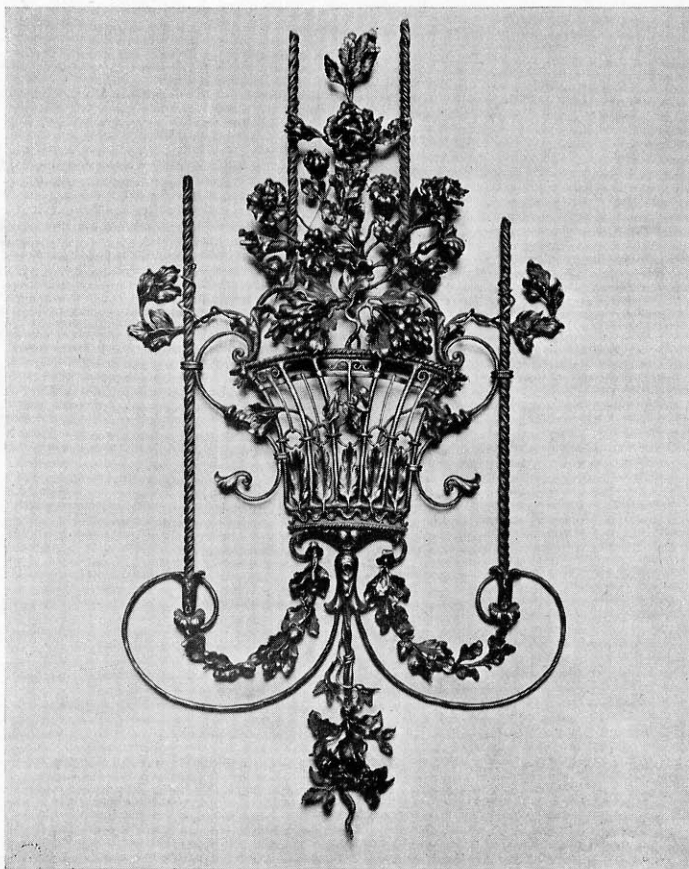


Bulletin of The Detroit Museum of Art

Vol. XIII

APRIL, 1919

No. 6



AMERICAN WROUGHT IRON

Suggested design for a Grating or Screen made by Samuel Yellin, of Philadelphia

Added to the George G. Booth Loan Collection

ACCESSIONS

WROUGHT IRON GRILL

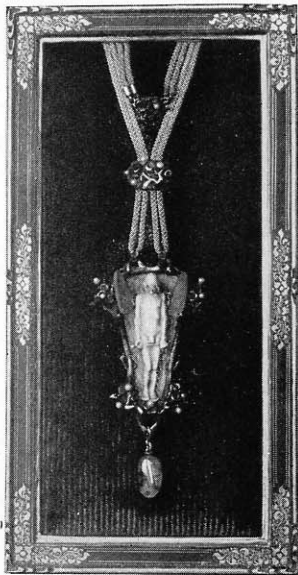
Among the recent additions to the George G. Booth Loan Collection is a piece of American wrought iron, a suggested design for a grating or screen for a door or window.

It is the work of Samuel Yellin, of Philadelphia, a prominent American metal worker. The design is composed of a central basket-like figure between two upright twisted bands. The flowers which fill the basket make an intricate pattern as they intertwine about the uprights, and garlands of acorns and leaves form the decorative feature beneath the basket. The extremely naturalistic treatment shows the extent to which the working of iron in decorative patterns may be carried. The comparison of this piece with some of Mr. Yellin's more conventional designs in wrought iron, in an adjoining case, is interesting.

NECKLACE

A very unusual and interesting necklace has been included in the George G. Booth Loan Collection. It was designed by Hugo Robus, a craftsman and jeweler in the Hor-

ace Potter Studios in Cleveland. The pendant is composed of a tiny carved ivory figure of Puck holding a gold wand tipped with a pearl. The carved gold decoration surrounding the ivory background for the figure, and the clasp and guard of similar design are set with pearls. Attached to the larger pendant is an emerald matrix drop. The necklace is mounted on a velvet background and inclosed in a gilt frame.

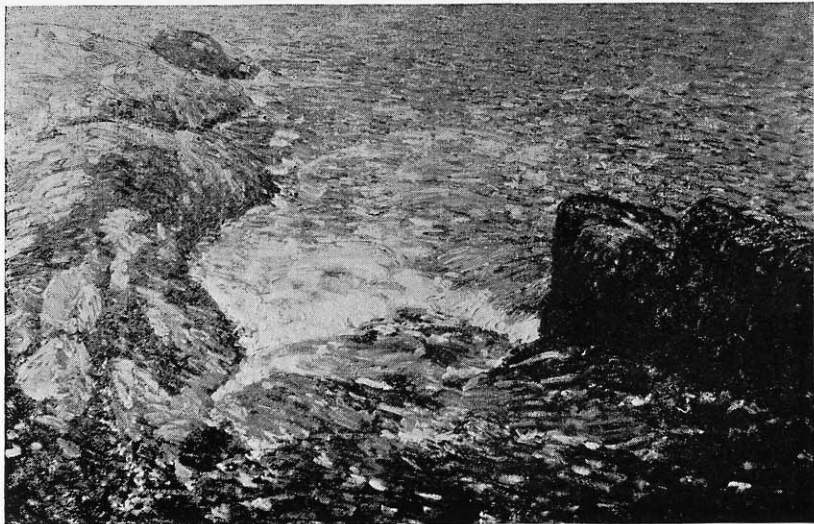


NECKLACE

Designed by Hugo Robus, and made in the Horace Potter Studios in Cleveland. Added to the Loan Collection of Mr. George G. Booth.

SHERATON SIDE-BOARD

From the earliest days of the American colonies cupboards of all kinds were in general use, and buffets—or “beaufatts”—were to be found in the last quarter of the XVIIth century. There is occasional mention of side tables and sideboard tables, but sideboards as we know them are a product of the latter half of the XVIIIth century. The first style which is now found in this country is the slender-legged, inlaid, mahogany one, characteristic of the furniture of the late XVIIIth century. Designs for such sideboards were made by the great English cabinet-makers, especially



SURF AND ROCKS, by CHILDE HASSAM

Purchased with the income of the Lizzie Merrill Palmer Fund

Hepplewhite and Sheraton, and were copied extensively by workmen in the colonies.

A beautiful sideboard in one of the most popular of these designs has recently been added by Mrs. Gustavus D. Pope to her collection in the Colonial Room. It is mahogany, of Sheraton design, with serpentine front, slender, tapering legs, and marquetry inlay decoration in light colored wood. C. C.

PAINTING BY CHILDE HASSAM

Through the income of the Lizzie Merrill Palmer fund for the purchase of works of art by resident American artists, the painting "*Rocks and Surf*" by Childe Hassam (illustrated on page 43), has been acquired for the permanent col-

lection. In subject matter, the picture consists merely of a rocky headland extending into a tranquil expanse of sea. The artist has looked down on it from a high point, leaving out the sky, apparently impressed by the simple arrangement of the contrasting broad masses of rocks and water. The classic austerity of the design, however, serves to emphasize the beauty of color. The gently moving waters and the rock formation are filled with gem-like color. It is the serene mood of a summer holiday.

Even if some find an insufficient story interest, the picture has the saving grace of color, in whose realm Childe Hassam is dominant among American painters. It is endowed

(Continued on Page Forty-four)

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

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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 Forty-three)

with a joyous singing quality, which makes it eminently satisfying to those who have an appreciation of color.

The picture gives Mr. Hassam representation in the Museum's permanent collection with two phases of his work. His painting "*Place Centrale and Fort Cabanas, Havana,*" acquired some years ago, is quite different in tonality and in technical method, and it will be interesting to students of his work to compare these contrasting examples, both of which have in a supreme measure the jewel-like quality of color in which Mr. Hassam stands pre-eminent.

C. H. B.

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.



SHERATON SIDEBOARD

Added to the Colonial Room through the loan of Mrs. Gustavus D. Pope

LOAN EXHIBITION OF TAPESTRIES

The climax of the exhibition season was reached when the Fifth Annual Exhibition of paintings by American Artists and the Loan Exhibition of Tapestries were jointly opened to the public. These two collections, occupying nine galleries, give the Museum a festive environment such as it has rarely enjoyed.

The loan exhibition of tapestries was assembled, arranged, and catalogued on behalf of the Museum by George Leland Hunter, who has long been a lecturer at the Metropolitan Museum of Art, and has written a standard book on the sub-

ject. The exhibition was secured from the most exclusive galleries in New York, together with a few works owned locally, and covers every period of tapestry weaving from the fifteenth century to the present day.

In his selection, Mr. Hunter goes almost back to the beginning of extant tapestry weaving, in the *King Arthur* Gothic tapestry, woven in Paris in the last quarter of the XIV century. This piece shows King Arthur seated in a throne chair framed in Gothic architecture of the period, and being the main person-

age, his figure looms to the full height of the tapestry, while the other figures of archbishops, bishops, and so forth, are half size in two rows, one above the other.

A rapid improvement in the quality of coloring and the excellence of texture is shown in the *Ecce Homo*, a brilliant and beautiful small Gothic tapestry, rich with silver and gold, designed by Quentin Matsys; and in the *Beheading of St. Paul*, dating from the last half of the XVth century. These two tapestries, displaying biblical tragedies, show the same command of design and naivete of expression as the primitive paintings of the early Renaissance.

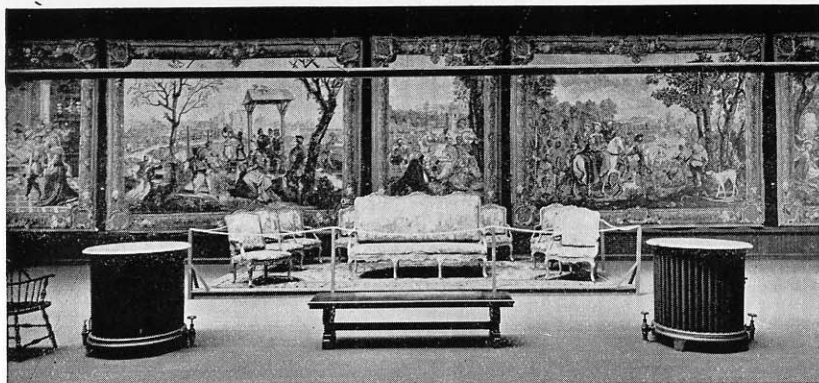
The most sumptuous Gothic tapestry, however, is found in the *Marriage of King David*, which was on the loom at the time Columbus discovered America. It is among the largest tapestries in the world, being 15 feet high by 29½ feet wide. It tells the story of David and Bathsheba in five scenes, quite in the Gothic manner. One forgets, however, the angularity of the figures in the beauty of composition, the brilliant coloring, and the exquisite texture, characteristic of the Gothic tapestries. The figures are put in one above another, in order that they might all be included in the composition. The skyline is also usually absent in them, but what they lack in perspective they make up in dramatic qualities and beauty of surface. The first scene shows David gazing at Bathsheba across

the housetops. In the second scene, she kneels before him, having answered his summons. In the large central panel, the marriage is celebrated. The two panels on the right show respectively, the reproach of Nathan, and the grief of David and Bathsheba at the mortal illness of their child. This tapestry is of particular interest for the beautiful costumes of the period and for the manner in which the weavers have reproduced the texture of the varied brocades.

Two Gothic *Shepherd* and *Hunting* tapestries, in which just a suggestion of the horizon is shown, with a softening of the stiff and angular figures and the introduction of more natural floriation, indicate the approach of the Renaissance. The subjects of these two tapestries, woven in France near the end of the XVth century, are much more pleasing by contrast. They have much the same effect as the secular subjects of Botticelli. Cavaliers are hunting and shepherds and shepherdesses may be seen flirting. The lack of conventionality in arrangement, the command of design and well preserved coloration of these tapestries make them a real delight.

Two Mille Fleur tapestries of unusual interest with their delightfully quaint and fascinating animals silhouetted on a floriated background, are an important addition to the Gothic room.

In the entrance hall adjacent to the Gothic room, are hung tapestries



View showing "MONTHS OF LUCAS," five Gobelin Tapestries recently on Exhibition

of the XVIth and XVIIth centuries. The transition from Gothic convention to the more pleasing designs of the Renaissance have already been indicated. Raphael and his pupil, Giulio Romano, are largely responsible for the transformation. We find during these two centuries tapestries with wide borders, the early ones in intricate designs of flowers, fruits, and miniature figures. Of these the most pleasing in coloration and fineness of weave is the *Children of Niobe*, one of a set of six, formerly hung in the Metropolitan Museum of Art. It is woven by Francois Spiering, one of many Flemish tapestry makers, who sought refuge in Holland from the persecutions of the Duke of Alva, and it was in Delft that this tapestry was made in 1610.

At the opposite end of this hall is a pair of tapestries of Turkish horsemen with extraordinarily wide and attractive borders, woven in the last half of the XVIIth century, lent by

Mrs. Russell A. Alger. Between this pair and the two of earlier date, one may again discern a transition from a flat textural quality to a more scriptural style. Figures and landscape now have a three dimensional aspect. But what the Baroque, as it is called, makes up in pictorial power, it loses in brilliance of coloring and quality of texture. Tapestry seems to be at its best when not invading the pictorial sphere of its sister art of painting.

In the main gallery on the second floor the XVIIIth century tapestries from the famous Gobelin and Beauvais looms in France, are hung. These combine the fineness of weave, for which these looms are noted, with the delicacy and effeminate quality characteristic of the period just prior to the French Revolution. Mr. Hunter has secured a remarkable group, among them two important Beauvais-Boucher tapestries, so-called because they were



View showing GOTHIC TAPESTRIES recently on Exhibition

designed by Francois Boucher, and woven in the Beauvais tapestry works. Number 37 is one of a set of six made for Madame Pompadour, and in subject it reflects the period for which Madame Pompadour stood. On the front wall of this gallery are five tapestries called the *Months of Lucas*, and representing January, March, April, September, and October. They are from the famous Gobelins looms and while designed by Lucas Van Leyden, were not woven until the XVIIIth century. They bear the monogram A. of Alexander, Count of Toulouse. This set was in the palace of Fontainebleau, and was sold in 1852 as a part of the possessions of Louis Philippe, deposed king of France, after which they hung in the collection of Lady Somerset in Eastnor

Castle, England, later being acquired by a New York gallery.

The Arrival of Neptune, a miniature Louis XIV Brussels tapestry, lent by Mrs. Sherman L. Depew, and a part of the loan collection of the Museum, is regarded by Mr. Hunter as a very fine piece. It pictures a scene from Fenelon's story of Telemachus, son of Ulysses, who went wandering around the Mediterranean in search of his father.

Tapestry weaving in America has received some impetus through the high ideals and altruistic efforts of William Baumgarten, of New York, who established the Baumgarten looms some years ago, importing tapestry weavers from France for the purpose. Since that time two other looms, namely the Herter looms and the Edgewater

looms have been established. Examples of the work of the Edge-water looms give one an idea of the excellence attained in this work in America.

The exhibit, so significant and comprehensive of all the great periods of tapestry weaving, was given

added value to the Detroit public though the daily lecture promenades given by Mr. Hunter for schools, churches, study clubs, art students, and other groups of individuals who availed themselves of the privilege of attending in large numbers.

C. H. B.

FIFTH ANNUAL EXHIBITION

In assembling the Annual Exhibition of Paintings by American Artists from the important exhibitions and galleries of the East and from the studios of the artists, it is the aim to bring together a collection which will be fairly representative of the work of contemporary painters and that will suggest the trend of painting in America. In order to do this one must lay aside personal preferences and prejudices and choose within a wide latitude the works which have had the stamp of approval of official juries or have been accepted for public exhibition. This does not necessarily mean that everything in such an exhibition is above reproach or criticism. It merely attempts to give the whole scope of the field of painting in America. It places under observation some new elements perhaps not fully understood, and with them the approved and conservative works within the comprehension of all.

A tolerant attitude of approach should be assumed toward such an exhibit, particularly in the light

of the great errors of judgment that have been made in the past on contemporary art. It is hard to adjust our vision to changing conditions. We are too prone to use past accomplishments as the infallible standard of the present with no allowance for new conventions or creative impulse.

The present exhibition, embracing the work of over one hundred painters, brings a sufficient variety to please everyone. Even if one does no more than seek out and confine his interest to pictures which give him pleasure, he will find the exhibit worth his while. The popular voting contest instituted at the time of the opening has indicated a catholicity of choice quite as broad as the exhibition itself. The ultra-conservative picture liked by one person may find little sympathy with the next visitor whose acquisitive attitude toward less conservative manifestations has opened to him new avenues of beauty.

If we cannot get sufficient perspective on the art of our time to



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"MacPHERSON AND MacDONALD," by GARI MELCHERS
In the Fifth Annual Exhibition of Paintings by American Artists

properly appraise it, we can at least place it under observation, in the hope that familiarity with it may open to us new vistas of beauty. In its true sense, beauty

Lie. This young American artist combines prolific production with an eminently satisfying quality. Perhaps no painter reflects the problems of our day to a greater



"BOY IN BLUE" by FRANK W. BENSON
In the Fifth Annual Exhibition of Paintings by American Artists

is that which excites our pleasurable emotions after sustained investigation.

Let us look into the four galleries for a brief survey of their contents.

Gallery III is reserved for the special one-man show of Jonas

extent. His Panama Canal subjects have been succeeded by pictures which portray the work of our armies at home during the recent war, with intermittent "still lifes" of gorgeous hue, and harbor scenes with which the artist first

made his reputation. All these phases of his work are represented in the twenty pictures in Gallery III.

In Gallery IV one finds a color-

of the best pictures in the exhibition for facility of expression and life-like portrayal. Frederick C. Frieseke's "*Blue Gown*," showing a reclining figure of a girl, is a



"WOMAN AND CHILD" by MARY CASSATT

In the Fifth Annual Exhibition of Paintings by American Artists

ful room with portraits and figure subjects predominating. Wayman Adams, in his picture "*The Conspiracy*," showing Joseph Pennel, J. McClure Hamilton, and Harry Watrous in an argument, is one

beautifully arranged decorative work, full of the dainty color for which this artist is noted. "*Boy in Blue*," is one of the best examples of Frank W. Benson's work ever shown at the Museum. Other

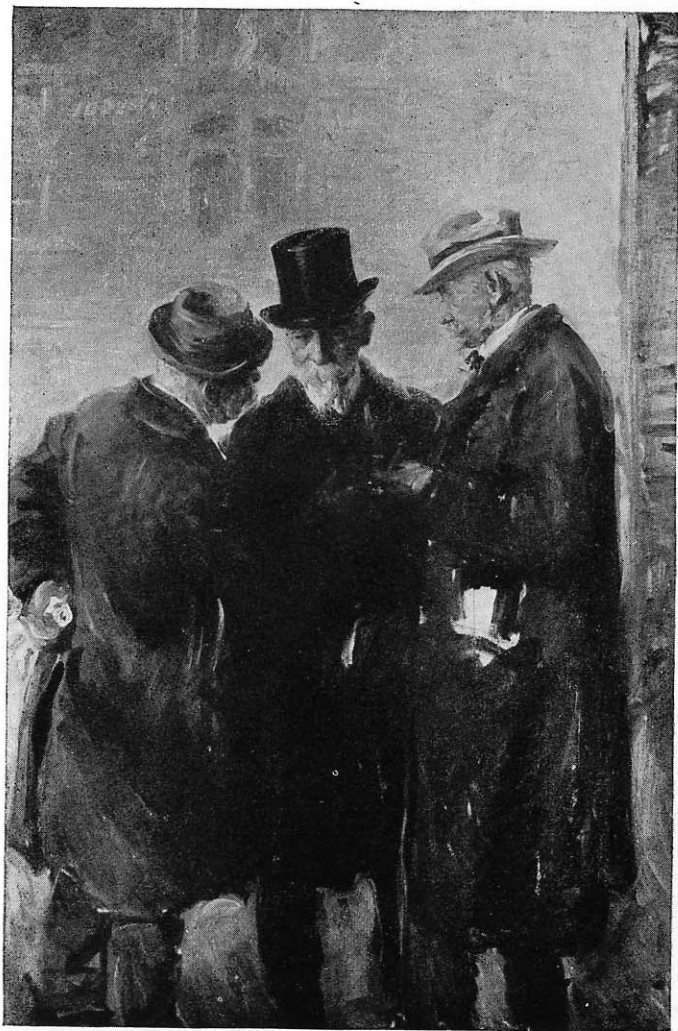
noteworthy figure subjects in this room are: Joseph W. Gies, "*Portrait of Robert Hopkin*;" Louis Betts, "*Josie of the Hills*;" Cecilia Beaux, "*Portrait of Lieutenant Leslie Buswell*;" Eben F. Comins, "*Portrait of Margaret Longyear*;" William M. Paxton's "*Glow of Gold and Gleam of Pearl*," and Daniel Garber's "*Orchard Window*," awarded the Temple Gold Medal at the Pennsylvania Academy of Fine Arts.

Childe Hassam, Henry B. Snell, William S. Robinson, John F. Carlson, Hayley Lever, Maurice Braun, Ben Foster, Leonard Ochtman, Paul King, and Irving R. Wiles are well represented by landscape subjects.

If one were to single out a few pictures in Gallery V, they would perhaps choose Colin Campbell Cooper's "*Summer*," awarded the Walter Lippincott Prize at the Pennsylvania Academy of Fine Arts, Charles H. Davis' "*Out of the Gray Woods*," J. Alden Weir's "*Branchville*," two contrasting examples of the late William M. Chase, one a "*Still Life, Fish*," and the other "*The Oleander Bush*," a formal garden arrangement in full sunlight, Jerome Myers' "*The Children's Masque*," an exceedingly fine example of Paul Dougherty, and the quiet but impressive figure subject, "*The Blue Bird*," by Joseph DeCamp.

Gallery VI brings together the variants of many influences in a

harmonious arrangement of particular piquancy. Gari Melchers is well represented by his "*MacPherson and MacDonald*," shown in the exhibition of the Avenue of the Allies in New York during the Fourth Liberty Loan Drive. Leon Kroll is represented by two paintings, "*In the Country*," and "*Nude*," both of which are splendid examples. Leopold Seyffert, by his painting entitled "*Helen*," which won the Julius Hallgarten Prize at the National Academy of Design last Spring. Eugene Speicher's "*Hungarian Girl*," in flaming red dress against a background of arcs of color, is one of the most radical notes. Robert Henri is represented by two small choice works, "*The Beach Hat*" and a landscape, "*Cathedral Woods*." Charles Reiffel's picture "*Nod Hill*" is an interesting interpretation of landscape in which emphasis upon pattern and color is combined with truthful portrayal. Samuel Halpert's "*Still Life*" resolves itself into a study of space relations, combined with an interesting movement of color and form. John Sloan is represented at his best in "*Renganeschi's Saturday Night*." F. Luis Mora has a charming picture in "*Ruth in Costume*." The landscapes of Charles Rosen and Charles Morris Young are particularly noteworthy. Ernest Lawson, Gifford Beal, Gardner Symons, Ernest L. Ipsen, Mary Cassatt, and Charles Hopkinson show choice examples of their work.



"THE CONSPIRACY," by WAYMAN ADAMS
In the Fifth Annual Exhibition of Paintings by American Artists

A review of an exhibition of this magnitude always seems inadequate. One can only indicate its resources. Every reader of

the BULLETIN should investigate the exhibit for himself by studying the works presented before the exhibit leaves, May 28th. C. H. B.

BRITISH GOVERNMENT EXHIBITION

During the month of June, "War Paintings and Drawings by British Artists," sent out under the auspices of the British government, will be shown. This exhibit, comprising nearly two hundred and fifty pictures, is the most representative and graphic resume of the war, and the activities it entailed, that has been presented in America. Through the voluntary designs for posters of her eminent artists, the British government, early in the war, learned the value of employing art in behalf of the cause. A number of artists of the highest professional standing, including such men as Sir John Lavery, Sir William Orpen, Mr. George Claussen, Mr. Augustus John, Mr. Muirhead Bone and Mr. James McBey, were given commissions to answer the query in a graphic way, as to what Britain was doing in the war. They devoted their rich talents to a portrayal that had as its primary object visual documentary evidence. Some of them went to the front, where they registered the activities of the opposing destructive forces. Others remained behind to chronicle the intensive industrial, naval, or agricultural work, which was so necessary a part of England's preparation. While con-

fining themselves to fact, however, they have astonished us with their pictorial resourcefulness.

One is pleasantly surprised at finding a number of painters of advanced tendencies represented in this exhibit, along with the accepted academic leaders of contemporary art. And it is a credit to the Ministry of Information that the extremely interesting presentations of C. R. W. Nevison, William P. Roberts, Paul and John Nash, John Everett, George Claussen, and others, were included in this exhibit. One turns to their works as among the most refreshing part of the exhibit. Without losing sight of the vital, stirring forces with which they had to deal, they have veiled their sordid representation with a delightful thread of decorative pattern.

Sir William Orpen is one of the most prolific workers. He is represented by over one hundred pictures.

Detroit is the fourth city to exhibit this notable collection, it having previously been shown in Washington, New York and Philadelphia.

The exhibition is on tour of the United States, under the direction of Mr. Raymond Wyer, Director of the Worcester Art Museum. An

important catalog containing a comprehensive foreword on British art, by Mr. Wyer, an introduction to the exhibit by Christian Brinton, and over fifty full page illustrations, makes a handsome permanent souvenir and reference work of this notable collection.

The exhibit will be opened to the public on Tuesday evening, June 3rd, from eight to ten o'clock. At 8:30, Mr. Wyer, Director of the Worcester Art Museum, will give a lecture upon British War Paintings and Drawings, using the works in the exhibit to illustrate his discourse.

SCHEDULE OF LECTURES

<i>Tuesday, April 22,</i> 8:00 p. m.	Community Singing under the auspices of the Chamber Music Society.
<i>Tuesday, April 29,</i> 8:00 p. m.	Community Singing under the auspices of the Chamber Music Society.
<i>Tuesday, May 6,</i> 8:00 p. m.	Community Singing under the auspices of the Chamber Music Society.
<i>Tuesday, May 13,</i> 8:00 p. m.	Community Singing under the auspices of the Chamber Music Society.
<i>Wednesday, May 14,</i> 8:15 p. m.	Lecture by Prof. Ernest Arthur Gardner of the University of London, England, Lieut. Commander R. N. N. R., and the Charles Elliott Norton lecturer for the Archaeological Institute of America, on the topic, "The Loss and Recovery of Greek Sculpture."
<i>Friday, May 16,</i> 8:15 p. m.	Piano Recital by pupils of Miss Mae Liggett Abel.
<i>Tuesday, May 20,</i> 8:00 p. m.	Community Singing under the auspices of the Chamber Music Society.
<i>Tuesday, May 27,</i> 8:00 p. m.	Community Singing under the auspices of the Chamber Music Society.
<i>Tuesday, June 3,</i> 8:00 p. m.	Community Singing under the auspices of the Chamber Music Society.

SCHEDULE OF EXHIBITIONS

<i>April 16 to May 30</i>	Annual Exhibition of Paintings by American Artists.
<i>June 1 to June 30</i>	Exhibition of War Pictures by Eminent British Artists.