

Bulletin of The Detroit Museum of Art

Published Quarterly

To be had for the asking

Vol. VIII

JULY, 1914

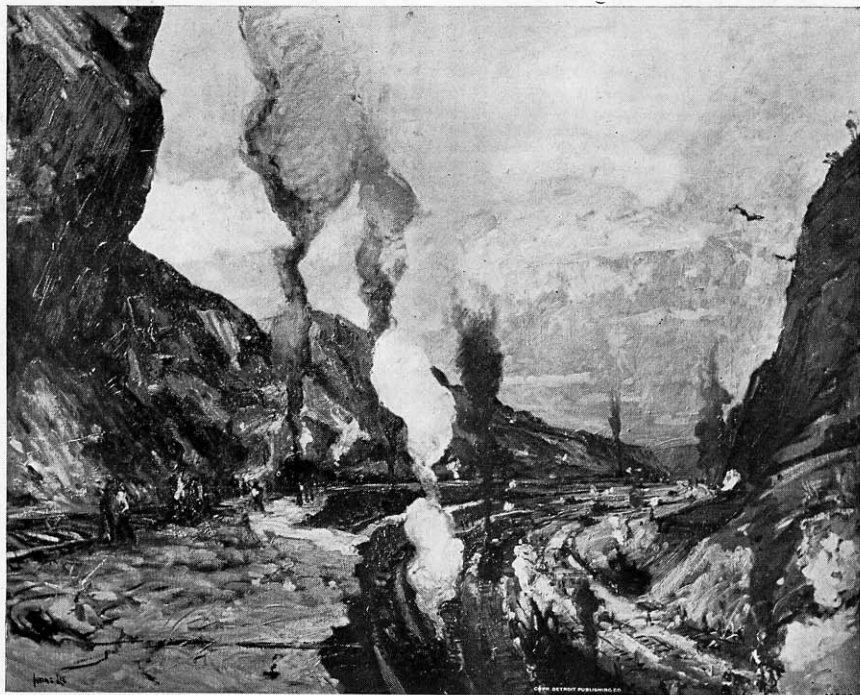
Number 3

JONAS LIE'S "CULEBRA CUT" ACQUIRED.

The painting, entitled "*Culebra Cut*," by Jonas Lie, which the Museum has acquired for its permanent collection, is one of the best of the series of Panama paintings by this American artist. It is one of the larger and more vigorous works showing a fine perspective view of that portion of the canal which required endless toil in its accomplish-

There are a number of American painters who have reached the zenith of their power whose works the Museum especially desires to acquire. The purchase of Mr. Lie's painting is no deviation from that policy, as he is an American painter who "has arrived."

"*Culebra Cut*" possesses fine pictorial quality and it is of value as documentary evidence of the greatest engineering feat



COPYRIGHT, DETROIT PUBLISHING CO.

"CULEBRA CUT"—By Jonas Lie

ment. The immense banks of earth on either side stretch away as far as the eye can see. At the lowest level of the trench may be seen the busy engines, their clouds of blue-black smoke rising vertically in the breathless atmosphere.

The Museum aims to add to its permanent collection along clearly defined lines as set forth in the last BULLETIN,

ever performed. The immensity of the undertaking at Panama and the topographical truths are described by the artist in a very able manner. Underneath his sure stroke is a knowledge which is satisfying and commends him to the attention of the public as a painter with a big vision and marked individuality.

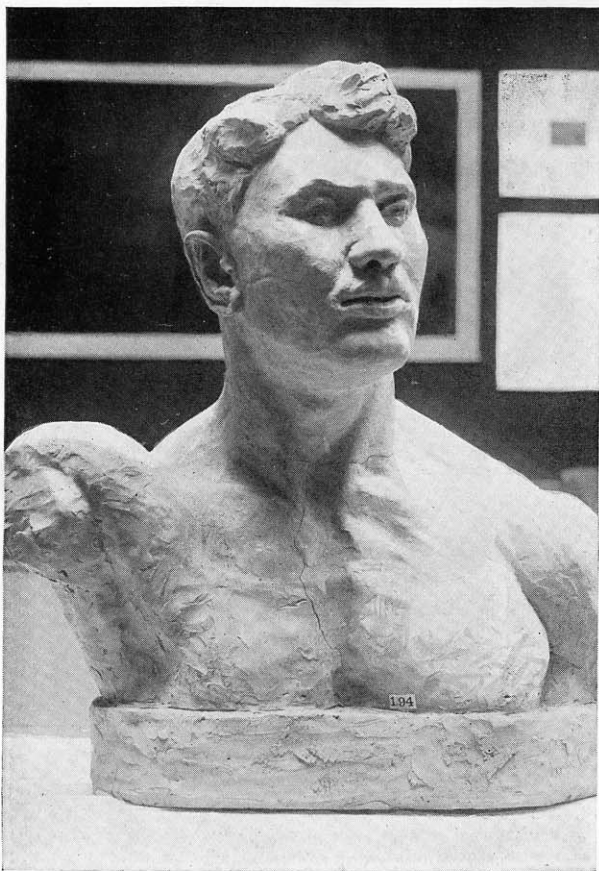
A RARE TAPESTRY PRESENTED.

Mr. Charles Stinchfield has tendered to the Museum, as a gift, a fine early eighteenth century tapestry. It is of the period of Louis XV and was purchased by Mr. Stinchfield in 1884 at the suggestion of Robert J. Wickenden, an artist and connoisseur.

It is a splendid example, pleasing in design, delicate in color and important in size. In a letter to Mr. Stinchfield at the time of its purchase, Mr. Wickenden writes:

"Notice in the tapestry the way the lights and most delicate colors are put in with silk to contrast with the worsted in the shades. In this bit of tapestry you will possess something very pleasing and at the same time very rare. I procured this at Benarigts, up in our country."

Through Mr. Stinchfield's generous gift, the Museum comes into possession of its first tapestry. Additional gifts to this department would be welcome if they are of quality and excellence.



Clay Modeling from Life.
WILL G. RODEMAN—3rd year.
Detroit School of Design.

PAINTINGS LOANED BY MISS JULIA PECK.

ZULOAGA.

Ignacio Zuloaga is the greatest living Spanish artist, though Sorolla, who has exhibited widely in America, is perhaps the more popular. Zuloaga is the national painter of Spain. His favorite subjects are the Spanish folk, with their national characteristics. He is concerned in the delineation and analysis of his own race, not those which the tourist meets in the cities, but the toreadors, mantilla wearing women, dwarfs and beggars in their picturesque poverty. One must get into the byways of Spain, where the national spirit is still untouched by cosmopolitanism, in order to grasp the importance of the work of this painter. Already celebrated throughout the world and without a peer in his own country, the types of a rapidly vanishing people, whose traditions and costumes are being rapidly replaced in the contact with the modern world, will bring an ever increasing fame to Zuloaga, who has pictured them with such discernment and skill.

Born in the town of Eibar in 1870, with inherited tendencies for art (his great-grandfather having been a celebrated armorer and his father engaged in the art of artistic steel work), Zuloaga early showed a predilection for painting. Never has he had any teacher but his own observation, though he has absorbed the best influences of Valesquez, El Greco and Goya. He has a preference for all that is racial and he depicts with the same truthfulness the mantilla wearing woman with her black eyes, soft powdered cheeks, dark velvety tresses, wrapped in priceless silks and laces, or the lithe toreador, misshapen dwarf or begrimed beggar, his art ennobling them alike. His vision penetrates into the psychology of his subject, revealing their inner consciousness in a way that grasps the imagina-

tion. His pictures are not the pictures the public are apt to like because of the dramatic situation, but he reveals the character or mood of his subject.

Through the generous loan of Miss Julia Peck a fine example of Zuloaga's will be shown during the summer in the gallery of Modern Paintings. The picture is entitled "*The Fan*," and shows a woman of elegance, a lace shawl thrown about her head. Not only has the painter given us an unadulterated Spanish type but he has revealed much of the inner consciousness of his subject. It is painted with daring realism and with a technical power that reveals Zuloaga as one of the greatest artists of the age.

GEORGE LUKS.

"If we look always for beauty we shall come at last to find it in most unexpected places and under many strange garbs."

That group of painters, of which George Luks is one, who try to embody in their canvases life in its very essence, verily uncover beauty in unexpected places and under strange garbs. "*The Sand Artist*" by this painter, which Miss Julia Peck has loaned the Museum and which will be found in the gallery of Modern Paintings, gives one the feeling that he is looking through the window upon real life. There is a fascination about this street gamin which the artist has rendered in all his living characteristics. The boy is placed before us so truthfully that our admiration goes out to the picture. People are apt to confuse the pretty and the beautiful. If we look upon beauty as that which approaches perfection we must admit that George Luks in setting before us this bit of life in so perfect a realism has attained the beautiful. It is rather invigorating to get away from the an-

pearance of things and to see them as they actually are. George Luks is an American artist whose training has been thorough, whose vision is keen and whose unusual subjects have a fascination because they are a part of the life about us.

ROBERT HENRI.

The works of Robert Henri are always a pleasant and wholesome reaction in the exhibitions of Modern Art. His very forceful character delineation is seldom seen to better advantage than in the picture, "*Guide to Croaghan*," hanging in the collection of Modern Paintings through the generous loan of Miss Julia Peck.

Robert Henri was born in Cincinnati, studied at the Pennsylvania Academy of

Fine Arts, at the Julian Academy and Ecole des Beaux Arts in Paris. Like Luks, he believes in rendering bits of real life, and he accomplishes this with a truthfulness, spontaneity and acknowledged technical skill which is very interesting. His short cut methods are admirable in one well founded in drawing, but the influence upon the student is not altogether wholesome, as it is apt to lead him to forsake the sound principles of draughtsmanship too soon.

These pictures loaned by Miss Peck during the summer months will add very materially to the interest of our collection of Modern Paintings. Miss Peck is performing a service to the community in giving the public this opportunity of seeing her fine acquisitions.



Pen Portrait from Life.
LEO A. McMILLAN—2nd year.
Detroit School of Design.

EXHIBITIONS REVIEWED.

*Life Sketch.*

WILL G. RODEMAN—3rd year.
Detroit School of Design.

THE PANAMA CANAL PAINTINGS
 BY LIE.

Jonas Lie is a big painter. That was generally conceded before his trip to Panama, and his collection of paintings of the Panama canal shown during the month of May adds to the assurance of his standing in the world of art. There seemed little to allure the artist to the Panama Canal in spite of all the interest in this greatest of all engineering feats, but in the magnitude of that great gash wedding the Atlantic and Pacific oceans, the tremendous task of its making, and the volume of interesting and spectacular proceedings about him, Lie found much for his artistic vision. He has caught the spaciousness, height and depth; he has interpreted the conquering labor and the engineering genius that have gone

into the building of the canal; he has placed before us the moist, hot climate, the verdure of the tropics, the great Culebra Cut and the Locks of Pedro Miguel, but always in conformity with good design and harmonious color and seen through a personal temperament. His pictures are not only pictorial records but they are fine works of art. He has caught the essence of landscape in the tropics, he has seen it under the veiling mists at dawn, in the late afternoon and at night. He has presented all phases of the canal zone of today as it never will be seen again once the water is turned into it.

A portion of Mr. W. H. deB. Nelson's article in the "International Studio" of February will bear quoting here:



Charcoal Sketch from Life.
 CLAUDE SAUNDERS—3rd year.
Evening Class.
Detroit School of Design.

"When Mr. Jonas Lie returned from Panama with his Homeric canvases, representing the mighty achievement of America's latest waterway, it might indeed be accounted to him that "He went, he saw, he conquered." No one has grappled with the situation in the heroic measure that Lie has. Prettyman brought lyrical souvenirs of good pictorial value, but nothing big, nothing blood-stirring. The exhibition has filled New York with wonderment at the immense task that Colonel Goethals and his staff had to cope with. Picture after picture deals with the gigantic work in its different aspects and each one offers such variety that all idea of monotony is banished. Realistic such work must be in order to express the immense forces at work. Meunier and Dana Marsh have glorified the *man* rather than the *work*, or at least have made them of equal importance; but with Lie the workmen are too tiny to be considered. Little dots and splashes suffice; it is the work only that counts and the subtropical setting of Panama.

Mr. Lie served his apprenticeship, like many other artists, beneath Brooklyn Bridge and the city's monster buildings. This has given him the power to see largely and simply and to eliminate the non-essentials. The very simplicity of his treatment gives to his canvases a power and a charm which different technique could not impart. Mr. Lie has found his vocation, and it is to be hoped that the government or some museum will come forward and secure for the nation this worthy collection which can never be duplicated."

THE BAKST EXHIBITION.

During the month of May an exhibition of over a hundred and fifty original works of the Russian artist, Leon Bakst, were shown to the people of Detroit.

The exhibition consisted of paintings and studies for the scenery and cos-

tumes of the Russian Ballet, together with a few fantasies on modern costume.

All the beauty in the Bakst pictures is not revealed upon first observation. Not entirely in accord with academic ideas, it took a little time to accustom oneself to the viewpoint of the painter. That people were fascinated with the drawings and designs was shown by their second and third visits. The exquisite color harmonies, brought untempered from the Orient, made their appeal even to the uninitiated. The movement of the costumed figures and the exciting design, combined with the warm coloring, make an astounding impression on the senses and reveal Bakst as a creative artist, not content with matching pennies with nature. The brilliant and beautiful settings and the costumes which fit in so admirably with the verve and go of the ballet shows this artist to be filling his niche very admirably.

Mr. Martin Birnbaum, under whose auspices the exhibition was brought to this country and arranged, performed a real service in presenting this exhibition in America.

THE SCHOOLS' EXHIBITION.

The exhibition of art work of Detroit Schools, held in the Museum during three weeks in June, fully justified the action of the Trustees in setting aside galleries for this purpose. Not only did it arouse much interest and engender much good feeling at the time, but the results are far-reaching beyond immediate estimate. The Museum became a clearing house for the exchange of methods and ideas of teaching the art student. The encouragement to the student of having his work shown to the public can only be measured by the stimulus it will have on next year's work. It was beneficial in giving him a true estimate of his product as shown alongside of many others. It was equally beneficial to the institutions par-



Sketch from Life for Electrical Poster.

SIGRID HOVEY—3rd year.

Detroit School of Design.

ticipating for this reason, and these benefits are sufficient warrant for the exhibition.

While four institutions were represented there was hardly any duplication of aims or purposes. The School of Fine Arts and the Detroit School of Design presented excellent exhibits in their distinctive fields, and instructors, pupils and the public had an opportunity to see wherein each fulfilled to an admirable degree the needs of its line of

endeavor. The art and handwork departments of the Liggett Schools do not aim to make artists of their pupils or fit them for the useful fields of the artisan. They aim to develop a taste for and practical understanding of the fine arts. The art work is a part of their Geography, English, Botany, etc. This portion of the exhibit running through thirteen grades was interesting in its variety and ingenuity.

Time given to art in the curriculum of

the public schools is too limited to more than inculcate the art idea through the study of principles of drawing, design and theory of color. Its pretensions stop short of the training of artists. It is fulfilling its purpose to a noteworthy degree in teaching the children a knowledge of line, form, rhythm, balance and proportion. With an amazing continuity the idea grows from grade to grade until the application of design is reached in the higher grades. The High Schools represented by drawings, and design applied to needlework, house decoration, block printing, leather work, etc., made an excellent showing.

In behalf of the exhibitors, it must be borne in mind that the work shown was produced during the course of the school year, and as neither the students nor instructors were aware that their work would be invited for public exhibition, it was not produced under the incentive of public approbation.

To inculcate a spirit of fairness among both students and teachers, the condition was imposed that the exhibits on which the instructors had given assistance must be indicated.

William C. Weber, one of the Museum Trustees, added much to the interest of the exhibition by presenting two fifty dollar prizes for the best work in two dimensions and the best work in three dimensions done during the year at the Detroit School of Design, of

which he is a founder. He stipulated that the awards were to be made by a vote of the students. Miss Helen Hulbert was awarded the prize of \$50.00 for the work in two dimensions and Miss Ruth Conley received the \$50.00 prize for her work in three dimensions.

METAL WORK BY SAMUEL YELLIN.

A small exhibition worthy of a great amount of attention was that of the wrought metal work by Samuel Yellin, an instructor in the School of Industrial Art at the Pennsylvania Museum. Mr. Yellin's collection, consisting of locks, hinges, door knobs, knockers, etc., is the best craftsman's exhibit that has been shown in the Museum along these lines. As a designer of mediaeval styles, Mr. Yellin probably has no superior in this country, and the pieces shown at the Museum were beautifully executed. The work of Mr. Yellin has been installed in some of the most important buildings in the United States, among them The Cathedral of St. John the Divine, New York; St. Thomas' Church, New York; South Church, New York; First Baptist Church, Pittsburgh; J. P. Morgan residence, Long Island; J. P. Morgan Memorial, Hartford; Henry Clay Frick residence, New York; Cyrus H. Curtis residence, Philadelphia; Union Central Life Insurance building, Cincinnati; Columbia University, Princeton University, University of Pennsylvania and many others.



THE LIBRARY ACCESSIONS.

To the Museum Library has been added the following volumes through the generous gift of Mr. Maurice Black:

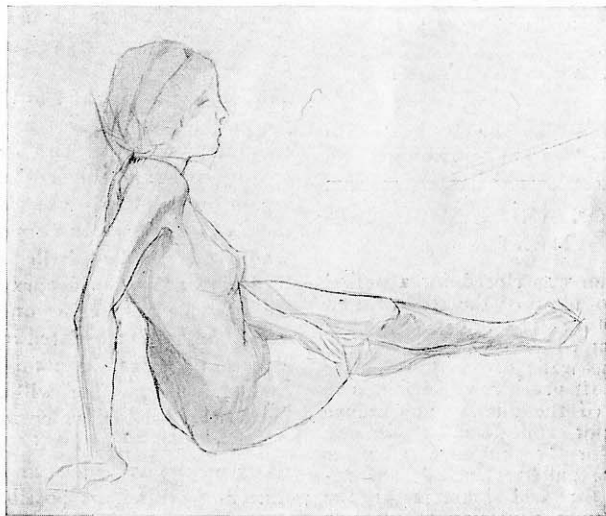
"The Life of Christ," in three volumes, with color illustrations by J. J. Tissot.

"Cubists and Post Impressionism," by Arthur Jerome Eddy, with twenty-three reproductions in color of Cubist and Post Impressionist paintings and forty-six half-tone illustrations.

A new book on "The Master Impressionists," by Charles Louis Borgemeyer, will be found in the Library, and it is one of the most analytical works on Impressionism that has appeared. It is written in a style which will hold the

interest of the average reader from beginning to end. Not only does it give a comprehensive idea of the movement, bringing out the principles as they were developed and recording the accomplishments of the great artists of this school, but it takes one into the realm of the group of painters and gives him a most intimate picture of their lives and the buffetings they passed through.

The thoroughness of the work is noteworthy. There are two hundred and eighty-seven illustrations, taken from important collections all over the world. Not only are nearly all the great works of the Impressionists recorded but the author tells you where they are located.



Ten Minute Sketch from Life.
Detroit School of Design.

BULLETIN OF THE DETROIT MUSEUM OF ART

PUBLISHED QUARTERLY BY THE
DETROIT MUSEUM OF ART

Incorporated February 16th, 1885

Edited by CLYDE H. BURROUGHS

OFFICERS

President, D. M. FERRY, JR.
Vice-President, MILTON A. McRAE
Treasurer, RICHARD H. WEBBER

Secretary and Acting Director,
CLYDE H. BURROUGHS

TRUSTEES

For the term expiring 1914

EDWARD C. WALKER FREDERICK H. HOLT
 GEORGE G. BOOTH

For the term expiring 1915

D. M. FERRY, JR. MILTON A. McRAE
WILFRED C. LELAND (City Appointee)

For the term expiring 1916

HENRY G. STEVENS GUSTAVUS D. POPE
RICHARD H. WEBBER (City Appointee)

For the term expiring 1917

H. J. M. GRYLLES WILLIAM P. STEVENS
WILLIAM C. WEBER (City Appointee)

DECORATION AND REARRANGEMENT.

The Museum was closed for a period of ten days to admit of the redecoration of the Sculpture Hall and the general rearrangement of the galleries for the summer. The walls of the lower floor will be in a soft green color, destined to dispel much of the gloomy appearance of the interior and form a pleasing background for the sculpture. Changes in the picture galleries include the re-hanging of the Old Masters of the James E. Scripps collection in the two large south galleries, where they are seen in a much better light and less congested surroundings. There are many fine pictures in this collection which have never been adequately seen, and with proper spacing and better lighting many new beauties will be discovered.

THE JAMES SCOTT FOUNTAIN FOR BELLE ISLE.

Twenty drawings of the James Scott Memorial Fountain Competition are now on exhibition in one of the east galleries where they may be seen until July twenty-fifth. Those shown are by the four prize winning competitors, Cass Gilbert, Carrere & Hastings, Codman & Despredelle and Guy Lowell.

The prize winning drawings show a most successful result of a competition, which reflects much credit on the City Plan and Improvement Commission. The treatment by any of the successful competitors is very worthy, showing that the architects gave much thought to the subject, and assuring Detroit a most beautiful and artistic fountain which will bring our City and Island world wide distinction.

The design of Cass Gilbert, awarded first prize, is the one which will be followed. It provides for a great geyser which will throw a volume of water ninety feet high. This is surrounded by smaller jets which add to the beauty of the great column of water. Between the fountain proper and the lower extremity of Mr. Gilbert's scheme is a lagoon which will give an admirable view of the fountain proper, while the whole lower end of Belle Isle from the bridge to a V-shaped apex extending a considerable distance beyond the present shore line is contemplated in the scheme. Back of the great fountain, which is the center of the scheme will be a formal basin at one end of which will be located the life size statue of James Scott, whose generous bequest makes this magnificent work of art possible.

The statue, fountain, perristyle, colonnades and other architectural features are limited in cost to \$350,000 though the entire scheme will cost in the neighborhood of \$600,000. It is estimated that it will require three years to carry the plan to completion.

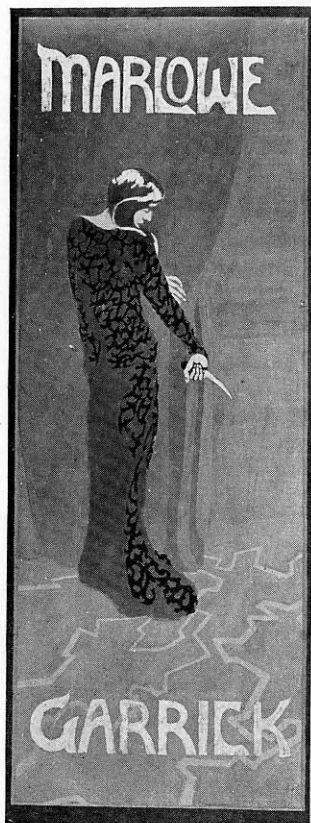
ANNOUNCE MICHIGAN ARTISTS' EXHIBITION.

Michigan artists, including those living abroad, will receive circulars shortly inviting them to participate in the annual exhibition of original works of art held at the Museum under the management of the Scarab Club of Detroit from November 17th to December 20th, 1914.

The exhibition will consist of oils, water colors, pastels, etchings, monographs and sculpture. The three annual exhibitions previously held under the name of the Hopkin Club were arranged and directed largely by the same individuals who now make up the active



Water Color Sketch from Life.
HELEN HULBERT—3rd year.
Detroit School of Design.



"Macbeth," Poster Design.
ELNA IBSON—3rd year.
Detroit School of Design.

membership of the Scarab Club, an organization whose aim is to promote the fine arts in Detroit. The change in name indicates nothing more than the policy of the Scarab Club to broaden the exhibition and to include prizes generously donated by members and their friends.

Entry cards for this exhibition may be obtained by writing to the Detroit Museum of Art. The last date of receiving works will be Thursday, November 12th. A competent jury will pass

upon all pictures submitted and space will be found for all those accepted. The formal opening of the exhibition will be held Thursday evening, November 17th, from 7:30 until 10 o'clock.

PRIZES.

A number of awards offered this year as an incentive to the painters will add much interest to the exhibition.

A Scarab-Hopkin first prize of \$50.00 and second prize of \$25.00 will be awarded for the two best paintings in oil painted in 1914 by a resident artist of Detroit. A Scarab-Hopkin first prize of \$35.00 and second prize of \$15.00 will be awarded for the best pieces of sculpture produced by resident artists of Detroit during 1914.

The D. M. Ferry, Jr. prize of \$50.00

will be awarded for the best landscape painting by a Michigan artist.

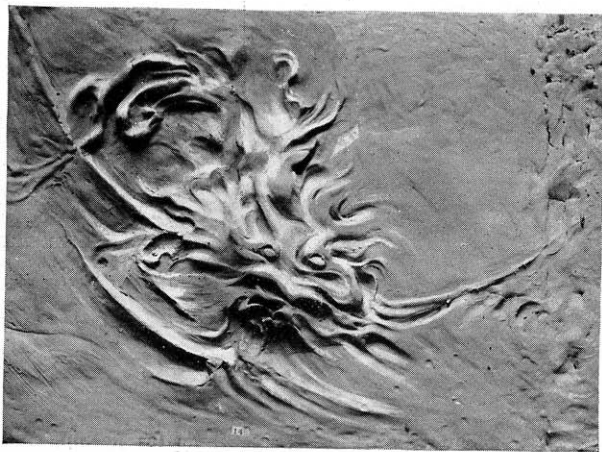
The Herman Rolshoven prize of \$50.00 will be awarded for the best painting of a figure in oil.

The Julius Rolshoven prize of \$25.00 will be awarded for the best painting of a head in oil.

Both the Rolshoven awards are open to Michigan artists.

The Jere C. Hutchins first prize of \$15.00 and second prize of \$10.00 will be awarded for the best two etchings of any subject, either in color or black and white, produced by a member of the Scarab Club.

The Charles B. King prize of \$15.00 will be awarded for the best monoprint in color produced by a member of the Scarab Club.



Clay Design.
RUTH CONLEY—1st year.
Detroit School of Design.



Mural Painting in Tempora.
EDITH OLIFF MATZEN—2nd year.
Detroit School of Design.

DEPARTMENT OF THE SCHOOL OF DESIGN.

GEORGE G. HAMILTON, DIRECTOR.

REPORT OF THE DIRECTOR OF THE SCHOOL FOR THE YEAR ENDING JUNE 5TH, 1914.

To the President and Trustees:—
Gentlemen:

Previous reports show that the first school-year (1911-12) closed with a total registration of one hundred twenty-three students. Of this number six attended the full course of study of thirty hours per week.

The second school-year (1912-13) shows an attendance of one hundred thirty-three students. During this year seventeen were registered in the full day courses.

At the close of the present school-year (1913-14), the third in the School's history, one hundred forty-five students attended classes, forty-two of which registered for the full thirty-hour per week courses.

The average attendance hours of day students the first year was fifteen, the second year eighteen and the third, or present year, twenty.

Referring to the first year, it is of interest to note that the six full day students previously mentioned, who began their courses in the School of Design in November, 1911, have been enrolled for the same amount of work (30 hours per week) during the past three years. All of these students expect to return for their fourth year. This group constitutes our most advanced class. The organization of the work for next year must be devised in consideration of its needs. Upon inquiry the Director finds that two members of this group expect to specialize in interior decoration, two in illustration and two in painting.

During the past year fifty-nine students attended evening classes; thirty-four special or partial day courses; ten children's Saturday morning classes, and forty-two full-day courses of

thirty hours per week; making a total of one hundred forty-five students (67 girls, 78 boys).

During the past year the more advanced students began specialization in their work. Mural painting, poster and commercial illustration and interior decoration are the favored courses of study.

There have been many calls during the year for fashion design both from within and without the student body.

The principles of design generally taught in the School in the two dimension mediums was applied by the Director during the third term in the modeling department. Encouraging results were obtained and the course will be extended next year on a much larger scale. Students expect to design out-door fountains, garden pottery, sun dials, benches and other objects of use in the plastic mediums. It is hoped, too, that some indoor furniture may be made.

The exhibition of the School of Design held with that of the Public Schools, the Liggett School, and the Academy of Fine Arts, under the auspices of the Museum of Art, displayed three hundred forty exhibits by eighty-eight School of Design students.

In conjunction with this exhibit two fifty-dollar prizes were awarded by Mr. Wm. C. Weber, one for the most original design in the plastic medium and the other for the most original design in the two dimension mediums. These prizes, by the terms of Mr. Weber's offer, were voted (the students themselves being the judges) to Ruth Conley and Helen Hulbert, respectively. The awards were made with study and judgment.

The Director would recommend for consideration the award of one free

scholarship each in the School of Design, which, upon evidence of merit, would be renewable until four years' work had been completed, to several of the High Schools of the City. Dr. Chadsey is agreeable to this and would recommend to the Board of Education the acceptance of such scholarships.

It is also recommended that one first, second and third prize be offered evening students of the School of Design for the best drawings produced during the year. It would also be an encouragement to students to compete for first and second prizes in different departments of school work, for instance, plastic arts, wood work, color, drawing and design. These later prizes to be open to all students of the School who have studied under four years.

During the past year, aside from an equal number within the School, the Director has given some thirty lectures to Detroit civic and educational organizations. On two occasions lectures were given at the University of Michigan. Seventeen lectures, so far, have been asked for for next winter.

This extension work is in line with modern methods of carrying education beyond the immediate confines of our buildings. In all cases such lectures have dealt with art, its philosophy, its usefulness and its relation to modern life.

The recent city appropriation enables the School of Design to go on with its work next year with few obstacles. Two new instructors will be added to the School, one to meet the needs of the growing student body and the specialization of courses of study requiring more detailed instruction, and the other because of the fact that Mr. Alfred F. Nygard, instructor in modeling, returns to his business from which he withdrew to come to this School in the fall of 1911. The Director hopes to recommend later to this Board two men for these positions of more than ordinary personality and technical equipment.

It is our desire to make the School of Design a school of original thought and original work, to withhold it securely from trespassing the boundaries of the trade school, and to produce through its teaching and influence objects of use and beauty.

Faithfully yours,

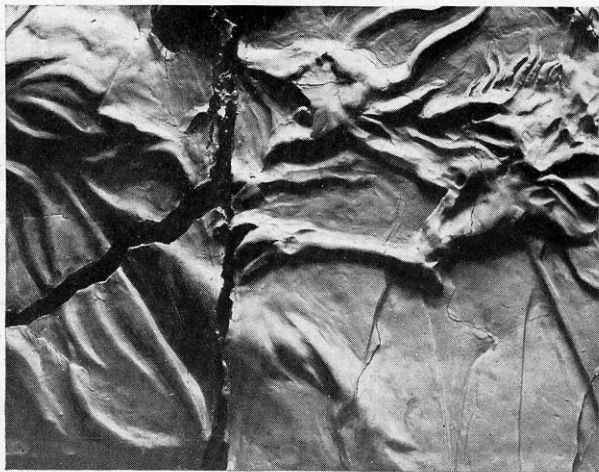
GEORGE T. HAMILTON,

Director.

June 26th, 1914.



Color Composition.
JENNIE GREENBAUM—1st year.
Detroit School of Design.



Fragment of Clay Design for Garden Pottery.
ELIZABETH RICHARDSON—1st year.
Detroit School of Design.