

"Meet Your Artist" lecture — Michigan Artists Exhibition.
Sculptor Sam Cashwan is demonstrating.



ANNUAL
REPORT
NUMBER

Bulletin

VOLUME XXXIII

NUMBER 2, 1953-54

OF THE DETROIT INSTITUTE OF ARTS



*A typical scene from
one of the Family Workshops
(Detroit News Photo)

EDGAR B. WHITCOMB was one of the great figures in the history of this institution. He served it as a trustee of the Founders Society, Arts Commissioner, chairman of the Finance Committee, president of the Arts Commission, and one of our greatest donors. He came on the Board of Trustees of the Founders Society in February 1928, and remained on it until his death. He was appointed to the Arts Commission by Mayor Frank Murphy in 1931 after the death of Mr. Julius Haass; he became president in June 1943 to succeed Mr. Edsel B. Ford.

During all the years he was interested in the museum, he and Mrs. Whitcomb gave great thought and study to acquiring works of art of the finest quality for the collection. It gave him pleasure to feel that his work was the continuation of a family tradition begun in the 1880's by his father-in-law, James E. Scripps, the first great benefactor of this museum. He took pride in continuing that family tradition and did so on a generous and noble scale.

When he came onto the Arts Commission, the museum was going through its most difficult years. The great depression of 1932 had cut its budget down to one-tenth of what it had been in 1929, scattered a brilliant staff, and came close to closing the institution. Mr. Whitcomb was a major force in its rebuilding. He reorganized its endowment and finance system and managed its investments with great shrewdness and clarity. He studied its operation in every detail and took great pleasure in helping, as he liked to put it, "to grease the wheels." With the practical idealism of the American business man, he liked to make a thing work, to get it operating efficiently and satisfactorily. There is no phase of the complicated operation and housekeeping of this institution that is not without some lasting benefit as a result of the interest he took in it. In many cases, when improvements could not be financed from the City budget, he went into his own pocket for equipment, for books for the library, for improvements of all sorts, even for salaries.

He was not a person who talked much about inner feelings, but in the years I worked with him, the driving force behind his work in the museum became very evident to me. He loved the museum and was proud of it. But even more so, he loved Detroit. He felt it had been good to him and he wanted to do something fine for his city. And he did.

E. P. RICHARDSON
Director

THE ARTS COMMISSION ANNUAL REPORT FOR THE YEAR 1953

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, 1953.

The year 1953 was marked by several events of importance outside the normal routine of the department:

- 1) The generosity of the people of Detroit, who gave us, by gift or bequest, 477 works of art valued at \$991,173.18, and other gifts which raise the total for the year to \$1,054,460.99.
- 2) The death of a most loyal and valuable member, and president, of the Commission, Mr. Edgar B. Whitcomb. The Mayor appointed Mr. Charles T. Fisher, Jr., to fill the vacancy.
- 3) The change by charter amendment in the number of Arts Commissioners, from four to seven. Mr. James S. Whitcomb was appointed by the Mayor to fill the first of these new commissionerships.

A detailed report of the operation of the department follows. It is divided into the following sections:

- A. Growth of the collection
- B. Progress of building renovations
- C. Needs of the museum
- D. Exhibitions
- E. Educational activities
- F. Reference library
- G. Details relating to attendance, building and the staff:
 - (a) attendance
 - (b) building
 - (c) staff changes
 - (d) publications by the staff
 - (e) museum conferences
 - (f) expertises by the staff
- H. Care of the collection

A. GROWTH OF THE COLLECTION

Two important purchases were made during the year. In May a group of ten objects of ancient Chinese art were purchased from the heirs of the late Henry C. Schoch. These were works of art of great antiquity (Shang to Sung Dynasty, c.2000 B.C. to 1200 A.D.) and of artistic importance for our Chinese galleries. In July three important pieces of prehistoric Irish gold were acquired, forming a group unique in America, as a feature of our new gallery of prehistoric art. In each case, private donors and Founders Society funds supplemented these purchases from City funds, to acquire additional objects of each group.

The Arts Commission also, with the permission of the Council, traded a number of items of poor exhibition value for a variety of objects needed to

strengthen our collection: 8 pieces of eighteenth century German glass; and several fine examples of the primitive Micronesian arts of the South Pacific Islands. The net result was to relieve our storeroom of things no longer useful and to strengthen several departments of the collection.

B. PROGRESS OF BUILDING RENOVATION

Alterations in our building were begun during 1953. The aim is to make more efficient use of the space within the present walls.

The first stage of the alterations has been under way during the Fall and will be completed early in 1954. It will provide for a new telephone and information desk at the office entrance and a small waiting room for visitors.

It will also extend the public area of the museum into the basement level on the south side of the building. A large store room, formerly used for the storage of pre-historic and Oriental material, has been converted into a study room and two work rooms for the Educational Department. This will give us for the first time some activity space, properly designed for a modern museum educational program.

Changes were also made in the drainage of the basement area, preparatory to moving our picture storage below ground level.

Moving our picture storage and a general rearrangement of all our storage will be the second phase, which is scheduled to begin in March of 1954. After the permanent painting storage area has been moved below ground, more space on the ground level will become available.

The third phase of the program will provide further space for the Educational Department on the ground level, together with a special entrance for school groups.

A survey was also made by the firm of Hyde & Bobbio under the supervision of the City Engineer to prepare plans and specifications for air conditioning the building. The existing facilities were carefully studied and changes in equipment were carefully worked out. The Arts Commission has asked the Mayor's Capital Improvement Committee to incorporate air conditioning into the renovation of the building.

The air conditioning of the building has also been divided into these stages:

1. Galleries;
2. Lecture Hall;
3. Auditorium;
4. Offices.

C. NEEDS OF THE MUSEUM

It is customary under this heading to lay down suggestions for the future development of the museum. In past years we have discussed the needs of renovating and modernizing the building. This program is now under way, thanks to the generous support of the Mayor and Council. I would like to speak instead of some of the activities we should plan for.

A modern museum is an educational institution. It is a serious educational institution in spite of, or because of, the fact that attendance is entirely voluntary. We built up, in the 25 years since this new building was opened, a widely

varied series of services to the people of Detroit. These are outlined in the report of the Educational Department. Let me present some additional popular activities we would like to develop:

1. We would like to enlarge the scope of our children's program. Our building renovations will double our space for children's activities but it will not double our staff.
2. We would like to develop a Children's Theatre and Puppet Program. We have the Paul McPharlin collection of puppets in the theatre arts, the only such collection in any museum of this country. We should plan to build a major activity around this collection.
3. FILMS: At present we are the only art museum in America that is making 16 mm educational art films. The standard of direction, and the photography, in our work is first class. We badly need equipment (we are renting most unsatisfactory equipment now) to put us on a production basis.
4. TELEVISION: Television is a terrific challenge to the art museum. We are deeply interested in the Detroit Educational Television Station for which funds are now being asked; and we have our own television program on Channel 2 at 10:45 on Sunday morning, but TV is not a marginal activity. To make serious use of this medium will involve more staff than we can now devote to it and an operating budget.
5. THE ART QUARTERLY: This international magazine of the scholarship of art is our major project in higher education in the arts. It is recognized as the best source of authoritative information about the arts in America. It goes to museums, libraries, scholars and collectors throughout the United States and thirty-two foreign countries. It has always been sustained outside our budget. We are deeply grateful to the Ford Motor Company Fund, to Mrs. Edsel Ford, to the McGregor Fund, and the Earhart Foundation for their support which made it possible to publish *The Art Quarterly* in 1953. We need the interest and support of our friends of the museum to sustain this important activity.

D. EXHIBITIONS

- | | |
|----------------------------|--|
| Dec. 8, 1952-Feb. 15, 1953 | <i>Complete Graphic Work of Henri Matisse</i> |
| Dec. 2, 1952-Feb. 15, 1953 | <i>Costume and Stage Designs by Eugene Berman</i> |
| Jan. 2-Jan. 8 | <i>Polish art in Detroit Private Collections</i> |
| Jan. 4-Jan. 28 | <i>Paintings and Drawings by Ingres from the Ingres Museum at Montauban</i> |
| Jan. 5-Feb. 9 | <i>American Primitive Arts and Crafts, Collection of Mr. and Mrs. James O. Keene</i> |
| Jan. 13-Feb. 15 | <i>Third Annual Exhibition for the Friends of Modern Art</i> |
| Feb. 1-Mar. 15 | <i>R. M. Hansen Collection of American Silhouettes</i> |
| Feb. 12-Mar. 27 | <i>Italy at Work</i> |
| Feb. 6-Feb. 28 | <i>The Roman Letter, an Exhibition of the Development of Roman Letter Forms</i> |

- Feb. 16-Mar. 8 *Graphic Work by Picasso and Redon*
- Feb. 17-Mar. 29 *Fifteen Ceramics by F. Carlton Ball and Aaron Bohrod*
- Mar. 3-Apr. 5 *The Fleischman International Carpet Design Competition*
- Mar. 10-Apr. 26 *Recent Accessions of Prints and Drawings from the Permanent Collection*
- Mar. 10-May 13 *Recent Accessions: Etchings of Paris by Charles Meryon*
- Apr. 7-Apr. 26 *20th Detroit International Exhibition of Photography*
- Apr. 16-May 13 *Prints by Peterdi; Woodcuts by Yunkers and Moy*
- Apr. 21-May 25 *José Clemente Orozco, Memorial Exhibition*
- May 5-May 21 *16th Annual Exhibition from Detroit Public Schools*
- May 17-Oct. 4 *Paintings of Wildlife and Outdoor Sports from Ford Publications*
- May 28-June 11 *Annual Wayne University Art Exhibition*
- May 20 *Pueblo Indian Handicrafts*
- June 5 *1954 Builders Show Home Competition — Designs by Michigan Colleges Architectural Students*
- June 11-Aug. 2 *Regional Exhibition for Designer-Craftsmen U.S.A. 1953, Illinois, Michigan, Minnesota, Wisconsin*
- June 11-Aug. 15 *Work of the 1952-53 Young People's Winter Workshop*
- June 11-Aug. 2 *A Group of Drawings from the Permanent Collection from Medieval Times to the Present*
- June 24-Aug. 30 *18th Century French, Italian and English Paintings*
- June 24-Aug. 30 *American Water Colors and Drawings from 1800 to the Present*
- July 14 *Loan Exhibition of Chinese Export Porcelain, McCann Collection*
- Sept. 7-Sept. 27 *Exhibition of Work from the Museum's Summer Workshop for Children*
- Sept. 22-Nov. 22 *Santos: The Religious Folk Art of New Mexico*
- Sept. 22-Nov. 22 *Early American Glass from the Elsholz Collection*
- Oct. 2-Oct. 28 *Design in Industry*
- Oct. 6-Oct. 26 *Woodcuts by Antonio Frasconi*
- Oct. 20-Nov. 29 *Designs for the Theatre lent by the Museum of Modern Art*
- Nov. 10-Dec. 4 *Work from the Talented Children's Classes, Detroit Public Schools*
- Nov. 3-Nov. 29 *"Diogenes with a Camera," Part II*
- Nov. 17-Dec. 20 *Carlos Lopez, a Memorial Exhibition*
- Nov. 17-Dec. 20 *44th Annual Exhibition for Michigan Artists*
- Dec. 1-Feb. 28 *Graphic Work of Jacques Villon*

E. EDUCATIONAL ACTIVITIES

The function of the Educational Department is to interpret the collection of the Detroit Institute of Arts and to work with the community. During the past

year we have interpreted works of art through gallery tours, lectures, workshops, television and films. Work with the community included an art exhibition in a super-market, a good design exhibition at the State Fair, an open house for C.O.L.E. group leaders and one for the Michigan Museum Council, program planning for club groups, work with silversmiths, sculptors, puppeteers and numerous other groups. The following is a summary of our activities, and an acknowledgment of the fine cooperation given to us by individuals and organizations of the community.

Television. On September 27, 1953, the Education Department inaugurated a series of weekly, quarter-hour television programs entitled SEE FOR YOURSELF, sustained by Station WJBK-TV (Channel 2). Based on the results of program surveys, the Museum's weekly television audience is conservatively estimated at 65,000 people, as of December, 1953; with Station WJBK's new transmitter, which will go into operation in January, 1954, it will be possible for the Museum's program to reach a potential 1,500,000 receivers, extending out into the State as far as Jackson, Flint, Port Huron.

This is the first series of telecasts that the Museum has itself produced. It is planned by Franklin Page, who has been assigned to the development of the Museum's activities in television and film production. Many distinguished guests have generously given of their time and knowledge: Montgomery Ferar, industrial designer; Edward Steichen, the famous photographer; Gary Jennings of the Puppeteers Guild; Frances Brewer, Curator of Rare Books of the Detroit Public Library; and Cyril Miles, Dorothy Siddall, Robert Cremean, Richard Kozlow, Hughie Lee-Smith, and Bill Moss, all artists of our community.

The cooperation of the staff of Station WJBK-TV has made it possible to approach the program in an experimental way and to develop a method of presentation that is dramatic, informative and more than ordinarily interesting.

In 1953 a regular television program was initiated by the museum on Station WJBK-TV. Shown here are Franklin Page, in charge of the program, and Virginia Harriman.



Films. The production of short color films based on outstanding sections of the Museum collection was undertaken in 1952. Franklin Page, working with Sylvester Lucas and Joseph Klima, directed the first of the series, *Flemish Painting, 1440-1540*, which is now complete with sound track. Virginia Harriman directed the second film, *17th Century Dutch Painting*, photographed by the Associated Cinematographers of Detroit. Mr. Page has now completed the filming of the third, *Flemish Painting, 1540-1640*. Production difficulties have delayed our work and the sound for the last two films is just now being completed.

Guest Lectures. In addition to lectures given by members of the staff, the Museum and its sponsored organizations presented an outstanding group of guest speakers during the year. Miss Agnes Mongan of the Fogg Museum, Harvard University, spoke at the time of the Ingres exhibition; Edward Steichen of the Museum of Modern Art discussed contemporary photography; Charlotte LaRue and Harvey Gross of Ann Arbor presented a program on Elizabethan poetry and song; and Alfred Frankenstein, critic and author, discussed the work of William Harnett and his followers. During the exhibition *Santos: The Religious Folk Art of New Mexico* special programs presented Dr. José E. Espinosa, of the University of Detroit; Professor Thelma James of Wayne University; and Mrs. Florence Hall, Detroit collector of folk music. A series of lectures, *Your Child and the Arts*, included talks by Edith Shearer, William Casey, Fannie Aronson, and Vivian Puhek. Arthur E. Gordon, Dr. George E. Mylonas, and Dr. George Lechler were presented in cooperation with the Detroit Society of the Archaeological Institute of America. The Metropolitan Art Association series included lectures by Lester Beall, Dr. Daniel E. Schneider, Ben Shahn and Naum Gabo.

Lecture Series. During the Fall the Education Department introduced a new lecture series, *A Gallery History of Art*, planned as a survey course of art history with weekly meetings tracing the history of art from pre-history to the present day. All members of the department are participating in this course which will continue through the coming year.

Elizabeth H. Payne, Virginia Harriman and Franklin Page repeated the series, *Preview for Europe*, which is designed to acquaint travelers with the monuments and treasures of European capitals. Other lecture series included *The Background of Contemporary Art* by Elizabeth H. Payne and two series of lectures presented during the summer: *How An Artist Works* by Elizabeth Payne and *Exploring the Collection* by Virginia Harriman.

Film Programs. The Tuesday evening "Film as an Art" series included the following short films: *Stars and Stripes*, *The French School of Painting*, *Photography in Science*, *Images Médiévales*, and *Daphni*. The feature length films shown on this series were *Night Must Fall*, *Movie Crazy*, *Seven Days to Noon*, *Never Take No for an Answer* and *Thunder Rock*. The German films *Eroica* and *Dr. Holl* and the French films *Sous les toits de Paris* and *La Vie Commence*

Demain were presented through the cooperation of the French and German Departments of Wayne University. The film programs, directed by Elizabeth H. Payne, attracted audiences totaling 12,000.

Exhibitions. A number of exhibitions were arranged by members of the Department. The exhibition *Italy At Work* was installed by Adolph S. Cavallo, who also assisted Miss Virginia DeVoy of Julie Incorporated in presenting a style show at the time of the opening. William McGonagle arranged the *Fleischman International Carpet Design Competition* and two exhibitions of *Work from the Museum's Workshops for Children*. Virginia Harriman installed the *20th Detroit International Exhibition of Photography*, and W. E. Woolfenden arranged the Illinois, Michigan, Minnesota and Wisconsin regional exhibition of hand-crafts as part of the exhibition *Designer-Craftsmen U.S.A., 1953*.

Program Planning. On the afternoon of April 28, Elizabeth Payne presented "Planning an Art Program" at which suggestions for programs were given, Museum resources outlined, and services to club women explained. Mrs. Albert Mackey and the Membership Committee of the Founders Society provided tea and served as hostesses at a social hour which concluded the meeting.

School Programs. *The Cooperative Program* with the Detroit Public Schools is planned with Mrs. Helen Copley Gordon, Director of Art for the Public Schools. This year's programs for elementary grades consisted of tours of the Museum conducted by members of the staff. As part of the program for secondary schools a series of demonstrations by Detroit artists was arranged. We are indebted to Jean Teague Hascall, Louise Jansson Nobili, Lillian Pierce, William A. Bostick, John Coppin, Walter Midener and G. Alden Smith, whose fine cooperation made these programs so successful. The High School students were invited this year to a special *High School Day* at which time various aspects of *The Arts of the Americas* were discussed. The program included brief talks by Edgar P. Richardson, Director of the Institute, Francis W. Robinson, Curator of Ancient and Medieval Art, and Gerald Gibson, Research Curator, The Henry Ford Museum. Following the program in the auditorium, students selected special conference groups which were organized to study various aspects of the Museum's collection.

Spanish Day, arranged for secondary school students, was organized by the Spanish Department of Wayne University in cooperation with the Education Department. The program included a brief talk on Spanish paintings by A. S. Cavallo, a Spanish film *Juana La Loca*, Spanish songs, and tours of the Museum. Four hundred students attended.

Special appointments for school groups are arranged by the Department for all schools requesting this service.

Vacation Programs. Spring vacation programs included a glass-blowing demonstration by John Beers of the Henry Ford Museum and Greenfield Village; a group of short films of special interest to children, lent by the Detroit Public

Library; and a puppet show, *Sindbad the Sailor* and *The Fisherman's Wife* by Basil Milovosoroff, noted puppeteer. During the summer, programs included an illustrated talk, *Mummy Lore*, by Franklin Page; short films from the Detroit Public Library; a talk on animals by Keith Kreag, Assistant Curator, The Detroit Zoo; and a puppet play, *The Snow Queen* by Gary Jennings, well-known Detroit puppeteer.

Lectures, Gallery Tours, Classes, etc.

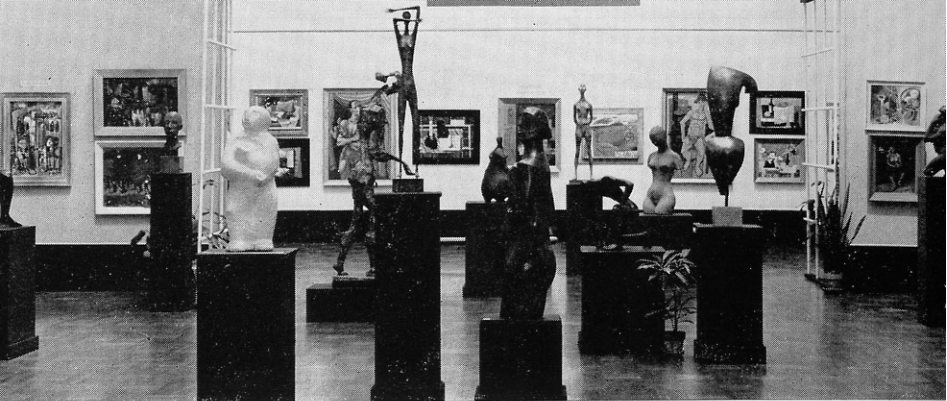
CHILDREN	<i>Number of Meetings</i>	<i>Attendance</i>
Cooperative program with the Art Department, Detroit Public Schools	236	10,068
Special Appointments for School groups	141	6,025
Special Appointments for Club groups	35	911
Museum Workshops for Children	85	3,958
Special Vacation Programs	9	2,617
	506	23,579
ADULTS		
Workshops	11	249
Special Appointments for Groups	59	2,582
University Groups	110	2,925
Public Lectures and Gallery Talks	85	5,820
Films	20	11,985
Music	3	315
Total	794	47,455

F. REFERENCE LIBRARY

Progress has been made toward shelving and recording the accumulation of excellent gift material received in the last few years. Ample space on new book stacks made it possible for volunteer helpers to unpack and arrange the material on shelves. They also made preliminary cards for all the items. Special attention has been given to the Paul McPharlin Puppetry Collection. The books were checked against the donor's author list and arranged by subject groups. Without any advertising the collection has been gaining reputation. Three visitors from Germany, Australia and Puerto Rico came especially to see the puppetry material and were delighted with the resources.

The slide collection was given an overhauling. Additional cabinets were used; one section of 1700 slides was completely recataloged and new labels were made. The backlog of 1450 slide acquisitions was classified and the typing of catalog cards and labels is still in process. The "Slide Classification" of 71 pages was mimeographed in an edition of 35 copies. Copies were sent to selected art slide libraries and a few remain for requests.

Among the serial purchases made to fill in source material were the following: An almost complete set of *L'art et les artistes*; volumes since 1928 to bring



View of one of the galleries of the Annual Exhibition for Michigan Artists.

up to date the *Jahrbuch des Deutschen Archaeologischen Instituts*; an interesting copy which had belonged to Martin Hardie of the 28 annual volumes of the Old Water-Colour Society's Club and the 51 *Bulletins* of the Société de l'histoire de l'Art Français. Several works were acquired to round out information about the sculptor Bernini. The most unusual of these was *Le fontane de Roma* engraved by Gio. Battista Falda and Gio. Giacomina de Rossi. The volume is in four parts with 107 plates and is bound in contemporary parchment binding (about 1684). This was purchased from the Margaret Insley Memorial Fund and is a beautiful tribute to the former librarian. Volumes were also purchased to complete two important reference sets: *The Summary of and index to Waagen's Treasures of art in Great Britain*, by Algernon Graves; and volumes 14 and 15 of the *Dictionnaire d'archéologie chrétienne et de liturgie*, by Cabrol and Leclercq.

Acquisitions for the year were: 895 books, 1,287 photographs, 331 slides, 1,308 clippings, 684 auction sales and dealers catalogs, 1,553 American and foreign art institution publications, 1,488 serial parts. 11,617 slides were circulated.

DONORS TO THE REFERENCE LIBRARY

Albert Kahn Associated Architects, Inc.	Elmer Belt Library of Vinciana	Polish Consulate
American Institute of Graphic Arts, Detroit Chapter	Hawkins Ferry	Edgar P. Richardson
Lou Bailey	Lawrence Fleischman	Francis W. Robinson
Mrs. Ernest M. Baker	Michael W. Freeman	C. C. Rounds
Berry-Hill, Inc.	Alexander Girard	Ernst Scheyer
Miss Grace Bingham	Paul L. Grigaut	Mrs. Sarah M. Sheridan
Alpheus W. Chittenden	Mrs. Lillian Henkel Haass	John Skilton, Jr.
Carl F. Clarke	Calvin S. Hathaway	Miss Elizabeth L. Smith
Consul of Italy, Detroit	Miss Helen E. Keep	Mrs. Elleine H. Stones
Richard Delbrueck	Michael Kuish	Robert H. Tannahill
Detroit Public Library	Louis Ling	Marcel Temporal
Detroit Society of Women Painters and Sculptors	Miss Marian V. Loud	Curt Valentin
	John S. Newberry, Jr.	William R. Valentiner
	Oslo Sparebank, Inc.	Mrs. John Watling
	Francis Warren Peters, Jr.	Wayne University, English Department

G. DETAILS RELATING TO ATTENDANCE, BUILDING AND THE STAFF

(a) Attendance

During the 1953 calendar year the attendance was 499,389.

(b) Building

The year 1953 has been one of very great activity. For the first time in ten years or more, the third floor galleries of the Institute, in which are displayed most of our contemporary paintings and sculptures, were renovated: new lighting fixtures and new asphalt tile floors were installed in the southern section and a long corridor which until now had not been used was opened to the public. A new elevator, with self-closing doors, was installed — a long needed improvement. Important alterations throughout the museum were also undertaken, in particular in the basement classrooms of the Education Department and in the new Reception area.

Equipment of all kinds was purchased or installed in 1953. New cases in the Oriental galleries, as well as in the Baroque and Egyptian galleries, a new 16 mm. Filmo-Sound portable projector, an electric mimeograph machine, six fire extinguishers, a 1950 Panel truck, new library book cases, a floor polishing machine, a portable 21-foot extension tower — these are only a few examples of the improvement of our equipment. A new roof over the galleries south of the Main Hall was probably the most ambitious of our undertakings, with the installation of new sidewalks around the building.

The Auditorium is an important source of revenue for the City. It also was greatly improved. A new intercommunication system between the stage and other points was installed. The public address system was modernized; new spot lights, an effective dimmer system, a new 35 mm. sound screen for movies, new stage curtains, have improved both the appearance and usefulness of the Auditorium.

(c) Staff Changes

Mr. William A. Woolfenden, Assistant Curator in charge of the Education Department, was promoted to the rank of Associate Curator during 1953.

Adolph S. Cavallo resigned in July to become Curator of Decorative Arts at The Brooklyn Museum. Mr. Cavallo joined the staff in November 1948 and had been most active in all phases of the educational program. Among his special assignments were the development of a Theatre Design Workshop, cataloging the McPharlin Puppet Collection, installing *Italy at Work*, and development of contacts with local universities.

Mr. Irving L. Zupnick joined the Education Department in September. Mr. Zupnick received his M.A. degree from Columbia University in art history and art education. Before coming to Detroit he had taught art history at the City College of New York and at Dartmouth College.

(d) Publications by the Staff

BOOKS AND CATALOGUES:

- McGonagle, W. A., Foreword to catalogue, *Made in Michigan* Exhibition.
- Richardson, E. P., Forewords to the following catalogues: Fleischman International Carpet Design Competition; Regional Exhibition for Designer-Craftsmen U.S.A. 1953; Carlos Lopez 1908-1953, A Memorial Exhibition; 44th Annual Exhibition for Michigan Artists.
- Woolfenden, W. E., Foreword to the 20th Detroit International Exhibition of Photography.

PERIODICAL ARTICLES

- Cavallo, A. S., The puppetry collection of Paul McPharlin. *Puppetry Journal*, v. 14, no. 4, Jan.-Feb. 1953, pp. 9, 20.
- Grigaut, P. L., A bozzetto for St. Peter's "Cattedra." *Art Quarterly*, v. 16, no. 2, Summer 1953, pp. 124-130.
- Grigaut, P. L., Limner of young America. *Carnegie Magazine*, v. 27, no. 8, Oct. 1953, pp. 266-268.
- Grigaut, P. L., An eighteenth century French silver toilet set in Detroit. *Art Quarterly*, v. 16, no. 3, Autumn 1953, pp. 239-247.
- Grigaut, P. L., (co-author). Edwin and Mary Scheier. *Everyday Art Quarterly*, no. 27, 1953, pp. 4-5.
- Grigaut, P. L., An early water color by Carle Vernet. *Art Quarterly*, v. 16, no. 4, Winter, 1953, pp. 341-342.
- McGonagle, W. A., Museum summer workshops. *Newsletter*, Art Educational Alumni Ass'n, Wayne University. Oct. 1953, pp. 5-6.
- Page, A. F., Book review: John I. H. Baur, *Loren Mac Iver and I. Rice Pereira*. *Art Quarterly*, v. 16, no. 1, Spring 1953, p. 82.
- Page, A. F., Book review: *The Dada painters and poets*, edited by Robert Motherwell. *Art Quarterly*, v. 16, no. 2, Summer 1953, p. 176.
- Richardson, E. P., A masterpiece of baroque drama. *Art Quarterly*, v. 16, no. 2, Summer 1953, pp. 90-92.
- Richardson, E. P., A family group by Van Dyck. *Art Quarterly*, v. 16, no. 3, Autumn 1953, pp. 228-234.
- Richardson, E. P., "Landmarks in American Art." *Art Quarterly*, v. 16, no. 2, Summer 1953, pp. 137-141.
- Weibel, A. C., Book review: Agnes Geijer, *Oriental textiles in Sweden*, *Artibus Asiae*, v. 15, no. 3, 1952, pp. 285-288.
- Zupnick, I., The "Aesthetics" of the early Mannerists. *Art Bulletin*, v. 35, no. 4, Dec. 1953, pp. 302-306.

(e) Museum Conferences

During the year 1952 the Director attended the meetings of the Council of the American Association of Museums (February), as well as those of the

Association of Art Museum Directors in Toronto and the American Association of Museums in Buffalo (June). He was also one of the speakers at the Williamsburg Forum (January), where he lectured on "English and American Conversation Pieces of the 18th century." The Secretary attended the Annual meeting of the Midwest Museums Conference in Columbus (October) as well as the American Association of Museums meeting. He participated in a panel discussion on museum problems at the American Federation of Arts Annual Meeting in Corning, N. Y. (October).

Mr. Grigaut attended the meetings of the College Art Association in Cleveland (January), the discussion meetings held in connection with the forthcoming exhibition of Scandinavian Crafts in New York (February) and the meetings of the American Association of Museums. Mr. Robinson attended the meetings of the American Association of Museums and the General Meeting of the Archaeological Institute of America in New York in December. He also attended several sessions of the American Association for State and Local History held in Detroit, Dearborn and Ann Arbor (September) and of the Society of American Archivists and the Historical Society of Michigan, held in the same cities in September.

Misses Harriman and Payne, Messrs. Cavallo, McGonagle, Page and Woolfenden attended the Annual Meetings of the American Association of Museums in Buffalo. Mr. Woolfenden participated in a panel on school-museum problems at the meetings of the Committee on Art Education at the Museum of Modern Art in March and in a similar panel at the Buffalo meetings. In October he served on the national jury for Designer-Craftsmen U. S. A. 1953.

Mrs. Custer attended the annual conference of the American Library Association in Los Angeles in June. At the Fall meetings of the Michigan Regional Group of Catalogers, meeting with the Michigan Library Association in Grand Rapids, she was a member of a panel discussing proposed changes in the basic philosophy of library "Cataloging Rules and Principles." She read a paper on the aspects of the subject involving the entry of personal authors.

(f) Expertises by the Staff

This aspect of our activities remains one of the major functions of the curatorial staff. In 1953 nearly nine hundred objects were brought to the Institute to be studied by the staff. In addition a large number of inquiries were answered by letters, often involving minute checking and study of sources. Telephone inquiries, also requiring careful study, were answered in large numbers.

H. CARE OF THE COLLECTION

The following works of art required care in 1953:

Bartolommeo di Giovanni, *Adoration of the Christ Child*, cleaned and small losses restored.

- Gilbert Stuart, *Portrait of a Man*, heavy disfiguring darkened varnish and old restorations removed; surface revarnished and restored.
- Jordaens, *Holy Family*, blisters laid down.
- Rubens, *The Archduke Ferdinand*, small paint chip restored.
- Van Mieris, *Self Portrait of the Artist in his Studio*, blisters laid down.
- French eighteenth century console table, chips in the gilt surface repaired.
- Sloan, *McSorley's Bar*, scratches in paint at upper right edge and lower center restored.
- Peto, *After Night's Study*, small paint chip repaired.
- Allston, *Italian Shepherd Boy*, small hole in canvas repaired.
- Elliott, *Portrait of John Frederick Kensett*, small hole in canvas repaired.
- American, Anonymous, *The Lady from Hornell*, scratches on face restored.
- Weenix, *Italian Peasants and Ruins*, paint chip in the sky repaired.
- Bellini, *Madonna and Child*, water streak in the varnish removed.
- Tintoretto, *Doge Girolamo Priuli*, heavy bloom on the varnish removed, new wax varnish applied.
- Veronese, *The Mystic Marriage of St. Catherine*, varnish bloom removed.
- Venetian, Anonymous, *The Appeal*, heavy disfiguring varnish removed, paint losses restored, new varnish applied.
- Arthur Dove, *Lloyd's Harbor*, finger prints removed from surface.
- Blechen, *Waterfall*, paint chip repaired.
- Eastman Johnson, *In the Fields*, surface polished.
- Van Dyck, *Family Group*, varnish bloom removed.
- Wyant, *Sunset in the Hills*, varnish bloom removed.
- Lorenzo Lotto, *Portrait of a Man*, the thin wood panel had been broken into three separate sections by two splits from top to bottom of the panel; the three sections were rejoined and slight paint losses along the cracks restored.
- Gaudenzio Ferrari, *Angels with Musical Instruments*, transferred to new panels; paint losses caused by old blistering restored; new wax varnish applied.
- Gheeraerts, *Portrait of a Dead Woman*, numerous small blisters laid down, small paint losses restored.
- Botticini, *Madonna and Child*, extensive old restoration removed; the damages it concealed were restored.
- Hobbema, *Landscape (1658)*, signature and date tested.
- Hogarth, *Portrait of a Woman*, blisters laid down.
- El Greco, *St. Francis in Ecstasy*, blisters laid down.
- Pieter Huys, *Bagpipe Player*, blisters laid down.
- Davis, *The Forlorn Cavalier*, relined, cleaned, canvas breaks repaired.

In addition, several pictures in the Whitcomb bequest which needed only superficial attention were taken care of: The paintings by Titian, Vigée-Le Brun, Rembrandt, Van Dyck received light surface cleaning and revarnishing. At the year's end the other paintings in the Whitcomb collection, which required more attention, were being cleaned and put in order.

ANNUAL REPORTS OF THE FOUNDERS SOCIETY

Secretary's Report

TO THE MEMBERS OF THE DETROIT MUSEUM OF ART
FOUNDERS SOCIETY

Ladies and Gentlemen:

The calendar year of 1953 not only broke all previous records as far as gifts to the Founders Society were concerned but was more than twice as great as the previous high of \$432,555.68 for 1951 and more than three times as large as the \$302,640.66 worth of gifts received in 1952. During 1953, thanks largely to the bequest of Mr. and Mrs. Edgar B. Whitcomb and the gift of armor from the Hearst Foundation, gifts reached a grand total of \$1,054,460.99. Of this figure, \$991,173.18 represented gifts of works of art.

Although gifts which could not be classified as works of art made up only \$63,287.81 of the total gifts, it is worthwhile noting that outright cash contributions make up a higher percentage of these non-accessionable gifts than in the case of the nearly one million dollars in works of art. In other words, a year which attains an all-time high for Founders Society gifts and adds many riches to the collection still does not give the Society any great amount of cash with which to build up weak spots in the collections and carry on activities not provided for in the City budget.

Needless to say, a million-dollar year will be most difficult to exceed in the future. Such a volume of gifts testifies to the significance of our collections in the minds of new donors as well as the deep interest our regular benefactors have had in seeing that the museum collections become truly outstanding.

The 1953 membership solicitation gained 250 new members for the Society compared with 298 in 1952. These 250 new members brought with them initial dues of \$2,720. During the year a total of \$27,774.50 was received in membership contributions, a slight decrease from the \$28,272 received in 1952. As is usual we lost a number of members from the rolls due to death, resignation, non-payment of dues, etc., 135 names being lost for a net membership increase of 115. Membership activity was conducted both through Mrs. Mackey and her membership committee as well as by direct mail solicitation. The committee brought in 113 new members with initial dues of \$1,135. The mail campaign added 44 new members with initial dues of \$530.

One of the outstanding events sponsored by the membership committee was a lecture by Miss Nell Jaffé of the Toledo Museum of Art on "Early American Glass," followed by a tea for prospective members.

Another very successful membership committee activity is the Print Rental Service begun in February, 1953, for Founders Society members. The rental service opened with a group of 25 framed prints and subsequently purchased over a hundred and fifty prints for rental, fifty of which have been sold after being rented. Each month there is an increase in the number of people taking

advantage of the service and, correspondingly, in the income from rental and sales. An average of \$125 has been the monthly revenue for the past several months. There are approximately one hundred and thirty names on the roster of renters; about eighty-five of these rent pictures regularly. New memberships in the Founders Society as a result of the rental service have brought in \$495 and there was a balance in the fund as of December 31, 1953, of \$39.17. The prints owned by the Service (about one hundred) have a market value of \$2,212.75.

At the annual meeting of the corporation on January 23, 1953, Mrs. Lillian Henkel Haass and Edgar B. Whitcomb were elected to succeed themselves as trustees for the term ending December 31, 1956.

The trustees were saddened to learn of the death on January 29, 1953, of Charles A. Hughes, who had been appointed a trustee by Mayor John Smith in December, 1926, and served continuously as a mayor-appointed member of the board until his death.

Mayor Cobo on June 29, 1953, appointed Mr. James S. Whitcomb to fill out the unexpired term of Mr. Hughes, ending December 31, 1956. On June 29, 1953, Mayor Cobo appointed Mr. Leslie H. Green to fill out the unexpired term of Mrs. Marjorie Furst whose resignation had been reported at the meeting of March 16, 1953. Mr. Green's term, therefore, would expire on December 31, 1953.

During 1953 two of the museum's greatest benefactors passed away—Mrs. Anna Scripps Whitcomb on March 28, 1953 and Mr. Edgar B. Whitcomb on October 12, 1953. The deep interest of Mr. and Mrs. Whitcomb in building up the museum's collections came largely from Mrs. Whitcomb's father, Mr. James E. Scripps, whose original gift was to a great extent responsible for the formation of the Detroit Museum of Art. The present Detroit Institute of Arts was certainly a living memorial to the Whitcomb gifts during their lifetime and to the generous bequest at the time of Mr. Whitcomb's death.

At the trustees meeting immediately following the annual meeting the following officers were re-elected: Mrs. Lillian Henkel Haass, President; Dr. George Kamperman, Vice-President; Alvan Macauley, Jr., Treasurer.

President Haass appointed the following committees:

Nominating—Messrs. Holden (Chairman), Ferry, Rothman and Kanzler

Finance—Messrs. Macauley (Chairman), Ferry, Kanzler, Field and Kamperman.

Membership—Mrs. Mackey (Chairman)

Library—W. Hawkins Ferry (Chairman)

Friends of Modern Art—John S. Newberry, Jr. (Chairman)

Art Quarterly—Messrs. Kanzler, Holden and Rothman

During the year publication sales of Founders material grossed \$16,982.52. At the end of the year there was \$18,481.34 worth of salable material in addition to a considerable stock of color engravings roughly estimated at around \$18,500 in value. In this period there was \$16,370.48 spent for sales material, promotion, salaries, and other publication expenses. During 1953, 324 copies of

Mrs. Weibel's book "Two Thousand Years of Textiles" were sold, bringing in an additional \$4,204.67 in revenue, which was deposited in the Kresge Foundation Fund.

A number of significant gifts were added to the endowment during the year as follows:

Dexter M. Ferry, Jr. (The Dexter M. Ferry, Jr. Fund).....	\$10,500.00
Prewitt Semmes (The Mary Martin Semmes Fund).....	4,500.00
Mrs. Standish Backus (Joseph Boyer Memorial Fund)	2,574.00
Douglas F. Roby (General Endowment Fund).....	1,000.00
J. Walter Thompson Company (General Endowment Fund)....	1,000.00
Campbell-Ewald Company (General Endowment Fund).....	1,000.00
Balance of Edward A. Sumner Bequest (General Endowment Fund)	946.61

In October 1953, a campaign to solicit endowment contributions from industrial and commercial firms in the Detroit area was initiated. Miss Lorene Babcock was engaged to carry on this work and a committee consisting of Messrs. Rothman, Macauley and Kanzler was appointed by Mrs. Haass to assist Miss Babcock and report to the trustees on the success of the solicitation. By the end of 1953 no funds had actually been received but a number of encouraging prospects were in sight.

The society, in 1953, received a total of \$248,455.53 in cash income which compared with 1951-52 as follows:

	1951	1952	1953
Income from invested funds.....	\$ 30,568.28	\$ 32,696.82	\$ 34,671.23
Membership dues, contributions, etc. .	203,075.14	165,774.79	213,784.30
Total Cash Income.....	\$233,643.42	\$198,471.61	\$248,455.53

Out of the total of \$242,023.07 disbursed, \$105,803.27 was for the purchase of works of art and was so spent.

During 1953 the Hearst Foundation was enrolled as a Major Benefactor; Miss Mary Martin Semmes and Andrew Wineman were added to the Benefactors' Roll and Mrs. John L. Booth and Mrs. Joseph Schlotman were enrolled as Fellows.

In a year of truly significant achievement, it is again reassuring to realize that the museum's support comes not only from a broad segment of the public who contribute in the form of taxes and annual membership dues, but likewise from a small group of sincerely interested donors whose success in the business world has made it possible for them to contribute great works of art to a public institution where these treasures can be enjoyed by rich and poor alike.

Respectfully yours,

LILLIAN HENKEL HAASS
President

WILLIAM A. BOSTICK
Secretary



The Hearst Collection of medieval arms and armor was formally presented to the Detroit Institute of Arts on May 26, 1953. Seen here (left to right) are K. T. Keller, Mayor Albert E. Cobo, Mrs. William Randolph Hearst and E. P. Richardson, Director.

Director's Report

The Secretary's report has given you a summary of the great gifts that made 1953, in monetary terms, the greatest in the museum's history to date. We owe a profound gratitude to all of those who contributed to this great enrichment of our city. I have the pleasant task of reviewing, in a very broad way, what these gifts mean to our museum. It is impossible to mention all our donors by name, although I should like to do so. Instead I shall try to summarize what the year meant as a major advance in our program.

As you know, a museum, like any other institution, cannot succeed unless it has a clear idea of what it wishes to accomplish. We have a program, a very carefully planned and, in my opinion, a remarkably interesting program which we have been working on for thirty years. It is to represent here, in this building, the whole story of man's history, and imagination, and creative powers as they are revealed by the arts, in historical sequence, beginning with the earliest glimmerings of the arts of design among prehistoric men and following the story down to the life of our own day. In 1953 we added some extraordinary things to this story.

I shall report very briefly on the Whitcomb bequest, since we plan an exhibition, with a catalogue, that will describe it fully and adequately, later in the year. It is, however, the most important bequest of works of art we have received since the James E. Scripps bequest of 1909. Seventeen paintings and two sculptures are in the bequest. The pictures are all of rather intimate size, since they were purchased to hang in the rooms where Mr. and Mrs. Whitcomb lived, and are of extremely high quality, including some which I consider among

the jewels of European painting in America. The exhibition of the collection will give all of you an opportunity to appreciate the good judgment of Mr. and Mrs. Whitcomb in forming their collection and their generosity in leaving it to our museum.

The Hearst Foundation gave us, in the Spring, a group of thirty-six pieces of arms and armor. The ten suits of armor are of the highest quality. No other American museum can show a finer group of suits of armor now, except of course the unrivalled Metropolitan Museum. The other pieces give a representative and fine series, showing the development of daggers, swords, pistols, guns, and there are certain distinguished individual pieces like helmets or vamplates. It is very fortunate for us that we can show, in this metal-working city, so important a collection of the great handcraft skills in steel of the past. It is a most appropriate collection to have in Detroit.

Our museum has always been known for its Dutch and Flemish painting and for its Italian art. This year has seen really extraordinary additions to both of these strong sections. The noble triptych given by Mrs. Lillian Henkel Haass, by the Master of Saint Cecilia, an assistant of Giotto in painting the St. Francis cycle of frescoes at Assisi (1296-98), is the most important painting in America of this great moment at the dawn of Italian painting. One hundred years later, at the transition from mediaeval painting to Renaissance, the *Agony in the Garden* by Sassetta, purchased from the Ralph H. Booth Fund, not only enables us to reunite the three panels of a predella that had been separated for at least a hundred and fifty years, but brings into our collection one of the most beautiful Italian fifteenth century paintings in America. Mr. and Mrs. Alfred J. Fisher gave us a Florentine portrait of the 1480's, a *Portrait of a Young Man* by Domenico Ghirlandajo, which is again one of the best examples in America of Florentine portraiture, at the height of Florentine civilization in the time of Lorenzo di Medici, the Magnificent; and likewise a charming *Portrait of a Young Girl* by Ghirlandajo's brother-in-law, Mainardi. Mr. and Mrs. William A. Fisher gave us another masterpiece of Florentine painting of the same period, a large picture of the *Madonna and Child Enthroned with the Infant St. John the Baptist*, which is one of the finest works of Lorenzo di Credi. The Whitcomb bequest will add two superb portraits of the Venetian sixteenth century by Titian and Tintoretto and an eighteenth century Venetian view by Francesco Guardi that is, in my opinion, one of the most beautiful in the world. The Whitcomb bequest also adds a marble sculpture by Mino di Fiesole, one of the great Florentine marble sculptors of the late fifteenth century, who had not been hitherto represented in our museum.

Let me say a word about our Italian sculpture. Our series of examples of the greatest sculptors of Italy from the twelfth to the seventeenth century is of extraordinary importance. I am not sure that our members, here in Detroit, realize how exceptional that collection is, not only in America, but anywhere outside Italy. There are very few places where one can see the major genius of Italian sculpture in so complete a series of distinguished works. It seems to

me that one of our objectives, now, should be to fill out that series, as it may be possible.

Another collection for which our museum is famous is that of Dutch and Flemish painting. Here again the Whitcomb bequest is a splendid enrichment. A superlative work by Rubens is perhaps the jewel of that part of the bequest, which however also includes works by Van Dyck, Rembrandt, Jacob van Ruisdael, Hobbema and Cuyp. In addition, our collection was enriched by an unusually interesting work of Sir Peter Lely, the Dutch painter who worked in England and became chief portrait painter to the court of King Charles II, given to us by Mr. and Mrs. Trent McMath.

French art, which is so much sought after today by American collectors, is very difficult for us to acquire with our very limited funds. Yet we were fortunate to be able to buy, with the General Membership Funds, a superb bronze example of Rodin's heroic statue of *Eve*, one of the great sculptures of the nineteenth century. In addition we received by gift two other great masterpieces of eighteenth century French art. A bronze bust by Houdon, the great portrait sculptor of the eighteenth century, representing the *Countess de Thélusson*, was the splendid gift of Mr. Leslie H. Green. The silver toilet service made for the Duke of Cadaval in Paris in 1738, given by the Elizabeth Parke Firestone French Silver Fund, is likewise a masterpiece of French eighteenth century silver and a unique ensemble, which has no rival in America.

Our collection of English painting was likewise enriched by beautiful works of Hoppner and Constable in the Whitcomb bequest, and by two fine examples of Sir William Beechey, one given by Mr. and Mrs. A. D. Wilkinson and one by bequest of Dr. Hugo A. Freund. More than this, the notable collection of Wedgwood that Mr. and Mrs. Norman D. Jordan have been building up for us, was enriched with some most interesting pieces, so that we can say we now have a Wedgwood collection of very great distinction in Detroit.

Our collection of contemporary European art was enriched by gifts from Mrs. Isadore Levin, Mr. Robert H. Tannahill, The Friends of Modern Art, Mrs. Stevenson Scott of New York and Mr. John S. Newberry, Jr., which added works by Schmidt-Rottluff, Kokoschka, Ben Nicholson, Epstein, Vespignani and Muccini to our representation of twentieth century painting and sculpture.

We also acquired a group of prehistoric Irish gold which will be the central ornament of the gallery of European prehistoric art now in the process of arrangement. The Arts Commission purchased part of the group and the Trustees used the income of the William H. Murphy Fund to purchase another part. This purchase gives us the most important group of prehistoric gold from Ireland outside the museums in Dublin and in London. It pushes back the horizon of our European collections to the age of Stonehenge.

From other areas of ancient life, we have been given some antiquities from the ancient Mediterranean world by Dr. Robert W. Gillman and Mrs. Trent McMath. We also acquired by Arts Commission action some fine pieces of primitive art of New Guinea.

The Trustees used the L. A. Young Fund and the Arts Commission used the City purchase fund to buy the best pieces from the Schoch collection of Chinese antiquities, a notable collection formed in Detroit in the late 1920's. And the income from the Laura H. Murphy Fund was used to buy an important group of Korean pottery. Gifts from Mr. Robert H. Tannahill and Mrs. Gilmore Scranton also helped enrich our Asiatic collections, so that we can say at the end of the year that our collection of Far Eastern bronzes, pottery, and ceramic sculpture was greatly enriched.

Many donors contributed to the growth of the Textile collection. I shall mention only the large collection of laces given by Mr. and Mrs. Marc Patten as one notable gift.

A major aim of any American art museum should be to represent the art of this continent in the most distinguished way possible. This year we added a second gallery of the Arts of French Canada and Early Detroit, thanks to gifts from Mrs. Allan Sheldon and Mrs. Haass, which enabled us to acquire an interesting group of eighteenth century furniture and sculpture. This gallery enabled us to hang a newly acquired portrait of Major Gladwin, the defender of Detroit against the Indian army of Pontiac, given by Mr. Dexter M. Ferry, Jr., and some early views of country houses on the Detroit River, the first such views that have come into our collection. We added some French Canadian silver, the gift of Mr. Tannahill; some fine Victorian furniture of Detroit interest, the gift of Mr. and Mrs. David Sutter; and we received a very significant addition to our collection of early American glass. You know that in this museum we have largely specialized in the glass of the early Middle West. The only early American glass produced in Michigan was made at Mount Clemens. This year we were given the finest known pieces of Mount Clemens glass by Mrs. D. M. Hollingsworth of Mount Clemens, a direct descendant of the founder of that glass works.

Our collection of eighteenth century American painting was enriched by the *Portrait of a Gentleman* by Gilbert Stuart, given by Mr. Andrew Wineman in memory of his wife Elsa Wineman; and a delightful South Carolina colonial portrait by Theus, given by Mr. Dexter M. Ferry, Jr. We added in the nineteenth century section an interesting portrait of *John Quincy Adams*, painted in Washington in 1840, by George Caleb Bingham, the Missouri artist; this was given to us by Mrs. Walter O. Briggs.

Contemporary American art is one of the most important fields of our activity. We want to be an active and encouraging supporter of the artists of our own day in our own region. We want also to enable people in Detroit to see for themselves what is most interesting and significant in the life of their own day. We try to show contemporary art constantly in all its phases and at the same time to build up a representative permanent collection. This year, thanks to a number of donors, the Kamperman Fund and Friends of Modern Art, we acquired paintings by Hans Moller, Hazel Janicki, Randall Morgan, Colleen Browning, John Wilde, and were able to acquire, and give prizes to, a gratifying

number of the best things shown in the Michigan Artists Exhibition and the Michigan Artist-Craftsmen Show.

Thus we can say that in 1953 we added the art of arms and armor to our collection. Our great collections of Italian and Dutch and Flemish art were wonderfully enriched, and something was added to the interest and significance of every part of our collection. This is a record to be thankful for. To all those who made it possible, I can only say it is a year of really great achievement and we thank you.

E. P. RICHARDSON
Director

ACCESSIONS

JANUARY 1, 1953 TO DECEMBER 31, 1953

PAINTINGS

- Santo de Retablo: St. Gertrude*, American (New Mexico), early 19th century. Gift of Francis W. Robinson.
- Miss Tweedy of Brooklyn*, American School, 2nd quarter 19th century. Gift of Mrs. Edith Gregor Halpert.
- Yosemite Falls* by Albert Bierstadt, American (1830-1902). Gift of Carl F. Clarke.
- Portrait of John Quincy Adams* by George Caleb Bingham, American (1811-1879). Gift of Mrs. Walter O. Briggs.
- Morning* by Colleen Browning, American contemporary. Gift of Sidney Barthwell, C. A. Howell, Dr. G. E. Bennett and Dr. Guy Saulsberry.
- Figure of Twilight* by Edith Dines, American contemporary. Watercolor. Winner of the John S. Newberry, Jr. Prize.
- Portrait of Mary Bellows Kinsley Gardner* by James Frothingham, American (1786-1864). Bequest of Emma J. Farwell.
- The Tomato Patch* by George Fuller, American (1822-1884). Gift of Raymond C. Smith.
- Today and Yesterday* by Hazel Janicki, American contemporary. Gift of the Friends of Modern Art.
- A Corner of My House* by Helen E. Keep, American contemporary. Watercolor. Gift of the artist.
- Mr. and Mrs. Ford's Golden Wedding* by Helen E. Keep, American contemporary. Watercolor. Gift of the artist.
- Wall with Posters* by Richard Kozlow, American contemporary. Winner of the Mrs. Owen R. Skelton Prize.
- Juke Box* by Jacob Lawrence, American contemporary. Gift of Drs. D. T. Burton, M. E. Fowler, J. B. Greene and Mr. J. J. White.
- Boy with Tire* by Hughie Lee-Smith, American contemporary. Gift of Drs. S. B. Milton, James A. Owen, B. F. Seabrooks, and A. E. Thomas, Jr.
- Secluded Shapes* by Theodore Luderowski, American contemporary. Winner of the Museum Collection Prize donated by Mrs. Lillian Henkel Haass, Mrs. George Kamperman and Robert H. Tannahill.
- Blue Grapes* by Hans Moller, American contemporary. Gift of the Friends of Modern Art.
- The Dome* by Randall Morgan, American contemporary. Gift of the Friends of Modern Art.
- Rosalba Peale* by Anna Claypoole Peale, American (1791-1878). Miniature on ivory. Gift of the Gibbs-Williams Fund.
- Two oil sketches and 6 watercolors by William T. Richards, American (1833-1905). Gift of the National Academy of Design, Mrs. William T. Brewster bequest.

- Portrait of John P. Wicker* by Henry Roberts, American (Detroit) (1896-1950). Gift of Mrs. Henry Roberts.
- Pastel* by Walter Shirlaw, American (1839-1910). Gift of the National Academy of Design, bequest of Katherine S. Dreier.
- Summer Woods* by Frederick Simper, American contemporary. Watercolor. Winner of the David B. Werbe Prize.
- Portrait of a Gentleman* by Gilbert Stuart, American (1755-1828). Gift of Andrew Wineman in memory of his wife Elsa Wineman.
- William Wragg* by Jeremiah Theus, American (1719-1774). Gift of Dexter M. Ferry, Jr.
- The Stream* by John Henry Twachtman, American (1853-1902). Pastel. Gift of Robert G. McIntyre.
- Landscape* by John Henry Twachtman, American (1853-1902). Gift of Carl F. Clark.
- Still Life with Christmas Candy* by John Wilde, American contemporary. Gift of Dr. and Mrs. George Kamperman.
- The Cat* by Oscar Kokoschka, Austrian contemporary. Gift of Robert H. Tannahill.
- Painted linen scroll, Balinese, 18th or early 19th century. Gift of Dr. Robert T. Hatt in memory of Marcella Roigneau Hatt.
- North East View of Stowe, the Seat of Colonel Reynolds* by Catherine Reynolds, Canadian (1782(?)-1864). Pen and watercolor. Gift of the Gibbs-Williams Fund.
- Belle Vue, the Seat of of Robert Reynolds, Esquire, taken from the East* by Catherine Reynolds, Canadian (1782(?)-1864). Pen and watercolor. Gift of the Gibbs-Williams Fund.
- View on the Scheldt* by Aelbert Cuyp, Dutch (1620-1691). Bequest of Mr. and Mrs. Edgar B. Whitcomb.
- Landscape* by Meindert Hobbema, Dutch (1638-1709). Bequest of Mr. and Mrs. Edgar B. Whitcomb.
- Landscape* by Johann Barthold Jongkind, Dutch (1819-1891). Watercolor. Gift of Mrs. Arthur Maxwell Parker.
- Seascape* by Johann Barthold Jongkind, Dutch (1819-1891). Watercolor. Gift of Mrs. Arthur Maxwell Parker.
- Portrait of Titus* by Rembrandt, Dutch (1606-1669). Bequest of Mr. and Mrs. Edgar B. Whitcomb.
- Landscape with Windmill* by Jacob van Ruisdael, Dutch (1629-1682). Bequest of Mr. and Mrs. Edgar B. Whitcomb.
- Lady Beechey and her Baby* by Sir William Beechey, English (1753-1839). Gift of Mr. and Mrs. A. D. Wilkinson.
- Self Portrait* by Sir William Beechey, English (1735-1839). Gift of the late Dr. Hugo A. and Hortense G. Freund.
- Seascape* by John Constable, English (1776-1837). Bequest of Mr. and Mrs. Edgar B. Whitcomb.
- Portrait of Mrs. Henry Gladwin*, English, 18th century. Gift of Dexter M. Ferry, Jr.
- Portrait of Henry Gladwin* by John Hall, English (1739-1797). Gift of Dexter M. Ferry, Jr.
- Portrait of Mr. Russell* by John Hoppner, English (1758-1810). Bequest of Mrs. and Mrs. Edgar B. Whitcomb.
- The Love Letter* by Sir Peter Lely, English (1618-1680). Gift of Mr. and Mrs. Trent McMath.
- Still Life* by Ben Nicholson, English contemporary. Gift of the Friends of Modern Art.
- Portrait of a Man* by Anton van Dyck, Flemish (1599-1641). Bequest of Mr. and Mrs. Edgar B. Whitcomb.
- Briseis Returned to Achilles* by Peter Paul Rubens, Flemish (1577-1640). Bequest of Mr. and Mrs. Edgar B. Whitcomb.
- The Goddess Minerva* by Jean Honoré Fragonard, French (1732-1806). Bequest of Mr. and Mrs. Edgar B. Whitcomb.

- Child with Apple* by Jean-Baptiste Greuze, French (1725-1805). Bequest of Mr. and Mrs. Edgar B. Whitcomb.
- Marie-Antoinette* by Elizabeth-Louise Vigée-Le Brun, French (1755-1842). Bequest of Mr. and Mrs. Edgar B. Whitcomb.
- Still Life with Plaster Models* by Karl Schmidt-Rottluff, German contemporary. Gift of Mrs. Isadore Levin.
- Madonna and Child Enthroned with the Infant St. John the Baptist* by Lorenzo di Credi, Italian (1457-1537). Gift of Mr. and Mrs. William A. Fisher.
- Portrait of a Young Man* by Domenico Ghirlandajo, Italian (1449-1494). Gift of Mr. and Mrs. Alfred J. Fisher.
- View of Dolo on the Brenta* by Francesco Guardi, Italian (1712-1793). Bequest of Mr. and Mrs. Edgar B. Whitcomb.
- Portrait of a Young Girl* by Bastiano Mainardi, Italian (1460-1513). Gift of Mr. and Mrs. Alfred J. Fisher.
- Triptych* by the Master of Saint Cecilia, Italian, late 13th century-early 14th century. Gift of Mrs. Lillian Henkel Haass.
- Mediterranean Fisherman* by Marcello Muccini, Italian contemporary. Gift of John S. Newberry, Jr.
- The Agony in the Garden* by Sassetta, Italian (1392-1450). Gift of the Ralph Harman Booth Fund.
- Portrait of Andrea di Franceschi* by Titian, Italian (1477-1576). Bequest of Mr. and Mrs. Edgar B. Whitcomb.
- Portrait of a Man* by Jacopo Tintoretto, Italian (1518-1594). Bequest of Mr. and Mrs. Edgar B. Whitcomb.
- The Holy Family in the Carpenter Shop* by Bartolomé Esteban Murillo, Spanish (1618-1682). Bequest of Mr. and Mrs. Edgar B. Whitcomb.

SCULPTURE

- Cow Weathervane*, copper repoussé, American, 19th century. Gift of Mrs. Edith Gregor Halpert.
- A Miracle of St. Nicholas*, wood, Canadian, 18th century. Gift of Elizabeth and Allan Shelden Fund.
- Madonna*, papier maché, Canadian, ca.1850. Gift of Elizabeth and Allan Shelden Fund.
- Hare*, limestone or marble, Chinese, Shang or Chou. City Appropriation.
- Tiger Mask*, inlaid bronze, Chinese, Early Chou. City Appropriation.
- 2 Figures of Pu-Tai, ivory, Chinese, Ch'ing. Gift of Carl F. Clarke.
- Bernard Van Dieren* (1884-1936), by Jacob Epstein, English contemporary. Gift of Mrs. Stevenson Scott, New York.
- The Countess of Thélusson as a Vestal*, bronze, by Jean Antoine Houdon, French, 1741-1828. Gift of Mr. Leslie H. Green.
- Eve*, bronze, by Auguste Rodin, French (1840-1917). Gift of General Membership Fund.
- Madonna and Child*, marble relief, by Mino da Fiesole, Italian (1431-1484). Bequest of Mr. and Mrs. Edgar B. Whitcomb.
- Ancestral Figure*, wood, New Guinea (Sepik River area). Gift of Frederick Stearns (by exchange).
- Head of a Boy*, marble, Roman, 1st century B.C. - 1st century A.D. Bequest of Mr. and Mrs. Edgar B. Whitcomb.
- Alabastron*, Egyptian type, Hellenistic. Gift of Dr. Clare S. Sanborn, Windsor, Ontario.

DRAWINGS

- Portrait of a Lady*, colored chalk, by François Quesnel, French, 1544-1619. Gift of Elizabeth P. Kirby Fund.

Boats at Low Tide, wash drawing, by Renzo Vespi gnani, Italian contemporary. Gift of John S. Newberry, Jr.

ILLUMINATIONS AND MANUSCRIPTS

Scenes from a Roman de Chevalerie, miniature on vellum, French, early 16th century. Gift of Carl F. Clarke.

CERAMICS

Covered Jar *Cuneiform* by Aaron Bohrod and F. Carlton Ball, American contemporaries, stoneware. Gift of Special Purchases Fund.

Bowl by Murray A. Douglas, American contemporary. Earthenware. Winner of the Sidney F. Heavenrich Purchase Prize.

Cookie Jar by Murray A. Douglas, American contemporary. Stoneware. Winner of the Sidney F. Heavenrich Purchase Prize.

Vase (Oxblood), by John A. Foster, American contemporary. Gift of Mr. and Mrs. Lawrence A. Fleischman.

Bowl by Maija Grotell, American contemporary. Stoneware. Winner of the Founders Society Purchase Prize.

Lemur by Carl Walters, American contemporary. Gift of Mrs. Owen R. Skelton.

Pottery Jar, American (Mount Clemens), 1st half 19th century. Gift of Mrs. D. M. Hollingsworth.

11 Pottery Vessels, Panama, Pre-Columbian. Gift of Mr. and Mrs. Jasper M. Leadbitter.

Set of 12 Figures of the Zodiac, clay, Chinese, T'ang Dynasty. Gift of the L. A. Young Fund.

Galloping Horse and Rider, terracotta, Chinese, T'ang Dynasty. Gift of Robert H. Tannahill.

Camel, terracotta, Chinese, T'ang Dynasty. Gift of Robert H. Tannahill.

Horse and Rider, Chinese, T'ang Dynasty. Gift of Mrs. Gilmore Scranton.

Roof Tile, earthenware, Chinese, Ming Dynasty or later. Gift of Miss Ethel Black, Sioux City, Iowa.

Soup Tureen, Chinese (Canton), late 18th Century. Gift of Mr. and Mrs. Norman D. Jordan.

Libation Cup, Chinese, Han Dynasty. City Appropriation.

5 Musicians, pottery, Chinese, T'ang Dynasty. City Appropriation.

Salt glaze dish, English (Staffordshire), 1750-60. Gift of Mr. and Mrs. Norman D. Jordan.

Bowl, blue transfer decoration, English (Liverpool), 1750-60. Gift of Robert H. Tannahill.

Plaque (Birds in Nest), English (Wedgwood), about 1787. Gift of Mr. and Mrs. Norman D. Jordan.

Medallion (*Am I not a Man and a Brother*), English (Wedgwood), ca.1787. Gift of Mr. and Mrs. Norman D. Jordan.

Oval plaque (flowers mulberry color), English (Wedgwood), late 18th century. Gift of Mr. and Mrs. Norman D. Jordan.

Pie dish (cane ware), English (Wedgwood), ca.1810. Gift of Mr. and Mrs. Norman D. Jordan.

Cup and saucer, Chinese (Fu-Dog design), English (Wedgwood), 1812-16. Gift of Mr. and Mrs. Norman D. Jordan.

Soup Tureen, English (Wedgwood), late 18th century. Gift of Mr. and Mrs. Norman D. Jordan.

Plaque (Dancing Hours), English (Wedgwood), late 18th century. Gift of Mr. and Mrs. Norman D. Jordan.

Medallion (First Punic War), English (Wedgwood), late 18th century. Gift of Mr. and Mrs. Norman D. Jordan.

- Basalt bust of Virgil, English (Wedgwood), late 18th century. Gift of Mr. and Mrs. Norman D. Jordan.
- Cup and saucer (caneware), English (Wedgwood), late 18th century. Gift of Mr. and Mrs. Norman D. Jordan.
- Platter with arms of Duke of Clarence, English (Wedgwood), early 19th century. Gift of Mr. and Mrs. Norman D. Jordan.
- Pitcher, English (Cyples factory), early 19th century. Gift of Mr. and Mrs. Norman D. Jordan.
- Pitcher, English (Turner factory), early 19th century. Gift of Mr. and Mrs. Norman D. Jordan.
- Jar, stoneware, by Hans Coper, English contemporary. Gift of E. P. Richardson.
- Bowl, bottle and covered box by Lucie Rie, English contemporary. Gift of E. P. Richardson.
- Plate, French (Sceaux), ca.1750. Gift of Mr. and Mrs. Norman D. Jordan.
- Figure of St. Joseph and Child, French, 18th century. Gift of Mr. and Mrs. Norman D. Jordan.
- Cup and Saucer, Saint-Cloud porcelain, French, ca.1720. Gift of Mr. and Mrs. Norman D. Jordan.
- 2 Pottery Lamps, Greek, 4th century B.C. Gift of Mrs. Trent McMath.
- 3 Female Heads, terracotta, Greek (perhaps Carthage), 4th-3rd century B.C. Gift of Dr. Clare S. Sanborn, Windsor, Ontario.
- Plate, Greek or Roman (Carthage), period unknown. Gift of Dr. Clare S. Sanborn.
- Loom Weight, perhaps from Carthage, period unknown. Gift of Dr. Clare S. Sanborn.
- Lion, Japanese, Seto ware, 13th-14th century. Gift of Laura H. Murphy Fund.
- Bowl, Korean, Korai Period (913-1392). Gift of Laura H. Murphy Fund.
- Bowl, Korean, 17th-18th century. Gift of Laura H. Murphy Fund.
- Bowl, Japanese, Satsuma ware, 19th century. Gift of Miss Ethel Black.
- Bowl, Persian, Prehistoric, about 3200 B.C. Gift of K. T. Keller.
- 5 Pottery Lamps, Roman, 1st-3rd century A.D. Gift of Mrs. Trent McMath.
- Lamp, pottery, Syria or Palestine, 7th-13th century. Gift of Maurice W. Fox.

ARMS AND ARMOR

- Military Sword with Scabbard and Sash, American, mid-19th century. Gift of Mrs. Sidney F. Heavenrich.
- Two Sabers with Scabbards, Turkish, ca. 1800. Gift of Dr. Robert W. Gillman.
- The following are the gift of the Hearst Foundation:
- Full suit of Gothic armor by Lorenz Colman, German (Augsburg), ca.1480.
- Suit of Gothic Tilting Half-Armor, German (Nuremberg), ca.1490.
- Full suit of Jousting Armor, German (Augsburg), ca.1560.
- Full suit of Jousting Armor, German (Augsburg), ca.1580.
- Full suit of Tilting Armor, German (Saxon), ca.1590.
- Suit of Half-Armor, Embossed and Blued, Italian, ca.1550.
- Suit of Page's Armor, Etched and Filed, Italian, ca.1570.
- Suit of Half-Armor, Etched and Blued, German (Augsburg), ca.1550.
- Suit of Three-Quarter Armor, Etched, German (Nuremberg), ca.1580.
- Suit of Half-Armor, Blued, Etched and Gilded, German (Augsburg), 1591.
- Helmet: Armet à Rondelle, Spanish, ca.1470-80.
- Helmet: Barbute, Italian, ca.1465.
- Close Helmet: German (Bavarian?), ca.1550.
- Protection for Head of Horse (Chanfron), German, 15th Century.
- Guard for hand on lance (Vamplate), German (Nuremberg), ca.1490.
- Guard for hand on lance (Vamplate), German (Augsburg), ca.1550.
- Reinforcing plate for left shoulder, German, 16th Century.
- Swept-hilted Rapier, German, 16th Century.

Cup-hilted Rapier, Spanish, 17th Century.
 Swept-hilted Rapier, Spanish, 16th Century.
 Estoc, German, 16th Century.
 Courtier's Sword with Scabbard, German (Saxony), ca.1600.
 Dagger for Left-hand, Italian (Naples), 17th Century.
 Poignard, Italian, late 16th Century.
 Cinquedea, Italian, 16th Century.
 Mace, inlaid with silver, Italian (Venice), 16th Century.
 Matchlock gun with inlaid stock, German, late 16th Century.
 Wheellock Gun with inlaid stock, German, 16th Century.
 Wheellock Rifle with inlaid stock, German (Nuremberg), 16th Century.
 Pair of Wheellock Pistols with inlaid stocks, German (Nuremberg), 16th Century.
 Wheellock Pistol, German (Nuremberg), late 16th Century.
 Wheellock Pistol with Damascened Lock and Barrell, French, 16th Century.
 Pair of Wheellock Pistols with inlaid stocks, Austrian, 16th Century.

SILVER

Dessert Spoon, Brown Palmer & Dwight, American, ca.1850-60. Gift of Miss Marion North Willcox.
 Tray, by Jacob Hurd, American, 1702-1758. Gift of Gibbs-Williams Fund.
 Cup, American (Hyde and Goodrich, New Orleans), ca.1835. Gift of Robert H. Tannahill.
 Teapot, by Edmund Milne, active 1757-1813, American (Philadelphia), ca.1765. Gift of Gibbs-Williams Fund.
 2 Dessert Spoons and 6 Teaspoons, American (Providence, R.I.), ca.1842. Gift of Miss Frances Delehant.
 Two-Handled Bowl (coupe à quêter?), by Jean Amiot, Canadian (Quebec), 1750-1821. Gift of Robert H. Tannahill.
 Pair of Silver Cruets and Tray, by Laurent Amiot, Canadian (Quebec), 1764-1839. Gift of Robert H. Tannahill.
 Cosmetic Box, Chinese, Sung Dynasty. City Appropriation.
 Sweetmeat Dish, Maker: A.S. or S.A., English (London), 1638-39. Gift of Robert H. Tannahill in memory of Mrs. William Clay.
 Footed Cup, Maker: R.H. English (London), 1673-74. Gift of Robert H. Tannahill in memory of Mrs. William Clay.
 Tazza, by William Andrews, English (London), 1701-02. Gift of Robert H. Tannahill in memory of Mrs. William Clay.
 Pair of Salts, by Joseph Clare, English (London), 1715-16. Gift of Robert H. Tannahill in memory of Mrs. William Clay.
 Double-Handled Cup, by John Downes, English (London), 1698-99. Gift of Robert H. Tannahill in memory of Mrs. William Clay.
 Punch Ladle, by Thomas Evans, English (London), 1768-69. Gift of Dr. Robert W. Gillman.
 Epergne, by Thomas Powell, English (London), 1759. Gift of John Miller.
 Tortoise Shell and Silver Gilt Snuff Box, English (London), 1795-6. Gift of Jacob Douglass Houghton, Arcadia, California.
 Toilet Service (16 pieces), French (Paris), 1738-39. The work of four silversmiths: Etienne Pollet, Antoine Lebrun, Sébastien Igonet, and Alexis III Loir. Gift of the Elizabeth Parke Firestone Collection Fund.
 Sauce Ladle, French, ca. 1840. Gift of Miss Marion North Willcox.
 Beaker, French, 1838. Gift of Mrs. Lillian Henkel Haass.

PRINTS

Portrait of Eber Brock Ward (after John Mix Stanley), colored lithograph by R. T.

- Bishop, American (active 1870-80). Gift of Mr. and Mrs. David Sutter.
- Riverscape* (1952), linoleum cut by John Wallace, American contemporary. Gift of Charles L. Freer Fund.
- Eyes of the City*, etching by Reynold Weidenaar, American contemporary. Winner of the Hal H. Smith Memorial Prize.
- 16 Prints (etchings, engravings and woodcuts: American, English, French and Italian). Gift of Carl F. Clarke.
- 3 Portfolios of 5 Color Woodcuts each: Seong Moy, Gabor Peterdi, and Adja Yunkers, American contemporary. Gift of the Elliott T. Slocum Fund.
- 30 Prints by Henri Matisse, French contemporary, etchings, lithographs, linoleum cuts, and aquatints. Gift of John S. Newberry, Jr.
- 25 Colored Woodcuts, Japanese, 19th century. Gift of Mr. and Mrs. A. D. Wilkinson.
- 1 Portfolio of 10 lithographs by Alfred Kubin, German contemporary. Gift of Miss Henriette Granville, New York City.

FURNITURE

- Side Chair, American, mid-eighteenth century. Gift of Raymond C. Smith.
- Slant-top Desk, American, New England, ca.1770. Gift of Mr. and Mrs. Renville Wheat.
- Sofa, rosewood, American, 19th Century. Gift of Mr. and Mrs. David Sutter.
- Table, rosewood, American, mid 19th century. From the home of Eber Brock Ward (1811-1875). Gift of Mr. and Mrs. David M. Sutter.
- Chair, rawhide seat, Canadian, 18th century. Gift of Mrs. Lillian Henkel Haass.
- Candlestand, iron and wood, Canadian, 18th century. Gift of the Elizabeth and Allan Shelden Fund.
- Chandelier, wood and iron, Canadian, 18th century. Gift of the Elizabeth and Allan Shelden Fund.
- Tall-backed Chair, Canadian, mid 18th century. Gift of the Elizabeth and Allan Shelden Fund.
- Cradle, birch, Canadian, late 18th century. Gift of the Elizabeth and Allan Shelden Fund.
- Bench, Canadian, late 18th century. Gift of the Elizabeth and Allan Shelden Fund.
- Pair of Processional Lanterns, Canadian, 19th century. Gift of the Elizabeth and Allan Shelden Fund.
- Refectory Table, oak, English (Jacobean). Gift of Mrs. Alvan Macauley, Sr.
- Court Cupboard, English, early 17th century. Gift of Mrs. Phelps Newberry.
- Set of four Arm Chairs, French, 17th century. Gift of John L. Booth.
- 7 pieces: 1 Divan, 2 Armchairs, 4 Side Chairs, French, 1st quarter 19th century. Gift of Mrs. John L. Booth.
- Console Table, Italian (Venice), 1st half 18th century. Gift of General Membership Fund.
- Pair Console Tables, Italian (Venice), mid 18th century. Gift of General Membership Fund.

BRONZE

- Bell or loom weight, cast bronze, perhaps from Carthage. Gift of Dr. Clare S. Sanborn, Windsor, Ontario.
- Vessel (*Ting*), Chinese, Late Chou. Gift of Mr. Allan Gerdau.
- Chueh*, Chinese, Shang Dynasty. City Appropriation.
- 3 Chariot Handles, Chinese, late Chou. Gift of L. A. Young Fund.
- Fibula, bronze, Italian, before 500 B.C. Gift of Mrs. Trent cMath.

GLASS

- Pair of Vases, clear flint glass, American (New England, possibly Sandwich), about 1825. Gift of Gibbs-Williams Fund.

- 2 Bottles and Window Pane, American (Mt. Clemens), 2nd quarter 19th century. Gift of Mrs. D. M. Hollingsworth.
- 3 Bottles, Austrian (Vienna), late 18th century. Gift of Mr. and Mrs. Norman D. Jordan.
- Beaker, German (probably Brandenburg), ca.1710-30. Gift of Frederick Stearns (by exchange).
- Pokal with silver mounts, German (Brandenburg), 1730-40. Gift of Mr. and Mrs. Norman D. Jordan.
- Vase, Roman (Syrian). Gift of Dr. A. M. Jozefczyk.

JEWELRY

- 2 Armlets and 1 Lunula, gold, Irish, prehistoric. City Appropriation.
- Lunula, Irish, prehistoric. Gift of William H. Murphy Fund.
- 2 Finger Rings, gold, Roman, 3rd-6th centuries A.D. Gift of Mrs. Trent McMath.

PUPPETRY

- 2 Puppets from *Taming of the Shrew*, 1928, by Paul McPharlin, American (1903-1948). Gift of Mrs. Paul McPharlin.
- Group of sketches of costumes for puppets in marionette production of *Hansel and Gretel* by Richard V. Trusdell, American contemporary. Gift of Richard V. Trusdell.
- Group of sketches for marionette production of *Planet X*, by Penny Cent. Gift of Richard V. Trusdell.

COINS

- Group of 40 Coins: 2 Byzantine, Imperial; 2 Greek, 3rd-5th century B.C.; 3 Italian, 15th-16th century; 15 Roman, 2nd century B.C.-5th century A.D.; 18 Spanish, 17th-19th centuries A.D. Gift of Mrs. Trent McMath.
- Gold Stater, Britain, ca.100 B.C. Gift of Henry Hill and Sidney Hill of Berry-Hill, N. Y.
- Group of 28 Ancient Greek and Roman Coins: Greek, 2 silver and 8 bronze; Roman, 13 bronze; Uncertain, 5. Gift of Dr. Clare S. Sanborn, Windsor, Ontario.
- Group of 57 Coins from Palestine: 21 bronze and silver coins of Judaea; 22 bronze Greek, Roman and Byzantine coins; 2 silver Medieval (Crusader) coins; 12 bronze Arabic coins. Gift of Dr. Robert W. Gillman.

WOOD AND WOOD CARVING

- Paneled Fireplace Wall, American, ca.1720-30. Gift of Gibbs-Williams Fund.
- 2 Foliate Scrolls, Canadian, 18th century. Gift of Mrs. Lillian Henkel Haass.
- Easter Lily, Canadian, 18th century. Gift of Mrs. Lillian Henkel Haass.

COSTUMES AND COSTUME ACCESSORIES

- Ball Gown, French figured taffeta, American, ca.1840. Gift of Mr. and Mrs. Jess Pavey.
- Mantilla, black net and moire silk, American, 19th century. Gift of Mrs. G. E. Hodges.
- Waistcoat, pink satin, Belgian, late 18th-early 19th century. Gift of Mrs. Henry Patten.
- Waistcoat, silk crepe, Chinese, 1850-1870. Gift of George Hodges.
- Waistcoat, piqué cotton cloth, French, 19th century. Gift of George Hodges.
- Shoulder Cape with Stole ends, feather work, Indian, 2nd half 19th century. Gift of Mrs. Sylvester Jerry.

TEXTILES

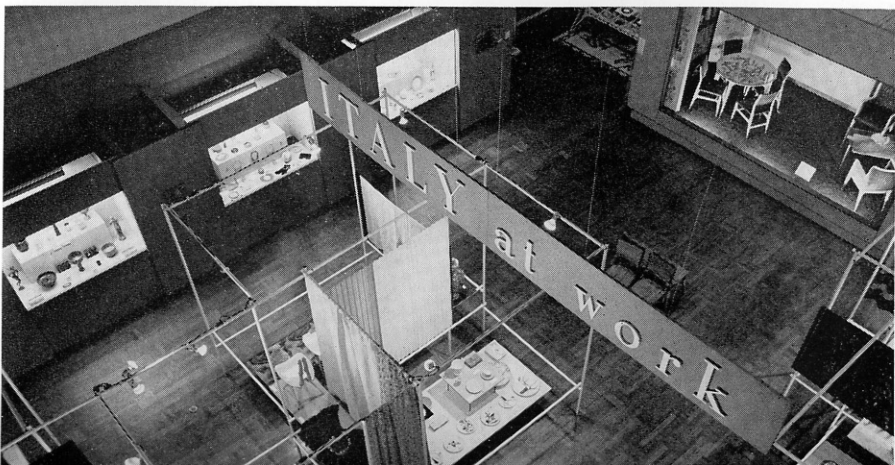
- Collection of laces, 40 pieces, Belgian, Dutch, French, Italian and Russian, 17th, 18th and 19th centuries. Gift of Mr. and Mrs. Marc Patten.
- Rug, Caucasian (Kuba, Province of Daghestan), early 19th century. Gift of John L. Booth.
- 2 Tapestry Borders, Flemish, 17th century. Gift of Albert Kahn Associated Architects and Engineers, Inc.
- Punto rosso borders, Italian, 16th century. Gift of William C. Yawkey Fund.

Dorsal of Canopy, Italian, 17th century. Gift of Mrs. K. T. Keller.
 Panel, rep brocaded in polychrome silks. Italian (Venice), 18th century. Gift of Mrs. K. T. Keller.
 Family Group in a Garden, painted and embroidered on satin. American (Philadelphia), ca.1800. Gift of Mrs. René Muller.
 Flounce, *point tiré de Dinan*, Belgian, early 18th century. Gift of Mr. and Mrs. Marc Patten.
 Panel, yellow damask, Chinese, 19th century. Gift of Mrs. K. T. Keller.
 Triangular Shawl, Chantilly lace, French, 19th century. Gift of Mrs. A. D. Wilkinson.
 Hunting Scene, cloth of silver, German, 18th century. Gift of William C. Yawkey Fund.
 Compound fancy satin, Hispano-Moresque, early 14th century. Gift of Octavia W. Bates Fund.
 Runner, red silk cloth, India or Indonesia, 19th century. Gift of Mrs. K. T. Keller.
 Palampore, Indian, 19th century. Gift of Miss Ethel Black, Sioux City, Iowa.
 Flounce, floral rococo design, Belgian, 18th century. Gift of Mrs. Arthur S. Ouellette.
 Panel, Japanese, 19th century. Gift of Mrs. K. T. Keller.
 Tablecloth, Pina cloth, Philippine Islands, 19th century. Gift of Mrs. John Wright Watling.
 Epiptaphios, Sindon, Russian (or Bulgarian?). Gift of Mr. and Mrs. James O. Keene.
 Vestment, Russian, 19th century. Gift of Mrs. K. T. Keller.
 Pillow cover, linen, Russian, 19th century. Gift of Mr. and Mrs. Marc Patten.
 Filet Guipure, linen, Spanish, late 18th century. Gift of Mrs. James Inglis.
 Rug, Turkish (Anatolia), 19th century. Gift of Miss Ethel Black, Sioux City, Iowa.
 Towel and Belt, Turkish, 19th century. Gift of Miss Ethel Black, Sioux City, Iowa.

MISCELLANEOUS

Six Baskets, Indians of North America, Northwest Coast Culture Area. Gift of Mrs. Edward Rogers.
 Flute, American, late 18th or early 19th century. Gift of Mrs. René Muller.
 Two Bronze Medals, American, designed by Anthony de Francisci. Commemorating the 50th anniversary of the founding of the Ford Motor Company, 1903-1953. Gift of Henry Ford II.
 Photograph, *A Motorman*, by A. Aubrey Bodine, American contemporary. Gift of A. Aubrey Bodine.
 Photograph #1056, by George Hess, American (Detroit) contemporary. Winner of the Photographic Collection Purchase Prize, donated by Mr. and Mrs. Lawrence Fleischman.

A bird's eye view of the exhibition *Italy at Work*, February 1953.



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