIT OF JOHN D. ROCKEFELLER, Esq., by JOHN S. SARGENT  
Loaned by John D. Rockefeller, Jr., Esq.

## CONTACT WITH A LARGE EXHIBIT

How shall one look at a large and varied collection of paintings like that of the Fourth Annual Exhibition, which brings together impartially the artistic efforts of one hundred American painters of recognized ability? No matter how well sorted, arranged and hung, an exhibit of this magnitude which attempts to show without prejudice, the gamut of American painting,

with its variations of aim and purpose and its apparent contradictions, is confusing and seems to Mr. Average Man impossible of assimilation.

Frequently one hears visitors, some even among the artistic fraternity, who in making a comparison between two works of antipodal aims, carry logic to its ultimate by declaiming: "Well, if that is right,



"SUSIE AND THE STARS," by ETTORE CASER  
In the Fourth Annual Exhibition.

this can't be." They might as logically say of a tall man and a short one, "Well, if that is a man, this can't be."

The visitor avowedly knows what he likes. Shall he choose these for his enjoyment to the exclusion of all the rest? We have all seen people pass still life subjects even when they are consummate examples of a master hand, because they "do not care for still life." Others, partial to marine views or snow scenes, give scant attention to anything else.

It is highly desirable to have a

preference, even as one has a choice in literature or music, but our circle of preferences should be an ever widening one. It will hardly develop a critical knowledge of painting, nor will it bring the maximum amount of pleasure to confine one's choice to those which have an immediate appeal.

Lacking the painter's technical knowledge of construction, design, color, the layman (except after years of observation) must depend upon the two dimensional surface for his pleasure. He should release the

exhibition as a whole from his thought leaving the summary conclusion regarding American art to form itself unconsciously in his mind. He should give attention to the individual canvases, thanking a kind Providence for variety among painters, as well as in the rest of the universe.

In showing the works of one hundred painters it was the obvious intention that they should all be seen,—not with equal enthusiasm and approbation, for aesthetic pleasure is the purpose of such an exhibit, and our emotions are aroused more by some works than by others,—but one should inquire into the aim of each picture. He should ask the painter what he is trying to do, and judge him by his answer. Look at his picture; his idea is expressed there; it must be sought out. Let us not depend upon our neighbor's judgment more than is necessary. Reading or hearing about pictures will not help one's appreciation. They must be looked at. If then after the intention of a painting is comprehended, we find that the painter is confused in his idea or falls short of expressing it, we will at least have grounds for judging him on his defections,—and not on our own.

The aim of a painter is not always easy of access even to the initiated. His work is rarely a fac-simile of nature, for nature is not art. To reproduce bird songs with finality, is not necessarily music. They must

conform to harmonic law and arrangement. The musical arrangement of a bird motive may become almost indistinguishable as such, except to the attuned ear, and yet be a great work of art. Pictures likewise are arrangements of motives from nature. They are at times almost a counterpart, again they become only a symbol far removed from reality. Yet the less obvious may be the masterpiece.

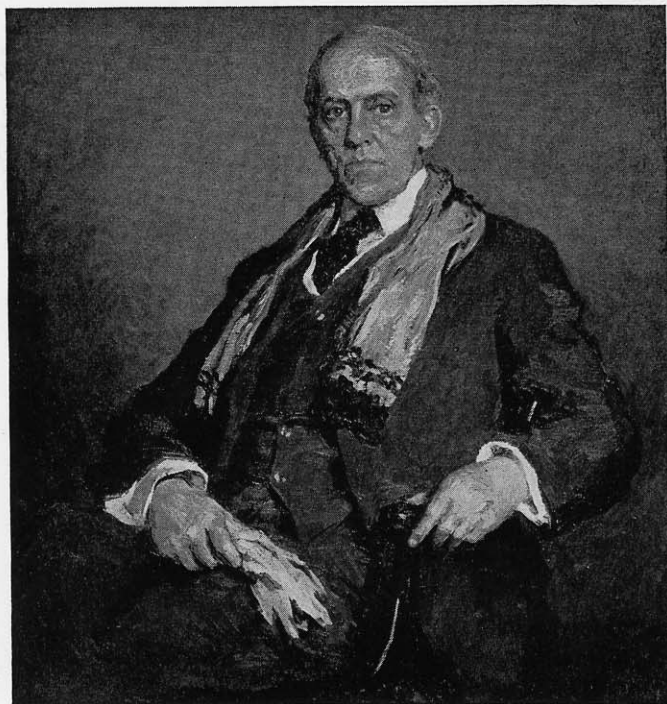
Concord of sweet sounds has its counterpart in harmonious colors, and no matter what arbitrary or abstract arrangement one may make of harmonious colors, they please, if we look at them as color, and not try to see in them something which isn't there.

The rhythm of the written verse has its counterpart in the cadence of line, whether in the roof line of a city, the summits of a distant range, or the dynamic line of a human figure.

The size and intervals of spaces which we find so pleasing in good architecture are always present, though less obviously, in pictures.

Symmetry and balance play an unconscious part in the pleasure we experience in the presence of a picture.

The surface beauty of a picture at which we are solely to look for our pleasure is dependent upon many things, and in the nature of man's individuality he emphasizes some things more than others. He may have a leaning for color or for line;



"PORTRAIT OF EX-GOVERNOR CHASE S. OSBORN,"

by GARI MELCHERS

In the Fourth Annual Exhibition.

he may closely adhere to nature's forms or make of them purely decorative abstractions. He has a forte; find it and judge him on the merits of it. With study his personality becomes as apparent as familiar handwriting.

During the present exhibit, visitors are being asked to ballot for their first, second and third choices, as well as for the picture they like least. The ballot was devised to

stimulate people to an intensive and comparative study of each picture, as well as to ascertain the average of public taste. The result has been most satisfactory. Naturally the pictures liked best are those with a human appeal, easy of comprehension, but the great amount of interest manifested would indicate that the vote is serving a splendid purpose in the thoughtful attitude of the public toward the exhibition.





## SARGENT'S "PORTRAIT OF PRESIDENT WILSON"

Every one in Detroit should see the "*Portrait of President Wilson*" by John Singer Sargent, to be exhibited May 2nd to 26th. Children from the public schools should be brought to the Museum with their teachers, workmen from the factories should be urged to come, the whole people should make it a point to see this portrait of the President who is guiding our nation during the greatest crisis it has known, when purged in the fire of adversity it stands at the pinnacle of high ideals. It is the best opportunity the majority of us will have of an intimate remembrance of President Wilson which we will wish to carry with us as the years go by.

The fidelity in Sargent's portraiture is well known. His spontaneous portrayal, and his gifted technical ability in fixing the character of his sitter on canvas has never been surpassed.

The "Portrait of President Wilson" was recently painted for the permanent collection of the National Gallery of Ireland at Dublin, and the Board of Governors in response to the cabled request of the President and Director of the Museum, kindly allowed this work of art to be exhibited in Detroit before its final installation at Dublin.

The portrait is of unusual interest because of the circumstances under

which it was painted. Shortly after the outbreak of the European war Mr. Sargent, then in London, generously presented to the Red Cross a blank canvas to be sold to the highest bidder, and upon which he agreed to paint a portrait to the order of the purchaser. This unpainted canvas was auctioned at Christie's in London, and the late Sir Hugh Lane was the highest bidder, paying \$50,000 for it.

Subsequently Sir Hugh Lane visited this country and on his return journey to England he took passage on the ill-fated *Lusitania* and was lost when the ship was sunk by a German submarine.

Under the terms of his will all of his works of art were bequeathed to the National Gallery of Ireland, among them this unpainted picture. The Board of Governors, given the privilege of naming the subject of the proposed painting, decided that they would like to have a portrait of President Wilson, and despite the pressure of public duties the President found time to give Mr. Sargent the necessary sittings.

While the people of Detroit have recently had the opportunity of studying the water colors of Sargent, this is the first time that the world renowned portrait painter has ever been represented by his portraiture in a local exhibition.

## CONVENTION OF THE AMERICAN FEDERATION OF ARTS

The NINTH ANNUAL CONVENTION OF THE AMERICAN FEDERATION OF ARTS will be held in Detroit, May 23rd and 24th.

The Arts and Crafts Society will be the headquarters.

The Hotel Statler will provide accommodations for delegates, but reservations should be made some time in advance.

### PROGRAM

MAY 23rd

#### MORNING SESSION

In the Arts and Crafts Theatre

OPENING ADDRESS

ROBERT W. DE FOREST

REPORT OF THE SECRETARY

LELIA MECHLIN

REPORT OF THE TREASURER

N. H. CARPENTER

WORKING MEN'S HOUSES IN INDUSTRIAL CENTERS

WILLIAM B. STRATTON

WAR MONUMENTS

MRS. HERBERT ADAMS

#### LUNCH

#### AFTERNOON SESSION

In the Auditorium of the Detroit Art Museum

THE RELATION OF ART TO MANUFACTURES

FRANCOIS MONOD  
Chief of Cabinet to the French High  
Commissioner in the United States

MOBILIZING THE ART INDUSTRIES

RICHARD F. BACH  
Columbia University

EXHIBITIONS OF INDUSTRIAL ART

LOUISE CONNOLLY  
Newark Museum Association

ART AS AN AMERICANIZING FORCE

MRS. R. L. SCALES  
Boston Museum of Fine Arts

*Tea at the Museum—Annual Exhibition of American Paintings  
Inspection of Museum Collections*

#### EVENING

*Group of Plays in the Arts and Crafts Theatre under the direction  
of Mr. Sam Hume*

MAY 24th

#### MORNING SESSION

In the Arts and Crafts Theatre

THE TRAINING OF DESIGNERS

WALTER SARGENT  
University of Chicago

FINDING POSITIONS FOR INDUSTRIAL ART WORKERS

EMMA M. CHURCH  
The Church School of Art

THE SMALL MANUFACTORY

FLORENCE N. LEVY  
Manager, Art Alliance of America

For Textiles

MRS. JOHN W. ALEXANDER

For Pottery

PROF. CHARLES F. BINNS

THE POSITION AND FUNCTION OF THE HANDICRAFTS

R. CLIPSTON STURGIS  
Past President, American Institute of Architects  
President, Boston Society of Arts and Crafts

#### LUNCH

## AFTERNOON SESSION

In the Arts and Crafts Theatre

## THE AMERICAN FEDERATION OF ARTS

## I—EDUCATIONAL WORK

Exhibitions  
Lectures  
Publications

## II—BRANCH OFFICES

Shall they be established and where?

## III—PROPAGANDA

Industrial Art Teaching  
Co-operation with the Manufacturers  
Promotion of the Handicrafts

## ELECTION

## AFTERNOON

*Visit the Pewabic Pottery*

## EVENING

*Informal Dinner—Arts and Crafts Society's Headquarters*

Simple luncheons will be served each day in the galleries of the Arts and Crafts Society.

The convention will be concluded with an informal dinner in the Little Theatre on the evening of the 24th, speakers for which are not yet announced.

Delegates will be invited to visit the Pewabic Pottery in the afternoon of the 24th, and those who remain for Saturday are invited to Cranbrook, the country home of Mr. George G. Booth, the feature of which is the little Greek out-of-door theatre.



## BULLETIN OF THE DETROIT MUSEUM OF ART

Published monthly, except  
June, July, August, September

BY THE

## 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.

Entered as second-class matter at the Post Office at Detroit, Michigan.

DETROIT MUSEUM OF ART  
Corner of Jefferson Ave. and Hastings St.

### OFFICERS OF THE MUSEUM

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Vice-President, GUSTAVUS D. POPE

Acting Treasurer, WM. J. GRAY

Secretary and Director,

CLYDE H. BURROUGHS

### TRUSTEES

*For term expiring 1918:*

HENRY LEDYARD      RALPH H. BOOTH  
WILLIAM B. STRATTON

*For term expiring 1919:*

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TOM MAY (City Appointee)

*For term expiring 1920:*

HENRY G. STEVENS      GUSTAVUS D. POPE  
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*For the term expiring 1921:*

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

### HOURS

The Museum is open daily from 9:00 a. m. to 5:00 p. m.; Sundays from 2:00 p. m. to 6:00 p. m.; holidays from 2:00 p. m. to 5:00 p. m. Admission is always free.

### MEMBERSHIP

In order that a large number of art lovers may have a share in making the Detroit Museum of Art useful and enjoyable for all the citizens, the Trustees have provided classes of membership as follows:

1. Annual Members who contribute \$10.00 annually.
2. Contributing Members who pay \$100.00 or more annually.
3. Life Members who contribute \$1,000 in money or works of art.
4. Fellows in Perpetuity who contribute \$5,000.
5. Benefactors who contribute \$10,000 or more.

Members receive the monthly Bulletin, notices of exhibitions, lectures and other events, and the amounts contributed by them are recorded in the Donor's Roll.

### 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.

### 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.