



BULLETIN OF
THE DETROIT INSTITUTE OF ARTS
of the City of Detroit

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MAY, 1920

No. 8



"MOTHERHOOD," BY BESSIE POTTER VONNOH.
PRESENTED BY MR. RALPH H. BOOTH.

ACCESSIONS

FOUR PAINTINGS

Mrs. Alice Gray Kales and Mr. David Gray have added to the permanent collection a painting by Francis Petrus Paulus called "*Fish Market of Bruges*." It is of quite a different nature from the one previously owned by the Museum, "*Low Tide*," which is painted in Mr. Paulus's earlier manner. In selecting a representative example of his more recent work, the "*Fish Market of Bruges*" admirably illustrates not only his technique but the kind of subject which he delights in painting. During his residence in Bruges for a number of years, he realized the possibilities for an artist in the quaint and picturesque scenes of the town which have made it such a fascinating spot to travelers. His canvases give us glimpses of the life of the people as they are engaged in every-day tasks—selling their wares in the open market-place, for instance, as they are shown in this picture. The work is characterized by a true artist's insight into the beauty of things, for Mr. Paulus has appreciated and then tried to make us appreciate the real value in the simplicity and at the same time the picturesqueness of the costumes and poses of the peasant folk. In his use of color values, the dull blues, reds and greens, harmoniously mingled as they would be in the costumes of such a group, the warm yellow of the walls of the surround-

ing buildings as they reflect the sunlight which finds its way between the buildings into the streets, the dark orange of the tiled roofs, and even the neutral tones of the narrow winding streets, he has maintained a mellow quality of tone, producing the warm grayed atmospheric affect which pervades that medieval city and gives it its peculiar individuality.

The second painting is "*A Michigan Home*" by Ivan Swift, acquired partly by purchase and partly in exchange for "*In the Shadow of the Hill*" by which he was formerly represented in the Museum's collection. Mr. Swift has been especially interested in transferring to his canvases scenes of the north woods, and this particular canvas shows a log home in all the richness of its woodland setting. He paints in a more or less impressionistic manner, the general effect of his palette being the warm gold and brown tones of late summer. The impression which one gets of his subject is of a beautiful bit of nature, the fleeting glimpse of which is all too short to be fully appreciated, but which is held here in order to arouse in us the proper degree of interest and thoughtful appreciation.

"*The Entrance of the Ballet*," an oil painting by Maurice Sterne, has been presented by Mr. Ralph H. Booth. Mr. Sterne is perhaps better known for his paintings which deal



"FISH MARKET OF BRUGES," BY FRANCIS PETRUS PAULUS.
PRESENTED BY MRS. ALICE GRAY KALES AND MR. DAVID GRAY.

with the life of the natives of Bali, India, where he worked for a few years. But this typical scene of the ballet with the glare of the footlights throwing into relief the dainty figure of the dancer against the darkness of the pit beyond, is a masterly treatment of the subject and is executed with all Mr Sterne's rich color effects. Maurice Sterne was born in Libau, Russia, in 1877, and came to this country at the age of fourteen. He studied at the old Academy of Design and other art schools, and in 1904 went abroad and studied in Greece and the Orient. It was during his travels in the

Orient that he was attracted to Bali, India.

The fourth painting is a water color by Francis Hopkinson Smith and is the gift of Mrs. Gustavus D. Pope. It illustrates one of Mr. Smith's charming Venetian scenes and is entitled "*Venice*". He has portrayed all that the name suggests, the delicate blue of the sky, the clear water of the canal in which the boats are drifting, and the warm sunny atmosphere so typically Italian, and in a manner which betokens great freedom and ease in the use of his brush to get the desired effect.

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DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

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ARTS COMMISSION

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WILLIAM J. GRAY.....Vice-President

ALBERT KAHN.....

Commissioners

CLYDE H. BURROUGHS..Secretary and Curator

HOURS

The Institute is open daily from 9:00 a.m. to 5:00 p.m.; Sundays from 2:00 p.m. to 6:00 p.m.; holidays from 2:00 p.m. to 5:00 p.m. Admission is always free.

COPYING

The Detroit Institute of Arts desires to give every facility to the art student, designer or mechanic who wishes to study or copy objects in the Institute collections. There are hundreds of objects which would suggest form or design for articles of utility and beauty. Requests for permits to copy and photograph in the Institute should be addressed to the Secretary.

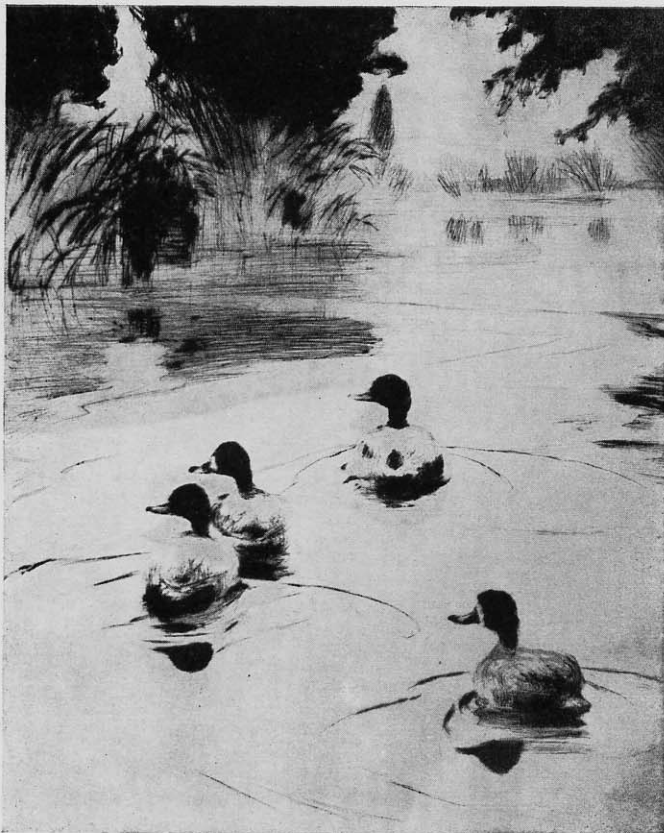
LANTERN SLIDES

The lantern slide collection, embracing several thousand subjects, is at the disposal of teachers of the public schools free of charge. Slides on art, history and travel are available for the use of study clubs at a nominal rental.

BRONZE BY BESSIE POTTER VONNOH

Coincident with his gift of the Maurice Sterne, Mr. Booth also added to the collection of contemporary American sculpture the small bronze by Bessie Potter Vonnoh, which has for some time been on exhibition as a loan. It is called "*Motherhood*" and represents the half length figure of a woman holding a little child in her arms. As in much of her sculpture Mrs. Vonnoh has chosen a subject of very definite human appeal and has treated it with all the delicacy and tenderness which the subject seemed to her to require, and it is this personal note which makes the work so attractive.

The careful but not too labored technique of the modeling of the features shows her desire to suggest the real feeling behind the physical contours, in order that her work might be convincing. In contrast with this more finished modeling is the rather rough treatment of hair and drapery which, however, sufficiently emphasizes the form, though in the simplest way. Mrs. Vonnoh was born in St. Louis and studied at the Chicago Art Institute under Lorado Taft, later spending a few months in both Paris and Florence. She is a member of the National Sculpture Society and an associate member of the National Academy of Design. A bronze medal was awarded to her at the Paris Exhibition in 1900 and a gold medal at the St. Louis Exhibition in 1904.



"BROADBILLS," AN ETCHING BY FRANK W. BENSON.
ONE OF A GROUP OF FOUR RECENTLY ACQUIRED.

GOTHIC CARVED PANELS

One of the recent purchases by the Institute comprises three French Gothic carved panels of unusually attractive design and excellently preserved. They illustrate one of the important features of Gothic ornament, the carving of the woodwork of the seats, choir stalls and the reredos, or part of the wall behind the altar, in the cathedrals built during the period of Gothic architecture, the latter XII to the early XVI centuries. A few of the best French cathedrals built during that period were those of Reims and Amiens, and Notre Dame in Paris. The design in the lower portion of two of the panels is that of the bar traceried win-

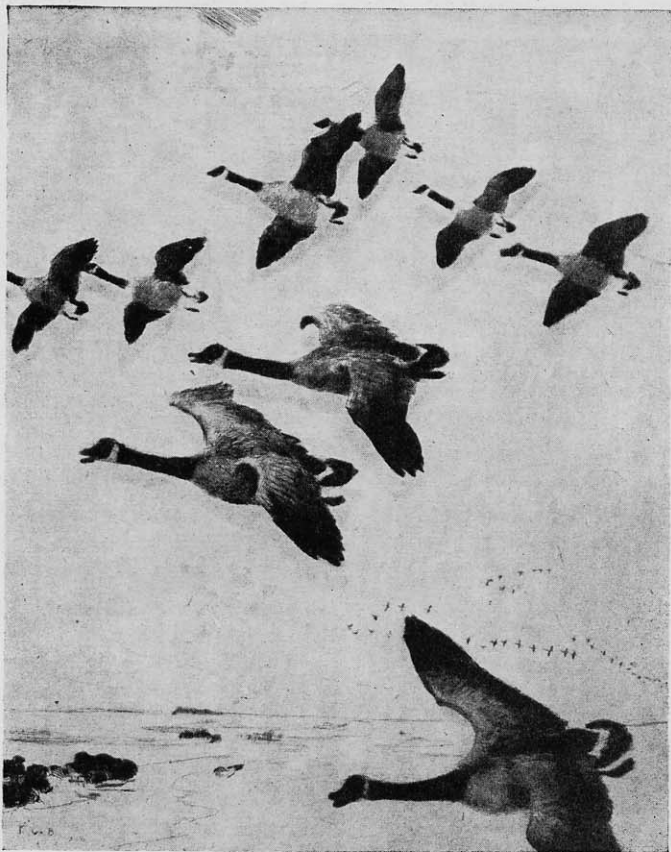


FRENCH GOTHIC CARVED PANEL.
PURCHASED FROM CITY
APPROPRIATION.

four small pointed arches grouped under a single larger arch. The lines in this case take the flamboyant or flowing character which developed gradually from the more geometric forms. This flamboyant character is felt very strongly in the upper portion of the panels, in the intricate circular designs which are so like the beautiful rose windows used in many of the French cathedrals. The floral forms introduced into these two panels are simple and more or less geometrical, while the design of the third panel is made up of very naturalistic leaf forms, a later development of the use of foliage caused by the gen-

eral trend towards greater elab-

orateness in ornament.



"MIGRATING GEESE," AN ETCHING BY FRANK W. BENSON.
ONE OF A GROUP OF FOUR RECENTLY ACQUIRED.

ETCHINGS BY FRANK W. BENSON

Four dry points by Benson have been added recently to the print collection. Frank W. Benson has won notable distinction as a painter, having been awarded nearly all the academic honors which America bestows, but it is only in late years that he has turned to etching. His first work on copper was done in 1915, and in this intimate medium Mr. Benson, who is a keen hunter and fisherman, has set down his impressions of outdoor life. He renders water in a masterly way; he gives us the rhythm in the flight of wild fowl; and in all his plates there is the Japanese sense of pattern. The museum purchase includes the following titles: "*Three Geese*," "*Migrating Geese*," "*Geese*" and "*Broadbills*," all done in dry point, and now on exhibition in the Print Gallery.

I. W.

WROUGHT IRON GRILLE

Another piece of American wrought iron by Samuel Yellin of Philadelphia has been added by Mr. George G. Booth to the collection of arts and crafts presented by him to the Museum. The examples previously given include various kinds of decorative hardware and a floral design to be used as the central motif for a screen, and the new grille or screen for a window shows the same splendid quality of workmanship. The design is one of intertwining bars ending in graceful spiral and leaf

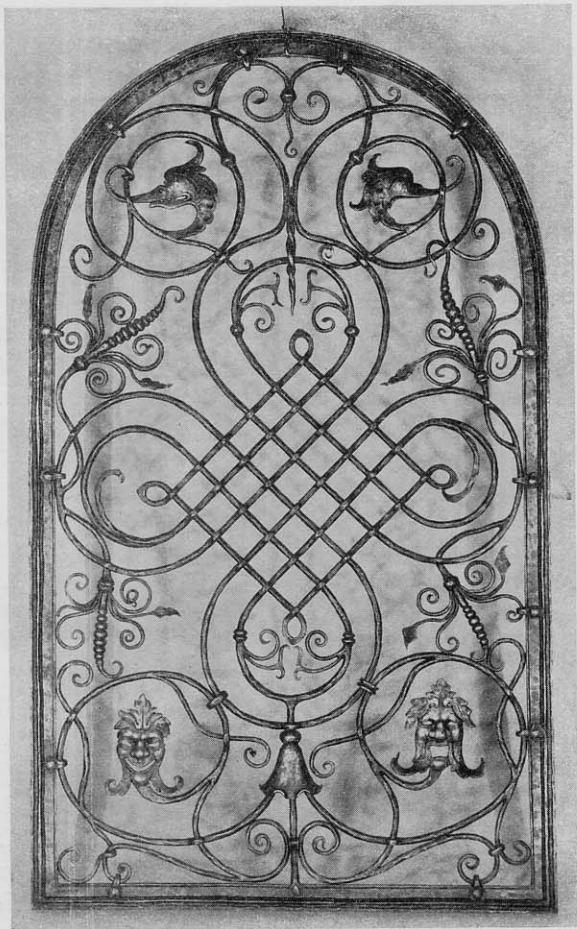
forms, or in the heads of two sea lions and the comic and tragic masks.

SPANISH TILES

Representing the addition of work in quite a new field—that of ceramics as shown in glazed tiles—the gift of Mr. Albert Kahn of two Spanish tiles will form a splendid nucleus for further museum material along this line. The extensive use of colored tiles not only for floors but for wall surfaces in Spain as in some of the Oriental countries, led to great skill in the art of glazing. The larger of the tiles just given to the Museum is in two sections, to be put together probably by means of narrow white bands of the same material. The geometric design is stamped in slightly concave form, to receive the green, blue and yellow enamels, and the edges are left in relief. The design of the smaller tile is probably that of a coat of arms, with geometric border enclosing it.

INDIAN BASKETS PRESENTED BY MISS CLARA AVERY

Through the generosity of Miss Clara Avery the Museum has acquired a collection of Indian baskets and other material. The art of basket weaving is always a subject of interest, and many of the old designs have been used most effectively in recent years. This group of baskets shows many of the more attractive patterns, the color of which still retains much of its original freshness.



WROUGHT IRON GRILLE, BY SAMUEL YELLIN.
PRESENTED BY MR. GEORGE G. BOOTH.

ANNUAL EXHIBITION OF SELECTED PAINTINGS BY AMERICAN ARTISTS

The Sixth Annual Exhibition of Selected Paintings by American Artists has been the special exhibition for April and May and has aroused a great deal of interest. The purpose in bringing together representative works by the foremost painters of to-day is that those interested in following the development of American painting may be kept in close touch with what is being done.

The exhibition is an unusually large one this year and covers a wide range of subjects. The number of figure subjects predominates. In selecting a few to illustrate the scope of the exhibition one might speak, in order, of "*The Murder of Edith Cavell*," by George Bellows, which from the point of view of dramatic appeal, aroused quite as much by the artist's handling of contrasting light and dark masses as by the subject matter, attracts much interest and comment; Colin Campbell Cooper's rendering of that difficult subject "*Chatham Square, New York*;" "*The Red Kimono*," in which Joseph DeCamp has made a most charming use of rich red as the dominant note of color, particularly interesting because of its combination with the red tints in the girl's hair; Daniel Garber's "*Mending*;" Lillian Genth's "*The Bather*," an excellent study of the effect of sunlight and shadow; Childe Hassam's

"*Church at Old Lyme*" which is one of the best representations of an old white "meeting house;" Robert Henri's "*Wild Gypsy*;" James R. Hopkin's "*Lotus Land*;" Leon Kroll's "*The Song*," which is one of the favorite pictures in the exhibition and shows this artist at his best; Gari Melchers's "*Child with the Orange*," a most unusual and attractive work which is being purchased for the Institute's permanent collection by the Detroit Museum of Art Founders Society; F. Luis Mora's "*In the Land of Promise*," a masterly portrayal of an immigrant peasant type; Ivan Olinsky's "*The First Born*;" Julius Rolshoven's "*Summer in a Tuscan Garden*," in which the richness of coloring is an achievement in itself, and Dixie Seldon's "*The Curb*."

Among the representative works of portraiture are the "*Portrait of John McClure Hamilton*" by Wayman Adams; "*Faithful Frank*" by Gerrit Beneker; Adelaide Cole Chase's "*Portrait of Mrs. Quincy Shaw, Jr.*," which received the largest number of votes as the most popular picture; the "*Portrait of Mrs. Wm. M. Chase and her Son, Roland Dana Chase*," which was begun by Mr. Chase and completed after his death by Irving R. Wiles; an interesting military portrait of "*Lieutenant George H. Cote*," by Eben F. Comins; Roy Gamble's "*A la*

Espagnole;" a "Portrait of Dr. Richard C. Cabot," by Jean McLean; F. Luis Mora's "Portrait of Ferruccio Vutale;" and Albert Sterner's "Portrait of Carol DeWilde."

Typical landscapes illustrating various phases of work in that particular field are shown by Frank Swift Chase, Elliott Daingerfield, Charles Melville Dewey, Ben Foster, Daniel Garber, Leonard Ochtman, Francis P. Paulus, William S. Robinson, Gardner Symons, and John H. Twachtman.

Among the marines are "Moonlight," by Frank W. Benson; "Sunlighted Horizon," by Emil Carlsen; and "The Cove," by Cullen Yates.

Here and there a still life canvas completes the range of subjects: a typical Dines Carlsen; two characteristic Chases; "The White Heron," by Maurice Fromkes; one by Leon Kroll which shows his ability in that line; "Chrysanthemums," by Dorothy Ochtman; and "The Red Jar," by Margaret F. Spencer.

Many new names are listed among the exhibitors this year, and although some of the better known artists could not contribute to its success, the exhibition as a whole amply maintains the standard which has been set in previous years.

THE CHILDREN'S MUSEUM

The Children's Museum takes pleasure in announcing that since September 15, about six hundred collections have been loaned to the public schools and other educational organizations of the city. During the corresponding period last year the Museum sent out but two hundred collections. Next September an automobile will be provided by the Board of Education to carry the collections to and from the schools. This will enable many schools in the distant parts of the city to borrow illustrative material they have long needed.

There is now on exhibition in the

Children's Room some of the important minerals, rocks, and ores, and their everyday uses. In this exhibit are included two projects,— a model of a coal mine prepared by two grades in the Russell School, and a model of a brick yard made by the Holmes and Lonyo Schools. The exhibition of children's work is of value in many ways. The children feel they have a part in the Museum. They gain knowledge and power in the construction of a unit; and they see their results pitted against those of other children, who are also exhibiting their work in the Children's Room.

G. A. G.



MUSICAL ACTIVITIES OF THE CHAMBER MUSIC SOCIETY

At the close of the season of musical activities carried on at the Museum under the auspices of the Chamber Music Society, the Detroit Institute of Arts desires to express its thanks and appreciation to the Society for making such a musical program possible.

The program has included free Sunday afternoon concerts by four music groups from out of the city: the Societe des Instruments Anciens on November 2, the Cellalto Trio on December 7, the Flonzaley Quartet on January 4, and the Salzedo Harp Ensemble on March 21. On other Sundays members of the Chamber Music Society furnished instrumental and vocal numbers in connection with community singing.

Under the joint auspices of the Society and the Museum, Mr. Thomas Whitney Surette of Concord, Massachusetts, has spent two days in Detroit each month, from October to May, conducting two classes at the Museum on Saturday—one in the morning for children

and one in the afternoon on musical appreciation for teachers from the public, private, and parochial schools—lecturing to the Sunday afternoon audiences at the Museum on "Music and its Relation to Life," and leading in community singing. Mr. Surette has been assisted by Miss Ada May and Mr. Wirt C. Rowland, who have carried on the work during his absence. The chairman of the Surette work of the Society is Mrs. Wilfred C. Leland, assisted by Miss Clara E. Dyar, president of the Society.

In addition to the regular program the Society has arranged for musical entertainment at various events at the Museum, such as the the reception and opening view of the Sixth Annual Exhibition and the reception in connection with the Western Arts Association meetings.

To all those who have contributed to the success of this work and helped to stimulate interest in the various arts in Detroit, sincere appreciation is due.

CALENDAR OF SPECIAL EXHIBITIONS

June 1—Exhibition of War Photographs taken by the United States Signal Corps.

