

VOLUME XXIX • NUMBER 2 • 1949-1950

# BULLETIN

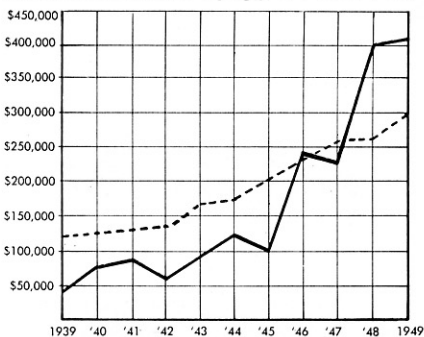
of THE DETROIT INSTITUTE OF ARTS

A VIEW OF THE  
GEORGE NELSON  
ROOM IN THE  
FOR MODERN  
LIVING  
EXHIBITION



ANNUAL REPORT NUMBER

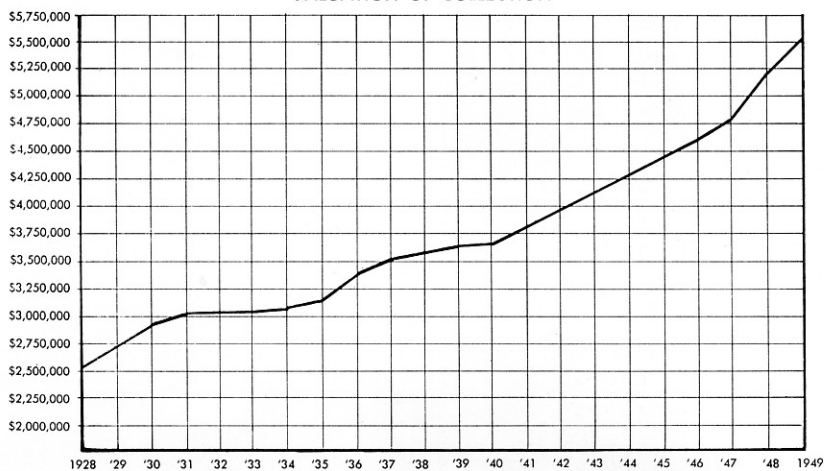
**FOUNDERS SOCIETY GIFTS ————— and  
TAX-SUPPORTED CITY BUDGET - - - - -**



**MUSEUM ATTENDANCE**



**VALUATION OF COLLECTION**



**SIZE OF GUARD STAFF**



These graphs show clearly the extraordinary rise in the value of our collections and the increase in the number of visitors to the Institute. Yet, while attendance has risen from 300,000 visitors in 1939 to more than 600,000 in 1949, the number of guards now is still only one more than the original staff of 18 in 1928 when the building was opened.

# THE ARTS COMMISSION ANNUAL REPORT FOR THE YEAR 1949

TO THE HONORABLE  
THE COMMON COUNCIL OF THE CITY OF DETROIT  
GENTLEMEN:

We take pleasure in transmitting the report of the Arts Commission for the year ending December 31, 1949.

The past year has been a fortunate one for the museum. The attendance for 1949 was 621,736, the second highest figure in the history of the museum. We were able to present a varied and valuable series of exhibitions, culminating in the "For Modern Living Exhibition" (arranged by Alexander Girard with the assistance of the J. L. Hudson Company) which was visited by 151,000 persons, the largest number that have ever visited any exhibition presented by the museum. This last exhibition was greeted with great interest throughout the country and abroad. Photographic exhibitions based upon it are being circulated by the American Occupation authorities in Japan. Part of the American exhibition in the World's Fair at Haiti this winter was also based upon it.

The support given to the Art Institute through the Founders Society was larger than it has ever been. The cash value of works of art given to the museum was \$362,213.00 and \$46,817.81 were given in gifts not classified as additions to the collection. Thus, in spite of our chronic poverty in ready money with which to build up the collection, we were exceedingly fortunate in the gifts we received. The list of these gifts is given elsewhere in this report.

This museum remains among the poorest, financially, of all the great museums in this country. That we have been able to make good progress in building up the collection and in the use of the building by the people of Detroit is to be explained by the fact that we have a lot of good people working for us, on the staff and among our friends and donors. No museum, we believe, enjoys a more loyal group of friends. No museum, we believe, possesses a more loyal and hard-working staff.

The subjects of our report are classified under the following headings:

- A. Growth of the collections
- B. Exhibitions
- C. Educational activities
- D. Library
- E. Details relating to attendance, building and staff:
  - (a) Attendance
  - (b) Building
  - (c) Staff Changes
  - (d) Publications by the Staff
  - (e) Museum Conferences
  - (f) Expertises by the Staff
- F. Care of the collections
- G. Needs of the Museum

## A. GROWTH OF THE COLLECTIONS

The purchases from City funds during the past year were a silver ladle, by Jonas Schindler (Canadian, active in Detroit 1775-77) for the gallery of Early Detroit; a silver sauce boat, by Joseph Anthony, Jr. (American, active in Philadelphia 1762-1814), purchased from funds obtained from the sale of duplicate objects; two bronze armlets, European of the Bronze Age, purchased for the new gallery of prehistoric art which we are preparing; a group of sculpture, silver and furniture for the gallery of Early Detroit; and a masterpiece by Frans Hals, the great seventeenth century Dutch painter, *Portrait of Hendrik Swalmius, Rector of Haarlem*, purchased in conjunction with the Trustees of the Founders Society, who made up part of the purchase price from their funds. This important series of purchases was made possible by the fact that certain duplicate works of art, not useful for our collections, were disposed of during the year, the proceeds being used to acquire other objects which we needed.

The gallery of the Arts of French Canada and Early Detroit, which was opened during the year, has proved to be a source of great interest and enrichment to our collections. Mention should be made of the important loans made by the Burton Historical Collection of the Detroit Public Library, which have contributed materially to the success of the gallery.

The gifts which came to us through the Founders Society will be found summarized in the report of the Founders Society and listed in the List of Accessions in the latter part of this report.

## B. EXHIBITIONS

- Dec. 19, 1948-Jan. 9 *Annual Photographic Salon.*  
Jan. 4-Feb. 13 *Drawings by Archipenko.*  
Jan. 11-Jan. 30 *Little Show of Work in Progress: Boston Artists.*  
Jan. 12-Feb. 6 *Christmas Tuberculosis Seal Posters.*  
Feb. 1-Feb. 27 *Little Show of Work in Progress: Washington Artists.*  
Feb. 15-Mar. 6 *Architecture and City Planning.*  
Sponsored by the Michigan Society of Architects.  
Feb. 16-Mar. 27 *Etchings by John Marin.*  
Mar. 1-Mar. 27 *Little Show of Work in Progress: St. Louis Artists.*  
Mar. 6-Mar. 27 *Paintings and Graphic Arts by Max Beckmann.*  
Presented in cooperation with the Art Department of Wayne University.  
Mar. 15-Apr. 10 *4th Annual Michigan Artist-Craftsmen Exhibition.*  
Mar. 29-May 8 *Contemporary Drawings by Young American Artists.*  
Apr. 5-Apr. 30 *Little Show of Work in Progress: Modern Sculpture.*  
Apr. 17-May 15 *Masterpieces from Detroit Collections.*  
Apr. 20-Apr. 27 *3rd International Exhibition of Nature Photography.*  
May 3-May 29 *Little Show of Work in Progress: San Francisco Artists.*

May 11-May 26	<i>12th Annual City-wide Art Exhibition from the Detroit Public Schools, Grades 1-12.</i>
May 17-May 22	<i>Spring Flower Festival.</i>
May 11-June 1	<i>Regional Art for the American Traveler.</i>
June 1-June 14	<i>Wayne University Art Department Exhibition.</i>
June 4-Sept. 11	<i>Drawings from the Collection of John S. Newberry, Jr.</i>
June 7-July 3	<i>Work of Painters in Detroit before 1900. Presented in collaboration with the Detroit Historical Society.</i>
June 7-July 3	<i>Little Show of Work in Progress: Contemporary American Silver.</i>
June 19-July 3	<i>National Newspaper Photographic Exhibition.</i>
Sept. 1-Sept. 30	<i>Silver by Baron Fleming.</i>
Sept. 11-Nov. 20	<i>For Modern Living.</i>
Sept. 15-Oct. 20	<i>Paintings, Drawings and Prints by Paul Klee.</i>
Oct. 4-Oct. 30	<i>Art of Palestinian Children.</i>
Oct. 17-Oct. 21	<i>Chopin Centenary.</i>
Nov. 1-Nov. 22	<i>Work in Progress in Michigan: Foster, Ingvarson, Richardson, and Simper.</i>
Nov. 15-Dec. 15	<i>Fifty Books of the Year.</i>
Nov. 17-Dec. 15	<i>Goethe Centenary.</i>
Dec. 13-Jan. 15	<i>Work in Progress in Michigan: Adler, Culver, Kamrowski, Midener, and Winston.</i>
Dec. 13-Jan. 15, 1950	<i>Annual Exhibition for Michigan Artists.</i>
Dec. 23-Jan. 9, 1950	<i>St. Louis by Donatello.</i>

### C. EDUCATIONAL ACTIVITIES

Without an increase in the Education Department staff and an expansion of workshop and classroom space, it has been impossible to expand to any extent



During 1949 the Institute cooperated with the Chrysler Corporation and Station WXYZ on a television program, "The World of Art." Every week for three months members of the museum staff and invited guests discussed various aspects of art. Discussing the merits of a Matisse and a Picasso are (left to right): Barrie O'Daniels, Franklin Page, Francis Merritt, Don Gooch, John Coppin, Marshall Fredericks.

the educational activities of the museum. However, as the following statistics show, these activities have become a well-established part of the cultural life of the community.

a. LECTURES, GALLERY TOURS, CLASSES, ETC.

ADULTS	<i>Number of Meetings</i>	<i>Attendance</i>
Workshops .....	75	2,960
Special appointments for groups.....	90	3,606
University groups .....	50	1,796
Public lectures and gallery talks.....	73	4,148
Films .....	11	13,750
Museum course in Art Education (Wayne Univ.)	32	320
<b>CHILDREN</b>		
Cooperative Program with the Art Department of the Detroit Public Schools.....	60	11,205
Special appointments for school groups.....	90	6,862
Special appointments for club groups .....	27	607
Museum classes .....	56	2,800
Special program on Donatello.....	1	350
Total.....	565	48,404

b. OTHER EDUCATIONAL ACTIVITIES

*Community Cooperation.* In addition to the appointments, lectures, etc., listed in the Education Department statistics, members of the department cooperated with various community groups, for example: The Detroit Film Council; The Dance Consultants Committee; Program Planners Institute and various adult club groups; and Coordinated Leadership Council for Girl Scouts, Y-Teens and Campfire Girls.

*Exhibits.* Ten educational exhibits were arranged for the Manufacturers' National Bank. Small exhibits were arranged in the Education Department corridor.

*Juries.* Members of the Education Department served on seven juries during the year.

*Television Program.* Members of the Department did research and edited scripts for a thirteen-week series of television broadcasts. The Chrysler Corporation and the Institute of Arts co-sponsored the program, "The World of Art," which was built around original works of art in the museum collection. Demonstrations of art techniques and panel discussions were included. Members of the Department, together with various outside lecturers and artists, appeared on these programs, which were produced by Charles Adams.

*Publications.* During 1949 members of the staff prepared a picture book on modern sculpture and three school notebook picture packets on Egypt, Greece and Rome, and the Middle Ages.

*Student Assistants.* Workshops for both children and adults as well as the cooperative program with the Art Department of the Detroit Public Schools have been possible and more effective with the help of the student assistants in Art Education from Wayne University. These students have been paid a nominal fee out of private funds. Their work has totaled about six hundred hours.

*Information Desk.* During the exhibition *For Modern Living*, the Education Department staffed an information desk.

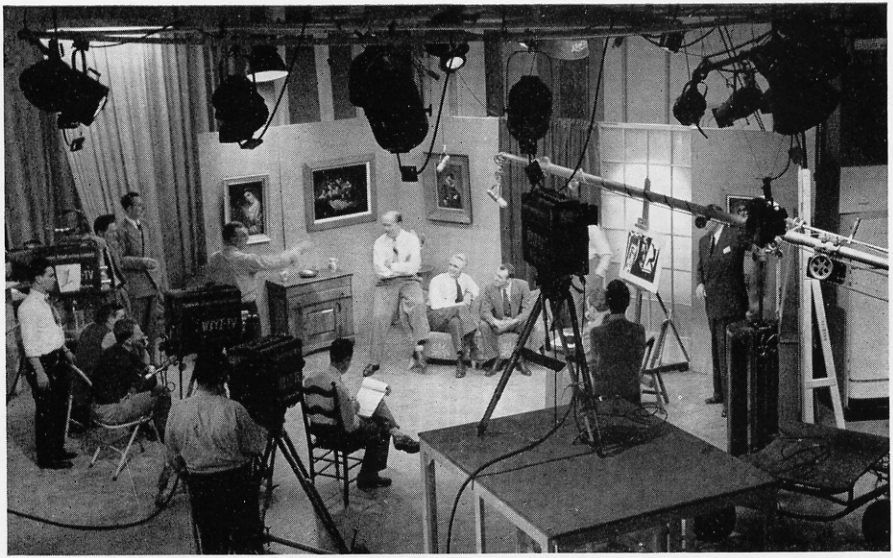
*Requests for information.* Each year the number of requests for information on art, art classes, program planning, etc., by telephone, mail and personal interview has increased.

*Movies.* The Tuesday program, "The Film as an Art," has been growing steadily in popularity since its inception. Overcrowding became such a problem that in 1949 there was instituted a system of admission by ticket which has aided greatly in handling the crowds that frequently fill the large auditorium. Outstanding among the films shown during the past year were a number of short, experimental films by Curtis Harrington, Man Ray, John and James Whitney, Phillip Stapp and others. Another new film, a 65-minute study of the artistic work of Rubens, proved fascinating to the large crowd viewing it, many of whom revisited the paintings by Rubens in the Baroque Gallery following the showing of the film. Another experiment, that of offering a film in conjunction with the French Department of Wayne University, proved highly successful. The joint effort made possible the bringing here of Marcel Pagnol's trilogy of "Marius," "Fanny," and "César"; capacity houses enjoyed the distinguished acting of Pierre Fresnay, Orane Demazis and the late Raimu.

#### D. THE LIBRARY

Statistical records show that the use of the Library increased considerably in 1949 over previous years. In addition to the reference services given to the Institute staff and outside patrons, the lantern slide services were extended to all the universities, colleges, and art schools in the metropolitan area. Slides were also loaned outside of the city to universities and museums. During the year, the Library was visited by a number of university classes and professional workshop groups in connection with their studies in fine arts, library science, visual arts and research work. The Michigan Chapter of the Special Libraries Association also held its spring meeting here.

The records of the Library's 1949 accessions indicate that most of the books and pamphlets added to the collection came as gifts from interested friends or as exchanges. 508 books and 3,108 pamphlets were acquired in this way. Among the gifts were the 32 volumes of the C. Edmund Delbos Bequest which have been described in an earlier number of the *Bulletin*; 93 bound volumes of architectural periodicals presented by Albert Kahn Associates, Inc.; George Grosz's *Interregnum*, New York, 1936, the gift of Mrs. Edsel B. Ford; many new scientific and scholarly books published during the year presented by Mrs. Lillian



Rehearsal time at Station WXYZ for "The World of Art."

Henkel Haass. Other gifts were received from the following donors: Miss Florence Davies, the Ferndale Public Library, W. Hawkins Ferry, Mrs. Edsel B. Ford, Paul L. Grigaut, Miss Joy Hakanson, Mrs. James S. Holden, Miss Elaine Jacob, T. Walter Kaestner, Mr. and Mrs. Ernest Kanzler, Miss Marion V. Loud, Paul Lutzeier, Alvin Macauley, Jr., McGregor Public Library, Estate of Mrs. David McKenzie, John S. Newberry, Jr., Andy Palmer, Miss Elizabeth Payne, Mrs. William H. Rea, E. P. Richardson, Francis Waring Robinson, Ernest Scheyer, Mrs. T. D. Sharman, Robert H. Tannahill, William R. Valentiner, Miss Edna Valpey, Mrs. Adele Coulin Weibel, Paul Wescher, and Mr. and Mrs. Edgar B. Whitcomb.

Through its book fund, the Library added 316 volumes during 1949. Among the important purchases were the following: *L'Art Vivant*, Nos. 1-199, Paris, 1925-35; Arthur M. Hind, *Early Italian Engraving*, vols. 5-7, London, 1948; Erwin Hintze, *Goldschmiedearbeiten Schlesiens*, Breslau, 1911; *Journal of Hellenic Studies*, vols. 1-51, London, 1880-1931; Carlo Malvasia, *Felsina pittrice vite de pittori Bolognesi*, 2 vols., Bologna, 1678; Gaetano Milanesi, *Documenti per la storia dell' arte Senese*, 3 vols., Siena, 1854-56; *La Renaissance de l'Art français*, vols. 1-10, Paris, 1918-1927.

Although we are always endeavoring to improve the collections and services of the Library, this year saw an improvement in the equipment of the Library room as well. New lighting was installed which not only gives us five times as much light as we had before but also a better distribution of that light. This has proven a great comfort to all who use the room. The library has also acquired two exhibition cases in which to display new accessions and examples of the book arts.



The total acquisitions for 1949 were as follows: 824 books, 1,259 unbound serial parts, 3,108 pamphlets, 1,914 clippings, 399 slides, 168 negatives, 701 photographs.

## E. DETAILS RELATING TO ATTENDANCE, BUILDING AND ACTIVITIES OF THE STAFF

### (a) Attendance

During the 1949 calendar year the attendance was 621,736.

### (b) Building

Thanks to a carefully planned program of improvement and repairs, the efficiency of the Institute was kept at its highest level during the year 1949. Among the major improvements there should be mentioned with particular emphasis the outside and inside lighting of the Gothic chapel; the long overdue installation of twelve large exhibition cases in various Departments; and the creation of the Gallery of the Arts of French Canada and Early Detroit.

A number of galleries, some of which had not been repainted since the Institute opened, have been cleaned and re-decorated, among them the "Wilderness" Gallery, the new prehistoric Gallery, the temporary exhibitions galleries on the ground floor, the Auditorium Lobby and outer Lobby. The walls of the corridor near the Education Department and the adjacent study rooms were covered with celotex. Venetian blinds, almost a necessity in many of the rooms where fragile paintings are exhibited, were added to the Galleries of Oriental Art and the Exhibition Foyer of the Auditorium.

Repairs were made both to the plant of the Institute and to the furniture in the galleries. One motor generator set, a circulating pump motor, the fan in the basement kitchen, the transformer in Gallery 3 were repaired during the year, while six of the davenportes in the exhibition rooms were re-upholstered, for the first time in twenty years. The sofa and chairs of the Exhibition Foyer of the Auditorium and those in the basement lounge were also completely re-upholstered.

The maintenance division of the Institute also assisted in the installation and dismantling of the *For Modern Living* Exhibition.

### (c) Staff Changes

During the past year Adele Coulin Weibel became Curator Emeritus of Textiles and Near Eastern Art. Although she will continue to give the museum the benefit of her knowledge and experience, her official retirement is the proper occasion to speak of what she has done for this institution.

If we are to measure achievement not only by the results but by the means available, it is fair to say she has been the outstanding curator of textiles in the country. The museum has never been able to place at her disposal more than small dribblets of money, supplemented occasionally by gifts from friends of the

museum. With these small resources she has created here a representative and distinguished collection showing the whole development of the textile art. The collection she has built is remarkable for its historical completeness and for fine quality. It is a scholar's collection, a well rounded foundation for the future growth of the museum. At the same time it is a beautiful collection. I know of no other textile gallery in an American Museum which is so beautiful and pleasing to the eye. I never go through it when the museum is open without finding someone there studying it with interest. Thus it not only serves the scholar but pleases the layman.

For the past eleven years Mrs. Weibel has also served the museum as a curator of Near Eastern Art. In this field, too, she has demonstrated her good judgment and fine taste. She is now using her retirement to write a history of textile art, the outcome of thirty years of intensive thought.

As a colleague I should like to mention also the pleasure that she has given her fellow workers by her rich and mellow personality, her variety of interests, and the fine humanity of her mind. Few people to whom English is not a native tongue learn to write a fine English style. The charm of her articles in this *Bulletin* is a measure not only of her scholarship but of her culture.

E. P. RICHARDSON

In addition to Mrs. Weibel's retirement, a number of changes have taken place in the staff of the Institute. Mr. Francis Waring Robinson, Assistant Curator of Ancient and Medieval Art, and Mr. Paul L. Grigaut, Assistant to the Director and Assistant Curator of Western Art since the Renaissance, have been made Associate Curators in their respective departments. Mrs. Arline Custer was appointed Assistant Librarian. Miss Eleanor Ferry is now officially the Registrar of the Institute, which post she had occupied since Mr. LaPointe's death.

IN MEMORIAM  
MEHMET AGA-OGLU  
1896 - 1949

On July 4th, 1949, death came to a man whose accomplishments were manifold, whose personal charm made for him many friends, Mehmet Aga-Oglu, curator of Near Eastern Art at the Detroit Institute of Arts from 1929 to 1933.

His studies at the Universities of Moscow, Istanbul, Berlin, Jena and Vienna resulted in a vast knowledge of the history, philosophy, languages and, above all, the arts of the Mohammadan peoples, and gained for him two degrees, Doctor of Letters and Doctor of Philosophy. In 1929, by invitation of the Arts Commission, he came to the Detroit Institute of Arts, as the curator of the department of Near Eastern Art. He built up a remarkable permanent collection and arranged two important loan exhibitions. In 1933 Dr. Aga-Oglu became Freer Fellow and Professor of the History of Islamic Art at the University of Michigan. In 1934 he represented both institutions at the Millenium Celebration of Firdausi, at

Teheran, Iran. From 1940 to 1947 he wrote, in twelve volumes, a *Corpus of Islamic Metalwork*, which is ready for publication. The years 1948 and 1949 were spent in Washington, D. C., as Consultant to the Textile Museum. His activities there were cut short by his untimely death.

Dr. Aga Oglu's publications include three books, several catalogues of special exhibitions, a score of articles in this *Bulletin* and many contributions to the art journals of America and Europe. He was the founder and first editor of *Ars Islamica*.

Mehmet Aga-Oglu was an excellent teacher. His many friends will remember him as a fascinating conversationalist, a spinner of wonderful yarns. But the staff of our Institute and his colleagues think of him foremost as a great museum man. The galleries of Islamic Art retain today, after twenty years, the spirit which created them.

ADELE COULIN WEIBEL

#### (d) Publications by the Staff

##### BOOKS AND CATALOGUES:

*Masterpieces of Painting and Sculpture from the Detroit Institute of Arts. For Modern Living.*

Newberry, John S., Jr., *Fifty Drawings from the Collection of John S. Newberry, Jr.*

Newberry, John S., Jr., *One Hundred Master Drawings*. Edited by Agnes Mongan. John S. Newberry one of the contributors to the text.

Newberry, John S., Jr., *Masterpieces from Detroit Collections*.

Page, Addison Franklin, *Modern Sculpture*.

Richardson, E. P., Introductions and Forewords to the following: *Masterpieces of Painting and Sculpture from the Detroit Institute of Arts; 1949 Exhibition for Michigan Artist-Craftsmen; Masterpieces from Detroit Private Collections; For Modern Living; Annual Exhibition for Michigan Artists*.

##### PERIODICAL ARTICLES:

Grigaut, Paul L., Marmontel's "Shepherdess of the Alps" in Eighteenth Century Art, *Art Quarterly*, Winter 1949, pp. 30-47.

Grigaut, Paul L., A Sketch by Degas in the Detroit Institute of Arts, *Art Quarterly*, Spring 1949, pp. 186, 190-191.

Grigaut, Paul L., A Marble Bust of Robert Fulton by Houdon, *Art Quarterly*, Summer 1949, pp. 257-262.

Newberry, John S., Jr., Detroit Private Collections, *Pictures on Exhibit*, May 1949, p. 8.

Newberry, John S., Jr., Detroit: Exhibition of Contemporary Drawings by American and British Artists, *Pictures on Exhibit*, May 1949, pp. 55-56.

Page, Addison Franklin, Four Water Color Studies by John La Farge, *Art Quarterly*, Summer 1949, pp. 280, 282-284.

- Payne, Elizabeth H., Educational Programs: The Detroit Institute of Arts, *Midwest Museums Quarterly*, Apr. 1949, pp. 9-10.
- Richardson, E. P., The "Arts of French Canada and Old Detroit" Gallery, *Pictures on Exhibit*, Mar. 1949, pp. 48-49.
- Richardson, E. P., Mary Magdalen in the Wilderness by Tintoretto and View of the Town of Bril by Daniel Vosmaer, *Pictures on Exhibit*, Apr. 1949, pp. 46-48.
- Richardson, E. P., Realism and Idealism, Subjective and Objective in American Painting, *Art Quarterly*, Winter 1949, pp. 3-16.
- Richardson, E. P., Georges de la Tour's "St. Sebastian Nursed by St. Irene," *Art Quarterly*, Winter 1949, pp. 81-89.
- Richardson, E. P., "A View of Delft" by Jan van der Heyden, *Art Quarterly*, Winter 1949, pp. 102, 106-107.
- Richardson, E. P., Gustavus Hesselius, *Art Quarterly*, Summer 1949, pp. 220-226.
- Richardson, E. P., A Portrait of Hendrik Swalmius by Frans Hals, *Art Quarterly*, Autumn 1949, pp. 374-375, 377.

#### (e) Museum Conferences

Mr. Richardson lectured at the Fortnightly Club in Chicago on the subject of English Conversation Pieces in March and in April took part in the Symposium on Regionalism held at the University of Wisconsin. In May he attended the meeting of the Museum Directors Association in Cleveland and the Associa-



The Gallery of the Arts of French Canada and Early Detroit, completed in 1949, has attracted a great deal of attention both in the United States and in Canada. In addition to examples of furniture, sculpture and silver from the St. Lawrence River region, Detroit portraits and views illustrate the early culture of our city.

tion of American Museums meetings in Chicago. As a member of the Commission which selected the American water colors later exhibited at the Albertina Gallery in Vienna, Mr. Richardson attended the conference held for that purpose in Washington in June. Early in the summer he flew to Europe, where he surveyed extensively museums in England, France, Italy, Spain and Portugal.

Mr. Bostick was present at the American Federation of Arts and American Association of Museums meetings in Chicago in May; he attended the Mid-western Museums Conference in Dayton in October.

Miss Payne, Miss Harriman and Mr. Cavallo also attended the May meetings of the American Association of Museums in Chicago and, in December, Mr. Robinson attended the Annual Meeting of the Archaeological Institute of America in Baltimore. Miss Insley attended the Midwest Conference of the American Library Association at Grand Rapids in November; there she served on the Nominating Committee of the Art Reference Round Table of the American Library Association. Mrs. Custer attended the Mid-winter Conference of the American Library Association at Chicago in January and the Midwest Conference of the American Library Association at Grand Rapids in November.

#### (f) *Expertises by the Staff*

In accordance with the policy of the Institute, no estimate of value is given by the curators when they examine works of art submitted for their opinion, and the opinions they express are in most cases of a general nature. Yet the help given in matters of authentication has become one of the important functions of the curatorial staff. In 1949 more than 900 works of all kinds, paintings, sculpture, textiles, pottery, silver, coins, etc., were brought to the Institute for study, and more than 200 letters of inquiry regarding the authenticity of works of art were answered by the staff.

### F. CARE OF THE COLLECTION

The following works of art were repaired in 1949:

Hoppner, *Young Lady Seated in a Wood*. Old and discolored varnish removed; small abrasions of surface repaired; revarnished.

Frans Hals, *Laughing Boy*. Heavy layer of old varnish and repaints removed; small surface abrasions repaired; revarnished.

Kensett, *Cascade in the Forest*. Scratches in the lower right corner repaired.

Feti, *Jacob's Dream*. Blister laid down.

Dosso Dossi, *Holy Family*. Blister laid down.

Gainsborough, *Portrait of a Woman*. Blisters laid down.

Hue, *Portrait of Chénier*. Scratch on face repaired.

Hubert Robert, *Park Scene*. Scratches in sky repaired.

Follower of Duccio, *Madonna and Child*. Flaking of paint film repaired and restored.

Ryder, *Early Morning*. Small chips of paint missing from the sky, repaired.

Currier, *Portrait of a Boy*. Scratch on lip repaired.

Mathieu Le Nain, *Peasant Family*. Scratch about one inch long repaired.

Adriaen van de Venne, *Halt of the Cavalry*. Heavy layer of old varnish removed; damages to paint film caused by cracks in the old panel repaired.

Théodore Rousseau, *Landscape*. Cleaned and restored.

Sir Joshua Reynolds, *Sir Brook Boothby*. Old varnish removed; repaints removed; revarnished.

Duncanson, *Uncle Tom and Little Eva*. Heavy layer of old dirt and varnish removed.

Isabey, *Grandfather's Armor*. Thick layer of old varnish removed.

Diaz, *Turkish Women*. Cleaned and revarnished.

La Tour, *St. Sebastian Nursed by St. Irene*. Bloom removed.

Kalf, *Still Life with a Gold Cup*. Bloom removed.

Seghers, *River Landscape*. Bloom removed.

Van der Helst, *Portrait of a Young Man*. Bloom removed from surface.

LeFèvre, *Portrait of Pope Pius IX*. Bloom removed.

Géricault, *Self Portrait of the Artist*. Bloom removed.

Ward, *Livery Stable*. Bloom removed.

Van Mieris, *Portrait of the Artist in his Studio*. Bloom removed.

Cornelis van Cleve, *Virgin and Child*. Scratches in varnish removed.

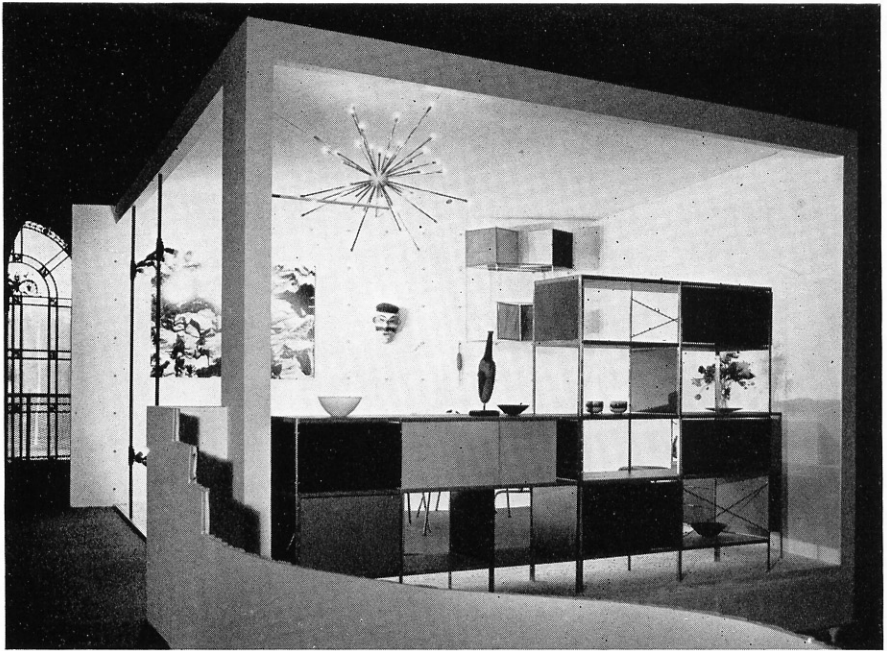
Nicolaes Elias, *Portrait of a Woman*. Bloom removed.

Further progress was made in repairing our collection of furniture and frames. A small start had been made on this large problem in the year 1948. Work was continued in 1949, special attention being given to inlaid and veneered eighteenth century English furniture. An eighteenth century English corner cupboard was repaired and missing pieces of inlay restored. The legs of an Adam settee were repaired. A walnut inlaid chest-on-chest, which had been in sad condition, had its entire marquetry strengthened and missing pieces replaced. Two English Sheraton side tables had their marquetry repaired and missing pieces restored. A French eighteenth century console table, recently acquired and damaged in shipment, was strengthened, repaired and the damaged sections regilded. Considerable work was also done on the woodwork in the Italian galleries. The old frame on the Luca della Robbia, which had some pieces of wood loose and needed repainting, was repaired. The marquetry and molding of the large table in the center of Gallery 10 was repaired and replaced. An Italian sixteenth century chair in Gallery 9 had the entire marquetry strengthened and missing pieces replaced. A sixteenth century prie-Dieu had loose pieces repaired, the molding strengthened and repaired, and a drawer repaired. Some work was also done on wood sculpture: Subian Gothic figure of *St. Catherine*: loose hand fastened into place; Tuscan Romanesque *Virgin and Child*: loose foot of the Christ Child refastened in place. Two French Canadian wood carved statues had considerable repairs and restoration done to them.

## G. NEEDS OF THE MUSEUM

This year we have presented to the Mayor and Common Council not only our operating budget for the year but a program for major rehabilitation of our building and plant and a program for major capital improvements. The building is now twenty-three years old. Like any building, it begins to show its age. It is being used more intensively than at any time in its history. It is also being used in a great many different ways which were not foreseen when the plans were drawn nearly thirty years ago. The collection has more than doubled in size and value. There is a great need for an orderly, progressive program to take care of the inevitable deterioration of the plant and to adjust it to the needs of the present day Detroit public and the present day collection. That is the reason for our program of major rehabilitation.

We have also submitted to the Mayor's Capital Improvement Program Committee the need for air conditioning of this building, including the two theatres, and for dust removal equipment. When the building was erected in the 1920's, it was not foreseen that it would some day be located, not in a residential district, but in the center of one of the great concentrations of heavy industry in the world. Dust and air-borne dirt permeate every crack and cranny of the galleries, offices and storerooms. The violent changes of temperature and



One of the most successful exhibitions ever held at the Institute has been "For Modern Living," which attracted more than 150,000 visitors. More than 2,000 objects were displayed in the large Exhibition Gallery and in a series of rooms decorated by reputed interior designers. The room shown above was arranged by Charles Eames.

humidity characteristic of the Great Lakes climate likewise have brought us face to face with serious problems in the care and safety of our collection of works of art. We feel it our duty to recommend and urge upon the Mayor and the Common Council the necessity of making plans to safeguard the future of this collection. We consider the cost of these installations a very good investment.

The Founders Society has carried forward its membership campaign to create interest and support for the growth of the collections so that for the second consecutive year gifts to the museum have reached a total considerably larger than the museum's cost to the taxpayers. The Trustees of the Founders Society are now giving serious attention to the problem of endowment funds which will enable us to continue this progress.

Since 1939 the use of the building has approximately doubled, but the size of the staff has remained the same. In numerous respects—especially our educational facilities—we have reached the limit of the physical capacity of our building and personnel. We consider, however, that in a metropolitan community of this size, we should have an annual attendance of a million people a year or more. Many of our programs we have not the courage to announce in the newspapers, for our facilities are already at their maximum use; and if we advertised these activities, we should be swamped. The time is coming when we shall have to ask for increased staff and better provision within our building for the educational activities of the museum. No request of this sort has been included in the present budget.

Respectfully,  
ARTS COMMISSION  
EDGAR B. WHITCOMB  
*President*

MRS. EDSSEL B. FORD  
K. T. KELLER  
ROBERT H. TANNAHILL  
*Commissioners*

E. P. RICHARDSON  
*Director*  
WILLIAM A. BOSTICK  
*Secretary*

## ANNUAL REPORT OF THE FOUNDERS SOCIETY

TO THE MEMBERS OF THE DETROIT MUSEUM OF ART  
FOUNDERS SOCIETY

LADIES AND GENTLEMEN:

In our report for 1948 it was predicted that the museum gifts of \$398,495.50 for that year would be very difficult to equal in future years, since this amount represented an all-time high point in Founders Society generosity. It is therefore a distinct pleasure to inform you that gifts for 1949 have passed this 1948 figure and established a new record of \$409,030.81, of which \$362,213.00 is in works



of art. The growth in total gifts over the last few years has been so phenomenal that we feel it would be unwise to predict that this new record cannot be equaled or passed in 1950.

Before discussing the outstanding works of art given to the museum in 1949, it might be interesting to analyze some of the gifts not considered as artistic accessions and yet very essential to the growth and activity of the museum. Gifts of this type made up \$46,817.81 of the year's total. The Founders Society through its membership dues and individual gifts from interested donors usually steps in to help the museum when City funds and the rigidity of the annual tax-supported budget makes financing of a particular project impossible. For instance, after the City budget was closed it was found that a postage meter machine would greatly increase the efficiency of both Founders and City mailing. The generosity of one of our trustees made it possible for us to purchase such a machine for \$250.00. Other gifts in this category of non-artistic accessions embrace practically every part of the museum activity — cash assistance for the publication of the *Art Quarterly*, books and periodicals for the Reference Library, records and a long playing attachment for our record player, a case for the newly acquired Steuben glass, free tickets to Founders members for special World Adventure Series lectures, prizes for Michigan Artists and Michigan Artist-Craftsmen exhibitions, engravings and electrotypes of museum subjects for print reproductions in full color, printing for membership solicitation, a grant-in-aid to enable Mrs. Weibel to write a book on the history of textiles, and many other major and minor gifts too numerous to mention.

Equally broad in scope have been the gifts to the collection which has grown this year by purchase, gift and legacy. The Trustees have made significant purchases from the General Membership Funds and from almost all of the endowment funds. We received as the bequest of Mr. C. Edmund Delbos a group of works of art and some very important books for the library. But it is especially by the support of generous donors that we have been able to grow and, during the past year, add something significant in almost every field of art covered by our collection.

In American art, for example, the bust of Robert Fulton by Houdon given by Mr. Dexter M. Ferry, Jr. is not only the work of one of the greatest French artists but an addition of the greatest interest in the field of American historical portraiture. We acquired two important contemporary paintings, *The Angel*, by Franklin C. Watkins as the gift of Dr. and Mrs. George Kamperman, and the *Duck*, by Marsden Hartley as the gift of Mr. Robert H. Tannahill. We acquired a considerable group of drawings of American nineteenth century painters by purchase and by gift. We acquired an interesting piece of early Detroit silver, as the gift of Mrs. Lillian Henkel Haass, for our gallery of French Canada and Early Detroit; and an important group of early American topographic prints as the gift of Mrs. Thomas M. Ball. The department of American decorative arts was enriched both by purchase from the Gibbs-Williams fund and by gifts from Mr. Tannahill; and in the field of contemporary American decorative arts we

received an important group of Steuben glass as a gift of Mr. and Mrs. Edgar B. Whitcomb.

In ancient art the most important acquisition was a *Head of a Faun*, a late Greek marble of the finest quality, purchased from the General Membership Funds. But good use was made also of the funds devoted to this department to acquire a group of small but significant objects. In medieval art the outstanding events of the year were the gifts made to the Gothic chapel by Mrs. Ralph Harman Booth, John Lord Booth and Mrs. Virginia Booth Vogel; and the purchase of a masterpiece of Romanesque French sculpture, a carved capital from the Abbey of St. Constant in Poitou, from the fund left by the bequest of Mr. Edward A. Sumner.

The year was notable for extraordinary additions to our collection of Italian painting and sculpture. The unique pair of bronze statues by Jacopo Sansovino, given by Mr. and Mrs. Edgar B. Whitcomb, and the beautiful early relief in terra cotta by Luca della Robbia from Mrs. Edsel B. Ford, are acquisitions of which any museum in the world would be proud. In Italian painting there was the notable gift of the *Girl with a Lute* by Francesco Melzi, the last pupil of Leonardo da Vinci, presented by Mr. and Mrs. William A. Fisher.

In Spanish painting we received a large and impressive altarpiece of *St. Jerome in the Wilderness* by Ribera as the gift of Mr. Eugene H. Welker.

A major purchase from General Membership Funds was made in the field of Dutch art. The Trustees and the Arts Commission, by combining their funds, purchased a Portrait of *Hendrick Swalmius* by Frans Hals, a masterpiece of Dutch painting. We were also given an important landscape by Jacob van Ruisdael by Mr. and Mrs. Albert J. Fisher, a painting by the rare and interesting Rembrandt pupil, Aert de Gelder, by Mr. and Mrs. William A. Fisher, and a charming landscape by Daniel Vosmaer, given by Mrs. Sidney Heavenrich in memory of her husband.

In French painting the Trustees made another important purchase from General Membership Funds, the delightful *Bath* by Pater, an example of eighteenth century French painting of the highest quality. We likewise received as the gift of Mr. and Mrs. Edgar B. Whitcomb an important composition by Baron Gros, *Murat Defeating the Egyptian Army at Aboukir*, interesting both historically and artistically as an example of the Napoleonic period.

In English painting, Mrs. Byron C. Foy gave two fine and highly representative portraits by Gainsborough of members of the Swinburne family, in memory of her mother, Mrs. Walter P. Chrysler.

It was an excellent year for our collection of European decorative arts. We were given a number of fine examples of eighteenth century porcelains by Mr. Tannahill and Mr. and Mrs. Roger M. Kyes and an anonymous donor; a distinguished French eighteenth century console by Mr. and Mrs. Edgar B. Whitcomb; a French Gothic oak table, a piece of the greatest rarity, by Mrs. Edsel B. Ford; a French Empire desk of about 1810; and a number of beautiful gifts in the field of small objects and bibelots — watches, a snuff box, clocks and so on,

in which field we have been all too poor. Mention should also be made of the fine group of English and continental pewter given by Mr. Tannahill.

The Friends of Polish Art gave us, in commemoration of the centenary of Chopin's death, a Silesian glass pokal engraved with the arms of the last king of Poland and a miniature of Chopin.

The collection of prints and drawings was enriched by the American drawings already mentioned and a number of English nineteenth century and French twentieth century prints given by Mr. and Mrs. Carl F. Clarke, Mr. Charles Feinberg and Mr. John S. Newberry, Jr.

In the field of primitive arts we received from Mrs. Haass and Mr. Tannahill a number of extremely significant gifts to enrich our collection of African art.

Mrs. E. S. Fechimer, whose beautiful collection of textiles was given to us in the two preceding years, has continued her interest and added a number of other significant and charming pieces during the past year. The textile collection was also enriched by a fine gros point embroidery, the gift of Mrs. Walter O. Briggs, a sixteenth century Italian jacket of the type worn under armor given by Mrs. Lillian Henkel Haass, an English tapestry given by Mr. Clarence H. Booth, and an early sixteenth century Franconian tapestry given by Mr. and Mrs. William A. Fisher.

Finally, in the field of contemporary American decorative arts, we received a very considerable number of gifts from the material exhibited in the *For Modern Living* Exhibition, of which good use can be made.

It can be readily seen from the number of outstanding gifts received that 1949 was a banner year in quality as well as quantity.

The Society's total cash income was \$224,297.70, an increase of \$25,914.49 over 1948. The following tabulation shows cash income for the past three years:

	1947	1948	1949
Income from invested funds.....	\$ 21,399.22	\$ 23,047.71	\$ 22,482.31
Membership dues and contributions.....	120,587.73	175,335.50	201,815.39
Total cash income.....	<u>\$141,986.95</u>	<u>\$198,383.21</u>	<u>\$224,297.70</u>

A total of \$193,297.47 was disbursed during the year 1949, of which \$140,-019.72 was used to purchase works of art.

New Benefactors continued to be added to the rolls, the following member's gifts passing the required \$10,000 mark: John Lord Booth, Mrs. Byron C. Foy, Robert N. Green, Mrs. Robert N. Green, Eugene H. Welker and L. A. Young. With the addition of these six new Benefactors, the number of names inscribed on the Benefactors' Roll in the museum foyer has now reached 98, an increase of seventeen names over the number on the roll when it was originally inscribed in May, 1947.

Mrs. Virginia Booth Vogel was enrolled as a Fellow and Clarence H. Booth and Mrs. Sidney F. Heavenrich became Governing Life Members. The Welker Machinery Company became the first Industrial Fellow to be added to the Society's rolls.

The addition of new members was somewhat reduced from 1948 with 700 new members being added in 1949, bringing in \$6,528.35 in initial dues. The total receipts from membership contributions, however, showed an increase over the \$27,315.00 received in 1948, as 1949 receipts were \$29,665.35. Approximately 3300 active and interested members were being carried on the rolls at the end of 1949.

At the annual meeting of the corporation on January 28, 1949, Mrs. Lillian Henkel Haass and Edgar B. Whitcomb were reelected to succeed themselves as trustees for the term ending December 31, 1952. Charles A. Hughes was re-appointed as a trustee by Mayor Van Antwerp for the same period.

At the Trustees meeting immediately following the annual meeting, the following officers were elected: Lillian Henkel Haass, President, Dr. George Kamperman, Vice-President, Sarah M. Sheridan, Treasurer, and William A. Bostick, Secretary. The Finance Committee consisting of Edgar B. Whitcomb, Chairman, Dexter M. Ferry, Jr., and Sarah M. Sheridan was also re-appointed at this meeting.

The Founders Society publications activity continued the steady growth which it began in 1947. At the end of 1949 the publications fund showed \$4,437.20 on hand, with sales for the year grossing \$9,400, exclusive of around \$6,400 received from the sale of *For Modern Living* catalogues, which was returned to J. L. Hudson Company to finance this publication.

It is difficult to avoid comparing the growth and vitality of our institution with other art museums of comparable size and influence. Practically all of these museums have endowments far exceeding our small one of only about \$500,000. The fact that we are able to make such an enviable record as this one for 1949 despite our small endowment is indeed a tribute to the deep interest shown in our museum by many public-spirited citizens now living in this great community.

Respectfully yours,

LILLIAN HENKEL HAASS  
*President*

WILLIAM A. BOSTICK  
*Secretary*

## ACCESSIONS

JANUARY 1, 1949 TO DECEMBER 31, 1949

### PAINTINGS

Group of eight watercolors by young artists from the Southwest Indian Pueblos. Gift of Carl F. Clarke.

*Chateaudun from River Loire*, by Arthur B. Davies, American, 1862-1928. Water color. Gift of E. R. Brumley, New York.

*Uncle Tom and Little Eva*, by Robert S. Duncanson, American, active 1821-1871. Gift of Mrs. Jefferson Butler (Louisa Conover) and Miss Grace R. Conover.

*Harlequin Musician*, by Benjamin Glicker, American (Detroit), contemporary. Winner of the David B. Werbe Memorial Purchase Prize and the Scarab Club Prize.

*Night Scene*, by Carl Hall, American, contemporary. Water color. Winner of the John S. Newberry Purchase Prize.

*Duck*, by Marsden Hartley, American, 1877-1943. Gift of Robert H. Tannahill.

*Allium Sativum*, by Guy Palazzola, American, contemporary. Winner of the Museum Collection Purchase Prize contributed by Mrs. Lillian Henkel Haass, Mrs. George Kamperman and Robert H. Tannahill.



A corner of the living-dining room arranged by Mrs. Florence Knoll for the "Modern Living" Exhibition.

*Still Life with Grapes and Figs*, by Sarkis Sarkisian, American, contemporary. Winner of the Founders Society Prize and the Delia Imerman Meyers Memorial Prize.

*View of Mishawaka*, by Frederick Simper, American, contemporary. Water color. Bequest of C. Edmund Delbos.

*Breakfast*, by Frederick Simper, American, contemporary. Water color. Winner of the Mrs. Owen R. Skelton Prize.

*Portrait of a Man*, American (New England?), 1765-1770. Pastel. Gift of John H. Mueller.

*Angel*, by Franklin C. Watkins, American, contemporary. Gift of Dr. and Mrs. George Kamperman.

*Portrait of a Man*, American (New England?), 1765-1770. Pastel. Gift of John H. Mueller.

*Profile Portrait of a Young Man*, American, 1st quarter 19th century. Gift of Joseph de Grimme.

*Portrait of a Gentleman*, American, 1st quarter 19th century. Gift of Joseph de Grimme.

*Portrait of a Man (An Actor?)*, by Aert de Gelder, Dutch, 1645-1727. Gift of Mr. and Mrs. William A. Fisher.

*Portrait of Hendrik Swalmius*, by Frans Hals, Dutch, 1585-1666. City Appropriation.

*Landscape with a Watermill*, by Jacob van Ruisdael, Dutch, 1629-1682. Gift of Mr. and Mrs. Alfred J. Fisher.

*Halt of the Cavalry*, by Adriaen Pietersz van de Venne, Dutch, 1589-1662. Gift of Dr. Robert Gilman.

*View of the Town of Brill*, by Daniel Vosmaer, Dutch, active 1650-1664. Gift of Mrs. Sidney F. Heavenrich in memory of Mr. Heavenrich.

*Portrait of Sir John Eddward Swinburne*, by Thomas Gainsborough, English, 1727-1788. Gift of Mrs. Byron C. Foy in memory of her mother, Mrs. Walter P. Chrysler.

*Portrait of Edward Swinburne*, by Thomas Gainsborough, English, 1727-1788. Gift of Mrs. Byron C. Foy in memory of her mother, Mrs. Walter P. Chrysler.

*Interior of a Wood*, by Fred Mayor, English, 1868-1916. Watercolor. Bequest of C. Edmund Delbos.

*Cassis, France*, by Fred Mayor, English, 1868-1916. Water color. Bequest of C. Edmund Delbos.

*Jack at the Capstan*, by George Morland, English, 1763-1804. Gift of William H. Thomson.

*Montreal from the Mountain and View of the St. Lawrence River*, by Edward Walsh (active in Canada 1803/4), English, 1756-1832. Water color. Gift of Mrs. Lillian Henkel Haass.

- Murat Defeating the Egyptian Army at Aboukir*, by Baron Antoine Jean Gros, French, 1771-1835. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- The Bath*, by Jean-Baptiste Pater, French, 1695-1736. Gift of General Membership Fund.
- Game of Seesaw*, attributed to Jacques Stella, French, 1596-1637. Bequest of C. Edmund Delbos.
- Girl with a Lute*, by Francesco Melzi, Italian, ca. 1492/3-1570. Gift of Mr. and Mrs. William A. Fisher.
- St. Jerome in the Wilderness*, by Jusepe de Ribera, Spanish, 1588-1652. Gift of Mr. and Mrs. Eugene H. Welker.

## SCULPTURE

- Figure of a Warrior, bronze, African (Benin), 17th century. Gift of Robert H. Tannahill.
- Head, polychromed wood, African (Cameroon), 19th century. Gift of Robert H. Tannahill.
- Deacon Saint, painted and gilded, Canadian (Province of Quebec), 19th century. City Appropriation.
- Panther Attacking a Stag*, bronze, by Antoine-Louis Barye, French, 1796-1875. Gift of Lauretta R. Boell (Mrs. A. F. Boell) in memory of her husband, Dr. Arthur F. Boell.
- Portrait Bust of Robert Fulton, marble, by Jean-Antoine Houdon, French, 1741-1828. Gift of Dexter M. Ferry, Jr.
- Capital, carved with fantastic animals, stone, French, from Romanesque Church of Saint-Constant (Charente), 12th century. Bequest of Edward A. Sumner.
- Head of a Satyr, marble, Greek, 2nd century B.C. Gift of General Membership Fund.
- Madonna and Six Angels*, terra cotta medallion by Luca della Robbia, Italian (Florence), 1399/1400-1482. Gift of Mrs. Edsel B. Ford.
- Neptune*, bronze, by Jacopo Sansovino, Italian, 1486-1570. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Mars*, bronze, by Jacopo Sansovino, Italian, 1486-1570. Gift of Mr. and Mrs. Edgar B. Whitcomb.
- Sculptor's Model, *The Pentecost*, papier mâché, Italian, 16th century. Gift of A. G. Jan Ruhtenberg in memory of Stanley Lothrop.
- Virgin and Child*, boxwood, Italian (or French), 17th century. Gift of Robert H. Tannahill.
- Virgin and Child*, polychromed wood, German (Lower Rhine Valley), ca. 1400-1425. Gift of Mrs. Ralph Harman Booth.

## MINIATURES

- Portrait of a Clergyman*, American, about 1770. Gift of John H. Mueller.
- Portrait of Chopin*, by Zygmund Sowa-Sowinski, Polish, contemporary. Gift of Friends of Polish Art.

## DRAWINGS

- Preliminary study for *Tobias and the Angel* (1938), by Eugene Berman, American, contemporary. Ink drawing. Anonymous gift.
- 4 studies in pencil by Frank Duvencck, American, 1848-1919. Gift of Robert G. McIntyre.
- 6 pencil and charcoal drawings by Wyatt Eaton, American, 1849-1896. Gift of Robert G. McIntyre.
- 3 pencil drawings by Arthur W. Heintzelman, American, contemporary. Gift of Charles E. Feinberg.
- Landscape*, by William Morris Hunt, American, 1824-1879. Charcoal. Gift of the Merrill Fund.
- 223 pencil drawings by John Frederick Kensett, American, 1818-1872. Gift of General Membership Fund.
- Spanish Moss*, by Leonid, American, contemporary. Pencil. Gift of John S. Newberry, Jr.
- 3 pencil and ink and brush drawings by Homer D. Martin, American, 1836-1897. Gift of Robert G. McIntyre.
- 24 India ink drawings for *For Modern Living Exhibition*, by Paul Steinberg, American contemporary. Gift of the J. L. Hudson Company.
- Landscape*, by J. H. Twachtman, American, 1853-1902. Pencil. Gift of Robert G. McIntyre.
- I Heard You Whisper My Name Among the Roses* (1930), by Edmund Blampied, English, contemporary. Ink drawing. Gift of Carl F. Clark.
- Politicians*, by Edmund Blampied, English, contemporary. Water color drawing. Gift of Carl F. Clarke.
- Two Trees*, by Samuel Palmer, English, 1805-1881. Pencil. Gift of John S. Newberry, Jr.
- Roof Tops*, by Renzo Vespignani, Italian, contemporary. Pencil. Gift of John S. Newberry, Jr.

## PRINTS

- 3 colored lithographs by Karl Bodmer, American, 1809-1893. Gift of Mrs. Thomas M. Ball.  
*Side Street in Beauvais*, etching by Samuel Chamberlain, American, contemporary. Gift of Carl F. Clarke.
- The Last Word*, etching, by Gordon Grant, American, contemporary. Gift of Charles E. Feinberg.
- Head of a Negro* (1932), etching, by Elias M. Grossman, American, 1898-1947. Gift of Charles E. Feinberg.
- 6 drypoint etchings by Arthur W. Heintzelman, American, contemporary. Gift of Charles E. Feinberg.
- Set of 51 Plates, various states, *Picturesque Views of American Scenery*, by John Hill, American, 1770-1850. Gift of Mrs. Thomas M. Ball.
- Pas de Trois*, etching, by Troy Kinney, American, 1871-1938. Gift of Charles E. Feinberg.
- 4 etchings by John Marin, American, contemporary. Gift of Elizabeth P. Kirby Fund, Hal H. Smith Fund and Elliott T. Slocum Fund.
- The Doge's Palace*, etching, by Louis C. Rosenberg, American, contemporary. Gift of Charles E. Feinberg.
- The Colosseum*, colored lithograph, by Emil Weddige, American, contemporary. Winner of the Hal H. Smith Memorial Purchase Prize.
- Insurgentes Market*, etching, by Reynold H. Weidenaar, American, contemporary. Awarded the James B. Giern Prize.
- Black Eagles*, lithograph, by Stow Wengenroth, American, contemporary. Gift of Carl F. Clarke.
- The Kiss*, etching, by Ferdinand Schmutzer, Austrian (Vienna), 1870-1928. Gift of Dr. L. Galdonyi.
- Summer*, etching, by Edmund Blampied, English, contemporary. Gift of Charles E. Feinberg.
- 14 etchings, lithographs and drypoint etchings, by Edmund Blampied, English, contemporary. Gift of Carl F. Clarke.
- 7 colored engravings after William Henry Bartlett. English, 19th century. Anonymous gift.
- 4 etchings by Gerald Brockhurst, English, contemporary. Gift of Charles E. Feinberg.
- Ye Compleat Angler*, etching, by Sir Francis Seymour Haden, English, 1819-1910. Gift of Charles E. Feinberg.
- Sby*, etching, by W. Lee Hankey, English, contemporary. Gift of Charles E. Feinberg.
- Paris in Construction*, etching, by Ernest Stephen Lumsden, English, contemporary. Gift of Charles E. Feinberg.
- Harnessed Antelope*, etching, by William E. C. Morgan, English, contemporary. Gift of Charles E. Feinberg.
- 6 mezzotints by John Simon, English, 1675-1751. Gift of Robert H. Tannahill.
- Portrait of Seymour Haden*, etching, by William Strang, English, 1859-1921. Gift of Charles E. Feinberg.
- Wood End*, etching, by Graham Sutherland, English, contemporary. Gift of Charles E. Feinberg.
- Blind Man's Buff*, colored mezzotint after George Morland, by William Ward, English, 1762-1826. Bequest of Miss Elizabeth K. McMillan.
- The Farm at the Foot of the Hill*, etching, by A. M. T. Beaufrère, French, contemporary. Gift of Charles E. Feinberg.
- Portrait of Manet*, etching, by Hilaire-Germain-Edgar Degas, French, 1834-1917. Gift of General Membership Fund.
- 2 drypoint etchings by Alphonse Legros, French, 1837-1911. Gift of Charles E. Feinberg.
- 3 etchings by Alphonse Legros, French, 1837-1911. Gift of Charles E. Feinberg.
- Angel of the Annunciation*, woodcut, by Albrecht Altdorfer, German, 1480?-1538. Gift of the Elizabeth P. Kirby Fund.
- Portfolio of nine woodcuts and frontispiece based on Ovid's *Orpheus*, by Gerhard Marcks, German, contemporary. Gift of Curt Valentin, New York.
- St. George and the Dragon*, etching, by Salvador Dali, Spanish, contemporary. Gift of Carl F. Clarke.
- Bouquet and Fruit Bowl*, colored lithograph, by Pablo Picasso, Spanish, contemporary. Gift of John S. Newberry, Jr.
- 2 lithographs by Pablo Picasso, Spanish, contemporary. Gift of the Charles L. Freer and Hal H. Smith Fund.

## BRONZES

- Two armllets, German, Prehistoric (Hallstatt Period). City Appropriation.
- Standing Male Figure, Hittite, ca. 1200 B.C. Given in memory of Henry G. Stevens by his family.
- Standing Man in Cloak with Patera, Sardinian, ca. 300 B.C. Given in memory of Henry G. Stevens by his family.

## TEXTILES

- Embroidery, *The Temptation of St. Anthony*, by Liselotte Moser, American (Detroit), contemporary. Purchase Prize of the Founders Society.
- The original design by H. A. Elsberg of polychrome brocaded velvet, American, 20th century. Gift of Mrs. E. S. Fechimer.
- Poppies*, velvet, brocaded, by H. A. Elsberg, American, 20th century. Gift of Mrs. E. S. Fechimer.
- Embroidery, bed valance, with five medallions, Chinese (Provincial), 18th-19th century. Gift of William C. Yawkey Fund.
- Embroidery, bed valance, with seven medallions, Chinese (Provincial), 18th-19th century. Gift of William C. Yawkey Fund.
- Printed cotton, wide band with two oval medallions, English (?), late 18th century. Gift of William C. Yawkey Fund.
- Printed cotton, *King and Constitution*, English, late 18th century. Gift of William C. Yawkey Fund.
- Tapestry, *Alpheus and Arethusa*, English, 18th century. Gift of Clarence H. Booth.
- Altar frontal, white taffeta embroidered, French, late 18th century. Gift of Mrs. E. S. Fechimer.
- Silk taffeta, brocaded lace and flower design, French, mid-18th century. Gift of William C. Yawkey Fund.
- Brocaded moiré silk, French, late 18th century. Gift of William C. Yawkey Fund.
- Silver brocade, French, late 18th century. Gift of William C. Yawkey Fund.
- Galloon, gold on red cloth ground, French, 18th century. Gift of William C. Yawkey Fund.
- Flowers and Ruins*, satin, French, 18th century. Gift of William C. Yawkey Fund.
- Miniature velvet, French, late 18th century. Gift of William C. Yawkey Fund.
- Tapestry, *Adoration of the Magi*, German (Franconia), 1st quarter 16th century. Gift of Mr. and Mrs. William A. Fisher.
- Créolerie, octagonal panel, embroidered, Netherlands, 17th century. Gift of Mrs. Walter O. Briggs.
- Pile on pile red velvet, rose and crown pattern, made for official use, Italian (Venice), 16th century. Gift of John Lord Booth.
- San Miguel Serape, Mexican, 18th century. Gift of Mr. and Mrs. Ernest Kanzler.
- Tapestry panel, Peruvian, Chimú, 900-1000 A.D. Gift of Robert N. Tannahill.
- Plain compound satin, Spanish, 18th century. Gift of William C. Yawkey Fund.
- Gold brocaded red satin, Turkish, 17th century. Gift of William C. Yawkey Fund.

## COSTUME AND COSTUME ACCESSORIES

- Lady's brocaded silk dress, together with petticoat and slippers, American, 18th century. Gift of Misses Edith M. White and Ruth Gordon White, Morristown, New Jersey.
- Waistcoat, silk embroidered, English, 18th century. Gift of Mrs. E. S. Fechimer.
- Belt, satin embroidered, English, 19th century. Gift of Mrs. E. S. Fechimer.
- Needlecase of painted glass, English, 19th century. Gift of Mrs. C. S. Billyard (Fannie Louise Vosburgh), Auburn, New York.
- Three handkerchieves, embroidered linen, French, 19th century. Gift of Mrs. Wilson W. Mills.
- Man's jacket, velvet, Italian, late 16th century. Gift of Mrs. Lillian Henkel Haass.
- Man's waistcoat, silk, brocaded, Italian (Venice), 18th century. Gift of Francis Waring Robinson.

## DECORATIVE ARTS

- Painted oval splint box with cover, American (Pennsylvania), early 19th century. Gift of Julius Carlebach, New York.

## CERAMICS

- Redware Covered Jar, American (probably Pennsylvania), early 19th century. Gift of the Gibbs-Williams Fund.
- Memorial Obelisk to Lincoln, Parian ware, American, ca. 1865. Gift of the Gibbs-Williams Fund.
- Pottery Mug with Handle, American (Virginia), ca. 1850. Gift of Gibbs-Williams Fund.
- Porcelain Pitcher, American (Pennsylvania), second quarter 19th century. Gift of Gibbs-Williams Fund.
- Punch Bowl, "Chinese Lowestoft." Chinese, Ch'ien Lung Reign, ca. 1780. Gift of Robert H. Tannahill.
- Ram, Chinese, T'ang Dynasty, 618-906 A.D. Gift of Mrs. Lillian Henkel Haass.
- Faience Vessel (Balsamary), with New Year's Greetings. Egyptian, XXVI Dynasty, 663-525 B.C. Gift of the William H. Murphy Fund.
- Group Forming Double Candlestick, English (Bow), ca. 1760. Gift of Robert H. Tannahill.



Covered Bowl on plate (Butter Bowl), English (Leeds), late 18th century. Gift of Mrs. Charles Norman Allen in memory of her husband, Charles Norman Allen.

Soup Plate, English (Staffordshire: Clews Factory), ca. 1825. Gift of Julius Carlebach, New York.

Inkstand, English (Swansea), ca. 1815. Gift of Mrs. and Mrs. Roger M. Kyes.

Peasant Girl, English (Whieldon), ca. 1765. Gift of Robert H. Tannahill.

Candle Holder, English (Longton Hall), ca. 1755. Gift of Robert H. Tannahill.

Deep Saucer, French (Sèvres), ca. 1753. Gift of Robert H. Tannahill.

Platter, French (Strasbourg), ca. 1765. Anonymous gift.

Cup and Saucer, German (Meissen), ca. 1750. Gift of Robert H. Tannahill.

## FURNITURE

Armchair, Sheraton, American (New York State), ca. 1785. Gift of Robert H. Tannahill.

Side Chair, Chippendale, American, ca. 1780. Gift of Robert H. Tannahill.

Side Chair, painted, Canadian (Province of Quebec), ca. 1800. City Appropriation.

Side Chair, Canadian (Province of Quebec), ca. 1820. City Appropriation.

Stools, pair, birch, Canadian, early 18th century. City appropriation.

Console Table, French, ca. 1740. Gift of Mr. and Mrs. Edgar B. Whitcomb.

Table, French, late 15th century. Gift of Mrs. Edsel B. Ford.

Desk, French, ca. 1810. Gift of Dr. L. Galdonyi and other friends in memory of Dr. Eric Husserl.

## WOOD AND WOOD CARVING

Bowl, maple, American, late 18th century. City appropriation.

Bowl, maple, American, probably early 19th century. City Appropriation.

Wall Carvings, pair, Canadian (Province of Quebec), 18th century. Gift of E. P. Richardson.

Wall Brackets, pair, Canadian (Province of Quebec), ca. 1750. City Appropriation.

## CLOCKS

Clock, long case, by Pieter Klook, Dutch, early 18th century. Bequest of C. Edmund Delbos.

Lantern Clock, brass, by John Edlin, English (fl. 1695). Bequest of C. Edmund Delbos.

Mantel Clock, by Baltasar Martinot, French, late 17th or early 18th century. Bequest of C. Edmund Delbos.

Mantel Clock, by Cronier, French, ca. 1780. Bequest of C. Edmund Delbos.

## GLASS

Pitcher, aquamarine, American (probably New Hampshire), first half of 19th century. Gift of Robert H. Tannahill.

11 pieces of Steuben Glass, partly engraved, American, 20th century. Gift of Mr. and Mrs. Edgar B. Whitcomb.

Pokal, engraved, Bohemian (Silesia), late 18th century. Gift of Friends of Polish Art.

Memorial Silhouette in verre églomisé, Austrian (Vienna?), 1802. Gift of Miss Eva A. Werbe.

Candlesticks, pair, English, ca. 1730. Gift of Robert H. Tannahill.

12 medallions, stained glass, Prophets and Ancestors of Christ, German (Nuremberg), second second half 15th century. Gift of Mrs. Ralph Harman Booth.

16 panels, stained glass, ornamental designs in grisaille, by Henry Lee Willett, American (Philadelphia), contemporary. Gift of Mrs. Ralph Harman Booth.

Vase, Italian (Venetian), 16th century. Gift of Mrs. Richard H. Webber.

## SILVER

Sauce Boat, by Joseph Anthony, Jr., American (Philadelphia), 1762-1814. City Appropriation.

Salt Dishes, pair, by John Coburn, American (Boston), 1725-1803. Gift of Robert H. Tannahill.

Ladle, by Thomas Burr Leavenworth, American (Detroit), 1821-about 1894. Gift of Mrs. Lillian Henkel Haass.

Tumbler Cup, by Paul Lambert, Canadian, 1691-1749. City Appropriation.

Ladle, by Jonas or Joseph Schindler, Canadian (Quebec or Montreal), active 1763-1792. City Appropriation.

Ewer and two Cups, by Omar Ramsden, English, contemporary. Gift of Mrs. Lillian Henkel Haass.

Chalice, gilded silver, German (Speier), ca. 1480-1510. Gift of Mrs. William Dickerman Vogel (Virginia Booth Vogel). Milwaukee, Wisconsin.

Platter, repoussé, German (Nuremberg?), middle 18th century. Bequest of Mrs. Leo M. Franklin.

Two handled Cup by William Reynolds, Irish (Cork), ca. 1770. Gift of Dr. Robert W. Gilman.

Cigarette Box, by Baron Erik Fleming, Swedish, contemporary. Gift of Members of Michigan Silversmiths Guild.

## PEWTER

15 pieces of American, English and Continental European pewter, 17th to early 19th centuries. Gift of Robert H. Tannahill.

## ENAMEL

Plaque, champlevé, enamel on copper, *Crucifixion*, French (Limoges), 13th century. Gift of Robert H. Tannahill.

Plaque, champlevé, enamel on copper, three half-angels in medallions, French (Limoges), 13th century. Gift of Robert H. Tannahill.

Colonnade from a reliquary, champlevé enamel and gilded copper, German (Cologne), 12th century. Gift of Sarah Bacon Hill Fund.

Colonnade from a reliquary, champlevé enamel and gilded copper, German (Cologne), 12th century. Gift of Sarah Bacon Hill Fund.

## JEWELRY

6 pieces from Chief's Headdress, African, Aitututu Tribe, 18th century, gold leaf on wood. Gift of Mrs. Lillian Henkel Haass.

Watch, enamelled face, embossed gold outer case, English (London), 2nd half 18th century. Gift of Dr. Robert W. Gilman.

Snuff Box, gold, enamel and brilliants, French, ca. 1860. Gift of Mrs. Walter O. Briggs.

## METAL

Plate, brass, Flemish, 17th century. Gift of Robert H. Tannahill.

Nécessaire, gilt repoussé, French, ca. 1760. Gift of Miss Catharine Oglesby and anonymous donor.

Bookcover, *Christ Blessing*, gilded copper repoussé, surrounded by heads of saints, tempera paintings on vellum under horn, Italian, 14th century. Gift of John Lord Booth.

## GLYPTIC ART

Two chessmen, pawns, carnelian and jasper, Persian, Medieval. Gifts of Julius Carlebach, New York.

## STONE

Bowl, alabaster, with bulls in relief. Sumerian. ca. 2500 B.C. Gift of William H. Murphy Fund.

Vessel with handle, granite, Egyptian, XVIII Dynasty, 1580-1350 B.C. Gift of William H. Murphy Fund.

# DETROIT MUSEUM OF ART FOUNDERS SOCIETY

## New Members from August 6, 1949 to December 31, 1949

### NEW BENEFACTORS

John Lord Booth  
Eugene H. Welker

Mrs. Byron Chrysler Foy  
L. A. Young

### NEW FELLOWS

Mrs. Virginia Booth Vogel

Welker Machinery Co., Inc.

### NEW GOVERNING MEMBERS

Clarence H. Booth

Mrs. Sidney F. Heavenrich

### NEW CONTRIBUTING, SUSTAINING, ANNUAL, TEACHER, ARTIST AND STUDENT MEMBERS

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Paul R. Baker  
Dr. Morton Barnett  
Mrs. Emma E. Baumgarten  
Mrs. Emily K. Beardslee  
William A. Beckman  
William M. Bedell

Miss Riki Belew  
Dr. and Mrs. Richard Berlin  
Miss Marilyn Beyer  
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Mr. and Mrs. C. Richard Bock  
Miss Marian E. Breckenridge  
Miss Eva M. Briggs

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Ralph Bush  
Mrs. Ray L. Canham  
Albert L. Carlin  
Dean Carter

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 Mr. and Mrs. Fletcher Cooper  
 Miss Lelia Gene Cover  
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 Raymond E. Culver  
 Dr. and Mrs. A. Jackson Day  
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 Fine Arts Group  
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 Mrs. Naida M. Dostal  
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 Joel Dvorman  
 Miss Naomi Dvorman  
 Anderson Duggar, Jr.  
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 Mrs. Theodore A. Eckel  
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 Arnold Michael Wellman  
 Miss Jeanne Wesner  
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 Miss Elizabeth Wolter  
 Edgar L. Yaeger  
 Herman J. Zahn  
 Richard H. Zinser  
 Alfred Zweig



WORK BY PAINTERS IN DETROIT BEFORE 1900, a major attraction among the 1949 exhibitions, was assembled by the Detroit Institute of Arts with great assistance from the co-sponsoring organization, The Detroit Historical Society. From local collections were selected over 125 oil paintings, watercolors, drawings and sketchbooks, ranging from the local topographic artists of the mid-eighteenth century to the widely acclaimed painters of the late nineteenth century, such as Hopkin, Rolshoven and Melchers. In a series of six alcoves, one of which is shown above, was presented an impressive survey of Detroit's contribution to American art, and art's contribution to Detroit history.

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<i>Secretary</i> .....	William A. Bostick
<i>Curator of Western Art Since the Renaissance</i> .....	E. P. Richardson
<i>Assistant to the Director and Associate Curator of Western Art Since the Renaissance</i> .....	Paul L. Grigaut
<i>Curator of Ancient and Medieval Art</i> .....	Francis Waring Robinson
<i>Curator Emeritus of Textiles and Near Eastern Art</i> .....	Adele Coulin Weibel
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<i>Curator in Charge of Founders Society Activities</i> .....	Isabel Weadock
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<i>Honorary Curator of Architecture</i> .....	W. Hawkins Ferry
<i>Honorary Research Fellow in Prehistory</i> .....	George Lechler
<i>Honorary Research Fellow in Graphic Arts</i> .....	Paul Wescher
<i>Assistant Curator in Charge of Education</i> .....	Joyce Black Gnau
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<i>Junior Curator, Education Department</i> .....	A. Franklin Page
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<i>Junior Curator, Education Department</i> .....	Adolph S. Cavallo
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