

Bulletin of The Detroit Museum of Art

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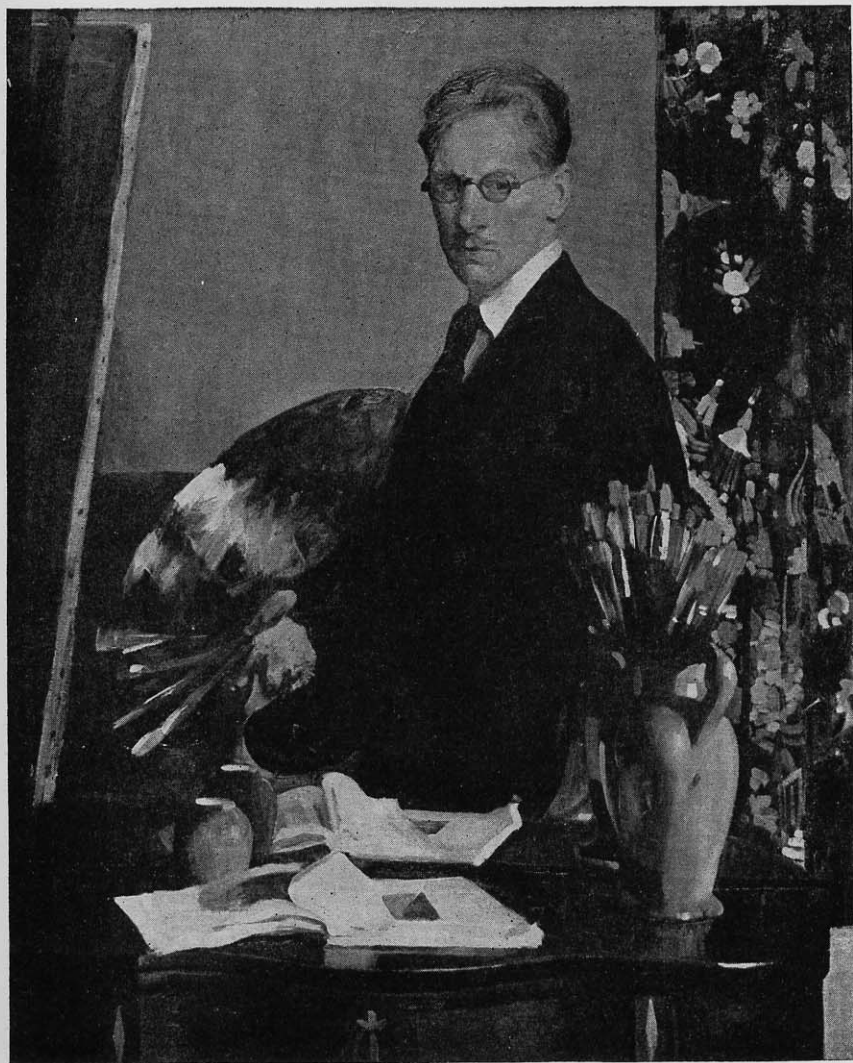


Plate I

SELF PORTRAIT by LEOPOLD SEYFFERT

Purchased through the General Membership and Donations Fund

ACCESSIONS

PAINTING BY LEOPOLD SEYFFERT

Leopold Seyffert's self portrait (Plate 1) has been acquired for the permanent collection of the Museum. This picture, 40 inches wide by 50 high, was shown in the Second Annual Exhibition in 1916 and found a number of ardent admirers here.

Mr. Seyffert is a young painter whose accomplishment up to this time gives promise of a productive future. A resident of Philadelphia, he has been much in the public eye in the more important exhibitions of recent years, and has several times been singled out for recognition by his contemporaries of the juries.

The Pennsylvania Academy of Fine Arts of his home city gave him the Fellowship prize in 1913, and at the Carnegie Institute's International Exhibition the same year he received one of six Honorable Mentions. At the Panama Pacific Exposition in 1915 he was awarded a Silver Medal, and in 1916 was elected an Associate of the National Academy of Design in New York. His "*Portrait of Fritz Kreisler*" in the present exhibit at the Pennsyl-

vania Academy of Fine Arts was honored with the Carroll H. Beck gold medal given for the best portrait in oil. This portrait will be shown in the Fourth Annual Exhibition in April and May.

An analysis of Mr. Seyffert's art leads one into realms of familiarity. In his work there is no doubtful magic to explain, no fanciful theorem to prove. His painting is a frank effort to arrange his material sympathetically and to record it accurately in accordance with the best principles and traditions of the past. He has a remarkable grasp of anatomy and a vigorous style that knows no timidity. The charm of spontaneous expression is his to an enviable degree.

A portrait transcends its mission as an individual token only when it takes on that universality of pictorial power, with passages which reveal the painter's mastery of his material, his sense of orderly pattern and something of the artist's personality as well as insight into the character of the sitter. The self portrait of Leopold Seyffert has these qualities.



LECTURE ANNOUNCEMENT

IMPORTANT LECTURE ON PRINTS

Mr. FitzRoy Carrington, Curator of Prints of the Boston Museum of Fine Arts, editor of the *Print Collector's Quarterly*, author of "Engravers and Etchers" and other volumes, and the best general authority on the subject in the United States, will lecture at the Museum, Tuesday evening, April 3rd, on "Landscape Etching from Durer to Whistler." This lecture, giving a

historical resume of the general field of landscape etching, will be illustrated with stereopticon views of the work of the more notable artists.

Mr. Carrington will also spend two days expertising the prints in the Museum's permanent collection, of which the collection presented by Mrs. Harriet J. Scripps as a memorial to her husband, the late James E. Scripps, forms the principal part.

FOURTH ANNUAL EXHIBITION

Beginning with a reception and opening view on Tuesday Evening, April 9th, the Fourth Annual Exhibition of Paintings by American Artists will be opened to the public, and will continue through May 30th. It will bring to Detroit, as in former years, about one hundred representative works of recognized contemporary American artists, selected without partiality or prejudice from the best works in the exhibitions of the east or the studios of the painters. In the wide range of subject and treatment covered by the hundred works, visitors will find the pictures they like, and others which they will disapprove. An irritant, however, is often a stimulant productive of much good in reforming one's vision.

The people of Detroit have recently had an opportunity of studying the water colors of John S.

Sargent. In the coming exhibit they will have the privilege of seeing the handiwork of this distinguished master in two of his recent and most notable portraits, viz., that of President Wilson painted for the permanent collection of the National Gallery of Ireland and kindly loaned by the Board of Governors of that institution for the month of May, and that of John D. Rockefeller, Esq., kindly loaned by Mr. Rockefeller.

Another feature of the exhibition will be the room devoted to the works of three distinguished and distinctively American artists, J. H. Twachtman, J. Alden Weir and Childe Hassam. Each of these artists will be represented by eight or ten carefully chosen examples of their work. They are singled out for this honor because of their important contributions to American art, and in order that a true

estimate of their accomplishment in comparison with the trend of their contemporaries may be ob-

tained. Other painters will be chosen for this distinction in succeeding years.

*POSTER POWER

BY GEORGE T. HAMILTON,

Director, Detroit School of Design

When traversing the byways of a comparatively unknown village, or while investigating its outlying pastures or the fringes of its woods, have you not, some time or other, been suddenly held by a sharp flow of melody from the throat of an unknown creature of nature? Whether it came from a child or from one of the winged habitants of the woods, you were caught and held in the meshes of its rhythmic melody.

Are you one of the millions who must frequent, daily and hourly, the byways and highways of a giant city? While threading your way through its mechanical entanglements have you not, some time or other, been suddenly and more or less permanently diverted from its grinding, metallic roar by a flow of melodious music from the throat of an unseen singer?

These are experiences which we all know. The bewildering complexities of nature and the overpowering discords of the city are alike and in an instant completely dissolved by a few simple tones sung in rhythmic cadence and order. They make us breathe

less spasmodically, set our minds free and our disposition is to assume and take on new ideas.

Such is the power of art. Art can dissolve all externals, all irrelevancies, and make us ready and desirous for the new experience.

As with music, so it is with color and form. The same law of rhythm holds, and it is the rhythm and not the mediums, either sound or space, which possess the power to dissolve all things and to create anew.

The business man who uses the *good* poster takes advantage of this law. The successful poster designer exemplifies it in all his lines and in all his tones and colors. There must be a singing quality to the poster if it is to live and do its work. The laws of art must be understood by the designer. It is the purpose of the Detroit School of Design to teach and demonstrate these laws. They can never be repealed, even by a unanimous vote of commercial designers. Fortunately, during the last few years they have become more and more recognized.

Many posters scream at the

*This article appeared in "The Poster" magazine, Chicago, January, 1918, and is reprinted here through the courtesy of the editors.

throngs day and night, absorbing fortunes but not one bit of respectful attention. They do not dissolve their surrounding environment and clear the way in the beholder's mind for the idea they set forth. Only their art value can do that. Only their perfected rhythmic orders of fine tone and color in both lettering and pictorial representation can accomplish this. Before the poster is read and the product it introduces is known it must have put the observer in a good frame of mind, as did the singer of melody on the fringe of the woods or upon the street corner. As air will rush from a point of compression to a vacuum so the mind will move from discordant compression to a point of lesser resistance. The well designed poster is this point of lesser resistance. It provides the oases within our discordant cities for the

mind to rest and find refreshment, and during refreshment to make the acquaintance of a manufacturer's ware. It is the principle of the salesman who takes his client to a place of rest and comfort.

The harmonic relationships of line, space and color are the purer and more rarefied atmosphere into which we are all impelled by law, and it is in such an atmosphere that the ware made known makes the unforgettable impression.

It is this aspect of poster designing that is generally most neglected, and only a very rare native instinct or a thorough knowledge of the laws of art will remedy this neglect.

In the School of Design students are doing poster work as one of several branches of art. Illustration, painting, interior design, mural decoration, textile design and other branches are taught as well. But the same laws hold for all.



SCHEDULE OF LECTURES AND SPECIAL EVENTS

FEBRUARY:

- 23rd, 10:00 a. m. Patriotic program by school children under the auspices of the Recreation Commission.
- 24th, 3:00 p. m. Musical program by the Ypsilanti Normal College Choir, under the direction of Frederick Alexander.
- 28th, 11:30 a. m. Gallery talk on the Water Colors by John Singer Sargent and Winslow Homer to the City Art and Design Committee of the Twentieth Century Club, by Clyde H. Burroughs.

MARCH:

- 3rd, 3:00 p. m. Musical program arranged by The Tuesday Musicale.
- 5th, 8:00 p. m. Lecture, "Etching," by Earl H. Reed of Chicago.
Gallery talk by Raymond Wyer, Director Worcester Art Museum.
- 7th, 3:30 p. m. Meeting of Art Teachers of the Public Schools.
- 8th, 3:30 p. m. Meeting of Art Teachers of the Public Schools.
Gallery talks by Raymond Wyer, Director Worcester Art Museum.
- 8th, 8:00 p. m. Lecture, "The Michigan Dunes," by Earl H. Reed.
- 10th, 3:30 p. m. Lecture, "Art and Life," by Raymond Wyer, Director, Worcester Art Museum.
Musical program by Mrs. E. B. Smith, accompanied by Mrs. Edwin S. Sherrill.
- 16th, 10:00 a. m. Meeting of the Young Writers' Club of the "News."
- 17th, 3:00 p. m. Artist's concert by Mrs. Leslie G. Lamborn, Soprano; Mrs. Morris D. Silver, Pianist, and Earl W. Morse, Violinist. Accompanist, Mrs. Marjorie Cleland Deyo.
- 18th, 3:30 p. m. Meeting of the Art Teachers of the Public Schools.
- 19th, 3:30 p. m. Meeting of the Art Teachers of the Public Schools.
- 24th, 3:00 p. m. Lecture (Illustrated) "To the Shining Mountains and the Sunset Sea," by Gilbert McClurg.
- 27th, 8:00 p. m. Lecture, "The Trail of the British Army in the Near East," by Professor Charles T. Currelly of the Royal Ontario Museum of Toronto, under the auspices of the Archaeological Society.
- 31st, 3:00 p. m. Lecture, "Some Essentials of Good Acting," by Lewis T. Vicary.

SCHEDULE OF EXHIBITIONS

APRIL and MAY: Fourth Annual Exhibition of Paintings by American Artists.

MAY: Exhibition of Prints by the Painter-Gravers of America.

MEMBERSHIP

DUES ARE DUE

Readers of the BULLETIN are reminded from time to time that the Detroit Museum of Art has various classes of members, and they are invited to share in the opportunities and responsibilities of the institution. Unfortunately too few of them respond. Out of a population of eight hundred thousand people there should be at least one thousand members who will voluntarily pledge themselves to assist in the work which the Museum is endeavoring to do. We now have only a fraction of that number. One hundred and fifty thousand visitors of all nationalities and from all walks of life visit the Museum annually and receive some impress of its collections, and those who contribute toward the support of the Museum and the upbuilding of its collections are stimulating art appreciation and better ideals in the community at large.

The contributions from Museum members for the year 1918 will be used as heretofore toward the purchase of objects of art for the permanent collection. The Trustees desire to avail themselves of the opportunities created by the war to acquire important works as they come into the market. The standard set by the purchase of "Hallali," by Gaston LaTouche, last year should be maintained or raised if possible this year.

Members receive the monthly BULLETIN, notices of all exhibitions, lectures and other events, and the amounts contributed by them are recorded in the Donor's Roll. If each reader will subscribe to this work, and if each member will secure the interest of one additional member the creditable standard of former purchases will be maintained.

The coupon printed herewith, if mailed to Clyde H. Burroughs, Secretary, Detroit Museum of Art, will convey your desire to affiliate with the Museum.

AS A FRIEND and PATRON of Art in Detroit, I desire to become
 a..... member of the DETROIT MUSEUM of
 ART, paying \$..... toward the support of the Museum
 and the growth of its collections.

Name

Address

Date

Make check payable to the Detroit Museum of Art.

Cut out, sign and mail to the Museum.

BULLETIN OF THE
DETROIT MUSEUM OF ART

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BY THE

DETROIT MUSEUM OF ART

The fee of membership in the Detroit Museum of Art includes a subscription to the Bulletin. All communications to be addressed to the Editor. Clyde H. Burroughs.

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DETROIT MUSEUM OF ART
Corner of Jefferson Ave. and Hastings St.

OFFICERS OF THE MUSEUM

President, RALPH H. BOOTH

Vice-President, GUSTAVUS D. POPE

Treasurer, WILLIAM P. STEVENS

Secretary and Director,

CLYDE H. BURROUGHS

TRUSTEES

For term expiring 1917:

WILLIAM C. WEBER (City Appointee)

For term expiring 1918:

HENRY LEDYARD RALPH H. BOOTH

WILLIAM B. STRATTON

For term expiring 1919:

D. M. FERRY, JR. DAVID GRAY

TOM MAY (City Appointee)

For term expiring 1920:

HENRY G. STEVENS GUSTAVUS D. POPE

FRANCIS P. PAULUS (City Appointee)

For the term expiring 1921:

J. J. CROWLEY H. J. M. GRYLLS

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.

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.

COPYING

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

MUSEUM PUBLICATIONS

Catalogs are issued for the guidance of students and visitors to both permanent collections and special exhibitions of paintings.

THE MUSEUM BULLETIN, published monthly from October to May each year, announces the exhibitions, lectures and activities of the Museum, and gives authentic information concerning the collections. Copies of the Bulletin may be obtained at the Museum free, or it will be mailed regularly to any address upon the receipt of postage.

LANTERN SLIDES

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