

# Bulletin

OF THE DETROIT INSTITUTE OF ARTS

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**ANNUAL REPORT NUMBER**

A mother and her three year old son enjoying a session of painting animals in the Pre-School Workshop

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, 1954.

The year 1954 was marked by several events of importance outside the normal operation of the department:

- (1) The exhibition of the bequest of paintings and sculpture left to the Art Institute by Edgar B. Whitcomb and Anna Scripps Whitcomb. An important catalogue was issued to commemorate this bequest.
- (2) The Mayor appointed Mr. Selden B. Daume and Mr. Leslie H. Green to fill the number of seven Arts Commissioners.
- (3) Engineering studies were made and specifications drawn in preparation for the installation of air conditioning. This we regard as a step of major significance for the safety of our valuable collections.
- (4) Gifts in the amount of \$347,887.37 in cash and works of art were presented through the Founders Society.

A detailed report of the operation of the department follows:

- A. Growth of the collection
- B. Progress of building renovation
- C. Needs of the museum
- D. Exhibitions
- E. Educational activities
- F. Department of Theater Arts
- G. Reference Library
- H. 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
- I. Care of the Collection

### A. GROWTH OF THE COLLECTION

It was decided to transfer the \$5,000 of City funds formerly appropriated for purchases for the collection from this account to the exhibition account, so that beginning with the 1954-55 fiscal year no tax funds are being used for collection purchases. This move was based on the recognition of the fact that the Founders Society had assumed almost completely the responsibility of making additions to the collection. The descriptions of Founders Society gifts and acquisitions are covered elsewhere in this report.

## B. PROGRESS OF BUILDING RENOVATION

With the sympathetic cooperation of the Mayor and the Common Council our building renovation program has been making steady progress. The renovation of the reception area just inside the office entrance to the museum and the conversion of basement areas to Education Department workshops and classrooms has been completed.

The second phase of renovation — installation of improved storage facilities and Lecture Hall dressing rooms in the basement, as well as re-arrangement of Lecture Hall exits on the ground floor, is virtually finished. During the second phase of the renovation program the Arts Commission decided on certain revisions in the whole renovation project which affected the work to be done in all subsequent phases. Instead of re-arranging the Education Department facilities on the ground floor, it was decided to move these facilities to the next floor level which is now occupied by galleries and by the photographic studio surrounding the upper part of the Rivera Court. This was considered advisable in order to realize an ultimate plan of converting the ground floor area now occupied by Education Department, Library, general offices and board room into gallery space. All these facilities, with the exception of the Education Department, would then be housed in a separate wing attached to the main museum building.

The third phase of renovation is now in the final stages of planning by Mr. Suren Pilafian, our architect. This phase will include installation of the photographic studio on the ground floor and basement, provision for a restorer's workshop on the ground floor, re-arrangement of the decorative arts storage room in the basement and provision for the following additional basement rooms: puppet theater workshop, textile collection storage, Asiatic collection storage and paint storage. Renovation of the Rivera Court with considerable reduction in the size of the fountain and provision for a dumbwaiter from the basement to publications department on the ground floor will also be taken care of in the third phase of construction.

Plans and specifications for the first phase of our air conditioning program, which will provide summertime cooling and humidity control for all the galleries, have been prepared by the engineering firm of Hyde and Bobbio and are ready to be sent out for bids.

**New quarters for  
Museum Workshops,  
opened July, 1954**



### C. NEEDS OF THE MUSEUM

A modern art museum is much more than a place to house and exhibit pictures. It is an educational institution which is organized to interpret its collections and use its resources for the pleasure and enrichment of the community's life. The variety of our services to the people of Detroit can be seen in the long report of our educational department. There are, however, additional popular activities we wish to develop:

(1) We would like to enlarge the scope of our children's program as our building renovations enlarge our space.

(2) The establishment of the Detroit Educational Television Station is of deep interest to us. We are involved in this and we wish to make a major effort for its success. This is expressed for the first time in our 1955-56 budget but we have no means as yet of estimating what resources we must put into it in order to make it a success.

(3) The time is rapidly approaching when we should begin architectural studies for an enlargement of the building. The present program of renovation has given us much more efficient use of the space within our building. The Arts Commission is studying a library and office wing, but no studies have yet been made for the future enlargement of the museum itself. One figure will illustrate our problem: the *Catalogue of Paintings* issued in 1930 contained 412 numbers; the *Catalogue of Paintings* today contains 1200. It is necessary to alternate works of art on exhibition and we should begin to look forward to the enlargement of our building.

### D. EXHIBITIONS

Dec. 20, 1953-Jan. 31, 1954	<i>Drawings from the Permanent Collection</i>
Jan. 3-Jan. 31	<i>John Marin, 1870-1953</i>
Jan. 19-Feb. 28	<i>English Pottery and Porcelain, 1300-1850</i>
Feb. 2-Mar. 7	<i>Work in Progress: Balcomb Greene; Richard Pousette-Dart; Mary Callery</i>
Feb. 7-Mar. 31	<i>Shopping Centers of Tomorrow</i>
Mar. 2-Mar. 19	<i>Original signed Color Prints lent by Color Prints Society of New York</i>
Mar. 9-Apr. 1	<i>Work in Progress: Ben Shahn, Charles Sheeler, Joe Jones</i>
Feb. 15-Apr. 15	<i>Medieval Walled Towns, Castles and Churches</i>
Mar. 16-Apr. 11	<i>9th Annual Exhibition for Michigan Artist-Craftsmen</i>
Mar. 21-Apr. 11	<i>Drawings by Henry Fuseli</i>
Apr. 13-May 16	<i>Work in Progress: Franklin Watkins</i>
Apr. 20-Sept. 20	<i>Exhibition of Whitcomb Bequest</i>
Apr. 20-May 16	<i>Annual Exhibition for Friends of Modern Art</i>
Apr. 28-May 31	<i>Art Directors Club of Detroit</i>
Apr. 29-May 31	<i>Bird Sculpture by Charles Chase</i>
May 2-May 31	<i>Design in Industry</i>

- May 5-May 23 *Work from Detroit Public Schools* ;
- May 18-June 27 *Work in Progress: Inexpensive Opportunities for Collectors*
- May 27-June 13 *Wayne University Art Department Exhibition*
- June 1-Oct. 3 *Contemporary Color Prints from the Museum Collection*
- Winter-Spring, 1953/54 *Work from Museum Workshops for Young People*
- June 4-June 20 *1955 Builders Show Architectural Competition*
- June 12-Sept. 12 *Art of Our Century—Works from Permanent Collection*
- June 19-July 4 *21st Detroit International Exhibition of Photography*
- June 29-July 29 *Poetry and Painting*
- July 11-Sept. 12 *Farwell Collection of Ancient Dannian Pottery from Southern Italy*
- Sept. 7-Nov. 7 *18th Century Porcelain from the Museum Collection*
- Sept. 21-Oct. 31 *Work in Progress: Paintings by Mark Tobey, Lee Mullican; Jewelry by John Paul Miller, Robert von Neumann, George Salo and Adda Husted Andersen*
- Sept. 28-Oct. 31 *The Two Sides of the Medal—From G r me to Gauguin*
- Sept. 28-Oct. 17 *2nd International Hallmark Art Award: Watercolors on a Christmas Theme*
- Oct. 5-Dec. 31 *Contemporary French Print Making*
- Oct. 28-Nov. 28 *Punch Presents: Puppets from the Museum Collection*
- Nov. 16-Dec. 19 *45th Annual Michigan Artist Exhibition*
- Nov. 19-Dec. 5 *1954 Religious Christmas Card Competition*
- Dec. 28-Jan. 23, 1955 *Drawings and Paintings from Besan on*
- Dec. 28-Mar. 7, 1955 *Exhibition from Life Magazine: The Medieval World*

## E. EDUCATIONAL ACTIVITIES

The opening of new workrooms, study rooms, storeroom and educational exhibition space, the expansion of offices, the increase in working funds through several grants, all combine to make the Educational Department's report one of continually growing facilities and services to the community.

The Kahn Fund, established in 1943 under the will of the late Albert Kahn, was renewed in March, 1954 by Mrs. Kahn and the Kahn family. This fund has enabled the educational activities of the Museum to expand in many new and experimental directions. The first Museum-produced film, the first workshops, our vacation programs, puppet productions and many other projects were all introduced through this fund. We are greatly indebted to the Kahn family for this continued support of our general educational program.

In June, the Kresge Foundation gave to the Museum a grant to be used for the purchase of equipment for the new workrooms. This Fund has been used to acquire an enamel kiln, a large ceramics kiln, four potter's wheels, a large standing loom and seven table looms. Additional purchases will be made for metalwork equipment. This grant from the Kresge Foundation will thus enable us to increase the scope of our workshop programs and the work with local crafts groups.

A grant from the Burroughs Corporation in August provided funds from which photographic and film editing equipment was purchased and which will cover production costs for at least two new films. The Detroit Institute of Arts Film Productions was established as a continuing project under Burroughs sponsorship; and revenue accruing from the sale and rental of films will be put back into the production fund for future films.

**Films.** *Detroit Institute of Arts Films:* Three short color films, produced by the staff with a grant from the Burroughs Corporation and distributed by Film Images, Inc., New York City, were released during 1954: *Flemish Painting, 1440-1540* and *Flemish Painting, 1540-1640* directed by Franklin Page, photographed by Sylvester Lucas and Joseph Klima; *17th Century Dutch Painting* directed by Virginia Harriman, photographed by the Associated Cinematographers of Detroit. Films now in production for release during 1955 include *German Expressionism* and *American Romantic Painting*.

**Television.** A series of weekly, quarter-hour television programs now in its second year. Sustained by Station WJBK-TV (Channel 2). Programs for 1954 planned by Franklin Page presented the following guests: Frances Brewer, Austin Wynne, Karl Van Leuven, Lillian Pierce, Meyric Rogers, Deborah Ortiz, Ray Colby, Gloria Jefferies, Kathleen Keck, Marian Ortloff, Elliott Zeldes. Guests during the summer months were Elizabeth Bates, David P. Botsford, James Calder, Eva I. Gatling, Marian Fralick, Michael Vizzini, Byron Farwell, Beatrice Parsons. Robert Hamilton, Donald Thrall, David Mitchell, Louise Jansson, Michael Getsoff and James Gardiner were guests during the Fall. *See for Yourself* has a yearly audience computed roughly at 3,640,000.

*The Drama of Industry:* Three half-hour programs presented in cooperation with the History Department of Wayne University and telecast by Station WWJ-TV. Planned by Dr. Margaret Sterne, Wayne University, and Franklin Page, and produced by the Department of Radio and Television, Wayne University, under the supervision of Dr. John P. Highlander. Dr. Franklin Wallin, Dr. George Foote and Dr. Raymond Miller planned and presented historical material on individual programs.

**Lectures.** *Guest Lectures:* A distinguished series of guest lectures was presented by the Museum and its sponsored organizations: Alexander Dorner, José Sert, Charles Burchard and Alan Gowans were included on the Metropolitan Art Association Series; Dr. Jotham Johnson, Dr. Henry Thompson Rowell, Otto Brendel and Dr. George Lechler appeared as guests of the Detroit Chapter of the Archaeological Institute of America; the Michigan Silversmiths Guild presented Meyric Rogers and Harold Brennan in public lectures at the Institute; and Pierre Verlet was presented by the Founders Society. The Detroit Institute of Arts Lecture Series, organized with the assistance of a committee of community leaders, offered lectures by Daniel Catton Rich and Alice Winchester as part of a new subscription series.

*Lecture Courses:* Three series of lecture courses were offered by members of the Department: *A Gallery History of Art:* a survey course of art history with weekly meetings tracing the history of art from pre-history to the present. Meetings this year covered The Medieval World, The Renaissance, and The Baroque World. *Preview for Europe:* a series of lectures, illustrated with films and colored slides, on the art treasures of major European centers. For first explorers and veteran travelers. Presented by Elizabeth H. Payne and Virginia Harriman. *A Summer Program for Adults:* a series of gallery visits and related films, including Pre-history, Colonial America, Chinese art, Pre-Columbian galleries and Greek art. Conducted by Virginia Harriman.

**Music.** *Organ Concert:* On April 16, a program of Bach, Franck, Reger, and some of his own works, was played on the Institute's Casavant organ by August Maekelberghe. Co-sponsor, the Detroit Museum of Art Founders Society.

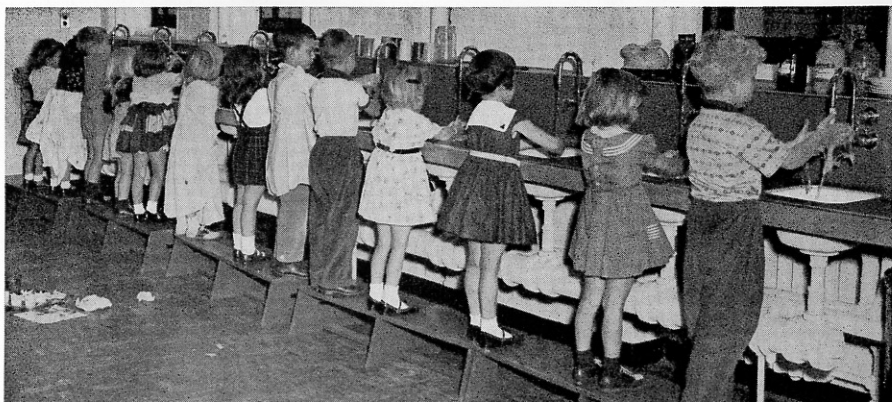
*Chamber Music:* The Detroit premieres of two works by Howard Hanson and Francis Poulenc were included in a concert by the Chamber Music Workshop directed by Felix Resnick, with organist Ray Berry as soloist, December 15; also co-sponsored by the Founders Society.

**Film Programs.** *The Film as an Art:* Distinguished art and foreign films shown on Tuesday evenings in the auditorium included: *Miss Julie*; *Day of Wrath*; *The Magic Box*; *Jour de Fête* and *They Were Five* (presented in cooperation with the French Department, Wayne University); *Nachtwache* and *April 1, 2000* (presented in cooperation with the German Department, Wayne University).

*Special Film Programs:* Experimental films and short art films shown in the Lecture Hall to a smaller audience interested in the more specialized film included: *Pacific 231*, *Paris sur la Seine*, *L'Or du Rhone*, *van Meegeren's Faked Vermeers*, *Pompeii and Vesuvius*, and a special selection of dance films. All film programs were arranged by Elizabeth H. Payne.

**Gallery Programs.** *Meet Your Artist:* A series of gallery programs held at the Michigan Artist-Craftsmen Exhibition. Ruth Adler Schnee, Lillian Pierce and Lillian Holm discussed and showed examples of their own work.

Cleaning up after a Pre-School Workshop. This new series for three to five year old children included music, stories and the museum collections as stimulation for creative activity.



*Michigan Artist Discussion Groups:* A series of programs designed to interpret the work included in the Annual Exhibition for Michigan Artists. Ben Glicker, Cyril Miles, Richard Kozlow and Guy Palazzola were guests on the panel which discussed oil painting. Morris Brose, Betty Conn, Thomas McClure and Seymour Ricklin formed the panel for sculpture. Members of the Graphic Arts panel were Lillian Wolock, Katherine B. Miles, Edward Cole and David Rubele. John Tabb, Carol Wahlberg, Elizabeth Dulmage and Albert Decker discussed watercolors in the exhibition.

**Workshops.** *Family Workshops:* Sunday afternoon sessions for children and their parents aimed at giving parents a greater understanding of their children's efforts by participating with them in creative activities. A variety of materials was used to interpret ideas studied in the Museum collection.

*Pre-School Workshops:* For children aged three to five and their mothers. Music, stories, painting and other art activities were presented for this special group.

*Museum Workshops for Young People:* Creative work for boys and girls from the first grade through high school combined with study activities to develop a better understanding of the Museum collection.

*Adult Amateur Workshop:* A series of workshops for amateurs who wished to explore the methods and materials of the artist; modeling in clay, the graphic arts, construction and design.

All workshops were conducted by William A. McGonagle and were Kahn Fund Projects.

**Cooperative Program — The Detroit Public Schools.** Programs for school children in the Detroit Public Schools, elementary through high school grades, were planned in cooperation with Mrs. Helen Gordon, Director of Art, Detroit Public Schools:

*Culture History Tours* for students in the elementary grades. Guided tours through the collection, stressing the history of man and based on the theme: "The World of Art."

*Intermediate Programs* for the 7th, 8th and 9th grades presented the background, original setting and history of numerous objects in the collection of interest to this age group.

*Demonstrations:* Outstanding Detroit artists demonstrated various techniques for Intermediate and High School students. Murray Douglas, William Bostick, Peggy Midener, Franklin Page, James Calder, Kenneth Haines, and David Mitchell generously cooperated in making these programs a success.

*High School Day:* A special program for students from all Detroit high schools. A panel of experts including Helen Fasset, G. Alden Smith and Edgar P. Richardson discussed various aspects of "The Art of Our Own Times." Special interest programs were conducted by members of the Department assisted by Samuel Tushingam, Ray Colby and Don Boughner, after which students visited those sections of the Museum which were of particular interest to them.



**Vacation Programs.** Offered for young people during school vacations: Spring programs included short films from the Audio-Visual Department, The Detroit Public Library, stories of knights and castles by Vivian Puhek, and a puppet show "Rumpelstiltskin," produced by the Gary Jennings Puppets. Summer programs were: "Mummy Lore" by Franklin Page, a chalk talk on "Summer Birds of Michigan" by Arthur Sinclair of the Boy Scouts Reserve at Brighton, "Drum Beats and Mood Magic" by Beatrice Parsons of The Detroit Children's Museum, and a puppet show, "One-Eye, Two-Eyes and Three-Eyes" by Lewis Parsons. Dr. Catherine Chamberlain of Wayne University presented an illustrated travel program, "European Odyssey," during Christmas vacation.

**Lectures, Gallery Tours, Classes, etc.:**

**CHILDREN**

	<i>Meetings</i>	<i>Attendance</i>
Cooperative Program with the Art Department, Detroit Public Schools .....	233	10,403
Special Appointments for School Groups .....	143	5,019
Special Appointments for Club Groups .....	24	836
Museum Workshops for Children .....	106	4,427
Special Vacation Programs .....	10	1,900
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	516	22,585

**ADULTS**

Workshops .....	31	472
Special Appointments for Groups .....	60	3,159
University Groups .....	103	2,914
Public Lectures and Gallery Talks .....	61	3,856
Films .....	17	14,145
Music .....	4	1,150
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	276	25,696
	516	22,585
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Total .....	792	48,281

**F. DEPARTMENT OF THEATER ARTS**

Under a grant from The Detroit News, a department of theater arts was established in September, 1954, with two purposes: to care for the steadily-growing collection of puppetry and theater designs, the nucleus of which is the Paul McPharlin Collection acquired in 1952, and to plan and execute a wide, popular program of activities based on the collection.

**The Detroit Puppet Theater.** The leading professional pupeteers from all parts of the country have been engaged to present puppet programs in the

lecture hall once a month, from October through June, under the name of The Detroit Puppet Theater. Usually, four performances are presented during each engagement. In 1954, we presented 12 individual performances, October through December, by four different troupes. These shows by The Kingsland Marionettes, Martin Stevens' Puppets, Ed Johnson's Marionettes and Gary Jennings' Puppets drew a total audience of approximately 5,050 adults and children. The admission charge for the shows is 25 cents per person.

***Institutional Program.*** Local puppeteers are commissioned to take their shows to children's hospitals and institutions for handicapped and underprivileged children. This service is offered to the institution free of charge, out of The Detroit News grant. During December, shows were presented at the Children's Hospital of Michigan and at Methodist Children's Home Society by Gary Jennings and Clarissa Yager respectively.

***Workshop.*** In an effort to reach the largest possible number of children interested in making and using puppets, a workshop in simple puppetry was presented for leaders of children's groups from November 3 to December 8. Mrs. Vernone Tracey, President of The Detroit Puppeteers Guild, instructed a group of 30 adults in the methods of making mitten, hand, rod and shadow puppets, simple stages and scenery, and in the techniques of puppet play production for children.

***Exhibitions.*** Recent accessions and selected material from the McPharlin Collection were shown in an exhibition entitled "Punch Presents" which ran from October 28 through December 14 in Gallery 48. Three new cases in the wall opposite the lecture hall will soon be ready for use as permanent display space for puppetry and related material.

***Library and Consultative Services.*** The Department acts as an information center and clearing house for ideas concerning puppetry and stage design. Paul McPharlin's outstanding library concerning these subjects and his exhaustive files of clippings, photographs, correspondence and other ephemera are now available for reference in the Library. Soon this material will be housed together with the collection of objects in a new storage-study room. Questions concerning historical and technical aspects of puppet and theater design, as well as requests for information about performances, have come in from persons in this and other parts of the country.

***Festival.*** On November 5 and 6 The Detroit Puppeteers Guild and The Toronto Guild of Puppetry held a joint festival here. An exhibition of puppets made by members of both guilds and demonstrations of various aspects of puppet making were presented in the Education Department rooms. In the lecture hall, both groups presented puppet plays including a revival by the Detroit group

of Paul McPharlin's version of Henry Fielding's "Tom Thumb the Great, or The Tragedy of Tragedies." McPharlin's own puppets were borrowed from the collection for this performance. In honor of the festival, the Department presented the exhibition "Punch Presents" and a performance of "Bits 'n' Pieces" by Martin and Olga Stevens.

### G. REFERENCE LIBRARY

For the first time in several years the library seems adequately housed and in order. The enlarged stack space has been cleared, painted and stocked with book stacks. The boxed gift collections of books have been unpacked and shelved by subject groups beside the cataloged books of similar subjects. There are occasional empty shelves which should handle normal acquisitions for several years.

We joined the cooperative purchasing program sponsored by the Frick Art Reference Library and the Courtauld Institute and purchased, at a cost of \$598.92, 1,058 photographs of works of art in English private collections, most of which had never been photographed before. In addition we received from W. Hawkins Ferry 500 photographs by Wayne Andrews of American architecture. These unusual acquisitions prompted us to renovate the whole photograph collection in order to make the best use of the equipment and to make all the photographs available in one file even if each one could not be mounted, fully classified and cataloged.

In September we adopted a self-charging system for the slide collection, which is much more satisfactory for the borrower and is time-saving for the library staff. In order to make the change, we filed in front of each one of the 26,263 slides in the collection the card which had formerly been the charge card. It carries information identical with that on the slide label and is called an identifying card. The borrower removes the slide he wishes and leaves in its place a colored card which has either his name or a number to represent him. He records on a chart the date and the number of slides he is borrowing.

The slide cataloging is up-to-date and all slides are in the drawers. Instead of relieving the criticism of the inadequacy of the collection it more sharply points up the deficiencies. A committee meeting was held in the Spring, to study the requirements. The general recommendation was that a full-time person be employed to weed out and discard unpopular and out-of-date slides, select and purchase new slides to replace old, faded or poorly photographed slides and to fill in subjects which are not presently covered. It was estimated that \$5,000 would be needed for the first two years of such a purchasing program with less for succeeding years.

The Library Committee sponsored a program for the "Friends of the Detroit Institute of Arts Library." Invitations were sent to those persons who have given books, money or volunteer help to the library during the last five years. We were very pleased to have 65 people come to the program. Mr. W. Hawkins Ferry,

Chairman of the Library Committee, gave an illustrated lecture on "The Mansions of Grosse Pointe," after which refreshments were served.

We were given an unusual early textile pattern book published in Leipzig in 1767. It was written by Johann Michael Frickinger and the title page begins: *Nützliches in lauter auserlasenen . . .* We were surprised to be able to buy a complete set of the copiously illustrated monthly magazine of art published in St. Petersburg from 1907-1916 called *Starye Gody*. We are pleased to have the Holbein publication of reproductions of drawings and watercolors which are so well done that they are difficult to detect as reproductions: *Dessins et aquar-elles de maîtres français du XIXe siècle*, collected by Walter Hugelshofer and published in 1947.

The additions for the year were 821 books, 1,667 pamphlets, 1,979 photographs, 252 slides, 2,838 clippings, 1,541 serial parts. The evaluation of gifts to the library for the year amounts to \$3,067.71, the purchases amount to \$4,695.27.

#### DONORS TO THE REFERENCE LIBRARY

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#### **Archives of American Art**

The Archives were founded in June 1954 and have a distinguished record of accomplishment to report for the first half-year. To begin the program of securing microfilm copy of American art documents located in other institutions, we selected the Philadelphia area for the pilot project. Professor Charles Coleman Sellers and Miss Frances M. Lichten were employed to survey the collections in Philadelphia, search and select the material and make arrangements for the microfilming. By the end of the year 12 rolls of microfilm representing approximately 30,000 pages of material were completed and received in Detroit. The

material in three large institutions remains to be covered. The arrangements have been made and work continues on these collections and should be completed in the first half of 1955.

The response in Philadelphia was heart-warming. Each person and institution approached gave firm assurances of good-will and cooperation. The Archives were recognized as a needed contribution to scholarship and research in the American arts. We believe the reaction will be similar in each succeeding area which we approach.

A number of original documents and books have been purchased by the Archives funds or have been presented as gifts to the Archives. These documents added to the considerable material on American art now in the Museum Library, and are beginning to take form as an excellent nucleus toward the Archives goal of total coverage.

Arrangements have been made with the *Art Quarterly* to devote a section in each issue to reports of the activities of the Archives. These reports describe important accessions, the progress of research, and brief, documentary notes on American artists and craftsmen.

The Archives of American Art are national in scope and will appeal for national support. However, our own museum membership was asked to give the project its interest and assistance. A solicitation letter addressed to members of the Founders Society and other special local lists realized gifts of money in varying amounts from 119 people. Gifts of \$5 or more from non-members of the Founders Society automatically enroll them as members of the Society. Gifts of \$25 or over entitle the donor to receive four issues of the *Art Quarterly* which is the official organ of the Archives as explained above.



"The Impressionists" section of the exhibition *The Two Sides of the Medal: French Painting from Gérôme to Gauguin*

Contributions to the Archives should be a continuing responsibility. To accomplish the ambitious goal of the Archives, which is to gather in one central place all of the documents of American art, requires large sums of money. The personnel and purchase program costs are heavy. Gifts of books, manuscripts and other American art documents are extremely important. The progress and acquisitions of the first half-year are significant of the recognition of the importance of the Archives and the eventual attainment of the ideal.

ARLINE CUSTER

DONORS TO THE ARCHIVES OF AMERICAN ART

JUNE 17 TO DECEMBER 31, 1954

*Gifts of Money*

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Mrs. L. O. Skinkle

Mrs. Conrad H. Smith  
Miss Vera C. Stacy  
Mrs. Grace M. Stanton  
Miss Mabel C. Starling  
Mrs. Milford Stern  
Mrs. Maybelle B. Stevens  
Bradley Ray Storrer  
Mrs. William B. Stratton  
Dr. Saul Sugar  
Robert H. Tannahill  
Mrs. L. H. Tanney  
Tech Adgency, Inc.  
Matry G. Thomas  
Mrs. George Trumbull, Jr.  
Miss Dorothy L. Tyler  
Mrs. Howell Van Auken  
Mrs. J. R. Wagner  
Miss Lois I. Wamboldt  
Harold L. Ward  
Miss Isabel Weadock  
Mrs. Henry G. Weaver  
Renville Wheat  
James S. and Vera B.  
Whitcomb Foundation  
Mr. and Mrs. William J.  
Wiggins  
Mrs. Matilda R. Wilson  
Leon and Josephine  
Winkelman Foundation  
Mrs. William G. Woolfolk  
Wright Kay & Co.  
Mrs. W. Bruce Yates

### *Gifts of Archives Material*

Mrs. Gutzon Borglum, Texas  
William A. Bostick  
Reginald A. Brewer,  
New Hampshire  
William Tenney Brewster,  
New York  
Bucks County Historical  
Society, Pennsylvania  
Burton Historical Collection  
of The Detroit Public  
Library  
Edmund Bury, Philadelphia  
Robert J. Casey, Texas  
Mrs. Arline Custer  
Drexel Institute of Art,  
Science and Industry, Philadelphia  
Charles E. Feinberg  
Mr. and Mrs. Lawrence A. Fleischman

Miss Eva Frank, Pennsylvania  
Free Library of Philadelphia  
Gimbel Brothers, Philadelphia  
Blake-More Godwin, Ohio  
Paul L. Grigaut  
Moore Institute, Philadelphia  
Dorothea P. Oppenheim,  
New York  
Frederick Newlin Price,  
New York  
E. P. Richardson  
Francis W. Robinson  
Warren Simpson  
Victor Spark, New York  
Robert C. Vose, Boston  
Woodmere Art Gallery,  
Philadelphia  
Miss Mabel Zahn, Philadelphia

## H. DETAILS RELATING TO ATTENDANCE, BUILDING AND THE STAFF

### (a) Attendance

During the 1954 calendar year the attendance was 560,593.

### (b) Building and Grounds

The year 1954 has seen a great many improvements in this department. The museum maintenance staff completely repainted twenty-five galleries, the Founders Lounge, the Library Stock Room, several stairways, and gave much attention to the cleaning and repainting of sculpture pedestals; in addition, all exterior railings and posts were repainted.

Among other improvements due to the Building and Grounds Department the following may be mentioned:

A new pair of wood snow steps and railings were built for the front steps at the main entrance. Flagstone sidewalk relaying in the Woodward approach around the "Thinker" was continued and almost completed. A new air compressor was installed in the engine room for our sprinkler tank and hot water heating system and the ground floor kitchen has a new refrigeration unit. For reaching high places about the museum we purchased a new hi-lift extension tower with a total platform height of twenty-one feet. In the auditorium we installed twelve new balcony rail spot lights, 750 watts each, with a special Davis dimmer on stage to dim each spot light. New lighting of the trolley duct spot light type was installed in the Detroit Artists Gallery. New educational area classrooms and lecture rooms were opened for classes during summer 1954, as Stage 1 of Building Alterations.

We are very proud also of the great progress which we made on the construction work started on Stage 2 of our building improvements. Construction started in 1954 and involved thorough alterations to the stage in the lecture hall, new storerooms in the basement; for the users of the lecture hall two new dressing rooms in the basement were installed. This construction work has almost completely changed, for the better of course, the appearance of that section of the museum.

Finally, we should mention here that during the summer of 1954 a new parking lot was built for staff parking with a capacity of thirty-five cars; and that an inter-communication system was installed in the large auditorium, along with new microphones and a new amplifier.

### (c) Staff Changes

A. Franklin Page, formerly Junior Curator, was promoted to the rank of Assistant Curator during 1954. Adolph S. Cavallo, who had formerly been on the staff of the museum and had left in the previous year to become Curator of Decorative Arts at the Brooklyn Museum, was appointed Curator in charge of Theater Arts starting in September of 1954.

Elizabeth H. Payne, for a number of years a member of the Education De-



partment, was promoted to the Curatorial Staff as Assistant Curator in the Division of Western Art.

Mary Jane Healey joined the Education Department in October. Miss Healey studied at the Colorado Springs Fine Arts Center and graduated from Wayne University. John A. Crowley, a graduate of the University of Pennsylvania, was appointed to the Education Department staff.

#### **(d) Publications by the Staff**

##### BOOKS AND CATALOGUES:

Grigaut, Paul L., Foreword to catalogue, *Loan Exhibition of 17th Century Dutch Masters* at McIntosh Memorial Gallery, London, Canada.

Grigaut, P. L., *English Pottery and Porcelain 1300-1850*.

Grigaut, P. L., *The Two Sides of the Medal: French Painting from Gérôme to Gauguin*.

Richardson, E. P., Forewords to the following catalogues: *John Marin 1870-1953; Ben Shahn, Charles Sheeler, Joe Jones; Ninth Annual Exhibition for Michigan Artist-Craftsmen; Death and Resurrection by Franklin Watkins; Two Sides of the Medal; 45th Annual Exhibition for Michigan Artists; George Washington's World*, held at Houston Museum of Fine Arts.

Richardson, E. P., *Paintings and Sculpture Given by Edgar B. Whitcomb and Anna Scripps Whitcomb to The Detroit Institute of Arts*.

Robinson, Francis Waring, *A Selection from the William Randolph Hearst Collection of Arms and Armor in The Detroit Institute of Arts*.

##### PERIODICAL ARTICLES:

Bostick, W. A., Publication is museum business: The Detroit Institute of Arts. *Midwest Museums Quarterly*, v. 14, n. 1, Jan. 1954, pp. 16-17.

Grigaut, P. L., Masterpieces for an automobile culture. *Art News*, v. 53, no. 4, June-Aug. 1954, pp. 38-40 and 60.

At the opening of the exhibition of the Mr. and Mrs. Edgar B. Whitcomb Bequest, April 19, 1954.

From left to right, Mr. K. T. Keller, Mr. James S. Whitcomb, Mrs. Harriet W. Wilkinson, Mrs. Lillian H. Haass, Mr. A. D. Wilkinson and Mr. E. P. Richardson



- Grigaut, P. L., 17th and 18th century French graphic arts in the Philadelphia Museum. *Art Quarterly*, v. 17, no. 2, Summer 1954, pp. 154-158.
- Grigaut, P. L., A Michigan collection. *Antiques*, v. 66, no. 4, Oct. 1954, pp. 290-293.
- Grigaut, P. L., From Gérôme to Gauguin. *Pictures on Exhibit*, v. 18, no. 1, Oct. 1954, p. 10.
- Grigaut, P. L., An Exhibition of Genre Painting at the Carnegie Institute. *Art Quarterly*, v. 17, no. 1, Winter 1954, pp. 398-401.
- Page, A. F., Arte italiana all' Institute of Arts di Detroit. *Le Vie del Mondo*, v. 16, no. 4, Apr. 1954, pp. 357-372.
- Richardson, E. P., Sophisticates and innocents abroad. *Art News*, v. 53, no. 2, Apr. 1954, pp. 21-23, 61.
- Richardson, E. P., The new galleries of Near Eastern art in Cincinnati. *Art Quarterly*, v. 17, no. 1, Spring 1954, pp. 49-53.
- Richardson, E. P., "The Letter" by Peter Lely. *Art Quarterly*, v. 17, no. 1, Spring 1954, pp. 86, 88-89.
- Richardson, E. P., Pontormo to Greco. *Art Quarterly*, v. 17, no. 2, Summer 1954, pp. 150-154.
- Richardson, E. P., The painting Peale dynasty. *Art News*, v. 53, no. 6, Oct. 1954, pp. 29-30, 73-74.
- Richardson, E. P., Book review: *American painting in the 19th century. Main trends and movements*, by John I. H. Baur. *Art in America*, v. 42, no. 3, Oct 1954, p. 230.
- Weibel, A. C., Early Peruvian textiles. *Baltimore Museum of Art News*, v. 17, no. 3, Feb. 1954, pp. 6-11.
- Weibel, A. C., A royal flounce of Point de France. *Gazette des Beaux-Arts*, v. 43, nos. 1024-25. May-June 1954, pp. 309-316.
- Weibel, A. C., Book review: *Bizarre designs in silks*, by Vilhelm Slomann, 1953. *Art Quarterly*, v. 17, no. 2, Summer 1954, pp. 205-208.
- Weibel, A. C., Book review: *Deutsche Textilkunst*, by Renate Jaques. Krefeld, 1953. *Art Quarterly*, v. 17, no. 3, Autumn 1954, pp. 315-317.

### (e) Museum Conferences

During the year 1954 the Director lectured at the University of London, Ontario, on the occasion of the opening of an exhibition of Dutch art (February 20); at the opening of the exhibition of works by the Peale family, Cincinnati (October 1), at the Henry Francis du Pont Winterthur Museum (December 8); at the American Historical Association, New York City (December 28). He attended the Annual Meeting of the Association of Art Museum Directors in San Francisco and, with Mr. Bostick, Mr. Grigaut, and Mr. Shaw, attended the Annual Meeting of the American Association of Museums in Santa Barbara and Los Angeles, California (May 28-June 1).

Mr. Robinson attended the International Congress on Art History and Museology held by the Metropolitan Museum of Art, New York City, January 6-8, and the General Meeting and Seventy-fifth Anniversary Celebration of the Archaeological Institute of America, Boston, December 28-30, 1954.

Mr. Grigaut served on the jury of *Today in Tradition* exhibition early in June at the Merchandise Mart in Chicago.

W. E. Woolfenden was chairman of a panel on "The Art Museum and the Amateur" at the meetings of the Committee on Art Education of the Museum

of Modern Art, New York in March, and was chairman of a panel "Designing for Production" at the Western Art Association meetings in Grand Rapids in April. He represented the Museum at a conference on contemporary crafts held in Chicago by the American Craftsmen's Educational Council in May. Elizabeth H. Payne and Franklin Page served on the jury in Chicago for the art film division of the Golden Reel Festival sponsored by the Film Council of America. Mr. Page served as discussion leader on the subject "Extra-Curricular Opportunities for Art Experience" at the Michigan Art Education Association's Fall Conference, Michigan State College, in October. Virginia Harriman and William McGonagle were members of the reception committee for the meetings of the Mid-West Museum Conference in Detroit in October.

Mrs. Custer and Mr. Peters attended the spring and fall meetings of the Michigan Regional Group of Catalogers. Mrs. Custer attended the annual conference of the American Library Association in Minneapolis in June. She was invited by the Library of Congress to criticize the first draft of "A code of rules for the descriptive cataloging of pictures, photographs and other two dimensional materials." Many of her suggestions, based on the practice of the Reference Library, are being incorporated in the final draft.

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

This aspect of our activities is still one of the major functions of the Curatorial Staff. In 1954 more than 900 objects were brought to the Institute to be studied by the curators concerned. In addition a larger number of inquiries than the previous year were answered by letters. This usually involved careful checking and study of little-known sources. Telephone inquiries, usually requiring careful study, were also answered in still larger number than in previous years.

### **I. CARE OF THE COLLECTION**

The following works of art received attention in 1954:

American, Artist Unknown, 19th century, *Portrait of Mrs. Joseph Rolette Berthelet*, cleaned and revarnished.

Beechey, *Lady Beechey and her Baby*, darkened varnish removed, small damages repaired.

Bouchardon, two marble putti, cleaned.

Byzantine enamel and gold cloisonné plaque, damaged in shipment, straightened and repaired.

Mary Cassatt, *In the Garden*, cleaned and revarnished.

Constable, *Coast Scene near Brighton*, heavy layer of old varnish removed.

Lorenzo di Credi, *Madonna and Child with the little St. John Baptist*, varnish stains attenuated.

Cuyp, *View on the Scheldt*, heavy old varnish removed, small damage repaired, revarnished.

Daubigny, *The Mills of Dordrecht*, cleaned and revarnished.

- Denner, *Portrait of a Man*, cleaned and restored.
- Duncanson, *Portrait of Louis Benjamin Berthelet*, cleaned and revarnished.
- A. B. Durand, *Monument Mountain, Berkshires*, loose paint fastened.
- Van Dyck, *Portrait of a Man*, darkened old varnish removed, breaks in the paint film removed.
- Flemish, about 1480, *Adoration of the Magi*, cleaned, small breaks in the paint film repaired.
- Fragonard, *Minerva*, old varnish removed, damages repaired, revarnished.
- Fuseli, *The Nightmare*, varnish polished.
- Baron François Gérard (after), *The Three Ages of Man*, varnish removed and damages repaired.
- Guardi, *View of Dolo on the Brenta*, cleaned and revarnished.
- Frans Hals, *Portrait of a Man*, small repairs to the surface.
- Hobbema, *Landscape with a Dog drinking at a Pool*, heavy varnish removed, breaks in paint film repaired, revarnished.
- Poussin, *The Holy Family*, cleaned, small breaks in paint film repaired.
- Allan Ramsay, *Portrait of a Young Woman as a Shepherdess*, old varnish removed, old damages repaired, revarnished.
- Rubens, *Briseis given back to Achilles*, darkened old varnish removed, breaks in the paint film repaired.
- Jacob van Ruisdael, *Landscape with Windmill*, old darkened varnish removed.
- Sassetta, *The Agony in the Garden*, overpaint removed, damage along crack at the bottom repaired, revarnished.
- School of Seville, 17th century, *Holy Family in the Carpenter Shop*, darkened varnish removed, small damages repaired.
- Gilbert Stuart, *Portrait of Mrs. Aaron Lopez*, stain removed.
- Mme. Vigée-Le Brun, *Marie Antoinette, Queen of France*, heavy layer of varnish removed, old damages repaired.
- Weenix, *Still life with Dead Swan*, discolored old restoration along the seam in the canvas repaired.
- Joseph Wright of Derby, *High Tor of Matlock by Moonlight*, blisters laid down, old varnish removed.

## ANNUAL REPORTS OF THE FOUNDERS SOCIETY

### Secretary's Report

TO THE MEMBERS OF THE DETROIT MUSEUM OF ART  
FOUNDERS SOCIETY

Ladies and Gentlemen:

As we anticipated last year, the all-time record of gifts of \$1,054,460.99 for 1953 would be virtually impossible to equal again immediately. However, the \$347,887.37 worth of gifts received in 1954 still indicates a high level of gift-giving and interest in the work of the museum. Of this total figure, \$206,194.07 represents works of art and the balance of \$141,693.30 covers gifts of the non-

accessionable nature. Of this latter figure, \$5,906.45 was contributed to the Archives of American Art.

One comparison in these figures is significant. The gifts for 1954 amount to almost half of our total endowment of \$715,220.37. In 1953, the annual gifts actually exceeded the endowment by around 50 per cent. Admittedly, this indicates a need for building up our endowment, but it also shows the encouraging volume of current giving compared with the years in which the museum was young and was receiving much of its impetus through endowment gifts.

Membership additions in 1954 were somewhat discouraging. Total solicitation efforts brought in 190 new members, compared to 250 additions in 1953. These 190 members contributed initial dues of \$1,740. The one bright spot in the membership picture is the fact that membership contributions totaled \$28,017.65 compared to the \$27,774.50 received in 1953. Death, resignation, and other membership cancellations accounted for the loss of 271 members during the year, or a net membership decrease of 81. Mrs. Mackey and her Membership Committee brought in 31 of the new members through regular solicitation activity and 84 new members through the Committee's print rental, for a total initial dues of \$1,080. The net membership loss would have been much greater had it not been for the efforts of Mrs. Mackey and her invaluable committee.

The Print Rental Service continued to make new friends for the museum as well as encouraging statistics. The value of the rental collection, consisting of 185 framed reproductions and 25 sculpture reproductions, was \$6,055.55 at the end of 1954. Around 125 Founders members rent prints every month for an average income of about \$250 a month. A total of 160 Founders rented at some time or another during the year. The service sold 31 prints and 11 sculpture reproductions during the year. A start has been made on compiling a color slide catalogue of the reproductions available in order to show renters the complete selection.

At the Annual Meeting of the Corporation January 29, 1954, Mrs. Allan Sheldon, Robert H. Tannahill, E. Raymond Field and Alvan Macauley, Jr. were elected to succeed themselves as trustees for the term ending December 31, 1957. On January 25, 1954, Mayor Cobo appointed Leslie H. Green for a new four-year term ending December 31, 1957.

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)

*Endowment Promotion*—Messrs. Macauley, Kanzler and Rothman

*Library*—W. Hawkins Ferry (Chairman)



A case from 18th century Porcelain from the Museum Collection, one of the teaching exhibitions with explanatory labels arranged by members of the Education Department

*Friends of Modern Art*—John S. Newberry, Jr. (Chairman)  
*Art Quarterly*—Messrs. Kanzler, Holden and Rothman

In 1954, sales of Founders publications brought in \$16,564.31. At the year's end there was \$29,895.83 worth of salable publications on hand, an increase of \$11,414.49 over 1953 year-end inventory. During 1954, \$18,048 was spent for sales material, promotion, salaries and other publications expense. However, taking into account the increase in inventory between 1953 and 1954, the gross profit from publications operations was \$9,930.80 for 1954. One important gift to the publications activity was the Catalogue of the Whitcomb Collection whose \$12,512.10 cost was contributed by James S. Whitcomb and his sister, Mrs. A. D. Wilkinson. Their father, Edgar B. Whitcomb, had started the Founders Society publications program with a \$5,000 gift in 1947.

During the year the following gifts were added to the endowment:

Mrs. Standish Backus (Joseph Boyer Memorial Fund).....	\$2,470
Mrs. Lillian Henkel Haass (The Lillian Henkel Haass Fund)....	2,000
Campbell-Ewald Company (General Endowment Fund).....	1,000
J. Walter Thompson Company (General Endowment Fund).....	1,000

Other significant cash gifts were: \$10,000 from the Detroit News to co-sponsor the Detroit Puppet Theater project, \$6,000 from the Burroughs Corporation to support the film production project, \$5,000 from Leslie H. Green for the Textile Collection Fund, and \$5,000 from the Kresge Foundation for purchasing equipment in the new Education Department workshops. Miss Lorene Babcock was instrumental in obtaining both the Burroughs and Kresge gifts.

In 1954 the Society received a total of \$251,031.94 in cash income, which compared with 1952 and 1953 as follows:

	1952	1953	1954
Income from invested funds.....	\$ 32,696.82	\$ 34,671.23	\$ 37,559.59
Membership dues, contributions, etc.....	165,774.79	213,784.30	213,472.35
Total Cash Income.....	\$198,471.61	\$248,455.53	\$251,031.94

Out of the total of \$184,585.33 disbursed, \$66,276.44 was spent for the purchase of works of art.

During 1954 it was voted to add the names of Mary E. Gibbs and Sarah Bacon Hill to the Major Benefactors Roll since the accumulated value of their gifts had passed the \$100,000 mark.

Norman D. Jordan, Mr. and Mrs. A. D. Wilkinson, The Detroit News, Douglas F. Roby and the American Metal Products Co. were added to the Benefactors' Roll and James S. Whitcomb was enrolled as a Fellow.

It is again encouraging to see the high level of interest in the museum from all sections of the Detroit community. Gifts from many different donors and generous contributions of time and hard work from our Trustees and Commissioners are continuing to increase the importance of the museum and its collections and to make it possible for the Detroit Institute of Arts to be passed on to the next generation greatly enriched in value and influence.

Respectfully yours,

LILLIAN HENKEL HAASS

*President*

WILLIAM A. BOSTICK

*Secretary*

### **Director's Report**

The major event in the growth of the collections during the year 1954 was the exhibition of the seventeen paintings and two pieces of sculpture left to us by the wills of Mr. and Mrs. Edgar B. Whitcomb. The bequest came to the museum in the year 1953 but the necessary preparations brought the exhibition of this beautiful and most significant gift into the year 1954. You will remember the pleasant occasion of the reception and opening of the exhibition in April.

All the works of art in this bequest were interesting and helpful to our collection. Some of them are of supreme quality. In my years of work with Mr. Whitcomb for this museum, I came to know him very well and to be very fond of him. I know how much this institution meant to him and to Mrs. Whitcomb. It gives me great pleasure to think that these beautiful works of art, which they enjoyed in their own lifetime, will be enjoyed by countless people in future years, to keep their memory green in this institution and in the life of Detroit.

Through the generosity of Mr. James S. Whitcomb and Mrs. A. D. Wilkinson, we were able to publish a handsome commemorative catalogue, which included not only the bequest but the entire series of Mr. and Mrs. Whitcomb's gifts, beginning in 1926, which constitutes one of the noblest benefactions received by any American museum. This catalogue has been widely distributed

to museums and great libraries through the civilized world and has brought very gratifying comments from scholars upon this enrichment of our collection.

We are at a point in the development of our collection of old masters where we can, and should, be highly selective in our purchases. We have one of the great collections of painting in this country. We need to acquire now certain great things, which are not only costly but hard to find. The growth of our collections by purchase will necessarily be slower than in the past.

We have, nonetheless, received a very gratifying group of European paintings by gift.

In English painting we received a portrait of *Ewan Law* by Sir Thomas Lawrence, as the gift of Mrs. William E. Scripps. This is a fine early work and the first example of Lawrence to come into our collection. We received also a painting, *The Nightmare*, by Fuseli, as the gift of Mr. and Mrs. Bert L. Smokler and Mr. and Mrs. Lawrence A. Fleischman. *The Nightmare* was one of the most celebrated pictures of its day and it is the first important example of Fuseli, to my knowledge, to enter an American museum.

In French art we received a small but very beautiful and interesting *Holy Family*, the so-called Roccatagliata Madonna, by Poussin, as the gift of Mr. and Mrs. A. D. Wilkinson. We were able to buy also a bronze sculpture, *Fire*, by Renoir, from the General Membership Fund.

In Dutch and Flemish art we were given a small *Adoration of the Christ Child*, a Flemish work of about 1470, the gift of Mr. and Mrs. A. D. Wilkinson, which had been once in the James E. Scripps collection. Mrs. William D. Vogel, of Milwaukee, also gave us in memory of her father, Mr. Ralph H. Booth, the painting *The Ford and Halt of the Travelers*, by Jan Both, which is the finest example of this important landscape painter in America.

In modern European painting we were given an extremely important canvas, *Sunflowers*, by Emil Nolde, contemporary German expressionist, by Mr. Robert H. Tannahill. The Friends of Modern Art gave us the painting, *The Rowers*, by a contemporary Italian, Cremonini, and a painting by the contemporary Englishman, Philip Martin.

In the field of European furniture we received two helpful gifts. Mr. and Mrs. John L. Booth gave us a group of furniture, chiefly Italian, of the seventeenth and eighteenth centuries, which had been collected by Mr. Booth's father. Miss Catherine Oglesby of New York City, a well-known expert in French eighteenth century furniture, gave us two French eighteenth century chairs of fine quality.

One of our greatest weaknesses has been in the field of European porcelains. We have made, therefore, special efforts in recent years to build up this section of our collection. Mr. Grigaut arranged a very important and comprehensive exhibition of English pottery and porcelain. We acquired from it a representative group of English wares from Lambeth earthenware of the late seventeenth century to Worcester porcelain of the beginning of the nineteenth century. We owe special thanks to many donors who contributed: Mrs. Alger Shelden, Mrs.



Lillian Henkel Haass, Mr. Carsten Tiedeman, Mr. Robert H. Tannahill, Mrs. Edsel B. Ford, the Josephine and Ernest Kanzler Fund, the Women's Committee, the Elizabeth and Allan Shelden Fund, the Mary Martin Semmes Fund, the General Endowment Fund.

We have also been very poor, and are attempting to build up our collection, in the French eighteenth century. We were given a group of charming pieces of Lunéville in memory of Mrs. Kanzler by the Women's Committee, by Mr. and Mrs. Alger Shelden and Mr. and Mrs. Carsten Tiedeman. In the autumn Mr. Ernest Kanzler gave us a group of superb pieces of Sèvres. Other gifts of very helpful nature were received from Mrs. Richard H. Webber, Mr. and Mrs. Norman D. Jordan, and small purchases made from the Joseph Boyer Memorial Fund.

In European silver we were given a group of Apostle spoons, our first examples of this very interesting type of silver, by Mrs. Henry P. Williams. Mr. Robert H. Tannahill gave us a beautiful pair of silver candlesticks by Paul Lamerie.

Finally, the Italian Government gave us a group of modern Italian decorative arts from the traveling exhibition *Italy at Work*, of which the most notable piece was the children's theatre foyer by Fabrizio Clerici, of Florence.

In medieval and ancient arts we were given a ninth century stone pilaster, found near Ravenna, a beautiful example of the decorative carving of the Byzantine style, by Mrs. Lillian Henkel Haass. We purchased a small but exceptionally beautiful and interesting Roman mosaic of about the fourth century A.D. from the Sarah Bacon Hill Fund. We were given an interesting group of prehistoric pottery from Persia by Mr. John and Bruce Wedda of Salisbury, Connecticut. We also purchased from the General Membership Fund a group of glazed pottery of the ninth to the twelfth century A.D. from Mesopotamia and Persia.

In the primitive arts we completed the purchase of an extraordinarily interesting group of prehistoric Irish gold, by the gift of Mr. and Mrs. Lawrence A. Fleischman and by a purchase from the William A. Murphy Fund.

The major project in American decorative arts of this past year was the remodeling and re-installation of two of the rooms of Whitby Hall, which will be paid for by the Gibbs-Williams Fund.

It is extremely important for us, to my mind, as a museum, not only to acquire the great works of the past but to act as an encouraging and helpful force in the situation of the arts today. I am very grateful therefore to the individual donors who made it possible for us to purchase examples of contemporary American craftsmanship from the Michigan Artist-Craftsmen show and I think we owe our thanks to the donors of these things, both for adding works of art to our collection and for helping the talent of our own region. We made purchases from the Michigan Artist-Craftsmen show by means of gifts from Mrs. Lillian Henkel Haass, Mrs. Richard H. Webber, Mrs. Edsel B. Ford, the No-Sag Spring Company, the William B. Ford Design Corporation, the

Arthur Fleischman Carpet Company, Mr. and Mrs. Lawrence A. Fleischman, and the Sidney F. Heavenrich Purchase Prize.

In American painting we acquired two fine paintings of the past, an important portrait by William Dunlap, a rare and most interesting artist, given by Mr. Dexter M. Ferry, Jr.; and an example of Sargent in his best period, which is also a portrait of an interesting personality, *Judith Gautier*, the writer, given us by the Josephine and Ernest Kanzler Fund. In contemporary American painting, the General Membership Fund purchased a beautiful oil by Charles Demuth. We were given a fine bronze by Mary Callery by Mr. and Mrs. Lawrence A. Fleischman. And we enriched our collection of contemporary painting by the generous gifts of Mr. Robert H. Tannahill, Mrs. Walter Brooks, Mrs. B. Langdon Taylor and Mrs. W. Floyd Nichols, Mrs. Lillian Henkel Haass, Mrs. George Kamperman, the Merrill Fund, General Membership Fund, Mr. and Mrs. Lawrence A. Fleischman, Mrs. David B. Werbe, Mr. Owen R. Skelton, John S. Newberry, Jr., Hal H. Smith, Jr. and Yates G. Smith. To these and to the other donors of Michigan Artists Exhibition prizes which were not purchase prizes, and which therefore do not show in our list of acquisitions, we owe our most sincere thanks.

The department of textiles was enriched by an extremely beautiful and large group of laces and a great variety of costume accessories, a gift of very great interest and charm from Mr. and Mrs. Marc Patten. We were given also a very large Franco-Flemish tapestry representing the month of *December*, of great size and of really remarkably well preserved color, the generous benefaction of Mr. and Mrs. William A. Fisher.

The department of prints was enlarged by purchases from the Freer, Elliott T. Slocum and Elizabeth P. Kirby Funds and by gifts of Mr. John S. Newberry, Jr.

In the field of puppetry and the theater arts, our new activity was made possible by a grant from The Detroit News. We had already received from the family of Paul McPharlin his large collection of puppets and other material on the theater arts, together with a small fund to maintain it. From the income of this fund we purchased two important groups of nineteenth century American marionettes: Deaves' Marvelous Manikins and Meader's Royal Marionettes. But the Detroit Puppet Theatre, with Mr. Adolph Cavallo in charge, has already attracted many additional gifts from puppeteers all over the country. This collection is rapidly growing and gaining recognition as a special collection of high interest. In addition, as a result of The Detroit News grant, we have a most attractive and interesting children's theater and an adult activity of great popular value and professional significance. Every museum likes to have things which are unique in its program. The Detroit Puppet Theater is unique and of great interest on every level, from the most specialized interest in the theater arts, to the level of the delighted children who watch our monthly marionette shows.

This leads me to our other gifts for special projects. A modern museum is much more than a building in which to hang pictures. It is an educational

institution and a popular cultural center. The Detroit News grant for our puppetry program is an example of how a museum must have not only a collection but an activity built upon it. The children's and adult workshop programs of the educational department have been for years maintained by the fund left us in the will of Mr. Albert Kahn. That fund had become almost exhausted and this year his family made a gift to restore its capital. Our greatly enlarged program for adults and children, of which I am very proud, has been made possible by the Kahn Fund. It is a great source of satisfaction that the activities made possible by it will go forward as before, as a result of this gift.

From the Kresge Foundation we received a grant for the equipment for our crafts workshops. We are not an art school. Yet the method of *learning by doing* can be admirably applied to the appreciation of our great collections. The equipment for our adult classes has been made possible by this grant. Only a portion of the grant has been spent so far, since the alteration in our building plans has deferred the completion of our workshop space. The money has been deposited and will be expended as the building alterations make it possible.

From the Burroughs Corporation we received a grant of \$5,000 to purchase equipment to establish our film productions on a proper working basis.

The Kahn family gift and the Kresge Foundation grant will support our work here in Detroit among the people in this city. The Detroit News grant gives great pleasure to people in town; it also has wide national implications. The same is true of our film productions, supported by the Burroughs Corporation grant: they will, I believe, extend our audience far beyond Detroit, to the entire country.

I want to say a special word, however, for our major research projects. You are accustomed to the idea of what a great physics laboratory, a cyclotron, some research project like the Phoenix project of the University of Michigan, means to a university. In our field, a great research facility has the same importance to us: it is a contribution to knowledge, a challenge and stimulus to our staff and to other scholars, and a source of honor and esteem for the institution. We have a number of such research projects.

Mr. Leslie H. Green gave us \$5,000 to finance a new book on the important early embroideries in America by Mrs. Adèle Weibel, the dean of scholars in her special field of textiles in this country.

*The Art Quarterly*, the best source of authoritative information about the arts in America, a magazine which goes to 32 foreign countries, was sustained during the past year by grants from Mrs. Edsel B. Ford, the McGregor Fund and the Ford Motor Company Fund.

We have also initiated during the past year, the Archives of American Art, a research tool which will be, in its own field, we hope, as pre-eminent as the 200 inch telescope on Mount Wilson is in its field of astronomy. Subscriptions to start that project were received from many individuals too numerous to mention. I want to call attention, however, to the grant of \$5,000 from Mr. Leslie H. Green and \$1,000 from Mr. and Mrs. Lawrence A. Fleischman.

Finally, the many gifts by our friends to our art reference library should not remain without some word of thanks. We have here one of the really good art reference libraries in this country. It is not the largest, but a very distinguished, library. For the staff, it is our toolbox; we use it every day. It serves other serious students who are capable of making use of its riches, and it attracts other students from a distance to use certain reference works that we are happy enough to have here, and that are not found in the ordinary library. It is one of those essential elements, hidden beneath the surface, that supply the information necessary to make our whole program accurate, authoritative and interesting. May I say thank you to all of you who have contributed to it, either in books or funds.

E. P. RICHARDSON  
*Director*

### **DETROIT MUSEUM OF ART FOUNDERS SOCIETY**

December 15, 1954 to March 1, 1955

#### **NEW BENEFACTORS**

Mr. and Mrs. Marc T. Patten                      Mrs. William E. Scripps  
Mrs. Allan Shelden

#### **NEW FELLOWS**

Mr. Leo M. Butzel                                      Mr. Lawrence Fleischman

#### **NEW GOVERNING MEMBERS**

Mrs. William Randolph Hearst                      Arthur Fleischman Carpet Company

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

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Mr. and Mrs. Ralph Boekemeier, Jr.	Mrs. Barbara B. Modica
Mrs. Lenore M. Clark	Mrs. Harold Mountain
Miss Jane Colsher	Mrs. Howard E. O'Leary
Mr. and Mrs. G. M. Endicott	Mrs. Robert Palms
Mrs. Paul Fitzpatrick	Miss Betty Patterson
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Mrs. Evelyn M. Hersh	Mr. and Mrs. Lewis J. Stern
Mrs. Louis Kraus	Miss Margaret W. Stewart
Miss Alma Kronmann	Miss Mary Sullivan
Mr. Robert J. Martino	Dr. and Mrs. Sanford A. Waldon
Mr. and Mrs. Maurice Mead	Miss Alleyne V. Weaver
	Mrs. Joseph Whelan



Viewing a film, "The Three Pups," prior to a Pre-School Workshop session devoted to painting animals

## ACCESSIONS

### JANUARY 1, 1954 TO DECEMBER 31, 1954

#### PAINTINGS

- Mariners Church* by James Calder, American contemporary. Winner of the Museum Purchase Prize.
- Still Life on a Black Table* by Harold Cohn, American contemporary. Gift of Mr. and Mrs. Lawrence A. Fleischman.
- Buildings Abstraction—Lancaster, 1931* by Charles Demuth, American (1883-1935). Gift of the Founders Society, General Membership Fund.
- Portrait of Major David Van Horne* by William Dunlap, American (1766-1839). Gift of D. M. Ferry, Jr.
- Waiting* by Michael Getsoff, American contemporary. Winner of the John S. Newberry Jr. Purchase Prize.
- Surf Birds* by Morris Graves, American contemporary. Gouache. Gift of Robert H. Tannahill.
- Painting* by Albert Eugene Gallatin, American (1881-1952). Gift of Mrs. B. Langdon Tyler and Mrs. W. Floyd Nichols, Long Island, N. Y.
- Brass Trio* by Louise Jansson, American contemporary. Watercolor. Gift of Robert H. Tannahill.
- False Faces* by Elemer A. Lakatos, American contemporary. Anonymous gift.
- The Colosseum* by David Mitchell, American contemporary. Winner of the Mrs. Owen R. Skelton Prize.
- Shattered Glass* by Liselotte Moser, American contemporary. Gift of Robert H. Tannahill.
- Canyon of the Dragon* by Lee Mullican, American contemporary. Merrill Fund.
- Facade* by James W. Parr, American contemporary. Watercolor. Gift of the National Academy of Design, Henry W. Ranger Fund.
- Portrait of Judith Gautier* by John Singer Sargent, American (1856-1925). Panel. Gift of the Josephine and Ernest Kanzler Fund.
- Bright Morning* by Charles G. Shaw, American contemporary. Gift of Mrs. Walter Brooks, New York.
- The Peacock* by Donald Thrall, American contemporary. Watercolor. Winner of the David B. Werbe Memorial Prize.

- Portrait of Fox Talbot* (?) by William Wallace, Scotch (1801-1866). Gift of Jacob M. Heimann, California.
- An Old Canadian and Child*, Canadian, dated 1815. Watercolor. Gift of the Historic Memorials Society in Detroit.
- Indians Spearing Trout Through the Ice*, Canadian, 1st quarter 19th century. Watercolor. Gift of the Historic Memorials Society in Detroit.
- The Ford and Halt of the Travelers* by Jan Dircksz Both, Dutch (ca.1610-1652). Gift of Mrs. William D. Vogel in memory of her father, Ralph Harman Booth.
- A Village Festival* by Joost Cornelisz Droochsloot, Dutch (1586-1666). Gift of Mrs. William E. Scripps.
- Huis Oudaen, near Breukelen* by Pieter van Liender, Dutch, 18th century. Anonymous gift.
- Portrait of Ewan Law* by Sir Thomas Lawrence, English (1769-1830). Gift of Mrs. William E. Scripps.
- The House of Symbol* by Phillip Martin, English contemporary. Gift of the Friends of Modern Art.
- The Departure of the Coach* by H. Wigstead, English, active 1784-1793. Watercolor. Bequest of Carl F. Clarke.
- The Adoration of the Christ Child* by the Master of the Legend of St. Catherine, Flemish, late 15th century. Panel. Gift of Mr. and Mrs. A. D. Wilkinson.
- The Nut Gatherers* by William A. Bouguereau, French (1825-1905). Gift of Mrs. William E. Scripps.
- Landscape with Straw Stacks* by Jean Charles Cazin, French (1841-1901). Bequest of Carl F. Clarke.
- The Holy Family* (the Roccatagliata Madonna) by Nicolas Poussin, French (1594-1664). Gift of Mr. and Mrs. A. D. Wilkinson.
- Portrait of a Man* by Balthaser Denner, German (1685-1749). Bequest of Carl F. Clarke.
- Sunflowers* by Emil Nolde, German contemporary. Gift of Robert H. Tannahill.
- The Rowers* by Leonardo Cremonini, Italian contemporary. Gift of the Friends of Modern Art.

#### SCULPTURE

- Sketch for *Amity*, bronze, by Mary Callery, American contemporary. Gift of Mr. and Mrs. Lawrence A. Fleischman.
- Bull*, bronze, by Thomas McClure, American contemporary. Winner of the Detroit Museum of Art Founders Society Prize.
- Fire* (Le Feu), bronze, by Auguste Renoir, French (1841-1919). Gift of the Founders Society, General Membership Fund.
- Architectural Fragment: Pilaster, Door jamb, or Lintel (?), marble, Italian, 6th-7th century. Gift of Mrs. Lillian Henkel Haass.
- Seated Man*, grey-brown lava, Indians of Central America, before 1500. Gift of Mrs. Russell A. Alger.
- Madonna and Child*, painted terra cotta relief, Ghiberti Workshop, Italian, 15th century. Gift of John L. Booth.
- Ancestral Male Figure*, painted wood, New Zealand, probably late 19th century. Laura H. Murphy Fund.

#### DRAWINGS

- 3 Drawings by Augustin Pajou, French (1730-1809). Pencil, pen and wash. Elizabeth P. Kirby, Charles L. Freer, and Elliott T. Slocum Funds.
- A-Birding* by Théodore Rousseau, French (1812-1867). Pen and water color. Gift of Mrs. Edward Janeway, South Londonderry, Vt.
- Two Studies for Heads* by Käthe Kollwitz, German (1867-1945). Pen and ink. Hal H. Smith Fund.

## GRAPHIC ARTS

- Dempsey and Firpo*, lithograph by George Wesley Bellows, American (1882-1925). Anonymous gift.
- The Inventor*, serigraph by Paul Cadmus, American contemporary. Gift of John S. Newberry, Jr.
- The Apparition*, color lithograph by Jan Emile Cox, American contemporary. Gift of Curt Valentin, New York.
- Out of Bounds*, color lithograph by Jan Emile Cox, American contemporary. Hal H. Smith Fund.
- Into the Valley*, colored linoleum block by Antonio Frasconi, American contemporary. Charles L. Freer Fund.
- Orange Birds*, color lithograph by Irving Kriesberg, American contemporary. Hal H. Smith Fund.
- Red Birds*, color lithograph by Irving Kriesberg, American contemporary. Hal H. Smith Fund.
- Phoenix*, serigraph by Lillian Wolock, American contemporary. Winner of the Hal H. Smith Memorial Prize.
- Enthroned Virgin and Child*, silk screen, American 20th century. Gift of John S. Newberry, Jr.
- 2 Bird Studies, woodcuts by Thomas Bewick, English (1753-1828). Gift of R. Hunter Middleton, Chicago.
- Reclining Nude*, color lithograph by Henri Laurens, French contemporary. Charles L. Freer Fund.
- Rome: Portique d'Octavie*, color lithograph by André Masson, French contemporary. Charles L. Freer Fund.
- Composition*, aquatint by Jacques Villon, French contemporary. Elliott T. Slocum Fund.
- La Parisienne*, aquatint by Jacques Villon, French contemporary. Gift of Peter Deitsch, New York City.
- Poster by Karl Zerbe, German contemporary. Gift of Mr. and Mrs. Lawrence A. Fleischman.
- Acrobat and Horses*, color lithograph by Marino Marini, Italian contemporary. Charles L. Freer Fund.
- Girl with Green Hair*, color lithograph by Pablo Picasso, Spanish contemporary. Charles L. Freer Fund.
- Bathers*, etching by Anders Zorn, Swedish (1860-1920). Bequest of Carl F. Clarke.

## CERAMICS

- Group of 33 pieces of pottery, glazed earthenware, American, mainly New England and New York State, 1st half 19th century. Gibbs-Williams Fund.
- Dog, American (Bennington), middle 19th century. Gibbs-Williams Fund.
- 2 Bowls and Vase, stoneware, by Lillian Pierce, American contemporary. Winner of the Sidney F. Heavenrich Purchase Prize.
- Pair of Bowls, yellow and green glaze, porcelain, Chinese, Yung Cheng. L. A. Young Fund.
- Plate, ox-blood glaze, porcelain, Chinese, K'ang Hsi. Gift of Mr. and Mrs. Norman D. Jordan.
- Set of fireplace tiles, Dutch, 17th-18th century. Gibbs-Williams Fund.
- Lamp, grey-brown clay, Egyptian, ca.30 B.C.-100 A.D. Gift of K. T. Keller.
- Bottle, English (Bow), ca.1750. Gift of Mrs. Lillian Henkel Haass.
- Candlestick, tin-glazed earthenware, English (Lambeth), ca.1650. Mary Martin Semmes Fund.
- Dish, glazed earthenware, English (Lambeth or Bristol), ca. 1660. Gift of the Founders Society, General Endowment Fund.
- Dish, delftware, English (Lambeth), ca.1660. Gift of Robert H. Tannahill.
- Porringer (or Bleeding Bowl), English (Lambeth), ca.1662-65. Gift of Robert H. Tannahill.

- Tyg, white earthenware, English (Lambeth), ca.1680. Gift of the Founders Society, General Membership Fund.
- Plate, blue glaze in the Nevers style, English (Lambeth), late 17th century. Gift of Robert H. Tannahill.
- Pair of Polychrome Honey Pots, English (Brislington), 1st half of the 18th century. Gift of Mrs. Edsel B. Ford.
- Pair of Wine Cups, English (Bristol), ca.1750. Gift of Mrs. Lillian Henkel Haass.
- Tankard, salt glaze, decorated in enamel colors, English (Staffordshire), ca.1750. Gift of the Founders Society, General Endowment Fund.
- Fluted Bowl, English (Chelsea), ca.1753. Gift of Mrs. Alger Shelden.
- Bowl, polychrome decoration, English (Bristol), ca.1755-60. Elizabeth and Allan Shelden Fund.
- Pair of figurines: *The Pedlar and His Mate*, English (Derby), ca. 1760. Josephine and Ernest Kanzler Fund.
- Teapot, English (Worcester), ca.1760. Gift of Carsten Tiedeman.
- Pair of Ice Pails, English (Worcester), ca.1810. Gift of the Founders Society, General Endowment Fund.
- Pair of Plates, English (Worcester), ca.1810. Gift of D. M. and P. Manheim, New York.
- Pair of Plates and Tray, English (Worcester), ca.1810. Elizabeth and Allan Shelden Fund.
- Toby Jug*, silver lustre, English (Staffordshire), early 19th century. Gift of Mrs. Elijah P. Lovejoy.
- Bowl, "Blanc-de-Chine" style, French (St. Cloud), ca.1730. Joseph Boyer Memorial Fund.
- Plate, French (St. Omer), ca.1720. Gift of Mr. and Mrs. Norman D. Jordan.
- Set of 3 Jardinières, Clock, Cassolette, pair of Plates and Tray, French (Vincennes and Sèvres), 1755-1769. Josephine and Ernest Kanzler Fund.
- Group of Shepherd and Shepherdess, French, probably Crépy-en-Valois, ca.1760. Gift of Mrs. Richard H. Webber.
- Figure of a Bootblack, terre de pipe, French (Lunéville), ca.1770-75. Gift of Mr. and Mrs. Alger Shelden and Mr. and Mrs. Carsten Tiedeman in memory of Mrs. Josephine Kanzler.
- The Broken Sabot*, terre de pipe, French (Lunéville), ca.1775. Gift of the Women's Committee in memory of Mrs. Josephine Kanzler.
- Figure of a Youth, terre de pipe, French (Niderviller), ca.1780. Gift of Miss Marguerite Glover, New York.
- Pastille Box, glazed earthenware decorated in the Persian style, French (Lille), late 17th century. Gift of Robert H. Tannahill.
- Mug with English silver gilt mounts, German, ca.1750. Gift of William T. Deacon, St. Louis.
- Group of 8 pieces of prehistoric pottery, Iranian (from vicinity of Adin-da-djin). Gift of John and Bruce Wedda.
- Children's Game, polychrome faience, by Pietro Cascella, Italian contemporary. Gift of the Italian Government.
- Jug, Bowl, and Ceramic Picture, polychrome faience, by Guido Gambone, Italian contemporary. Gift of the Italian Government.
- Bottle, Japanese (probably Atawa ware), late 18th century. Gift of Mrs. Russell A. Alger.
- Circular Box with cover, porcelain, Japanese, 2nd half 19th century. Gift of Mrs. Gilmore G. Scranton.
- Wall Fountain, polychromed glazed tile, Persian, early 19th century. Gift of Mrs. Wilson W. Mills.
- Bowl, Mesopotamian (Samarra), 9th century; Plate and Bowl, Persian, 10th-11th century; Plate, Persian, 12th century. Gift of the Founders Society, General Membership Fund.
- 3 Bowls, Persian, 10th-11th century; 1 Bowl, Mesopotamian (Rakka), 12th-13th century. Gift of Maurice Eustache in memory of his brother, Eustache de Lorey.



## ARMS AND ARMOR

Helmet, Shield and Arm Guard, East Indian, late 19th or early 20th century. Gift of Mrs. William P. Stevens.

Dagger or Stiletto, Spanish, 18th century. Gift of Mr. and Mrs. E. Raymond Field.

## FURNITURE

2 Teakwood Chairs, Chinese, early 20th century. Gift of K. T. Keller.

3 Chairs, Danish, ca.1700. Gift of Mrs. John L. Booth.

Group of 11 Armchairs and 2 Side Chairs, French and Italian, 17th century. Gift of John L. Booth.

Armchair, Régence period, French, ca.1720. Gift of Miss Catherine Oglesby, New York.

Desk Armchair, Régence period, French, ca.1720. Gift of Miss Catherine Oglesby, New York.

Portable Writing Desk, French, ca.1840-50. Gift of Mrs. Isadore Levin.

2 Torchères, Italian, 17th century. Gift of John L. Booth.

3 Credenzas, Italian, 17th century. Gift of John L. Booth.

2 Cardinal Chairs, Italian, 17th century. Gift of Mr. and Mrs. David B. Moreing.

Chair by F. Apelli and L. Varesio, Italian contemporary. Gift of the Italian Government.

Armchair by Guglielmo Pecorini, Italian contemporary. Gift of the Italian Government.

Table by Paolo De Poli, Italian contemporary. Gift of the Italian Government.

## SILVER

Pair of Forks by Joseph Goldthwaite, American (Boston), (1706-1780). Gibbs-Williams Fund.

*Elijah's Cup* by Earl Krentzin, American contemporary. Winner of the Founders Society Purchase Prize.

Spoon by François Paul Malcher, American (1751-1810). Gibbs-Williams Fund.

Spoon by Arthur J. Pulos, American contemporary. Gift of the Michigan Silversmiths Guild.

Pair of Brandy Cups by Paul Glugla, American (died 1953). Gift of Mrs. Paul Glugla.

10 Forks, 9 Teaspoons, pair or Salt Spoons, and 1 Mustard Ladle, American (mainly Detroit), 19th century. Gift of J. Bell Moran.

4 Apostle Spoons, English, 17th century. Gift of Mrs. Henry P. Williams.

Pair of Candlesticks by Paul Lamerie, English, London mark for 1738-1739. Gift of Robert H. Tannahill.

## GLASS

Figurine by Paolo Venini, Italian contemporary. Gift of the Italian Government.

Mosque Lamp, Syrian, late 14th century. Gift of K. T. Keller.

## ENAMELS

Panel, enamel on copper, by Katherine Winckler, American contemporary. Winner of Fleischman Carpet Company Purchase Prize.

2 Plaques, enamel on copper, *Annunciation* and *Adoration of the Magi*, by Luigi Martinotti, Italian contemporary. Gift of the Italian Government.

2 Coffee Spoons, enamel and silver gilt, Russian, late 19th or early 20th century. Gift of Mrs. Frederick Trempe Ducharme.

## BRONZE

Vessel (*ku*), Chinese, probably Shang-Yin, ca.1200 B.C. Gift of Mrs. Gilmore G. Scranton.

2 Mountings for Harness, Chinese, Chou dynasty, ca.200 B.C. Gift of Mrs. Gilmore G. Scranton.

Belt Hook, gilt bronze, Chinese, Han dynasty. Gift of Mrs. Gilmore G. Scranton.

## METAL

Pair of Candlesticks, pewter. Makers: J. B. and H. H. Graves, American, mid-19th century. Gift of Robert H. Tannahill.

2 Hanging Lamps, brass, Italian, early 19th century (or earlier). Gift of Mrs. Lillian Henkel Haass.

Repoussé Plaque, copper, Japanese, late 17th-early 18th century. Gift of Mr. and Mrs. Norman D. Jordan.

Vase, bronze and brass, Japanese, late 19th century. Gift of Deaconess Margaret Brearley in memory of her father, William H. Brearley.

#### JEWELRY

Twisted Ribbon Torque, gold, Irish, prehistoric. Gift of Mr. and Mrs. Lawrence A. Fleischman on the occasion of the birth of their daughter, Martha Jane Fleischman.

Clasp, Earring, Ring Money, gold, Irish, prehistoric. William H. Murphy Fund.

#### COINS AND MEDALS

Collection of 6 European Coins, Austrian and Italian, 17th-19th century. Gift of Frank Vetarbo.

Collection of 24 Coins, English, 14th century and later. Gift of Mrs. Cecil J. Page.

2 Lead Counters (dies for medals), stamped with Emblems of the Revolution. French (1792-1796). Gift of Jean Béliard.

Commemorative medal of Marco Polo Exhibition, Venice 1954, bronze, Italian. Gift of the City of Venice.

#### STONE

2 Bird Stones, grey banded slate, Indians of North America (Moundbuilders of Michigan), prehistoric. Gift of John S. Newberry, Jr.

Pipe, catlinite, Indians of North America, Sioux Tribe (South Dakota), late 19th century. Gift of Mr. and Mrs. Lawrence A. Fleischman.

Hardstone inlay Plaque by Richard Blow, and Footed Bowl and Chalice, Galassi Workshop, Italian contemporary. Gift of the Italian Government.

#### MISCELLANEOUS

Panelled Fireplace Wall, American (from the Spring Garden Mansion, New Castle, Delaware), ca.1780. Gibbs-Williams Fund.

2 Leather Boxes by Luigi Fasoli, Italian contemporary. Gift of the Italian Government.

Manuscript, Persian, dated 1014 A.H. (1606 A.D.). Gift of Mrs. Wilson W. Mills.

*A Banquet in the Open Air*, mosaic in original terra cotta mount, Roman, early 4th century A.D. Sarah Bacon Hill Fund.

Photograph, *Studio at Bou-Saada* by Anne D. (Andee) Seeger, American contemporary. Anonymous gift.

#### THEATER ARTS

Collection of marionettes and marionette parts by Daniel Meader, American (active 1882-1898) and Harry Deaves, American (active 1876-1919). Paul McPharlin Fund.

6 Marionettes and 4 Box Mannequins by John Lewis, Anglo-American, early 20th century. Gift of the Goodwill Industries of Detroit.

Collection of puppets and settings for complete production of *The Tinker and the Teakettle*, American, 1930. Gift of Perry Dille.

Costumes for the Walrus and Carpenter in *Alice in Wonderland*, American, 1932. Gift of the Museum for the Arts of Decoration of the Cooper Union, New York.

1 Finger Puppet, 1 Rod Puppet and designs for *Mr. Nutcracker*, American, 1938. Gift of Herb Scheffel.

Hand Puppet, *The Two-Faced Senator*, American, 1949. Gift of Alfred Wallace, New York.

Hand Puppet, *Clown*, American, about 1950. Gift of Mr. and Mrs. Alan Gilmore.

Foyer for Marionette Theatre by Fabrizio Clerici, Italian contemporary. Gift of the Italian Government.

10 Toy Marionettes, Mexican (Toluca), 1st half 20th century. Gift of Mr. and Mrs. Irving Berg.

6 watercolor drawings and 17 pencil drawings of stage setting for *The Wookiee*, by Edgar Yaeger, American contemporary. Gift of the artist.

- Collection of 29 pieces: marionettes, rod and shadow puppets and related material, various countries. Gift of Cedric and Lee Head in memory of Mabel Kingsland Head.
- 2 Shadow Puppets, Turkish, 19th century. Gift of Miss Barbara Amundson.
- 6 Toy Marionettes *Commedia dell'Arte* characters, Venetian contemporary. Gift of Mrs. Abraham Rattner.

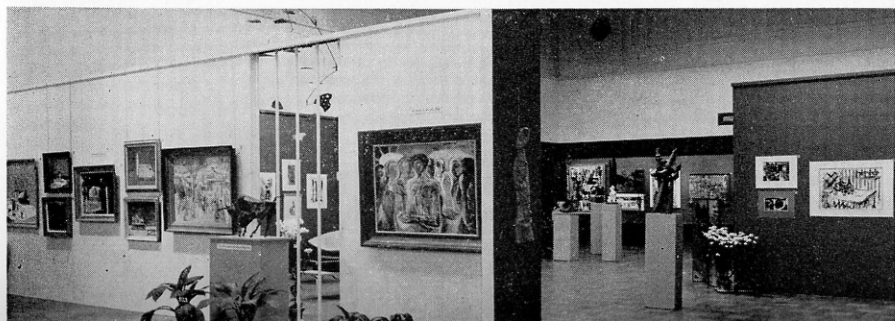
#### **COSTUMES AND COSTUME ACCESSORIES**

- Stockings, knitted, American, 3rd quarter 19th century. Gift of Miss Agnes Savage.
- Watch. Maker: Roehm and Wright, American, 19th century. Gift of Mr. and Mrs. James S. Whitcomb.
- Paisley Shawl, Scottish, 19th century. Gift of Mrs. Melvin D. Kopple in memory of Dr. Samuel Stern, Kingston, N. Y.
- Lorgnette, French, ca.1870. Gift of Mr. and Mrs. James S. Whitcomb.
- Man's Smoking Cap, dark red velvet, French, ca.1870-1880. Gift of Miss Edith Malcolm White and Miss Ruth Gordon White, Morristown, New Jersey.
- Collection of 110 items, including bonnets, shawls, pinafore, handkerchiefs, buckles and agrafes, shoe buckles, buttons, fans, purses, needle holders, pressing iron and pocket almanac: Belgian, Dutch, English, French, East Indian, and Polish, 16th, 18th and 19th centuries. Gift of Mr. and Mrs. Marc Patten.
- Watch, Swiss, 3rd quarter 19th century. Gift of Miss Elise Ducharme.

#### **TEXTILES**

- Woven coverlet, American, dated 1857. Gift of Mrs. Roy E. Leatherman in memory of her husband.
- Baptismal Veil, embroidery, Belgian, 19th century. Gift of Mr. and Mrs. Marc Patten.
- Collection of 41 pieces of Lace: collars, lappets, flounces, borders, and doily: Belgian, English, French, Italian, and Swedish, 17th, 18th, and 19th centuries. Gift of Mr. and Mrs. Marc Patten.
- 2 Thread Winders, mother-of-pearl, Chinese, 19th century. Gift of Mrs. Frank Eddy Standish.
- 2 Bobbins, bone and wood, English, 19th century. Gift of Miss Mary Edith Dew.
- Flounce or Lambrequin, embroidered silk, English, 18th century. Gift of Miss Mary Edith Dew.
- Verdure Tapestry, Flemish, 18th century. Gift of Robert P. Scherer.
- Panel, cut velvet, French, 17th century. Octavia Bates Fund.
- Month of December*, tapestry, Franco-Flemish, late 17th century. Gift of Mr. and Mrs. William A. Fisher.
- America Doing Homage to France*, printed toile, French, late 18th century. Gibbs-Williams Fund.
- Saddle Cover, Persian, 18th century. Gift of Edgar H. Ailes.
- Mazdean Archangels beside the Tree of Life*, silk reversible cloth, Persian (Seljuk), 12th century. Octavia Bates and William C. Yawkey Funds.
- St. Theresa of Avila*, embroidery, Spanish, 17th century. Gift of John L. Booth.
- St. Thomas the Apostle*, embroidery, Spanish, 17th century. Gift of John L. Booth.

A view of the Michigan Artists Exhibition, 1954



## THE ARTS COMMISSION

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Robert H. Tannahill, *Vice President*

Selden B. Daume, Charles T. Fisher, Jr., Mrs. Edsel B. Ford,

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Douglas F. Roby, Edward E. Rothman, Mrs. Allan Shelden,

Robert H. Tannahill, James S. Whitcomb.

William A. Bostick, *Secretary*

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<i>Honorary Curator of American Art</i> .....	Robert H. Tannahill
<i>Honorary Curator of Architecture</i> .....	W. Hawkins Ferry
<i>Honorary Research Fellow in Prehistory</i> .....	George Lechler
<i>Curator in Charge of Education</i> .....	William E. Woolfenden
<i>Assistant Curator, Education Department</i> .....	A. Franklin Page
<i>Junior Curator, Education Department</i> .....	Virginia Harriman
<i>Junior Curator, Education Department</i> .....	William A. McGonagle
<i>Junior Curator, Education Department</i> .....	Mary Jane Healey
<i>Junior Curator, Education Department</i> .....	John A. Crowley
<i>Librarian</i> .....	Arline Custer
<i>Reference Librarian</i> .....	Francis Warren Peters, Jr.
<i>Registrar</i> .....	Eleanor Ferry
<i>Publicity</i> .....	Jacqueline Peck
<i>Building Superintendent</i> .....	Harold T. Shaw
<i>Photographer</i> .....	Sylvester Lucas