

Bulletin of The Detroit Museum of Art

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PAINTINGS GIVEN.

Mrs. Grace Whitney Hoff Adds a Julien Dupré to the Perma- nent Collection.

The Museum is in receipt of a splendid painting by the renowned French animal painter, Julien Dupré, the gift of Mrs. Grace Whitney Hoff of Paris, France.

In the Valley (Dans la Vallée), is the title of the picture in the catalogue of his works sold after his death. It is a landscape with cattle and sheep, the usual subject of this eminent painter. A peasant girl at the noon-tide has brought her flock beneath the shade of a tree at the edge of a marsh where they may drink. The intense sunlight beyond strikes upon a grainfield with ricks here and there indicating the late summer.

Julien Dupré was born in Paris, March 19th, 1851; died there, April 15th, 1910. His parents were jewelers who destined their son for commerce, placing him as clerk in a lace store, but when the war of 1870 brought a siege upon Paris, his store was closed, and he had leisure, which he devoted to drawing and studying in the Art School of Decoration, and in a short period, won the "Medal Grande, by the City, to the Laureate of Painting and Drawing." After this honor he obtained the consent of his father—his mother's was forthcoming—to enter the National and Special School of Fine Arts.

He always loved passionately the country, and during a sojourn in Picardy, in the home of the painter Désiré Langée, whose son-in-law he became, he painted *The Harvest*, 1876, which signaled him as an artist of rare promise. In Normandy and Picardy he studied and learned to draw in a masterly way the horses, cows and sheep, as well as the laborers of the fields, that has made him one of the foremost landscape and animal painters of modern times as testified to by the numerous honors and medals awarded to him in the Salons and other exhibitions, and his representation in the Metropolitan Museum of Art, the Luxembourg, the Museum of Rouen, Museum of Grenoble, and many other noted collections both public and private. He was called to the Committee, and the Jury of the Société des Artistes Français, in 1890, and was continuously re-elected by his peers. Members of the Jury, Hors-Concours at the Exposition Universelle, 1900, and a Chevalier of the Legion of Honor, were other honors bestowed upon him.

Mrs. Hoff's tender of the picture is as follows:

78 Avenue du Bois de Boulogne,

Paris, April 21st, 1911.

To the President of the

Detroit Museum of Art:

Dear Sir—It is my pleasure to announce the purchasing of Julien Dupré's painting known as *Dans la Vallée*,

Charles Willis Ward, Esq., Gives Another Painting to the Permanent Collection of the Museum. Of Particular Significance to Michigan.

Through the generosity of Charles Willis Ward, Esq., a naturalist and philanthropist well known in many of the States in the Union, the Museum has just been given a painting by E. I. Couse, N. A., the noted Indian painter, of *Shoppenegons, Chief of the Chippewas*, one of the most famous chiefs now living, and second in importance in Michigan only to Pontiac. The old chief, about whom much has been written, resides in the vicinity of Grayling, Mich., and though he is approaching his ninetieth year, is hale and hearty.

The portrait is a full length standing figure, with a simple background, and while it has been treated faithfully as a portrait, the likeness being very satisfactory, the artist has done infinitely more with it than mere portraiture would imply. He has presented a most striking picture of the Red Man, with which he is more familiar perhaps than any other American artist—one that will recall something of the nobility of the aborigine chief. There is a thoughtfulness in the face which is very psychic. While he is in every way the Indian of the twentieth century as far as dress goes—merely retaining some beaded trimmings and a head dress modified from traditions of his tribe to suit modern times—there is the Indian chieftain and counsellor strongly marked in his quiet dignity of demeanor and his paternal face. Wise counsel to youthful braves would emanate from Shoppenegons.

The pose still further suggests the Indian. Standing, with a paddle in one hand, he is gazing off into the distance, as if passively interested in what his tribe might be doing, as he is about to embark in a canoe.

Mr. Charles Willis Ward is a patron of the Museum who has been most generous in previous donations, it will be remembered. It was he who aroused a great deal of interest in the Museum in 1908, by presenting to it "*Sisters on the Seashore*," by Bouguereau, one of the most beautiful examples of the eminent French painter; and again in 1909, shortly after the death of Robert Hopkin, the noted marine painter, he advised the trustees of this institution to purchase a good Hopkin and send him the bill, and "*The Graveyard by the Sea*" now represents permanently the veteran Detroit painter.

Mr. Ward as a philanthropist in another line, is perhaps doing more than any other American at present in preserving American birds, game and fish. He has just given to the State of Louisiana 25,000 acres of land as a feeding and breeding ground for migratory birds, and is now interested in a similar project in the vicinity of Lake Nipigon, in Canada. He is a floral culturist, whose writings have become standard works, and as a lumberman he has without doubt done more than any other Michigan man in arousing an interest in conservation, by his lectures on fire protection and forest preservation.

A Portrait of Director A. H. Griffith.

Sometime since, Mrs. Samantha L. Huntley, the noted portrait painter, received a commission to paint the portrait of Mr. A. H. Griffith, who has been Director of the Detroit Museum of Art for the past twenty years. The portrait, a three-quarter length, life-size, represents the Director in a pose quite characteristic of him when delivering a lecture, and might well be termed a speaking likeness. No one of the thousands who have heard him talk would fail to recognize the attitude and faithful likeness as set forth on this canvas, which is in every way satisfactory



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"IN THE VALLEY" by Julien Dupré
Gift of Mrs. Grace Whitney-Hoff, of Paris, France

acquired by me at the sale of his works, following his death, March, 1910.

Julien Dupré has made his place among the first painters of animal and landscape subjects in France, and his works which carry the impress of strength and delicacy hold prominent places in many museums. He was a member of the Committee and Jury of the Société des Artistes Française since 1890, a distinction of honor much sought for by artists.

In the catalog of the Julien Dupré collection, which I am sending to Mr. Griffith under separate cover, the picture referred to is number 2 on the list.

I ask the Detroit Museum of Art to accept this painting as an expression of my interest in all that concerns the advancement and welfare of art in my

native city, and I trust the painting will bring pleasure to those who enjoy the many privileges of the Detroit Museum of Art. Yours faithfully,

GRACE WHITNEY HOFF.

It is with great pleasure and gratitude that the Officers and Trustees acknowledge this most desirable addition to the permanent collection of the Museum. *In the Valley*, by Julien Dupré, makes a most fitting companion picture to the former gift of the donor, *Happy Days*, by Elizabeth Nourse.

Among the many generous acts of Mrs. Grace Whitney Hoff to the citizens of her former home, none is more generally enjoyed and appreciated by the whole people, than these gifts to the Detroit Museum of Art.

years, has two paintings, both winter subjects, which are realistic street scenes at night, lighted only by the snow, which make rather interesting tone pictures. They are not unlike those accepted and hung in the Carnegie Institute Exhibition of this year.

Charles P. Gruppe.

In the small East Gallery is a very interesting group of small sketches by Charles P. Gruppe, together with one of his finished works, *The Wood Cutters.* It is in an entirely different way that Gruppe sees landscapes. He is of the Dutch school, and has lived for many years in The Hague, where he has imbibed the material methods of the modern Dutch masters, but both in point of subject and treatment his pictures are of great interest. Many of them portray the Dutch country and its people, while others are American subjects, equally charming. To those who are connoisseurs of Dutch art, Gruppe is a very interesting figure. He is perhaps the only American who has been recognized in his adopted land, but the Dutch painters and the Dutch people think a great deal of his work. The Queen of Holland has purchased two of his works, and he is a member of the various associations of Dutch artists.

Solon H. Borglum.

In the Main Gallery, on pedestals, are some small bronzes, by Solon H. Borglum, groups and figures showing life on the Western Plains. They are faithfully modelled, have good action, and depict a phase of American life which is rapidly passing away.

A Further Review of the Metcalf Landscapes.

In the twenty-two landscapes by Willard L. Metcalf, hanging in the Main Gallery, the Museum of Art is showing one of the best exhibitions of the year, and one with a great appeal at this time,

when that languid desire to follow the line of least resistance, and to wander idly in the fields and woods and along the streams, amid unfolding nature, predominates in us.

These canvasses are all nature subjects which are more than representations of nature. They revel in the out-of-doors. The tender and delicate intermingling greens and purples and browns of early spring, the seared grass of summer, and the matured leaves on the trees, the varied hues of autumn that sustain the interest in the departing year, are all there, with the play of vibrating light and air over them, giving us a keen appreciation of what the open air means.

There are woodland dells, with varied greens and inviting shade, and the blossoming laurel joyously arranged in its natural setting with just the right atmospheric effect to show it at its best. They are arrested bits of nature in her most beautiful dress.

Willard L. Metcalf was born at Lowell, studied in the Art schools of Boston and in Paris under Lefebvre and Boulanger, where he acquired a thorough knowledge of the grammar of painting, drawing, color and composition. But he has taken from the modern school the method of rendering with detached touches of color, which give the light and air a vibrant effect. Unlike many moderns, he did not throw to the winds his knowledge of composition and drawing so tediously acquired under able instructors, in order to render the first sensation of light and air, and tone, but a great part of his charm lies in his splendid selection and conclusive rendering of his subjects. The technique of the artist is not, however, obtrusive, and it is only after one has thoroughly enjoyed the picture to its fullest that he thinks of looking to see how the artist worked.

The pictures are so uniformly good

to those who have seen it. The work is one of a long list to which the artist can point with pride.

The painting has been hung temporarily in the Main Gallery, and will be offered to the Trustees as a gift at their next meeting, though the donor desires to remain unknown for the present. If it meets their approval, it will become the property of the Museum.

Another Important Acquisition—the Silver Service of the U. S. S. Cruiser "Detroit."

Some years since, during the time when the late Hazen S. Pingree was mayor of Detroit, a government cruiser was named after the city, and through the efforts of the mayor, a silver service, paid for by popular subscription, was presented to the vessel. On the silver tray is engraved a view of the river front, the city hall, and an inscription saying it was presented by the City of Detroit.

During the past year the cruiser "Detroit" was condemned and is now out of commission.

At the request of the city council, Congressman Edwin Denby secured the passage of an act in congress whereby this silver service was placed in the keeping of the Detroit Museum of Art until such time as another government vessel may be named in honor of the city.

The service, consisting of punch-bowl and ladle and tray, are now in cases in the Gem Room at the Museum.

THE SUMMER EXHIBITIONS.

Willard L. Metcalf and Childe Hassam.

The summer exhibitions of paintings have been hung at the Detroit Museum of Art, and this year they are unusually attractive. Through the courtesy of Childe Hassam and Willard L. Met-

calf, it has been arranged to keep their splendid collections on view until fall—an unusual opportunity for Detroit, as ordinarily exhibitions of this character are for the limited period of one month.

The work of these two eminent landscapists has been hung in the Main Gallery, the paintings by Childe Hassam occupying the south wall, while those of Willard L. Metcalf grace the north wall, bringing into the scope of one's vision the interpretation of the out-door world, as only the modernes are able to interpret it, giving something of the light and atmosphere through which the different objects of a landscape assume their proper plane. How wonderfully like are the two men in their method of interpretation, but how individual in their perception and their mental attitude toward their subjects, be they ever so similar!

Addison T. Millar.

In the same gallery is another landscapist of no mean ability, Addison T. Millar, who in a group of small paintings on the east wall shows marked ability in his treatment of out-of-doors subjects. He chooses appealing spots to paint, and is a close student of the vibrating ozone which has come to affect to a remarkable degree the handling of color.

E. M. Ashe.

A co-exhibitor of Mr. Millar's, E. M. Ashe, has some ten or twelve canvasses of landscape with figures, some of them studies from the nude, in which he gives a clear conception of form. While he has been struggling with the out-door effects which seems to have taken firm hold on so many of our painters, he has not sacrificed drawing or composition or construction to obtain them.

E. T. Hurley.

E. T. Hurley, of Cincinnati, whose exhibitions of etchings have been familiar to the Detroit public for some

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CLARENCE A. BLACK.....Term Expires 1914

Trustees' meetings are held on the second Saturday of July, October, January and April.

EDITORIALLY.

During the last few years, additions to the permanent collection of paintings of a high standard have been frequent; paintings which will make this Museum known throughout the country. In fact, this institution is frequently called upon now for loans of paintings for special exhibitions in other cities. *Unfolding Buds*, by Willard L. Metcalf, scarcely was returned from an important exhibition in the west, when it was solicited, together with the *Portrait of Mrs.*

Melchers, by Gari Melchers, for the annual exhibition of contemporary art at the Buffalo Academy of Fine Arts, while others, among them the splendid Redfield, were invited to still another exhibition of importance. It is a source of gratification to think that the Detroit Museum of Art is acquiring world pictures.

And there is no doubt but that when the new museum becomes a reality, equipped as it will be with better housing facilities, its galleries will be greatly enriched by generous gifts from our wealthy citizens, who will honor themselves and their city by placing before their fellow-men the splendid things that live and provide enjoyment, to thousands of people, long after the donor has passed to that great beyond.

In many cities, people look upon the museums and picture galleries much as they do the public schools, as an institution that should be closed during the hot summer months, and, in fact, the museums and picture galleries in a number of cities do close their doors during July and August.

But the Detroit Museum of Art is an exception, and while it is true that the visits of our own citizens are considerably lessened owing to the many out-of-door attractions, Detroit is a summer city that attracts thousands of visitors owing to its natural beauty and its location upon the system of Great Lakes, which are plied constantly by excursion steamers and small pleasure craft. In fact, so great is the number of strangers within our gates, and so chief an attraction is the museum to this great number of floating population who have plenty of time for it, that it is not advisable to close the doors of the museum which furnishes an attractive and interesting place in which to spend an hour or two.

To the employees of the museum, the summer months are quite as busy as

that it would be a difficult matter to select any one or two as being better than the rest, yet there is variety enough of composition and of subject to satisfy any visitor.

Loan Collection of Mr. Ralph H. Booth.

During the summer months, the Museum is in possession of the fine examples of modern Dutch art, owned by Mr. Ralph H. Booth, who has generously loaned his pictures to enrich the Museum collection during the summer months.

There are three admirable landscapes by Th. deBock, three paintings by E. Pieters, two by J. H. S. Kever, one of them, *The Child's Breakfast*, exceptionally good; a typical Mesdag, *Fishing Boats at Schiveningen*, and a most refined Weissenbruch landscape. Mr. Booth's collection also contains many other pictures of interest, all of which have been hung in the galleries containing the permanent collection and indefinite loans.

Joaquin Sorolla y Bastida.

It has been gratifying to have on view in the Museum of Detroit, the good example of Joaquin Sorolla y Bastida, the Spanish artist of the present day, who has met with such remarkable success in America in the last three years, and who has been so well heralded in the public press as to create broadcast interest in his work.

Vieja Castellano is loaned through the courtesy of the Buffalo Fine Arts Academy, who for their annual exhibition, desired two of the paintings from our collection, viz: *Portrait of Mrs. Melchers*, by Gari Melchers, and *Unfolding Buds*, by Willard L. Metcalf, and were willing to exchange their important Sorolla for them. It is one of Sorolla's very good works, and will give to the many Detroiters interested, an adequate idea of the artist's ability,

so much mooted in the magazines and newspapers.

Otto Bacher.

Mr. Otto Bacher, a painter and etcher who died about a year ago—a comparatively young man—is represented in the summer exhibition, by two paintings, one, a snow scene, the other, an interior of St. Marks, Venice, which is peculiarly rich in color.

Mr. Bacher was a pupil of Frank Duveneck and various teachers in Paris, and is best known for his etchings for which he received several medals and honors. He also had the distinction of having been an intimate friend of the great Whistler while the latter was working in Venice.

The name of Mr. Bacher is indelibly linked with the Art Loan of 1883, in Detroit, out of which grew the present Detroit Museum of Art, having lent his valuable assistance in bringing together the collection of paintings that was shown at that exhibition.

NEW HANDBOOKS OF PAINTINGS.

It has been several years since the issue of the Handbook of Paintings, and the many additions to the permanent collection in that time made it seem advisable to issue a new one. Inasmuch as the paintings by the Old Masters are added to infrequently, while modern paintings are acquired quite often, there are two parts to the catalog; viz., a "Handbook of Paintings by the Old Masters" and a "Handbook of Modern Paintings."

Through the courtesy of the Detroit Publishing Co. we were able to illustrate these handbooks with splendid half-tones of a number of the paintings, making them very attractive as a souvenir of the institution.

The price of each is ten cents.



PORTRAIT OF A. H. GRIFFITH
Director of the Detroit Museum of Art for the past twenty years
By Samantha L. Huntley

those of the winter. Work that has been deferred from the so-called busy season—and there are innumerable matters that have to be laid over—are taken up during the summer, in which there is time to give them the attention they deserve. House-cleaning and the arrangement or re-arrangement of collections take place at this period; and there are plans to be laid and preparations made for the winter's work in the way of lecture material, a schedule of exhibitions, and so on, all of which make the summer months quite as full of tasks as the winter.

ACQUISITIONS.

The Navy Department loaned the silver service of the U. S. Cruiser "Detroit" until such time as another vessel shall be commissioned and named after the city, as per Act of Congress.

Mrs. Grace Whitney Hoff gave a painting by Julien Dupre, entitled *Dans la Vallée*.

Rev. Ira G. Chew gave the following books:

A Family Flight Through Mexico, by Rev. E. E. and Miss Susan Hale.

The Boy Travellers in Mexico, by Thomas W. Knox.

Mexico and its Religion, by Robert A. Wilson.

The History of Mexico, by Abbe Clavigero (2 vols.)

The Mexican Guide, by Thomas A. Janvier.

San Antonio De Bexar, by William Corner.

Mexico, Aztec, Spanish and Republican, by Brantz Mayer (2 vols.)

Mexico as It Was and As It Is, by Brantz Mayer.

The Story of Mexico, by Susan Hale.

Memoirs of the Mexican Revolution, by William Davis Robinson (2 vols.)

The History of the Conquest of Mexico by the Spaniards, by Thomas Townsend (2 vols.)

Life in Mexico, by Mme. C—— De La B —— (2 vols.)

Face to Face With the Mexicans, by Fanny Chambers Gooch.

Travels in Mexico, by Frederick A. Ober.

Recollections of Mexico, by Waddy Thompson.

Holland, by Edmondo De Amicis (2 vols.)

Michigan Pioneer and Historical Society gave Volumes 35, 36 and 37 of the records of that organization.

Miss R. M. Kearsley gave a pamphlet on book-plates.

Mr. F. G. Smith, Sr., gave a copy of the Detroit Tribune of Saturday, April 15th, 1865.

Mrs. Alice McKay loaned an interesting silhouette of a family group, made before the days of photography.

Mr. Charles Willim gave two stone pipes, a stone gorget and four arrow points, all in good condition, and very interesting specimens of the American Indian handiwork.

Mrs. DeVroy loaned a Sampler, dated 1896, and a piece of needlework, dated 1900, made by a German girl.

PHOTOGRAPHIC COPIES OF THE PAINTINGS.

Through the courtesy and co-operation of the Detroit Publishing Co., many of the paintings of the permanent collection have been copied, and excellent photographic reproductions of them are on sale at the entrance and in the library. The prints are sepia in tone, suitable for framing, and make a splendid and inexpensive souvenir. The price is 60 cents each.

friends would not have recognized her work. *The Waldorf Dressing Room*, bold in color and arrangement, as it is in idea, caricatures a half dozen gowns and hats lined up before a mirror. Were it hung in the Seseasion Exhibition at Munich, it perhaps might attract no particular notice, but it created some talk here; the majority of painters however are on her side. Other pictures by her are equally attractive because of subject matter.

Louise M. Vhay had a most commendable picture of *Wet Evening on the Detroit Streets*, showing the myriad reflections and lights, and enlivened by street traffic.

Miss Della Garretson still persists in her opinion that Detroit has picturesque subjects worthy any artist's brush, and she backs it up with a *Morning, Cadillac Square*, which is most convincing. Her *Grandmother's Gown*, though, was her chef d'oeuvre for the year. It is so conscientiously done, and so charming in its ensemble, that it attracts the attention of every visitor.

Miss Lillie Garretson showed a group of small water-colors—*October, Belle Isle*, and reminiscences of her European trip, which are quiet but clever.

A new exhibitor, Esther Longyear McGraw, showed a simple portrait pastel, good in pose and color, and *Peach Blossoms*, in which lights and shadows together with good composition, makes a very refined little bit.

M. B. Poull and Mary C. W. Black, two more new names, were attached to

interesting efforts. *Mt. Renier, Washington*, a pastel by the latter, has a fine sense of magnitude and distance, and was executed in a broad way that is most promising.

Miss Julia E. Peck shows quite a remarkable advance over former years in her *The Mink Furs*. It is held low in tone, but exhibits a remarkable luminosity.

Miss L. T. Harrison showed two well painted foreign bits. Mrs. Charles B. Lothrop had a *Dalmation Sketch* broadly treated and very charming in point of subject, and of equal interest were three figurines, costumed tastefully, which exhibit a good deal of action.

Miss Katherine McEwen's portrait of an old lady was most attractive. In its simplicity and refinement of color and composition, it showed her at her best. Her versatility was shown in two nude subjects and a moonlight. Miss Alexandrine McEwen in a *Miniature* exhibited rare skill and a fine color sense.

Miss M. L. Candler had two very charming Michigan landscapes, *October Day* showing a little gully leading to the side of a lake. The trees have begun to shed their verdure and there is a crispness in the atmosphere which is depicted very well.

Miss Eleanor Candler had a poetic bit of nature in her *Misty Morning*.

Miss He'en Keep, Miss Grace Conover, Miss Eva Belle Adams, Miss Annette W. Burr, Miss Virginia Jackson and Marjory C. Thompson are others who are among the exhibitors.

RECENT EXHIBITIONS REVIEWED.

T. S. Parkhurst and L. E. Van Gorder.

A special exhibition of paintings by Thomas Shrewsbury Parkhurst and L. E. VanGorder was formally opened to the public, Wednesday evening, April 26th, for the period of three weeks. The artists graced the occasion with their presence, and the local fraternity designated under the name given it by Detroit's veteran marine painter, The Hopkin Club, turned out to make the acquaintance of these brother members of the brush from Toledo.

L. E. Van Gorder is an American artist of much prominence, who has for some years exhibited in the various exhibitions throughout this country, as well as in the Salons of Paris. He is primarily, and consistently a colorist. Fond of the street life of Paris, he has several subjects showing corners of the French capital enlivened by the customary habitues about their occupations.

Quai aux Fleurs shows the flower market along the quay on one of those wet days in Paris. The pavement reflects the passers-by.

French Fishing Boats Towing Out is one which is perfect in its ensemble. The coloring is rich and luminous and the subject is one which appeals.

Thomas Shrewsbury Parkhurst, on the other hand, is one of those men who has always had a taste for art, but has been otherwise engaged all his life. He is an enthusiast, who has grown into a full-sized, up-to-the-standard member of the profession. While successfully engaged in business in Toledo, he was off at odd hours and during his vacation on sketching trips studying nature in her most poetic moods, until his art has assumed such an important place in his career that he has become better known as an artist than as a business man, and with the remarkable success which he

has had in this, his initial exhibition, he has decided to close up his business, and give his entire thought to painting. This exhibition is splendid testimony of his ability. He has some subjects painted on the Maumee River, which are quite as charming as one could ask, and showing remarkable technical skill. Then again he has tender landscapes and strong marine views, which show his ability to compose pleasingly, and in addition to his other qualifications as an artist, he is one of the few who show an inborn sense of color. With these qualities his advent into the world of painting should bring him success.

Detroit Society of Women Painters —Seventh Annual Exhibition.

The Seventh Annual Exhibition of the Detroit Society of Women Painters opened in the Museum of Art, Monday evening, May 1st, the friends of the artists, and of art in Detroit, turning out in goodly numbers to view the paintings and to share in the pleasure of the artists represented.

Sixty pictures were hung this year, most of them small in size but large in ideas; the fertility of ideas each year is one of the surprising and refreshing things about this annual show which makes it one to look forward to.

Miss Letta Crapo-Smith, whose excellent work does much to keep up the standard of the exhibition, is seen this year in a fine group of portraits in pastel; the one of Mrs. George Thrall, is worthy of a place in any exhibition. The grace and dignity of the pose and costume is enhanced by the beauty of the composition. Her portrait of Mrs. Arthur Locke is very psychic as a portrait, and in composition and color, very charming as a picture.

Miss Edith Howarth had not shown in Detroit for several years, and her handling of a subject has changed so much, from a finicking way to a broad manner of technique that even her close

THE LIBRARY.

People not directly in touch with the many branches of work at the Museum, fail to appreciate the numerous calls made upon the library. The especial value to students of a set of books dealing with art, travel and topics covered by the Museum collections, is being made use of more and more each year by members of study clubs who are preparing papers, by the teachers of the schools, and by others interested in looking up material of a special nature.

A librarian in constant attendance to assist readers in their research has made the library of the Museum an important way of disseminating information along these special lines. No books are permitted to be withdrawn, as the library contains but one copy of each publication, but a comfortable reading room is provided for those wishing to read or make notes in the library.

Here also are kept the current art publications and the Bulletins of other Museums, and the value of these publications does not cease as current literature, but they are preserved and bound each year, and thus become eventually, records and history.

In the charge of the librarian, is also a collection of drawings, rare prints, etchings and engravings in two large fire-proof vaults, the large collection of etchings by Charles Storm Van's Grave-sande, given by Mr. Charles L. Freer, and the collection of prints and engravings given by Mrs. Harriet J. Scripps, among them. These are accessible at any time to those who wish to make a study of the printer's art, and at times selected exhibitions of them are shown in one of the galleries.

In this department is likewise a collection of photographs,—numbering about two thousand,—of paintings, sculpture and architecture. These are for the use of schools, societies or indi-

viduals pursuing a course of study in the history of Art. Far removed as we are from the famous originals which they represent, a large carbon photograph is the best means of acquainting one's self with the distant works of art, notwithstanding they are devoid of color. They are in every other respect so perfect in their portrayal, that they are infinitely better than the copies of Old Masters by inferior hands which but a few years ago flooded the country. A copy to be of value must be a fac-simile, and it takes a master hand to make a fac-simile, and master hands find other work to do than that of copying.

Our Scraparium.

So far, however, I have only named that information which is obtainable easily. There is probably no book of consequence in our library which is not in the public library, and the same information may be obtained there as here. But there is always a great mass of floating material not in books, which will not be in books for some years to come, if ever,—that is the information on modern art topics published in the magazines and newspapers. The utter impossibility to furnish information in any great amount on modern, living artists or modern works of art is everywhere realized. The sources of this information are the thousands of magazines and daily papers in which it is sandwiched in such a way as to be almost lost to the general reader. Yet this is the very information which is most sought. Hence the Detroit Museum of Art Scraparium is looked upon as one of its most valuable features. Here the indexed clippings from newspapers and the current magazines, gathered from everywhere, with no relation to one another, are sorted and placed under proper headings in a pocket, forming the missing links of some story

Detroit Museum of Art, Detroit, Mich.
June 2d, 1911.

It is with deep regret that the Officers and Trustees of the Detroit Museum of Art learn of the passing from this life to that beyond, of our fellow-incorporator and respected citizen, MR. CONRAD PFEIFFER.

While it was only recently that he was elected a member of the Board of Incorporators of the Detroit Museum of Art, we all knew him as a noble and high-minded, loyal and generous citizen, always interested in the welfare of the city, and we most sincerely mourn his loss, and extend to his family our heartfelt sympathy.

Resolved, That in the demise of Mr. Conrad Pfeiffer the Art Museum has lost an earnest and true friend who was greatly interested in its progress, and we, personally, a most honorable and lovable companion. And be it further

Resolved, That these resolutions be spread upon the records, and a copy of the same sent to the family.

Respectfully,

BRYANT WALKER, President.
A. H. GRIFFITH, Secretary.

WORK WITH THE SCHOOLS.

Many lectures and talks are given in the Detroit Museum of Art each week during the school year, of which the public hears little or nothing, for the reason that no notice is given through the press. They are specially prepared talks for the pupils of the public schools, arranged for by the teachers, and while the public is welcome at any time, they are not announced, for in many cases the very persons for whom they are intended would be crowded out.

Any request made by a school or club for such talks, is granted when possible, and a special effort put forth to make the occasion one of profit and interest to those who come, whether it be a dozen or five hundred.

Tuesday and Friday afternoon are specially reserved for visits from the A Eighth Grades of the Detroit Schools.

Co-operation With the Schools a Success.

As announced in the last number of *The Bulletin*, an opportunity was being given to all the graduating classes of the Public Schools of Detroit, to study some of the paintings which form the permanent collection of the public schools, through talks of one hour's duration, given in the galleries by the Assistant Director of the Museum.

Through the arrangement of a schedule by the Board of Education, the schools attended in alphabetical order, and the uniformity of size of the classes, fifty being the usual number,—and the regularity and punctuality of attendance made it much easier for the speaker, and no doubt was of much more value to the classes.

While the meetings were entirely voluntary upon the part of teacher and pupils, it being incumbent upon no one to attend, every school with the exception of three (these being detained on account of inclement weather), took

advantage of the opportunity to become acquainted as far as they could in the short hour allotted them, with the paintings of the Museum. Many of the teachers asked if they could not bring their B Eighth classes as well, and one or two talks to these were given on days apart from the regular Tuesday and Friday schedule.

The speaker's aim in this first visit was to familiarize the attending classes more particularly with Michigan artists represented in the Museum collections, but the talk was not confined entirely to these, but attention was called to the very good pictures, and an effort made to point out their individual merits. In the one hour with each class, the principles that go to make a picture good or bad were pointed out, an effort to acquaint them with the things that enter into the making of a painting, and a clearer conception of what a painting is was given, so that on future visits they would be able to interest themselves.

The work was a pleasure because of schools attending thus voluntarily, because such good order and behavior was maintained throughout, because of the interest manifested by pupils and teachers alike. The informal conduct of the classes no doubt had much to do with the interest shown. The classes were allowed to show the trend of their ideas at any time by asking questions, and in some instances by selecting the painting to be commented upon, when time allowed.

While increasing thousands make use of the museum, there are many who do not visit it often enough, thereby missing many good exhibitions, especially during the winter months.

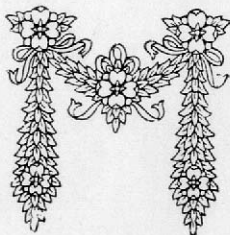
To all those who attend the lectures and exhibitions and feel that they receive benefit or pleasure from them, we hope they will tell their friends, for in this way the circle will constantly widen and the usefulness of the museum be extended.

or fact, which, when cemented together, tell a wonderfully complete romance. The Museum does not subscribe for all the magazines, but a representative watches them for anything pertaining to its work, and when an article appears, the magazine,—that number only,—is purchased, and the article cut out and filed away.

Our Scraparium is becoming more valuable each year, and greater use made of it by the schools and members of the various study clubs. Nor is its

use confined to our own citizens; frequently we receive letters from distant cities asking questions which could not be answered except through some medium of this kind.

And we take this opportunity to thank a number of gentlemen and ladies who finding clippings, cut them out and send them to the Museum. We beg to assure them that they are greatly appreciated and we sincerely hope they will continue to do this.



DISTINGUISHED VISITORS.

Among the many out-of-town visitors to the museum recently was Mr. E. D. Libbey, president of the Toledo Museum of Art, whose name and generosity is indelibly linked with the art interests of our neighboring city. The dedication of the new Toledo Museum of Art, which will take place some time this fall, will be an important event in the history of Toledo, and it is largely due to the time and means devoted to it by Mr. Libbey that the museum there is an accomplished fact.

Mr. Robert B. Harsha was another visitor whom we were glad to see. Mr. Harsha is the advance courier for the Panama-Pacific International Exposition in San Francisco, and as such is in search of the best paintings that can be secured for that exposition. He was greatly pleased with many of those in the Detroit Museum of Art.

Dr. D. H. Steffens, representing the Editor of the Baltimore Sun, spent the greater part of a day inspecting the galleries and gathering information regarding the conduct of the Detroit museum, to be used in an illustrated article on this institution and its work in reaching the people. Dr. Steffens is particularly interested in the series of Sunday lectures, and the talks given to the teachers and pupils of the public schools, saying he believed this to be the most valuable work any institution could do for a city.

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 collection. There are hundreds of objects which would suggest form or design for articles of utility and beauty. Application made to the attendants in charge will receive attention.

Information Regarding Collection of Lantern Slides.

At a recent meeting of the Executive Committee the following circular regarding lantern slides was approved:

Owing to the very large outlay in money and time required to bring together the splendid collection of lantern slides owned by the Detroit Museum of Art, and the constant care required to keep them in order, the Executive Committee of the Museum has decided that in the interests of education the public and private schools should have free use of this collection under such restrictions as the Director may deem necessary; that Clubs, Societies, Lecturers or Individuals may also make use of them, under the following terms, the money received to be applied to the purchase of additional slides:

Terms For Renting Slides:

Slides are charged for at the rate of five cents each.

Except by special arrangement, slides must be returned within one week. One cent a day per slide will be charged for slides kept longer than as stated above.

Persons renting slides are expected to return them in good condition, and will be charged for all breakages.

Contribution Boxes.

Contributions placed in the boxes in the Statuary Court will be used as a People's Fund for the purchase of objects of art. Visitors desiring to show their appreciation of the work done by the Museum may do so by placing here any sum they see fit.

Catalogs.

Catalogs, photographs and souvenir postal cards are on sale at the entrance and in the galleries.