

Bulletin of The Detroit Museum of Art

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To be had for the asking

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Number 1

IMPORTANT ACQUISITIONS.

Bequest of \$10,000.

The news has just come to us through the daily papers, that the Detroit Museum of Art is the recipient of a \$10,000 bequest from Miss Octavia William Bates, formerly of Detroit, but at the time of her death a resident of Baltimore, Md. Harper Hospital, Library of the Department of Law, University of the Michigan, Detroit High School and the Detroit Local Council of Women also received liberal bequests.

A Painting by Birge Harrison Purchased.

Another painting has been added to the permanent collection of the Detroit Museum of Art, through the purchase by the Executive Committee, of Birge Harrison's "Fifth Avenue at Twilight," which was in his exhibition at the Museum. It is one of the best of his canvasses technically. For his purpose in painting a street in a great metropolitan city, with its unlovely skyscrapers, the artist has in this picture chosen that witching hour between daylight and darkness. It has been a rainy day, and the street lamps and the shop window lights already lighted, are mirrored in iridescent hues on the wet pavement. At the end of the street, where a bit of sky is discernible, a break in the storm cloud has come, holding forth hope for a brighter day to follow. A charming purple haze throws its mantle over the spires of

the church, and the immense commercial structures, obscuring all but their outline, but giving the painter an opportunity to display his sense of color and tone.

It is a matter of gratification that the Museum is acquiring so many good examples of American landscape painters, for there is no group of landscapists who are doing such virile paintings in the world today as the American School. It is the one line of work being done by American painters that is recognized as a distinct American school.

Birge Harrison occupies a peculiar position among the American landscapists; a man of excellent technical training acquired in the usual channels, viz: by a course of instruction in the Pennsylvania Academy of Fine Arts, and under Cabanel at the Ecole des Beaux Arts, and Carolus Duran at Paris, he sought the expression of his own personality in American scenes. In this he was only one of a number of men of similar training. But he is in addition to being a successful exponent of the American Landscape School, a sort of high-priest or prophet of the movement, if such it can be called, interpreting its aims and purposes, and its hopes in an illuminating book on "Landscape Painting," published last year, and in an article on the "Woodstock School of Painting" in *Art and Progress*, September, 1910. It usually devolves upon at least two men to bring any movement in the Art

Mrs. Minor, added a very large number of books on Art and a valuable collection of photographs which had been gathered during the deceased's trips abroad, and yesterday the executor of the estate, Mr. Henry P. Baldwin, turned over to the Museum the sum of \$3,053.56. This sum will be used for the purchase of paintings, which will be credited to the Mrs. Kate Minor bequest.

This makes three separate sums which the Museum has come into possession of for the purchase of paintings, and it is believed to be only the beginning of others which will follow later, showing the increasing interest in the work of the Museum.

A Painting by Iwill Given.

Through the gift of Mr. Charles L. Borgmeyer, of New York City, who contributed largely to the success of the Iwill exhibition by loaning a number of pictures from his private collection, the Museum has acquired one of the paintings by this distinguished French artist, entitled "Evening on the Dunes." It is one of the best of his later works. Low in tone, it depicts the dunes at evening after a rainy day, the atmosphere still charged with moisture. To the left center of the picture is a group of fishermen's huts, while just beyond there is just the suggestion of old ocean. Two figures trudging over the brow of the dune add human interest to the scene.

The picture is at present with the collection being exhibited in other cities, but will be returned to Detroit in the spring, where it will take its place in the permanent collection.

At the Trustee meeting held January 9th, the following officers and committees were chosen for the ensuing year:

President—Bryant Walker.

Vice-President—J. L. Hudson.

Treasurer—Percy Ives.

Secretary and Director—A. H. Griffith.

Assistant Director—Clyde H. Burroughs.

Executive Committee—J. L. Hudson, Percy Ives, John McKibbin.

EXHIBITIONS NOW ON.

Three Special Exhibitions are being shown at the Detroit Museum of Art. Paintings by Jules Guerin, most of them of the Orient; Etchings and Drawings by Lester G. Hornby, and "Homes of the Men of 1830" and other paintings by Alexis Fournier.

Pictures by Jules Guerin.

Jules Guerin, born in St. Louis in 1866, has followed a course quite unparalleled in the world of painting. Like a majority of the students of his day, he was a pupil of Benjamin Constant and Jean Paul Laurens, and here he learned the essentials, drawing, form and color, as did his contemporaries. But his constructive ability led him into channels quite outside of anything before attempted, and with his wonderful draughtsmanship, and blocks of clear color, he conveys something of an idea of the land he is in in so forceful a way that one is not apt to confuse it with another part of the world entirely. The architectural features of a country seem to appeal to him, and he can give one a picture of the Oriental mosque, of the Parthenon at Athens, of a Baalbec Temple, with architectural accuracy, and at the same time convey, by proper composition, an idea of size and spaciousness, and give a pictorial point of view, so that they fall within their proper classification as pictures. The artist has an enviable list of honors awarded him at different exhibitions for his splendid work.

Lester G. Hornby's Drawings and Etchings.

Lester G. Hornby's work is already known to Detroit people through his exhibition two years ago of a group of charming etchings. This year the East Gallery has a more comprehensive showing of the work of this talented artist. A group of water-

World within the comprehension of the people. The Artist creates the work of Art, the Critic interprets it. The former seldom exercises the power of the latter. The one expresses an idea in terms of color and form, the other in terms of logic and analysis. It is seldom that an artist delves into the whys and wherefores, but Birge Harrison is an exception.

He expresses himself well in his paintings. His view-point is very conclusive; he tells you equally well what he was driving at in his writings.

Inspired people may be divided into two classes, with a fairly good line of demarcation. One drifts along, setting about a task when some still small voice dictates, and works feverishly over it at intermittant periods. This class has come to be known generally as geniuses. They have creative talent as the spirit seems to move them, and their constructive abilities are quite apart from their training oftentimes.

The other has a great inspired idea, ever present within them, and every act and thought looks toward its accomplishment—toward the placing of it into concrete form. Their genius consists largely of hard work.

Both have been successful in producing masterpieces in the world of Art; it is hard to say which has been the greater factor in making the world in which we live an aesthetic one. Each has had his day, no doubt, but today the latter seems to have his inning, and in all walks of life, it is the man with the great idea, whose every intent is toward the building up of that idea into a fact, who receives the approval and support of the world.

Perhaps the best example of the man who has set about the accomplishment of a great purpose that the Museum of Art will have this winter, as an exhibitor, is Birge Harrison. He exhibited a group of twenty of his paintings

in one of the small east galleries of the Museum in November, in every one of which one may read the artist's creed, "See things, en masse, with the 'big vision,'" "Render the whole of a given picture motive rather than paint a still life picture of its component parts," "Give the mood of a motive rather than a scientific statement of the trees and rocks and fields and mountains that make up its elements."

The subjects of the paintings were not particularly fascinating, but his expressed intention to do a certain thing, and his manner of executing it are exceedingly so. Up around Quebec, he has sat down with his back to the East, the West, and North and South, and painted the things within his vision. "The Lower Town, Quebec," would pass the notice of almost anyone as a picture possibility. From a high point you look down upon those old roofs of the French dwellings, covered with snow, and out beyond to the River St. Lawrence. It is a colorless grey day, but the result is very effective. The old houses are full of color, as unobtrusive in the painting as it would be in actuality;—so much so that the average observer would not see it in either.

Individual canvasses analyzed reveal the fact that this artist does nothing haphazard. He has a great underlying principle and selects the things compatible with the truths he wishes to convey.

A Cash Bequest.

When the late Mrs. Kate Minor's will was opened, it was found that the Detroit Museum of Art was bequeathed two paintings and whatever sum of money should remain in bank after certain bequests and claims had been paid. When the two pictures were delivered at the Museum, Mrs. Watson, Mrs. Minor's sister, following the wishes of

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

EDITORIALLY.

January 1st, 1911, saw the close of twenty years of continuous service as Director of the Detroit Museum of Art, of A. H. Griffith, and on Sunday afternoon, January 1st, from 3:30 to 5:30, the Board of Trustees of the Museum held, in the Main Gallery, a public reception. In order to make it of as popular a character as possible, and thus have it in keeping with Mr. Griffith's work of popularizing the

Museum of Art, the Trustees issued no invitations except those through the public press of the city.

The public reception served a two-fold purpose, viz: that of calling attention to the growth and progress of the Art Museum in Detroit, and of bringing out as many people as possible who have shown an interest in its work, and that of paying the respects due to the individual who has watched its every step and development, who has given the best twenty years of his life to its upbuilding.

It is a fitting time to look back in retrospect at the accomplishments of the Museum of Art in Detroit, when the institution is on the eve of a new epoch. Director Griffith's twenty years have been years of struggle, to enlist the interest of the people, the support of the city, and the assurance of individuals of wealth that they would lend their maintenance and their greater opportunity for culture to the project. The interest of the people and the schools has long been a matter of weekly comment. The city of Detroit does not open its purse and scatter shekels promiscuously; it had to be shown that the institution was worthy of every dollar expended in its behalf, yet it has treated the institution most generously in maintaining the current expenses, which, in an institution of this kind, is no small item. The support of those individuals of wealth and culture, without whom a Museum of Art cannot exist, is manifest in the many gifts and bequests to the collections and in the generous spirit shown in the purchase of the most magnificent museum site boasted by any Museum of Art in the United States only last summer, all of which augurs well for the twenty years to come.

* * *

In another part of this issue of the BULLETIN, under the title, "The Year

color drawings is a feature seldom seen, and makes his exhibition quite unique. He has used his colors in making a series of sketches such as he would use a piece of charcoal or pencil, and with a marked success. His water-color drawings are full of vigor with a great part of the conventional technique of a drawing left out. The essentials are all there, expressed or implied, making a bold characterization of his scene, with the non-essentials missing.

Mr. Hornby's water-colors are simple and direct, and show in some instances, such as "Dunes and Sea," his familiarity with Japanese prints. They have all the delicacy in color and composition of the better work of the far East, so much admired at the present time.

The etchings of Old Paris, Tunis, Spain and other countries still further show Mr. Hornby's thorough equipment as an artist. Many of these were in the collection a year ago, but they are well worth a second visit.

Homes of the Men of 1830.

Alexis J. Fournier, an American artist, has a collection of paintings in oil, of which twenty were painted around Barbizon, and are interesting because they depict the homes of Millet, Corot, Daubigny, Daumier, Diaz, Barye, Rousseau and others, of that little colony of kindred spirits whose return to nature for subjects did so much to propagate landscape painting, and who are today celebrated throughout all lands. The artist on a visit to that country some years ago, while making a sketch of one of the homes of these men, whom all landscape artists revere, saw the ruthless hand of progress begin its descent upon the place, and the idea occurred to him that it would not be long before these living evidences which are the remaining earthly ties of these men, would be

a thing of the past, and he decided to perpetuate the memory of these halcyon spots to all nature lovers, in paint. He has done it so well that his pictures of the homes of Millet, Jacque, Diaz and others reflect in a way the character of these men.

But apart from the interest which attaches to the subject, "The Homes of the Men of 1830" are not the most fascinating of Mr. Fournier's works. His American landscapes show a grasp of distinct American scenes, untinged by foreign influence, which is a great credit to the painter. In them one may read the belief of the artist, that subjects in this country are quite sufficient, that there is a joy in doing the landscape at home, which makes him forget to long for the art atmosphere of foreign fields.

ACQUISITIONS.

Mrs. Kate Minor bequeathed \$3053.56, which was paid by her executor, Mr. Henry P. Baldwin.

By purchase, an oil painting, "Fifth Avenue at Twilight," by Birge Harrison, was added to the collection.

Charles L. Borgmeyer, Esq., of New York, gave an oil painting by M. J. Iwill, entitled "Evening on the Dunes."

Miss Caroline Godfroy gave a book on Genoa, containing a facsimile letter of Columbus, which was bound together with a book on Columbus, given by A. H. Griffith, and placed in the library.

The Daughter of 1812 loaned a large cannon ball and two nails from a British gunboat sunk in the Thames River in the War of 1812.

Mr. Frederick Rohnert gave two hand wrought nails.

Lt.-Commander C. D. Stearns added to his loans a small oil sketch by C. F. Ryder, and a luster tea-pot.

Miss Delia Curtis, of Los Angeles, Cal., gave a hand-embroidered collar, pointed design, a hand-embroidered collar, open work, vines, etc., a fine old lace collar fifty years old, and a fine lace collar, somewhat torn, sixty years old.

Mr. Elden Currier gave a facsimile of the Declaration of Independence.

one feels at first seeing his wonderful progress and mastery of himself, is easily explained.

His portraiture has been very successful, but in his landscapes,—his street scenes around Bruges, with the fine sense of atmosphere, and animated by figures of market women, he seems to have struck his forte.

Many of his pictures made around the Deed City of Belgium, of which the artist is so fond, are done in pastel, and this medium in his hands has come to be quite as satisfactory a means of expressing his views as oil. He is another exponent of pastel colors, which were tabooed only a few short years ago as being only fit for the execution of pretty pictures of still life, or idealized landscapes, but which in the hands of strong men of the present generation have come to rival oil colors as a means of expression.

A very gratifying phase of the exhibition to the artist and to the Museum was the sale of several of his pictures to Detroiters.

Chicago Society of Etchers.

During the month of December a small collection of etchings by the Chicago Society of Etchers were shown in the Main Gallery, where they created a very favorable impression. There were fifteen exhibitors, showing fifty etchings, only three each, but the charm of the exhibition was due, no doubt, to the small but select number of pictures contributed by each member. It could scarcely be otherwise than good, when out of a year's work each contributor exhibited only his three best works.

Small exhibitions are always better than large ones if careful selection is made. Some one-man exhibitors realize this, and some do not, but if they would leave the selection of a representative collection to some competent friend, the standard of their work would be greatly

elevated. A man who exhibits everything he has painted gives the public a fine opportunity to get acquainted with his weaknesses, if he has any.

COMING EXHIBITIONS.

The people of Detroit will have the opportunity of seeing some splendid exhibitions during the coming months.

During the first part of February the Annual Photographic Salon will be here, and this should bring out picture lovers because of the high pictorial and artistic standard that has been set.

From February 18th to March 10th, a small but select exhibition of paintings by Hermann Dudley Murphy will be on view.

During March the annual exhibition of Selected Water-Colors by American Artists will be the special attraction, the variety and virility of which is too well known to need further introduction.

April has in store the local exhibition of the Detroit Society of Women Painters, whose annual showing is looked forward to with a great deal of interest by Detroiters.

At the same time, an exhibition of the paintings of Childé Hassam, among the foremost American painters of the day, will be hung in the Main Gallery.

The neighboring city of Toledo has a coterie of artists quite creditable to it, and it will be a pleasure to have two of the strongest of the group, Thomas S. Parkhurst and L. E. Van Gorder, show some of their pictures in Detroit in April.

Willard L. Metcalf, an example of whose work was added to the permanent collection of the Museum only last spring from the Annual Picture Fund, has consented to show a group of his pictures in the Museum galleries in May.

in Review," the most clinching argument why a city should maintain a Museum of Art is apparent. It is not a banner year as far as the sum total of acquisitions is concerned, and yet the city of Detroit made over 1300 per cent on its investment. It gave to the Museum last year for maintenance \$19,462, and received in return at a conservative estimate property valued at \$260,000 from gifts and bequests. So from the cold, hard financial standpoint alone, does the Museum of Art pay?

Had the sum of \$19,462 been spent by the city on its Museum of Art, and not a dollar received from gifts and bequests, I would still maintain that the people of Detroit had their money's worth in the exhibitions, the lectures, and the co-operation along educational lines with the public and private schools of the city, but in addition to performing these offices in the public's behalf, to acquire thirteen times as much property from other sources, as the legacy of every girl and boy in Detroit, ought to secure the hearty support of every man and woman in the community.

It is very encouraging to see so many signs of future prosperity for an institution which has had such a struggle for existence. The Boston Museum of Fine Arts fills several pages of its annual report listing the endowments which have been left by citizens in sums ranging from \$500 to \$100,000, and the same is true of other similar institutions, but recognition only came after an uphill fight. Detroit is bound to recognize and support in a similar manner a Museum of Art, and it is to be hoped that that time has been reached, and that citizens of wealth in this city will provide for the future of institutions as well as that of their families.

RECENT EXHIBITIONS RE- VIEWED.

Francis P. Paulus

home from abroad, where he has spent the past eight years, held, during the month of December, an exhibition of paintings in oil and pastel in the East Galleries. The opening view of the exhibition took place Thursday evening, December 8th, at which the artist was present to meet his many friends and renew acquaintances.

Mr. Paulus is remembered by nearly everyone for his self-sacrificing efforts in the aesthetic uplift of the community as Associate Director of the Fine Arts Academy. His progress as shown in his pictures was a revelation to even his most sanguine friends.

A man's best hours put in in the class-room leaves him little time or inspiration to develop his ability. Mr. Paulus, after years of struggle, reached that conclusion, and one day chose perhaps the more rugged path of the two, but decided he would paint, and he left Detroit, and in eight short years his personality, untrammelled by system and routine, has blossomed forth. Detroit did not forget him in that time—he did not give it the opportunity, for every now and then a part of the news of the world was some honor conferred upon Mr. Paulus. That he should "arrive," as the expression goes, in so short a time, is not very remarkable to those who know him. It must be remembered that his training in former years had been most thorough, a pupil as he was, of the Pennsylvania Academy of Fine Arts, Royal Academy in Munich, and Ecole des Beaux-Arts under Bonnat at Paris. With all this behind him, and his style practically formed, he struck out boldly, and did not have to feel his way, as a younger man with less preparation would have done, consequently the surprise that

THE YEAR IN REVIEW.

The year of 1910 at the Museum of Art was a year of accomplishment, and perhaps on the eve of not only a new year, but a new era, and at the close of twenty years of service of Director A. H. Griffith, it is a fitting time to look back at the array of good things which the closing year (not the banner year) has had in store.

The city of Detroit appropriated for the maintenance of the Museum \$19,462. From gifts and bequests, at a conservative estimate, the Museum acquired during the year 1910, property valued at \$260,000. This includes the new Museum site paid for by private subscription, at cost price, not at its actual value.

Nine paintings have been added to the permanent collection, as follows:

"Unfolding Buds," by W. L. Metcalf. Purchased.

"The Return of the Flock," by Troyon. Gift of Mr. E. C. Walker.

"Hjorundford, Norway," by Askevold. Bequest of Mrs. Minor.

"The Coast of Syria," by F. E. Church. Gift of Mrs. James Joy.

"Girl at Prayer," by Isabel Ross. Bequest of Miss Mary Stevens.

"October Morning in New Hampshire," by W. L. Sonntag. Bequest of Miss Mary Stevens.

"Windy Day on the Channel," by Robert Hopkin. Bequest of Miss Margaret Horn.

"Evening on the Dunes," by M. J. Iwill. Gift of Charles L. Borgmeyer.

"Fifth Avenue at Twilight," by Birge Harrison. Purchased.

Thirteen Special exhibitions have been seen in the galleries, as follows:

Paintings by Henry Golden Dearth and Louis Paul Dessar.

Paintings by Herbert W. Faulkner.

Paintings by Detroit Society of Women Painters.

Selected Water-Colors by American Artists.

Wood Engravings by Henry Wolf.

Paintings by Society of Western Artists.

Paintings by H. H. Gallison.

Paintings by M. J. Iwill.

Portraits by Samantha L. Huntley.

Paintings by Birge Harrison.

Paintings by Francis P. Paulus.

Paintings by Jules Guerin.

Etchings by Chicago Society of Etchers.

In addition to the work necessary to this side of the institution, the Museum has filled a place in the educational system of the city of Detroit through its lectures. During the school year an average of two classes each week visits the Museum for study, and often, when arranged for in advance, stereopticon lectures are given for their benefit in the Auditorium. Then, too, the Sunday lectures on Art, History and Travel, are an immeasurable influence in the educational life of the city, drawing as they do crowds which each week tax the capacity of the Auditorium, and from all walks of life.

In addition to these, the Study Clubs of the city have used the Museum to a greater extent than ever before, and lectures have frequently been given in the auditorium for them.

Other special events of note have taken place in the Museum in the evening, and these have always been free to the public. One of the provisions of an arrangement for special lectures is that they shall be free to the public.

Another feature of Museum activity by no means to be disregarded, is the library of reference, which has been used very extensively during the past year. All the books on art are reviewed as they are published, and those worthy of a place in the library as a reference work are added to the collection. In this department are also the current



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"FIFTH AVENUE AT TWILIGHT"

By Birge Harrison

Purchased, 1910

10.21

ence of the real art lovers of this city, on "American Landscape Painting."

During his address he took occasion to commend the city on the distinction it has gained in all lands through the well-known Freer Art Collection, and he said that while in far-off Russia he had heard Detroit commented on as "a beautiful city." That it should hold within its limits the sanctuary of art to which people all over the world make pilgrimages, the Freer Collection, and that it should impress the many travelers with its beauty, rather than with the fact that it made more automobiles, or pills, was a matter of quite as much pride to him as if he were a resident of the community today.

Another thing which he urged quite apart from his subject was that the people of Detroit buy pictures right here in Detroit of the artists living here. In the first place, they would often get better pictures, he thought, and in the next place it was due the man who labored within the community, who gave his heart and brain for the aesthetic uplift of the place. "Even an artist must eat," said he.

In discussing his subject proper, he went into the genealogy of landscape painting, naming Constable as the father of out-of-door landscapes, and referring to the indoor landscapes of Watteau, Poussin, and the paintings of David, as being done in "tobacco juice browns."

The "Men of 1830" were the offspring of Constable, and what a power they were in the world of art! Courbet, who is called the realist, was the intermediary between Millet, Rousseau, Daubigny, Diaz and Corot, and the Impressionistic Movement begun by Manet and Monet. Up to the time of the Impressionists, said the speaker, there had been a standard conception after which every picture was constructed,—a tree in just the right place

on one side, something else on the other, a peasant with blue jeans and red shirt, or vice-versa, but with the advent of Manet bits of nature were painted just as they were without any thought as to composition. He explained to the satisfaction of his audience the juxtaposition of bits of color. "A spot of yellow by the side of a spot of blue seen at the proper distance will give a green tone, just as surely as if mixed on the pallet," said he. This is the theory of the impressionist, and his aim is to give the effect of an object bathed in light and atmosphere. He classed Whistler with the Impressionists, though he uses a flat tone, because he attains the same purpose, of seeing his objects surrounded by light and air.

The American landscapists of today were characterized as being followers of Manet, with the exception of Childe Hassam, who perpetuates the material method of Monet. The studio landscape has been abolished once for all, and if this country can lay claim to an individual school at all it is in landscape. The greater breadth of our country has made the American landscapist the greatest in the world, in the speaker's opinion.

He decried one thing, viz: that up to the present generation, an artist has had to go to foreign fields to make a living. "Abroad all they ask of a man is, 'Has he talent?'" "Here," he said, "an artist had to hawk his canvasses over the country."

Arts and Crafts Lectures.

Under the auspices of the Society of Arts and Crafts, Mr. Walter Sargent, of the School of Education, Chicago University, will give a course of five lectures, at the Detroit Museum of Art, beginning Friday evening, January 20th, at 8:15, and continuing at fortnight intervals to Friday, March 17th, on the general topic of "Design in Fine and

art publications, which are kept on the reading table for the benefit of visitors desiring to keep in touch with modern movements in art. Two thousand or more photographs of works of art are a part of this department, and these are loaned to the school teachers and the study clubs gratis.

For the numerous lectures given at the Museum, lantern slides are a necessary part of the equipment, and during the past ten years these have accumulated until there are some ten thousand in the collection at the present time. In order to get the most possible use out of these slides, they also are loaned the schools of the city free of charge, and clubs, societies, lecturers and individuals may also make use of them upon the payment of a small rental charge, the money received to be applied to the purchase of additional slides.

SPECIAL EVENTS.

Lectures on Orchestral Concerts.

The first of a series of illustrated talks on the concert programs given by the Symphony Orchestras in Detroit, under the auspices of the Detroit Orchestral Association, was given in the Auditorium November 11th, by N. J. Corey. Preceding each concert, a similar talk will be given, in which the motives and the form of the musical numbers will be brought more within the comprehension of the patrons of the orchestral concerts.

Mr. Corey, whose wide reputation, both at home and abroad, as a popular speaker, is well established, deals with his subject in a very informal manner, cutting out of his vocabulary, as far as possible, technical terms which frighten the average auditor, or explaining away their formidable appearance, so that his talks are delightful and instructive.

His first talk upon the program of the Theodore Thomas orchestra was

very well attended by the music lovers of the city, and others of a like nature will be given before each orchestral concert, announcements of which will be found in the daily press.

Detroit History.

In the series of talks on "Know Your Own Country," that on Detroit was given by the City Historian, Mr. C. M. Burton, whose fund of material in story and in lantern slides made this one of the very attractive talks of the series.

Sunday Lectures.

"Know Your Own Country," is the general title given to the first series of Sunday Afternoon Talks at the Detroit Museum of Art. They began Sunday, October 30th. It was eighteen years ago that these lectures were started in the Detroit Museum of Art, and for sustained interest and popularity, it is safe to say that no course in the city of Detroit has been so successful. One regret in connection with it is that there is not seating capacity enough for the enormous crowds which gather each Sunday, and children have to be kept out of the auditorium. There are talks during the week, however, for the teachers and pupils of the schools, which in a measure overcomes this drawback.

In these talks the events leading up to the discovery of America, its early settlements and struggles, its Colonial period, its development and progress, and the achievements of its people have been given, and Director Griffith is now taking up the natural scenic beauties of the country.

The Museum is open on Sundays from two to four o'clock. The lectures begin promptly at 2:30.

Leon Dabo's Lecture.

On Tuesday evening, November 22d, Leon Dabo lectured in the Detroit Museum of Art to a fairly large audi-

Industrial Art." The lectures will be illustrated by Mr. Sargent with chalk and charcoal drawings, as well as by stereopticon. They will be free to the public.

LECTURE I.—Friday, January 20, 8:15 p. m. General topic of course, "*Design in Fine and Industrial Art.*" Topic of lecture, "*The Relation of Utility to Beauty.*" How far does usefulness contribute to beauty and beauty aid usefulness. What is the right relation of the Practical to the Aesthetic. The social and commercial value of beauty.

LECTURE II.—Friday, February 3, 8:15 p. m. "*The Sources of Design.*" Historical and traditional sources. The

suggestions obtained from natural forms and from geometry.

LECTURE III.—Friday, February 17, 8:15 p. m. "*The Place of Ornament in Design.*" The relation of structural to decorative design. The principles of appropriate decoration.

LECTURE IV.—Friday, March 3, 8:15 p. m. "*Color.*" The use of Color in design. The principles of color, harmony, and their practical application in fine and industrial art.

LECTURE V.—Friday, March 17, 8:15 p. m. "*The Elements of Style in Design.*" What constitutes Good Style. The conditions under which good design is developed, and the prospects of such development in American industries.

In Memoriam

At a meeting of the Executive Committee, held November 30th, 1910, the following resolutions were adopted and spread upon the records:

In the death of MR. THEODORE H. EATON, on November 6th, 1910, the City of Detroit lost a most estimable citizen, a man respected by the entire community. His life was an open book marked by business integrity and quite unostentatious charity that extended to every good work.

While his interest in the work of the Detroit Museum of Art has been in evidence for many years, it was only recently that he became an incorporator.

Resolved, that the memory of Mr. Eaton and his many kind deeds will long be cherished, and be it further

Resolved, that the incorporators and Trustees of the Detroit Museum of Art extend to his family their most sincere and heartfelt sympathy in their bereavement, and further be it

Resolved, that the above resolutions be placed on the records, and a copy sent to the family.