

# Bulletin of The Detroit Museum of Art

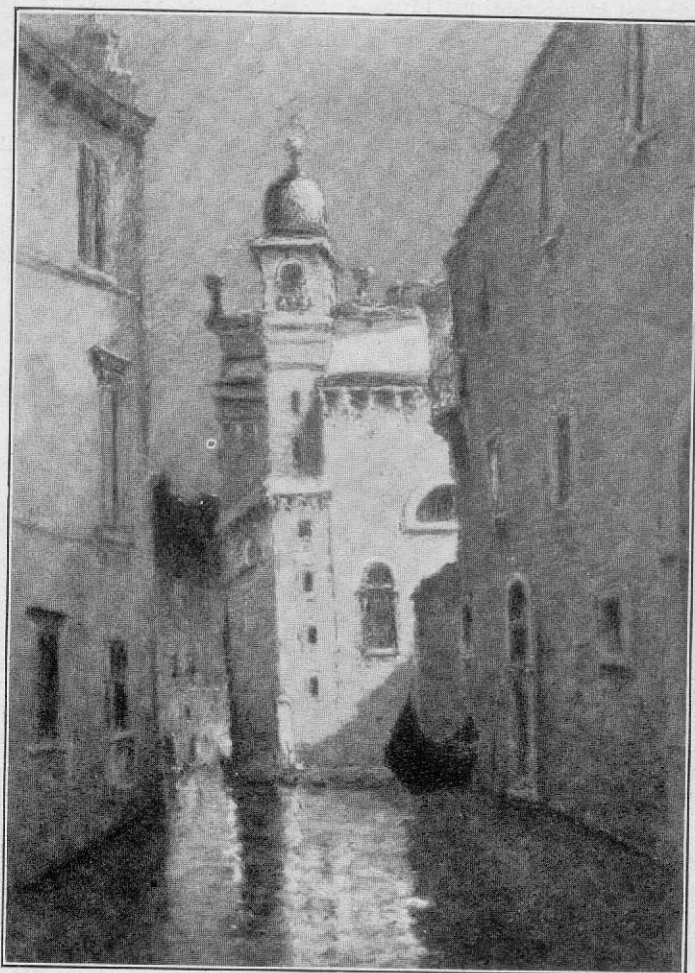
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To be had for the asking

Vol. IV

OCTOBER, 1910

Number 4



ORATORIO DEL ARMENI—VENICE

Pastel by M. J. Iwill

remind you of another painter, but if I may be allowed to suggest to your mind what you may expect to see, let me say that Cazan would be the man I would name as being nearest his ideal.

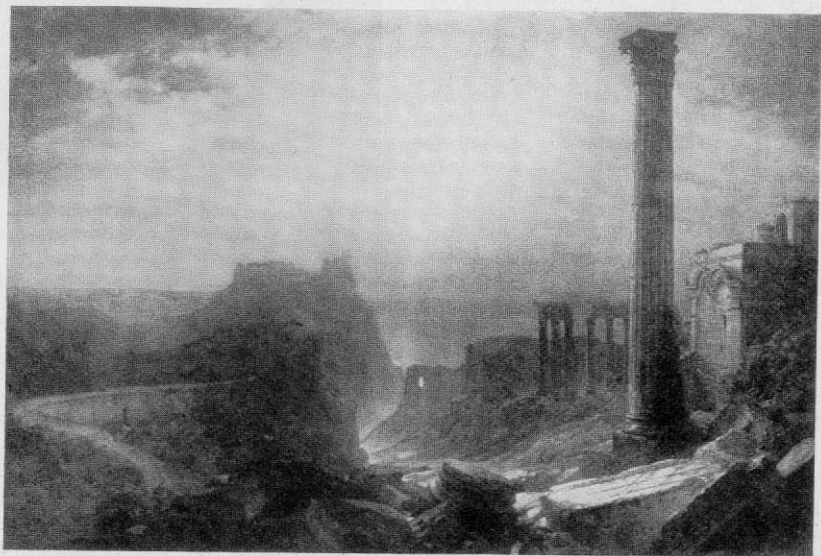
To go back to what I will has accomplished on the other side of the Atlantic;—I am not going to give you an itemized account of the exhibitions he has been in nor the honors he has taken in competition with the great painters of France in which the country abounds, but I may be able to convey it in a brief review.

From 1875 to 1889 he exhibited continuously in the Salon de la Societe des Artistes Francais, receiving honorable mention, 1884, and a silver medal and "Hors Concours" in 1889. From 1890 to 1910, in the Salon de la Societe National des Beaux-Arts, he received many honors; four paintings were purchased by the French government in that time for the Luxembourg, one for the Petit Palace, two were bought by the city of Paris, one by the

Museum Rouen, and one by the Museum d'Angiers. In 1900 at the Exposition Universelle he was awarded a bronze medal.

He is a member of Societe Nationale de Beaux-Arts; Societe des Artistes Francais; Society Internationale des Beaux-Arts; Vice-President de la Societe "Le Pastel"; Medaille d'argent 1889 Exposition Universelle; Officer d'Academie; Medaille d'Honneur L'Exposition de Barcelona, Spain; Chevalier of the Legion of Honor, 1894, and has a number of other honors too numerous to mention in this brief account.

The exhibition which comes here will be of particular interest to the student of art, in that it is a retrospective exhibition, containing some of his earlier works as well as his later efforts, and in mediums of both oil and pastel. Mr. Iwill's pastels will be of especial interest, for they show the trend of the man's ideals to good advantage. One can read into his works, as shown by the comprehensive showing of pictures



SYRIA BY THE SEA—Painted by F. E. Church, 1873  
Presented to the Museum by Mrs. James F. Joy

10.11

## EXHIBITIONS.

Paintings in Oil and Pastel by  
M. J. Iwill.

Among the first exhibitions of the season at the Detroit Museum of Art,—or to be more definite, from November 1st to 30th,—a collection of the paintings of M. J. Iwill will be shown in the main gallery.

One might try to recollect this as an American name in painting and in imagination review American pictures in an effort to remember having seen something from his brush, were they not dis-illusioned at the outset by a statement that Iwill is not an American painter, and with possibly one exception, has never exhibited a collection of his works in this country, although he has been represented by a picture or two in nearly all the international exhibitions. If not American, one would next suppose the name to be English, but scarcely any one would hazard the remote guess that Iwill was a Frenchman. Nevertheless that is his nationality. M. J. Clavel is his legal name; that is French, and what is more, Parisian. As to his *nom de brosse*, Iwill, under which he is today celebrated, there is a story, and here it is:

His father, treasurer of the Chamber of Deputies, had a fond hope of his following a legislative career and educated him with this in mind at The Lycee Bonaparte at Paris, but the young man's bent was toward painting, and when in 1875, he offered his first painting for exhibition at the Salon, without the consent or knowledge of his father, he signed it with the words "I Will." The picture was accepted and well hung and attracted a great deal of attention from the writers of the day, one of the most eminent, Edmond About, devoting a whole page of his review in praising the methods employed by him, so much to his surprise,

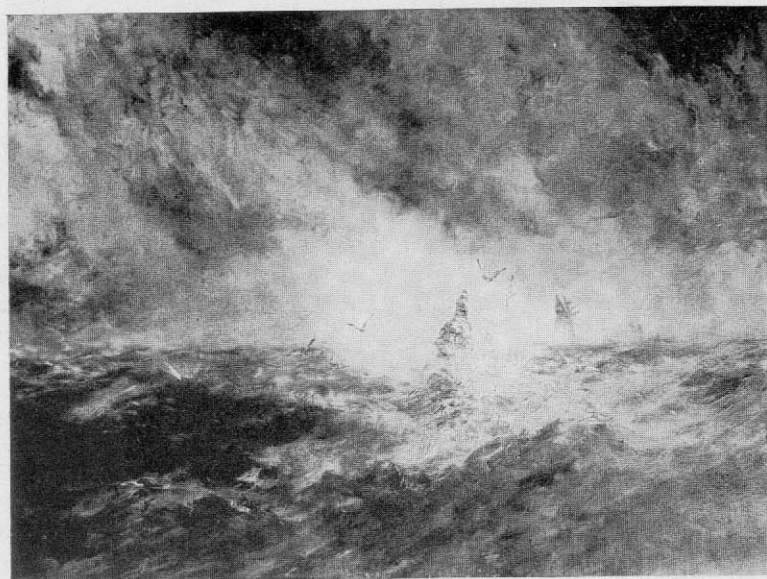
the young painter found himself suddenly famous.

In explaining his choice of name, he said that he had noticed when an Englishman was determined to succeed he said "I Will," and being determined to be a painter in spite of his family or friends, he signed his canvas with the words, which have since become one name, Iwill (pronounced by the French e'will).

The Detroit Museum of Art is the first institution in this country to receive this one-man show, after which it will then go to a few other museums in the west, and while the artist is scarcely known in America, it is safe to venture, that after this exhibition, he will always be remembered by those fortunate enough to acquaint themselves with his pictures. His reputation has long been established at home, in fact it is a very enviable one, and yet with his great list of honors to warrant the arrangements for an exhibition of his work in this country, it was with some uncertainty that the writer went to look at the pictures in New York, but the first glance into the room where they were awaiting the frame-maker, was one of delight.

The first thing which impresses one is that the man has been a most faithful student under the best of masters, for no part of his picture is slighted in the emphasis of certain characteristics. He has a preference for the study of light and atmospheric effects, but he does not sacrifice design and drawing in order to show that preference.

He is a landscapist of the first order,—not one whose work will startle you, but one who puts himself in harmony with his subject whatever it may be and catches the character of it, rather than injecting into whatever subject he may be dealing with, some predominant characteristic of his own. There is not enough in his pictures to



"WINDY DAY ON THE CHANNEL" by Robert Hopkin.  
Bequeathed to the Museum by Miss Margaret Horn

10.14

### THE NEW SITE.

Frequent remarks have reached the ears of the writer in the Woodward avenue cars, about the change in the aspect of the block bounded by Frederick and John R streets, and Farnsworth and Woodward avenues, and he has answered so many inquiries about the cause of the wonderful transition, that he thought it was not amiss to give a further brief explanation in the Bulletin.

A great many of the questioners must have failed to see the newspaper items regarding the purchase by the museum of this piece of property, and the block next to it further north, for a new museum site, therefore at the beginning, it might be well to state, that before the expiration of options on the Merrill-Palmer homestead and the Ferry properties in the block next to it, July 15th, these properties were purchased as a new museum site.

At the trustee meeting concluding the purchase, Mr. William C. Weber, whose untiring energy and belief in the future of Detroit and its art museum were almost wholly instrumental in raising funds for the purchase, was appointed a committee of one to look after and remove the fences from the Merrill-Palmer block, and turn it into a playground for the children of that locality until such time as building operations would begin.

Mr. Weber has been a busy committee. How well he has done his work is now to be seen any nice day by those who pass the lot. The picket fence which rather resented intrusion has been removed, the grass cut and the debris piled up and burned. Benches have been placed in the grounds under the luxuriant growth of trees, and swings for the children, and young and old in the neighborhood gather there in large numbers for recreation.

in this exhibition, that he is one of those who believes that it is just as essential to cut out certain things in a picture, as to put in others. He has spent twenty years in learning how much he can leave out and yet keep the character and the beauty of his picture.

The forthcoming catalog will be rather more elaborate than those usually issued. It will contain a biography, a list of his honors, and a bibliography containing a list of the references to Mr. Iwill as far as they could be obtained, as well as a list of the paintings shown in the exhibition. It will also be illustrated with some of his finer pictures.

#### Samantha L. Huntley.

A group of paintings by Samantha L. Huntley, consisting of portraits mostly, will be placed on exhibition October 15th for the period of about a month. Miss Huntley has had signal successes in the portrayal of the human face, as a number of newspaper clippings from other cities where her work has been shown attest. Among her works will also be exhibited several copies of some of the world's great pictures, made by the artist when she was in Europe studying.

#### Birge Harrison, Landscapist.

Perhaps no contribution to the literature regarding art, during the past year, is more virile than "Landscape Painting" by Birge Harrison. The work is philosophical as well as analytical, but written with a spiritedness which makes it interesting to the most casual reader. It is the most original work in its treatment of the subject, and by far the most illuminating book ever issued on this important phase of art, which is today receiving more attention from artists and laymen alike than ever before.

It is a pleasure to be able to announce

that during the month of November, an exhibition of some twenty landscapes by Birge Harrison will be shown. His work is not unknown to Detroit, as the Detroit museum has had exhibitions of his painting in the past, but his exhibition will be of exceptional interest this year because of his book, in which the efforts of the landscapist are laid bare to the public.



10.15 "GIRL AT PRAYER" by Isabel Ross.  
Bequeathed to the Museum by  
Miss Mary M. Stevens

#### Paintings by Childe Hassam.

Another pleasure in store for the people of Detroit will be an exhibition of the work of Childe Hassam, although the date of this exhibition is not definitely fixed at this time. Childe Hassam's success during the past few years has been too marked not to have attracted the eyes of the public to the importance of his work, and the Detroit Museum of Art takes pleasure in anticipating this exhibition.

BULLETIN OF THE  
DETROIT MUSEUM OF ART

PUBLISHED QUARTERLY BY THE  
DETROIT MUSEUM OF ART

Jefferson Ave. and Hastings St.

Incorporated February 16th, 1885

**OFFICERS**

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JOHN M. DONALDSON.....Term Expires 1910  
MARVIN PRESTON .....Term Expires 1910  
JOHN MCKIBBIN .....Term Expires 1911  
(City Appointee)

JOSEPH BOYER .....Term Expires 1911  
PHILIP H. McMILLAN.....Term Expires 1911  
PERCY IVES .....Term Expires 1912  
GEORGE G. BOOTH.....Term Expires 1912  
J. L. HUDSON.....Term Expires 1912  
(City Appointee)

WILLIAM H. MURPHY.....Term Expires 1913  
BRYANT WALKER .....Term Expires 1913  
WILLIAM C. WEBER.....Term Expires 1913  
(City Appointee)

Trustees' meetings are held on the second  
Saturday of July, October, January and April.

**EDITORIALY.**

While the employees of the museum are always glad to be of service to the citizens of Detroit, there are certain demands made upon them that it is impossible to meet.

Every little while the director is asked to make a long trip to some distant part of the city to look at a painting which the owner feels sure is of great value, though he knows nothing of it or its history. If all these calls were complied with there would be a lot of valuable time wasted, for in ninety-nine cases out of a hundred the supposed great pictures are of no artistic or intrinsic value.

If people will bring to the museum pictures on which they want information, he is always willing to give his opinion as to their merits and such other information as may be of value to the owner, though in no case will he put a price on them.

A vast number of self-styled artists are constantly in evidence, persons who have not the slightest conception of art or its meaning, who take a few lessons from some wandering so-called artist and then decide that their work is of value and should find patronage and encouragement, not realizing that if painting was so easily acquired it would have no standing. Sometimes they show their work with great pride and impressively tell you "I never took a lesson." They might as well write a book without ever having gone to school. If we could only get these deluded people to understand that real art is the birthright of very few, and that even then results are attained only after a long and laborious apprenticeship in the study of color and form—a lot of hard work that usually ends in disappointment and failure; that there must be a great and overwhelming love for all that is beautiful in nature and a knowledge of all her fleeting moods combined with great skill, and even then the artist knows how far he falls short of his aspirations. One of the great painters after a long life of success said, "I have yet to paint a really great picture."

Through a large correspondence, the Museum is advised of a general interest all over the country in museum work, but notwithstanding this fact, the director was greatly surprised on a recent visit to St. Paul and Minneapolis, at the time of the annual meeting of the League of American Municipalities, to find the interest so earnestly and sincerely manifested in public museums and art galleries, by the delegates rep-

Thus the new site of the museum has already become of great value to the city of Detroit in supplying a much needed public playground and park in that locality where there was none.

People riding to and from their business in the Woodward cars have had visions during the last year or so, no doubt, of seeing the beautiful shade trees in which this block abounds, uprooted by some enterprising automobile manufacturer who wanted to go his competitors one better in the building of a garage. But thanks to the generosity and public spiritedness of a number of the citizens of Detroit, this ruthlessness may be safely detached from one's mental picture, and in its place may grow a vision much more palatial, of a beautiful building surrounded by spacious public grounds, and abundant shade, in which to house works of art worthy of the city of Detroit.

#### Subscriptions Toward the Purchase of the New Site.

The purchase of the site for the new museum was accomplished, as indicated in the July Bulletin, through the advancement by Mr. William C. Weber and Mr. Joseph L. Hudson of the amount not already subscribed. These gentlemen felt sure that the additional subscriptions would be forthcoming, and their faith was not misplaced, as a number have added their names during the past few weeks. To date the following subscriptions have been made:

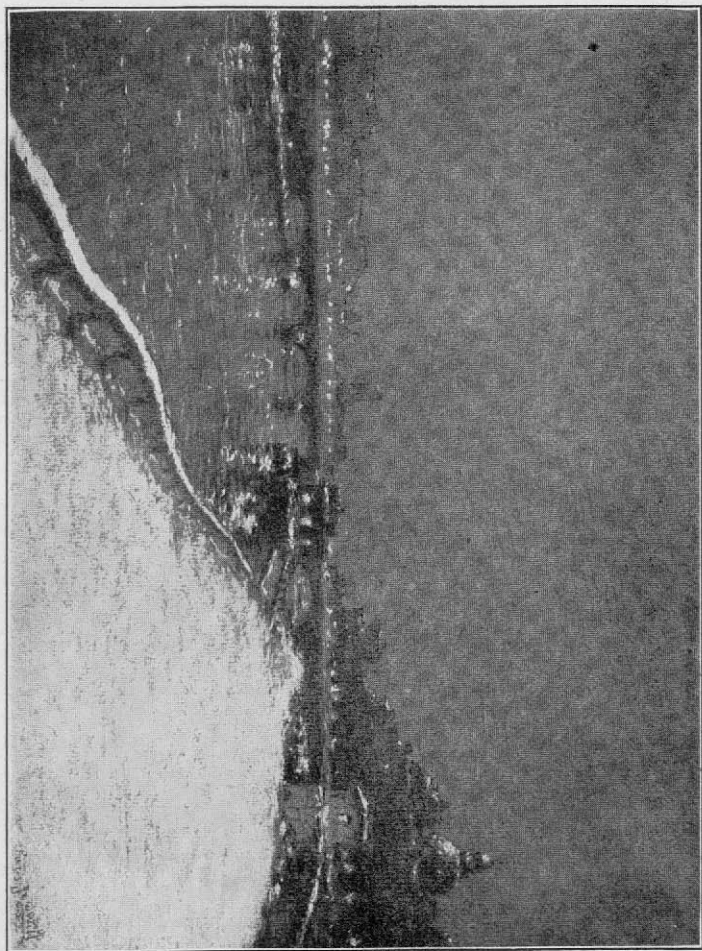
Mr. C. A. Black.....	\$10,000.00
Mr. Charles L. Freer.....	10,000.00
Mr. Frank J. Hecker.....	10,000.00

Mr. Joseph L. Hudson.....	10,000.00
Mr. William H. Murphy.....	10,000.00
Mrs. Lizzie Merrill-Palmer...	10,000.00
Mr. E. Chandler Walker.....	10,000.00
Mr. Joseph Boyer.....	5,000.00
Mr. Lem C. Bowen.....	5,000.00
Mr. Henry B. Joy.....	5,000.00
Mr. Dexter M. Ferry, Jr.....	5,000.00
Mrs. Queene Ferry Coonley..	5,000.00
Mrs. Blanche Ferry Hooker...	5,000.00
Mr. Henry M. Leland.....	5,000.00
Mr. W. C. Leland.....	5,000.00
Mrs. William H. Stevens....	5,000.00
Mrs. William H. Stevens (Memorial for Mary M. Stevens)	5,000.00
Mr. Samuel L. Smith.....	5,000.00
Mr. Franklin H. Walker.....	5,000.00
Mr. J. Harrington Walker....	5,000.00
Whitney Realty Co.....	5,000.00
Mrs. E. T. Barbour.....	5,000.00
Mr. William C. Weber.....	5,000.00
Mr. George L. Beecher.....	3,500.00
Mr. Theodore H. Eaton.....	2,500.00
Mr. Marvin Preston.....	1,000.00
Mr. Herman Krolik.....	1,000.00
Mr. Conrad Pfeiffer.....	1,000.00
Mr. Fred Sanders.....	1,000.00

There are also a number of subscriptions which are promised by January 1st, leaving something like thirty thousand dollars yet to be secured.

In addition to the above, Mrs. Lizzie Merrill-Palmer, who has been deeply interested in the project, has contributed a generous sum, the income of which is to be used for the purchase of paintings in memory of her father.

It is expected that during the coming winter plans will be considered for the new building, the main feature of which will be a large auditorium.



NEIGE FONDANTE—(les quais de Paris)

Pastel by M. J. Iw'ill

Exhibited at L'Exposition au Cercle Artistique et Littéraire, Paris, 1905



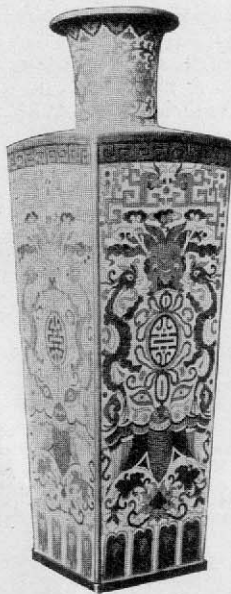
representing cities in every part of the United States and Canada.

Not only did his audience, made up of the hard headed, practical business men and politicians, give him the closest attention during his address on "The Value of a Museum to a City," but they personally expressed their interest, and told him of many cities where this question was before the people, and that in several instances the movement was well under way.

Today public parks and play-grounds are as much a part of the city's care as its public schools, and why not museums and art galleries? For during the long winter months, the museum and gallery of art take the place of the parks and play-grounds, with the added value that they are educational, supplementing the schools in the work they do.

Sometimes people say, "Well, of what use is all this to the boy or girl who has to earn a living by work?" and I reply, "God help the people of a city or a nation that has nothing better to think of than something to eat or wear." Are not the public parks and play-grounds purchased and maintained at great expense for the people who work, a spot where they may get a glimpse of the blue sky above the green trees, and where they may have a chance to breathe the pure air, see the flowers, hear the splash of fountains and the songs of birds, and for one brief hour forget the worry and humdrum of life?"

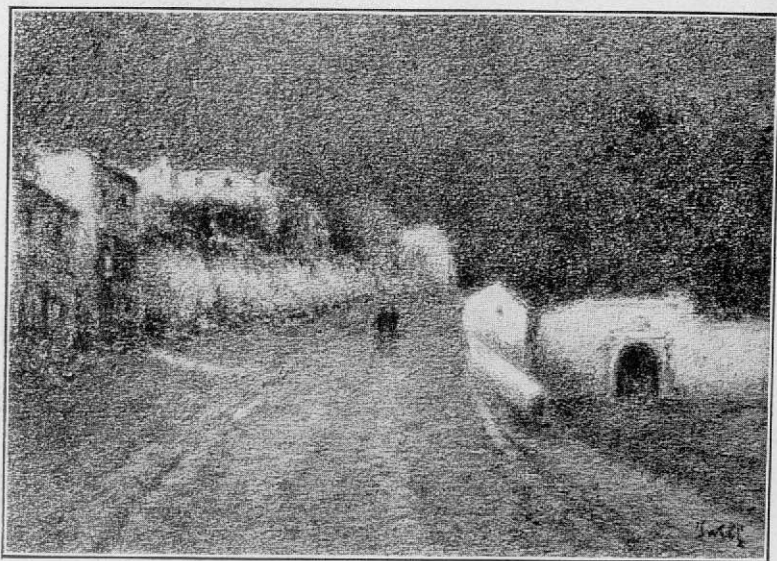
Pictures are windows through which we get a view of springtime and harvest, when the snow lies deep upon the ground like a shroud, while nature rests that she may again bloom with the glory of summer.



10.17  
CLOISSONNE VASE—CHINESE  
Bequeathed to the Museum by  
Miss Mary M. Stevens

While a work of art may belong to a rich man, it is one of the things which increases in value and loses nothing by sharing it with others, and this is done through the medium of public museums.





LA ROUTE PRES FONTAINEBLEAU—FRANCE  
Pastel by M. J. Iwill

school, the influence of which was felt long after. This painting by Church was executed in 1873 and in it the artist has striven for something besides the mere topography of the scene; his effort has been to get the effect of sunrise through the mist, and his success in this is only bounded by the limited knowledge of the time.

For while many have striven for these effects it is of comparatively recent years that the artist has met with any great degree of success in the handling of light and air.

#### Miss Mary M. Stevens' Bequest.

The other, entitled "October Morning in New Hampshire," is by W. L. Sonntag, one of the most typical figures in the Hudson river school, whose painstaking portrayal of a bit of landscape is decried by the modern spirit, but was nevertheless a part of the fabric out of which has evolved the American landscape painter whose place is in the front rank of the world's great artists

today. The canvas is small but representative.

Miss Stevens also left by bequest another painting, "Girl at Prayer," by Isabel Ross, an artist of considerable merit who has studied some years in Paris.

#### Miss Margaret Horn Bequest.

Through the bequest of Miss Margaret Horn, a teacher in the High school, whose sad death ended a most useful career in this city, the museum came into possession of a painting by Robert Hopkin, called "Windy Day on the Channel," which is of interest to every Detroiter where Hopkin did his life work, and where his name is a household word. The picture is typical of the veteran marine painter's most sought for pictures. The salt-spray, lashing with fury a red bell-buoy, is a note of color, which brings one's eye pleasantly into the picture.

Just as there are some historical painters whose canvasses are necessary to

### IMPORTANT ACQUISITIONS.

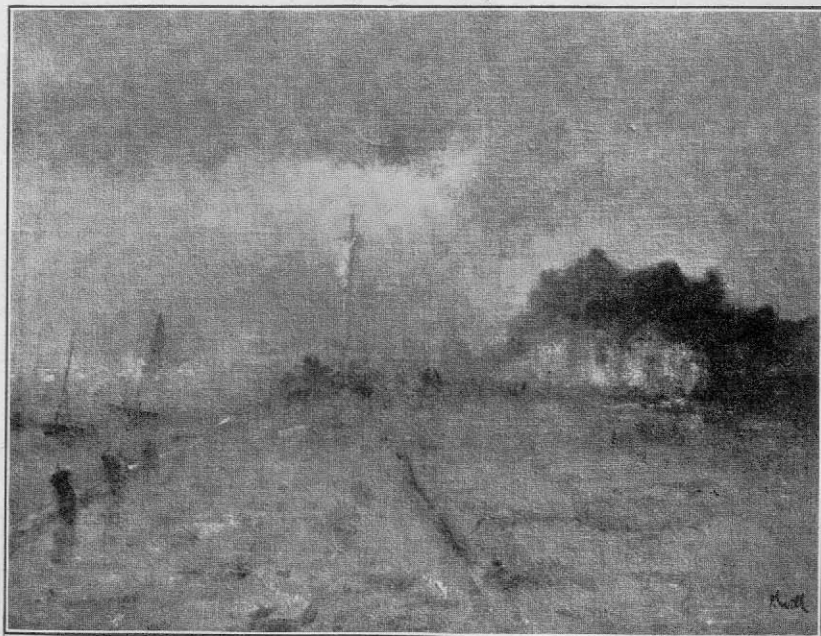
The visitor to the larger and older museums in this country is happy in finding well selected paintings by artists of past decades, who have been eclipsed in every particular in this modern day of production by men better equipped with technical knowledge, and broader vision, to say nothing of the new fields and new problems which have added to the opportunity of the painter of modern times which his predecessors of a generation or two ago did not have. But the handicap only makes the representation of the earlier men in a collection the more interesting, for it shows the stride that has been made in a few short years in American art and American life and ideas. Through these examples of the earlier artists we are able to make comparison with art of the present.

These paintings by earlier men must have, of course, some qualities to recommend them besides chronology; the essentials of a picture must be there. They must be able through some characteristic or quality to come within the fold as works of art.

During the quarter just elapsed, the Detroit Museum of Art has come into possession of two paintings which are highly prized because they are by the American artists of the past, and good examples of the painter.

#### Mrs. James F. Joy Gift.

One of these, entitled "Syria by the Sea," is by F. E. Church, and was presented to the permanent collection of the museum by Mrs. James F. Joy. The subject is oriental as the name suggests, and is painted with a fidelity that is characteristic of painters of that group known as the Hudson river



LE CALVAIRE d'ETAPLES—FRANCE

By M. J. Iwill

through the kind efforts of Mr. C. M. Burton, presented a portrait of Mr. David Smart, a former citizen who at one time owned the block at the corner of Woodward and Jefferson avenues, now known as the Merrill block, and who was prominent in the early affairs of the city.

#### A Loan by Commander C. D. Stearns of the U. S. Navy.

Among the interesting loans to the museum is that of Commander C. D. Stearns, U. S. N. Mr. and Mrs. Stearns are both enthusiastic collectors, and having no permanent home, felt that others might receive some pleasure from viewing the material they have picked up in various out-of-the-way places.

In the Metropolitan Museum of Art, New York, is to be seen a number of pieces loaned by them.

Lying at anchor in Detroit, on a trip up the lakes, they visited the museum, and while there kindly offered to loan some of their collections.

Their efforts in collecting have not been confined in any one direction, hence

the articles cannot be grouped in one department. In the picture galleries will be found several small paintings of more than passing interest by E. Douglas and Alex Fournier, while among the ceramics are wedgewood plates which will delight the lover of that which is quaint and rare, and only found now and then in the out-of-the-way nooks. Some pieces of old Sheffield plate, so much sought now, and a number of other interesting articles form a part of the loan. Quaint old candlesticks so dear to our grandmothers, with a satin sheen that only time and care can give, and whose sparkle on the old time dresser was a joy that grew in your memory as the years rolled by.

Some time when Mr. and Mrs. Stearns have given up the roving life demanded by Uncle Sam, all these things will brighten their own home. In the meantime they will prove a source of interest and will recall old colonial days to the curious visitor who wanders amid the cases at the Art Museum.



the completion of a museum collection, so there are local painters without an example of whose work a collection of pictures in that locality would be incomplete. This is true of Hopkin and Detroit, and Miss Horn's bequest is most acceptable.

#### Collection of Baskets.

In addition to the paintings bequeathed by Miss Mary Stevens, she left a large collection of basketry,—over a hundred examples,—many of them fine examples of artistic weaving, picked up all over the world, and hence of a great deal of value to the student of ethnology. Baskets are not often the choice of a collector as an outlet for their means and energy, for they are rather cumbersome, and I have no doubt that Miss Stevens' enthusiasm was often dampened by the problem of transportation, but she derived endless pleasure from them after her return home, and

her disposition of the collection to the Detroit Museum of Art, promises to give others in the city which was her home, a great deal of enjoyment.

#### Historical Portrait Secured.

Every now and then a portrait of an old Detroiter finds its way to the museum. Often they are far from being works of art, but are of value in a historical sense and should be rescued from oblivion. The museum deems it wise to take care of these portraits and other material which is preserved until such time as there will be established in the city an historical museum, when this material will be of great value.

Thus the art museum is proving its usefulness, in other ways as well as bringing together many fine works of art, which is its purpose, for it is preserving material which is a part of the traditions and history of our city.

Recently Hon. Sol White of Windsor,



MR. IWILL'S SUMMER HOME AT SEVRES—FRANCE  
Pastel Number 21 in the Detroit Exhibition

## ACQUISITIONS.

## FINE ARTS DEPARTMENT

Miss Mary Stevens bequeathed a Chinese cloisonne vase in the older and better style of decoration, and two oil paintings, "Girl at Prayer," by Isabel Ross, and "October Morning in New Hampshire," by W. L. Sontag.

L. W. Hallock gave an oil painting by Mortimer L. Smith, a former Detroit artist.

Mrs. James F. Joy gave an oil painting by F. E. Church, entitled "Syria by the Sea."

Miss Margaret Horn bequeathed an oil painting by Robert Hopkin entitled "Windy Day on the Channel."

Mrs. J. Henry Rathbone loaned an old canvas, "Christ Bearing the Cross," artist unknown.

Mr. Conrad H. Smith loaned a hand woven tapestry, a historical subject.

## NATURAL HISTORY

Mr. Ernest Polczynski loaned nine pairs of antlers, obtained in Africa, as follows: African buffalo, gensboke elana, Rome antelope, kudoo springboke, sechi, sable antelope and Hartbeest or horned horse.

Mrs. Mary S. Cawlan gave a box containing shells and specimens of coral in a glass case.

Mr. J. F. Bell gave a mastodon tusk.

## LIBRARY

Heinemann Galerie, Munchen, gave a copy of its 1910-11 catalog of paintings.

Mr. James H. Stebbins gave a copy of the DeLuxe catalog of the art collection formed by J. H. Stebbins.

## HISTORICAL DEPARTMENT

Hon. Sol White gave an old portrait of David Smart, an early Detroit resident.

Mr. Merrill B. Mills gave a piece of cable and a bronze gun wheel, relics of the ill-fated battleship Maine.

Mrs. E. H. Ford gave eleven photographs, portraits of American Indians.

Mr. Joseph Brow gave an old spinning wheel in good condition.

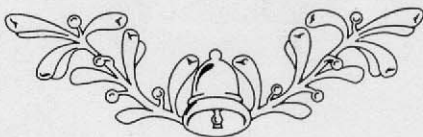
## Coins.

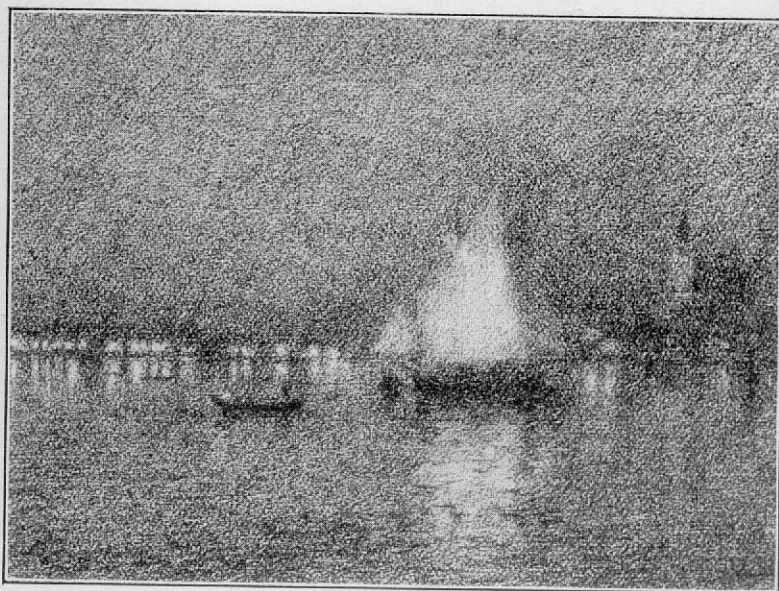
Mr. Ernest Polczynski loaned a frame containing U. S. one-cent pieces—issues of 1909 of which there are four varieties.

## DEPARTMENT OF ETHNOLOGY

Miss Mary Stevens bequeathed a collection of baskets over one hundred in number from all parts of the world. Also a circular folding fan.

Mr. George Svajlicic gave a beautifully carved gourd.





GRAND CANAL ET SAN GIORGIO—VENICE  
Pastel by M. J. Iwill

### MUSEUM NOTES.

The Bulletin is to be had for the asking. Any of the attendants will supply it to those wishing to keep in touch with the work of the museum.

Visitors specially interested in one department or object may save themselves time by asking for information of the attendants in any of the various galleries or rooms. These young men have most of them been at the museum for a number of years, and are thoroughly posted on the collections under their charge.

The eighteenth annual series of Sunday afternoon talks at the museum which have been so popular in years past, will begin Sunday, October 30th, at 2:30 o'clock. Emphasis must again

be placed on the fact that children under fifteen cannot be admitted owing to the limited capacity of the auditorium.

Director Griffith will use as his subject for the first lecture, "Know Your Own Country."

A new edition of the "Handbook of Paintings by the Old Masters" has just been issued, in which are catalogued the paintings presented to the museum by the late James E. Scripps, and those more recently added by Mrs. Harriet J. Scripps. A number of fine halftone plates of the paintings are included, together with a portrait of Mr. Scripps and much valuable information. The stock in the catalogue is of the best quality, and the press work, most commendable. The catalog will sell at the small sum of ten cents.

### Hours of Admission.

The Museum is open to the public FREE every day in the week from 9 a. m. to 4 p. m., except Sunday, when the hours are from 2 to 4 p. m.

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### Catalogs.

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

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### Gifts and Bequests.

The Detroit Museum of Art receives endowments and gifts of money to be applied to the general or specific purposes of the Museum, and gifts and loans of paintings, sculpture and other objects that come within the scope of the different departments.

### Contribution Boxes.

Contributions placed in the boxes in the Statuary Court will be used as a People's Fund for the purchase of objects of art. Visitors desiring to show their appreciation of the work done by the Museum may do so by placing here any sum they see fit.

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### 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. Application made to the attendants in charge will receive attention.

