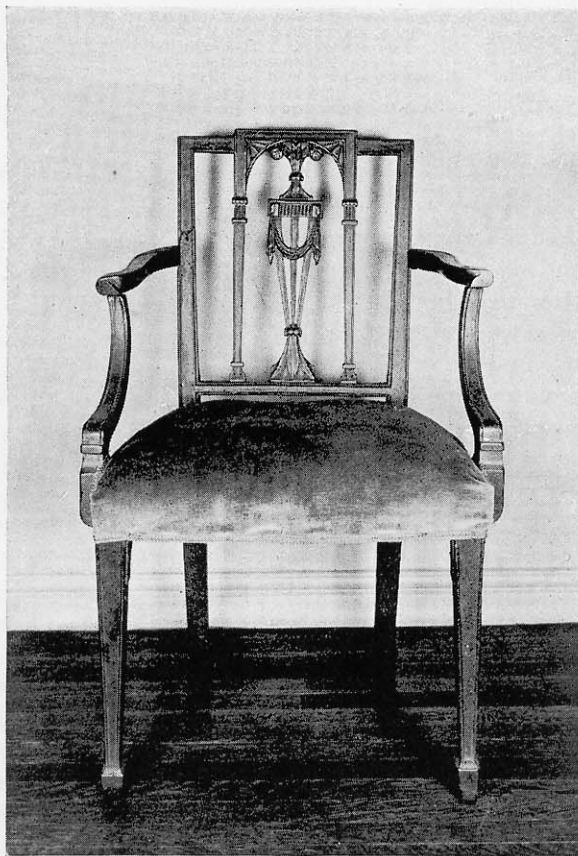


# Bulletin of The Detroit Museum of Art

Vol. XIII

JANUARY, 1919

No. 3



XVIII CENTURY SHERATON CHAIR

Formerly owned by Mrs. J. T. Sterling and loaned by  
Mrs. J. K. Webster for the newly opened  
Colonial room.

## ACCESSIONS

### AMERICAN STONEWARE OR GRES

The George G. Booth Loan Collection contains four choice examples of pottery made by Professor Charles F. Binns, of Alfred, New York, whose stoneware is regarded as superior to anything produced in America and is comparable to the best periods of the artist potters of Europe. It is particularly distinguished by the interesting surface texture and the refined quality of its low toned glazes, in which neutral gray greens and rich blue blacks predominate.

The production of stoneware was begun in Flanders in the 16th century, and towards the end of the 19th century some artist potters in France took up the development of the ware, naming it Grès. The original glazing by salt was not entirely abandoned but was supplemented by colored and matt glazes.

Stoneware clays are more elemental than those used for porcelain. The raw material is not purified and only the ordinary manipulations are employed in mixing. Thus stoneware possesses the masculine characteristics, strength and virility, while porcelain displays those of the feminine delicacy and grace.

Stoneware and porcelain are produced by the same essential processes; the ware is once-fired, that is, both body and glaze are matured

at one time and the same burning, the temperature from 1350 to 1400 degrees Centigrade.

Professor Charles F. Binns, Director of the New York State School of Clayworking and Ceramics, at Alfred, New York, began the study of this type of ware about 1903, as a matter of personal interest. Every piece is made and finished throughout by Professor Binns himself, and none is duplicated.

### COLONIAL ROOM

The Museum, in opening to the public the Colonial Room on the second floor, has taken the first steps towards fulfilling its desire to assemble the major and minor arts of the various periods in such a way that the public may comprehend the relation which the artistic achievements of these periods bear to one another. Interest in the beautiful chairs and other household furnishings of Colonial days has become increasingly great, and the room contains excellent examples which should command immediate interest and appreciation. It is a rare privilege to have a collection of Americana brought together so that the real atmosphere of a Colonial home is created.

The impetus for the working out of such a room was afforded through the gift of an exceptionally large and important collection of

Old Dark Blue Staffordshire China, assembled by the late Mrs. Arthur W. Soper, and given to the Museum by her daughter, Mrs. Gustavus D. Pope. At the time that gift was made the wish was expressed that around this china as a nucleus there should be brought together other material illustrative of the early days of the colonies. The fulfillment of the wish has been made possible by the interest and hearty cooperation of those possessing interesting examples of such material.

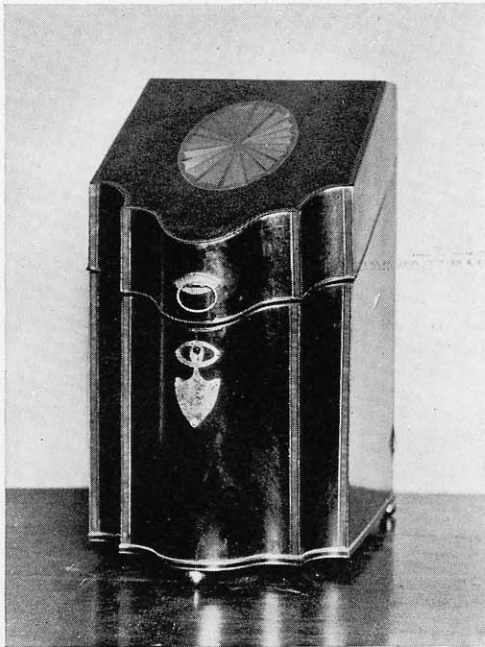
The largest loan is that of Mrs. Robert Tannahill. It included a gate leg table, a "pie crust" table, three

Chippendale chairs—one an urned banister and another an open slat chair—an excellent example of a shield back Heppelwhite chair, a Sheraton chest of drawers and shaving mirror, a tall Cheadle clock, and some exceptional pieces of old pewter and Sheffield plate, among them a pair of silver candelabra, a

pair of single candlesticks, an urn, a large pewter plate, ale mugs and pitchers, and other objects.

A beautiful Chippendale lowboy, a very characteristic shield back Heppelwhite chair, two Dutch chairs with marquetry inlay, and a Sheraton dining table with narrow

band inlay, are the loan of Mrs. Seville Paulus. The Chippendale lowboy shows the double ogee curves in the arches between the legs which is a characteristic feature of many of these lowboys or dressing tables. They are usually made of walnut veneered on white wood, and are exceedingly well made.



SHERATON and HEPPELWHITE KNIFE BOX  
Presented by Mr. David Cowley

A very fine example of a Sheraton arm chair, around which are woven associations of General Macomb, is interesting alike because of its beauty of design and its historic significance. This piece was formerly owned by Mrs. J. T. Sterling, one of the original incorporators

(Continued on Page Twenty)

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

OFFICERS OF THE MUSEUM

President, RALPH H. BOOTH

Vice-President, J. J. CROWLEY

Treasurer, WM. J. GRAY

Secretary and Director,

CLYDE H. BURROUGHS

TRUSTEES

*For term expiring 1919:*

D. M. FERRY, JR.

DAVID GRAY

TOM MAY (City Appointee)

*For term expiring 1920:*

HENRY G. STEVENS

GUSTAVUS D. POPE

FRANCIS P. PAULUS (City Appointee)

*For the term expiring 1921:*

J. J. CROWLEY

H. J. M. GRYLLS

WM. J. GRAY (City Appointee)

*For the term expiring 1922:*

RALPH H. BOOTH

WILLIAM B. STRATTON

HORACE J. CAULKINS

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.

(Continued from Page Nineteen)

of the Museum, and is contributed as a loan to the Museum by Mrs. J. K. Webster. It is hoped that this important piece will become a part of the permanent collection.

Some years ago Mr. Frederick Cowley donated to the Museum an old English inlaid knife box, of Sheraton and Heppelwhite influence. Until now this box has been shown as a detached exhibit. In its new surroundings, however, it takes on a new significance and interest. A knife box, very similar in style, is the loan of Mrs. Sidney J. Corbett, Jr. These knife boxes were all the fashion during the eighteenth century, and were always kept on the sideboard in the dining room of an English gentleman's house. They were used as receptacles for the silver knives, forks and spoons, and the interior was usually fitted with racks to hold them.

A beautiful highboy and cabinet top desk, the loan of Mrs. G. D. Pope, are excellent examples showing the use of the scroll top or broken arch cornice, which took the place of the flat top of earlier days.

Two paintings by Benjamin West, the famous historical painter and the successor of Sir Joshua Reynolds as President of the Royal Academy, are exhibited in the room, and are considered admirable examples of his work. Mr. West was a native of Pennsylvania and worked during the Colonial period.

These paintings are a part of the James E. Scripps Collection of Old Masters.

The collection of Staffordshire China is one of the five or six best known collections in the world, and is of special interest. Mrs. Soper

sive market in America. In large mahogany cases presented to the Museum with the china, are the Syntax, Don Quixote and Wilkie series, which are not strictly historical but without which a collection of Staffordshire China would

Chippendale

Hepplewhite

Chippendale



#### XVIII CENTURY CHAIRS

Loaned for the Colonial Room by Mrs. Robert Tannehill

succeeded in obtaining all but one of the arms pieces, which are decorated with the arms of the thirteen original states, the missing one being that of New Hampshire which has never been found by any collector, although such a piece may be in existence somewhere. These pieces are exhibited in a large case with other examples of the historical china which was made for an exten-

not be complete. The Syntax series, telling the story of Dr. Syntax, were designed by the Pottery of J. & R. Clews from Rowlandson's illustrations of the old Dr. Syntax poems, which were so popular in England early in the nineteenth century. About thirty-three of the Syntax pictures were used, and are distinguished for their beauty of color and the artistic

manner in which the Rowlandson drawings are reproduced. Mrs. Soper's collection of this series is very nearly complete. The Wilkie series was made from plates taken by Clews of a set of comic pictures made by Sir David Wilkie, an English artist of the early nineteenth century. They are very beautiful in color and decorative in design.

Mrs. Sidney J. Corbett, Jr., advised with the Director both with reference to the color scheme of the room, and the selection of the exhibits, and the success of the ensemble is largely due to her guidance. The arrangement of the dark furniture against a Colonial buff wall brings the exhibits into a singular harmony, characteristic of the period. A case containing the pewter and silver, against a blue gray velvet background, forms the central feature of the room. This touch of blue, together with the more striking dark blue of the Staffordshire china, gives an additional note of color to the room.

The Museum would like to obtain by gift or loan, samplers, prints or other small objects of handicraft suitable for exhibition in this room. Any one in possession of material of the Colonial period who would be willing to donate or loan their possessions, will greatly assist the Museum's endeavor if they will call or write the director regarding such objects.

C. C.

## EXHIBITIONS FOR JANUARY

### WATER COLORS BY AMERICAN ARTISTS

Painting in water color on paper had its origin in the drawings of the Renaissance in the employment of transparent sepia washes by the old masters to give tone to their sketches. This flat tinted monochrome, used merely as the auxiliary of line, was gradually supplemented by a sense of modelling, and as a convenience in indicating to his artisans or a prospective customer the colors to be employed in a given scheme, the draughtsman soon after began to use tints as memoranda to suggest the effect of full coloring.

The Dutch and Flemish artists of the seventeenth century seemed to anticipate the possibilities of modern water color. There are landscape sketches in full color by Rubens in which this is shown. It was not until the eighteenth century, however, that the tinted drawings gave way to a developed and distinct technical method by the immediate predecessors of Turner, and this great master in England, on the threshold of the nineteenth century, was among the first to bring it to its fullest expression. The National Gallery preserves ample evidence of the skill and resourcefulness of Turner in the employment of the medium to record his observations of wide stretches of nature seen under the

caressing atmosphere of his native land. Water color painting has flourished in England continuously since the days of Turner with ardent and serious devotees of the calibre of Sir Alfred East, Frank Brangwyn, Arthur Rackham, and others.

Water color painting is of two kinds: Transparent water color, founded upon the principle that the light is to come from the paper, and opaque, founded upon the principle that the light is to come from body white mixed with the hues. These principles are



XVIII CENTURY CHIPPENDALE LOWBOY and DUTCH MARQUETRY CHAIRS

Loaned by Mrs. Seville Paulus and Mr. Eugene Paulus

In other countries, however, its progress has been hampered by the prejudice that it was the plaything of the dilettante or the holiday medium of great painters who turned to it in a spirit of relaxation. In America this prejudice was partially overcome when Winslow Homer, with decisive mastery of its resources, showed the full power and brilliant significance of water color in a way worthy of emulation.

antipodal and admit of a number of variations. The average water color exhibition, comprising everything from washdrawings to pastels, is therefore confusing to the public. Opaque water color is amenable to any painter versed in the use of oil colors, and has the same right to existence. Transparent water color dependent upon the wash and the paper for its effect of light and color is much more

difficult of accomplishment. It requires more skill and dexterity to handle the liquid color, and to know its resources and limitations. Contrary to popular belief, it is the most difficult of any method of painting. It requires thorough knowledge and mastery of nature's forms, and a sureness of hand for its immediate rendering which can only be acquired by long practice. Transparent water color paintings as practiced by Winslow Homer and by those represented in this exhibition, have an added charm in the fact that their summary passages bring us close to the creative artist. His work is a living thing. In it one may see his eagerness of attack, his mental attitude, his virtuosity of hand. Something of the excitement which he experienced is fixed with his impression to the paper.

The present exhibition, selected by Messrs. Childe Hassam, Gifford Beal and Paul Dougherty, well known American artists and superior craftsmen, in this medium will present the single phase of transparent water color, with the aim in view of showing the importance and superiority of this medium in the hands of artists who have acquired a sense of right use of their material, and a mastery of its resources. C. H. B.

#### BRITISH WAR LITHOGRAPHS

January 1st to 30th, under the auspices of the British Government, an official exhibition of Litho-

graphs reflecting Britain's efforts and ideal in the great war will be shown in Gallery III. This exhibition, comprising sixty-six striking prints by Frank Brangwyn, Muirhead Bone, Charles Shannon, Edmund Dulac, Augustus John, Maurice Griffenhagen and other prominent artists, shows an artist's conception of the making of soldiers, the making of sailors, the building of ships, the making of aircraft, transportation by sea, women's work on land, and tending the wounded.

Apart from the current interest of the exhibition this group of prints is of the greatest value to students of art. The establishment of the Senefelder Club of England, following the impetus to artistic lithography which Whistler and his followers had given, has concentrated the attention of the best draughtsmen of England upon the aesthetic possibilities of this medium, and to-day English artists are unsurpassed in the quality of their lithographs.

#### CATHEDRALS IN THE WAR ZONE

January 1st to January 30th, an exhibition of Enlarged Photographs of French Cathedrals and Churches in the War Zone will be shown in Gallery V. The exhibit will include the cathedrals of Notre Dame, Laon, Noyon, Beauvais, Soissons, Rheims, Amiens, Rouen, the Church at St. Quentin, and many other





EXAMPLES OF AMERICAN STONEWARE MADE BY PROFESSOR CHARLES F. BINNS.  
Acquired by Mr. George G. Booth for his Loan Collection of Contemporary Art

medieval edifices which have been within the range of Germany's destructive guns. These pictures were taken long before there was any thought of war, by Professor William H. Goodyear, of the Brooklyn Museum. They were made in the interests of the history of art and to prove his belief about the remarkable deflections in the cathedrals from symmetry, rectilinear, horizontal and perpendicular alignment, now beginning to be recognized as the most peculiar features of these cathedrals. While the exhibition is on view, Professor Goodyear will be brought to Detroit

for a series of two lectures on the subject, under the joint auspices of the Michigan Chapter of the American Institute of Architects and the Museum. His first lecture, on Sunday afternoon, January 12th, in the Museum auditorium, will be on "Optical Illusions and Architectural Refinements in Medieval Cathedrals," and the second lecture on Monday evening, January 13th, will deal with "Notre Dame at Paris." Professor Goodyear will also be pleased to meet architects, students or any other groups of people, to explain the exhibit while he is here.

## LECTURES AND OTHER EVENTS

Attention is called to the schedule of lectures on page 27, the importance of which has hardly been excelled during any previous period in the Museum's history.

### GALLERY TALKS

With the beginning of the new year Sunday afternoon gallery talks will be instituted in addition to the regular programs in the auditorium.

These gallery talks will be given at four o'clock by the director or a volunteer docent. They will partake of the nature of a discussion of the exhibits, with a view of intensifying interest in the collections. The first of these talks will be given Sunday afternoon, January 5th, at four o'clock, on the subject of "Artistic Lithography," with special reference to the official exhibition of British War Lithographs by Frank Brangwyn, Muirhead Bone, Charles Shannon, Edmund Dulac, Augustus John and other prominent artists who have depicted Britain's efforts and ideals in the great war.

#### THE FLONZALEY QUARTET

On Sunday afternoon, January 5th, The Chamber Music Society of Detroit will present the second of its concerts by internationally famous musicians free to the public in the auditorium of the Museum. This group is the Flonzaley Quartet, known as the "greatest of string quartets." Its members are Adolfo Betti, First Violin; Alfred Pochon, Second Violin; Iwan D'Archambeau, Violincello; Louis Bailly, Viola. The quartet was founded by the late Mr. E. J. de Coppet of New York City, at his Swiss home, in the summer of 1903, and took the name of his place, Flonzaley, which means "brooklet."

Greatest distinction has been accorded this group of musicians and praise from all the great

critics. Recently James Huneker of New York termed their playing "angelic."

In order to reach groups of persons who might not be able to hear the Quartet elsewhere, the Society is distributing free cards of admission to be used on Sunday afternoon. This is a part of the Society's propaganda for Community Music. This concert for the public will begin promptly at 2:45, following the Community Singing under the direction of the Recreation Commission, and will be followed by a concert for soldiers and sailors at four o'clock which will also be introduced by Community Singing. The Chamber Music Society is affiliated with the Detroit War Camp Community Service. C. D.

#### THOMAS WHITNEY SURETTE

On Friday evening, January 10th, 1919, the Chamber Music Society will present the leading musical educator of this country, Thomas Whitney Surette, in the Museum auditorium, in a lecture on "The Relation of the Arts."

Mr. Surette will use certain objects d'art from the Museum collections to illustrate his talk, as well as giving his own musical illustrations on the piano. The audience will be invited to assist by singing, directed by Mr. Surette, who believes community singing to be the foundation of all true musical appreciation. The lecture is open to the public. C. D.

UNIVERSITY OF MICHIGAN  
EXTENSION LECTURES

The University of Michigan Extension Department has assigned two lectures on art for the Museum lecture course, the first one Sunday afternoon, January 19th, by Pro-

fessor Francis W. Kelsey on "Ancient and Modern War Medals." The second on February 16th, by Mr. William W. Bishop, Librarian of the University of Michigan, on "Rare Old Prints and Manuscripts." Both lectures will be illustrated.

## SCHEDULE OF EXHIBITIONS

1919:

*January 1 to*

*February 15* Exhibition of Water Colors by American Artists.

*January 1 to 30* Exhibition of War Lithographs by British Artists.

*January 1 to 30* Exhibition of Enlarged Photographs of Cathedrals and Churches in the War Zone.

*February 18 to* Memorial Exhibition of paintings by Henry Golden  
*April 1* Dearth.

*February 1 to 28* Paintings of the Southwest by the Taos Society of Artists.

*February 1 to 28* Paintings by Francis P. Paulus.

## SCHEDULE OF LECTURES AND OTHER EVENTS

1919:

*Sunday, Jan. 5,* Musical Program by The Flonzaley Quartette, through  
*2:30 p. m.* the co-operation of The Chamber Music Society.  
*4:00 p. m.* Gallery Talk, "Artistic Lithography," by Clyde H. Burroughs, Director.

*Friday, Jan. 10* Lecture, "The Relation of the Arts," by Professor  
*8:00 p. m.* Thomas Whitney Surette, through the co-operation of The Chamber Music Society.

- Sunday, 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.  
*2:30 p. m.* Musical program furnished through the courtesy of The Tuesday Musicale.
- Monday, Jan. 13,* Lecture, "Notre Dame at Paris," by Professor William H. Goodyear. Under the joint auspices of the Michigan Chapter, American Institute of Architects and the Museum.  
*8:00 p. m.*
- Sunday, Jan. 19,* Lecture (illustrated), on "Ancient and Modern War Medals," by Professor Francis W. Kelsey, of the University of Michigan, through the courtesy of the Extension Service.  
*2:30 p. m.*
- Sunday, Jan. 26,* Musical Program furnished through the co-operation of The Chamber Music Society.  
*2:30 p. m.*
- Friday, Jan. 31,* Second of the series of lectures by Professor Thomas Whitney Surette, through the co-operation of The Chamber Music Society.  
*8:00 p. m.*
- Sunday, Feb. 2,* Musical program furnished through the courtesy of The Tuesday Musicale.  
*2:30 p. m.*
- Sunday, Feb. 9,* Musical program furnished by The Chamber Music Society.  
*2:30 p. m.*
- Sunday, Feb. 16,* Lecture (illustrated), on "Books and Manuscripts of the Fifteenth Century," by Professor William W. Bishop, Librarian of the University of Michigan.  
*2:30 p. m.*
- Friday, Feb. 28,* Third of the series of lectures by Professor Thomas Whitney Surette.  
*8:00 p. m.*

The Sunday afternoon programs are preceded by Community Singing under the direction of the Recreation Commission.