

Bulletin of The Detroit Museum of Art

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No. 1



"A DAY IN JUNE"—By GEORGE BELLOWS

Purchased for the Permanent Collection from the "Merrill Fund"

ACCESSIONS

PAINTING BY GEORGE BELLOWS ACQUIRED

George Bellows' painting, "*A Day in June*," has been purchased for the permanent collection from the "Merrill Fund." This picture,

awarded the Temple Gold Medal at the Pennsylvania Academy of Fine Arts, 1917, is regarded as one of the best works the artist has produced.

It portrays smartly clothed groups of people in the park in the late afternoon, against the dense green foliage of distant trees. In the background rises a skyscraper lighted by the last rays of the afternoon sun.

The works of George Bellows have qualities which commend them to a future consideration and regard. They hold the mirror up to our time and our way of living. They express something of the engaging whirlwind of American life which sweeps away the things of one decade only to replace them with new wonders.

Instead of turning a deaf ear to the raucous noises of a metropolis, Mr. Bellows singles out its major and minor chords. Instead of closing his eyes to the glare of Broadway, the obstructive elevateds or the impending skyscrapers, he sees the vital stream of life which creates these things, — the cause which makes them imperative. Superficially ugly, their perfect functioning gives them a singular beauty. The artist is fascinated with it. It penetrates his vision, is assimilated, and reappears in his pictures as a thing of beauty. Those who do not like his portrayals are those who do not catch the significance of their counterpart.

Subject, no matter how vital, will not make an artist. Mr. Bellows' power of interpretation is a great factor in his success. His powerful personality always transforms and modifies his emotions, and the authorship of his works is

never in doubt. They are original in conception and express the predilection of their author for the current issues of his daily walks.

His subject matter and personality are the two lesser of a trinity of qualities. Excellent craftsmanship, which he possesses to a degree which excites one's admiration, is the real mark of his supremacy as an artist of his time. He has delved into the science of color and the geometry of design, and mastering the knowledge of these things after much arduous experimentation, he has entered upon his task of picture making with a subconscious feeling for synthesis in both color and design, but with an enthusiasm and facility which conceals his careful planning. The result is generally one of great spontaneity. With apparently no thought, his figures and his masses fall into a rhythmic and orderly whole. The carefully thought out sub-structure is skilfully concealed under a surface effect of exuberant facility.

The "Merrill Fund" of ten thousand dollars was donated by Mrs. Lizzie Merrill Palmer, the income to be used for the purchase of paintings by artists who are (or in case of their decease were) citizens of the United States. This is the first purchase from the fund. C. H. B.

PAINTING BY THOMAS HILL

"*The Grand Canyon of the Yellowstone*," one of the most important paintings by the late Thomas Hill, has been acquired for the permanent

collection through the gift of Mrs. George O. Robinson.

This painting, awarded a gold medal at the Chicago World's Fair, is a typical example of the work of this artist, who takes his place with Bierstadt and Moran as a painter of American landscape.

The work ably perpetuates the topography and coloring of that great wonder of nature so familiar and dear to the American people. From a high point the Yellowstone River is seen plunging over the brink into the deep gorge below only to emerge as a ribbon like stream winding down the canyon. In the precipitous walls of the gorge may be seen every hue of the spectrum. The trees seeking their precarious footing on the barren slopes, and the eagle's nest on a commanding pinnacle of rock enliven the scene. The canvas is 66 inches high and 96 inches wide.

The painter, Thomas Hill, was born in England in 1829. He came to America at the age of eleven years, with his parents, who settled at Taunton, Mass. He was a student in the atelier of Paul Meyerheim in Paris in 1866, but for the most part was self taught. His best work was done in California and the west.

By virtue of her gift Mrs. Robinson becomes a life member of the corporation.

SPANISH WOOD CARVING

Through the gift of Mr. Henry G. Stevens, a Spanish wooden panel of the late XV. or early XVI. century has been acquired. It is a polychrome carving with grape vine motif in high relief, and was probably part of a very fine doorway of the period.

A period room is contemplated, in which will be housed such objects as wood carvings, furniture, metal work tapestries, textiles and other handicrafts as well as paintings of the XVI century, and this panel will fit in admirably with the assembled objects of the period.

A beginning on this room will be made early in the new year. Its completion will depend upon the time required to obtain suitable exhibits.



XVI CENTURY
WOOD CARVING

EXHIBITIONS

PAINTINGS BY ZULOAGA

The collection of paintings by Ignacio Zuloaga, shown during the month of September, is perhaps the most impressive one-man exhibition ever seen at the Detroit Museum of Art. Introduced to the American public by so notable a painter as John S. Sargent and heralded by serious and captious critics, the public was aroused to the importance of the event, and seventeen thousand visitors came to see the handiwork of this eminent Spanish artist.

The vigorous personality of Zuloaga, coupled with the intense Spanish flavor of his subjects, will leave

an impress on the minds of those who saw the exhibit that will never be eradicated. His creative and instinctive power, and his personal vision, places him aloof from his contemporaries and beyond the ken of successful imitation by the large student body which has seen his exhibit.

The exhibition is being shown in this country under the auspices of Mrs. Philip M. Lydig.

Dr. Christian Brinton's beautifully illustrated catalogue accompanying the exhibit assumes the proportions of an important volume on the life and work of the artist.

PAINTINGS BY SYMONS, FRIESEKE AND HOPKINS

During the current month, a group exhibition of American paintings by Frederick C. Frieseke, Gardner Symons and James R. Hopkins will be shown.

Mr Frieseke's paintings of beautiful women in sunlit gardens or bright and colorful interiors, brought him the regard of his contemporaries, both in America and in France, where he resided until the outbreak of the war.

Gardner Symons, one of the foremost exponents of American landscape painting, exhibits a group of native landscapes in a variety of moods. They are beautifully selected and forcefully and realistically portrayed.

James R. Hopkins of Cincinnati exhibits a diversified group of decorative figure subjects, a number of them showing the results of his recent incursion among the peasant types of the mountains.



MEMBERSHIP

The Trustees desire to express, through the columns of the BULLETIN, their thanks and appreciation to those who subscribed toward the purchase of the painting "*Hallali*" by Gaston LaTouche. Readers will be interested to know that through the generous response, this important painting by an eminent French painter, has been secured for the permanent collection. About one thousand dollars is still needed to complete the fund, but this small deficit is expected to be met by the delayed contributions of members.

If your dues for 1917 are not paid, please mail your check to Clyde H. Burroughs, Secretary, Detroit Museum of Art, together with coupon printed herewith.

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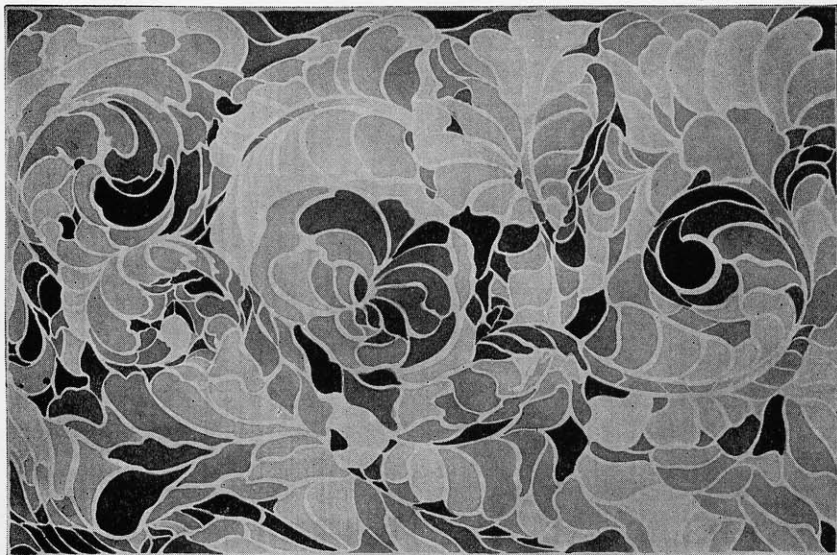
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Second Year Evening Student of the School

DEPARTMENT OF THE DETROIT SCHOOL OF DESIGN

GEORGE T. HAMILTON, Director.

The Detroit School of Design will open its seventh year during the current month. Day classes will begin on October 5th; evening classes on October 15th and Saturday classes on October 27th.

The courses include illustration, fashion design, poster, decorative

and mural design, architectural rendering and normal art, etc., and children's courses in design, color harmony and drawing.

The School Building at 456 Jefferson Avenue, East, is open from 9 a. m. to 5 p. m. daily for the registration of students and for those seeking information.



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HOURS

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

COMING EXHIBITIONS

NOVEMBER:

Paintings by Frederick Clay Bartlett.

Lithographs of Picturesque War Work by Joseph Pennell, under the auspices of the City of Detroit.

DECEMBER:

Annual Exhibition for Michigan Artists under the auspices of the Scarab Club.

JANUARY:

Pictorial Photographers of America.

Sculpture by Mrs. Harry Payne Whitney.

FEBRUARY:

Water colors by Winslow Homer and John S. Sargent.

Other important exhibitions have been scheduled but dates have not yet been assigned.

LIBRARY AND PRINT ROOM

The library embraces reference works of exceptional value to students of art and is available for the use of the public. The current art magazines are also kept on the reading table.

A collection of drawings, prints and etchings is also in charge of the librarian, and will be shown to visitors upon request.

The photograph collection containing several hundred photographs of paintings, sculpture, architecture and art objects, will be loaned to the teachers of the public schools, members of study clubs, or others desiring their use.

THE COLLECTIONS OF THE MUSEUM

First floor: Sculpture, gems and coins.

Second floor: Frederick Stearns' Collection of curios and antiquities. Second floor: Galleries I and II: Modern paintings belonging to the Museum. Gallery III, the E. L. Ford Collection of paintings by the Dutch and Barbizon painters. Gallery IV, Modern paintings. Galleries V and VI, Special exhibitions.