

**SECOND ANNUAL EXHIBITION
DETROIT SCHOOL OF DESIGN**

DETROIT MUSEUM OF ART

JUNE 5TH TO 30TH, 1913

The Detroit School of Design undertakes to educate the city's youth along art lines. It is its purpose to bring any such special abilities as they may possess to a proper focus that later these abilities may be brought to bear on the industries and professions.

It is recognized that design and beauty whether in industrial fields or otherwise, are daily more and more demanded; that successful competition between cities and nations undoubtedly will depend upon sound methods of designing quite as much as upon the mechanical usefulness of our products. It was for such reasons that two years ago the Detroit School of Design opened its doors to those who had inclinations for art, but who previously had no means at their disposal to obtain a proper training.

The School of Design began its work in education and still continues mainly by means of private donations of interested men and women of Detroit. The city, recognizing the necessity of its mission has recently appropriated for the coming year four thousand dollars. Since the School budget approximates twelve thousand dollars it will be seen that two-thirds of the annual budget must still be raised by private donations. There has also been provision made for the School of Design in the new Art Center which promises to be one of the most beautiful centers for art and learning in the United States.

The exhibit catalogued in this pamphlet represents a year's output of an institution less than two years old. It is necessary, therefore, since the course of study is four years, to consider that the work displayed does not indicate the fullest development of the students' abilities.

During the first two years it is aimed to make the student accurate in his estimates of things; to give him a clear and extended vision beyond that of the untrained layman; to have him regard the proper proportion and fitness of things no matter how small or large, and finally to make him true and rapid in de-

lineating what he sees and feels. During the latter two years of schooling the student will turn his powers into definite uses—the result being specialized training in one of the arts.

Sketches from (1) to (163) are for life in action. The aquarium and the zoological collections of Belle Isle have furnished the students with splendid material for rapid sketching. The object is to portray in a few rapid strokes the character of the model.

LIST OF EXHIBITORS

- | | | | |
|----|---------------------|----|---------------------|
| 1 | Elna Ibsen | 37 | Claire Porter |
| 2 | Florence A. Earnley | 38 | Helen S. Hulbert |
| 3 | Harry Lipsky | 39 | Will G. Rodeman |
| 4 | Margery N. Mulheron | 40 | Florence A. Earnley |
| 5 | Leo McMillan | 41 | Helen S. Hulbert |
| 6 | Amy H. Carroll | 42 | Laura Whitlark |
| 7 | Harry Lipsky | 43 | Harry Lipsky |
| 8 | Leo McMillan | 44 | Harry Lipsky |
| 9 | Florence A. Earnley | 45 | Florence A. Earnley |
| 10 | Florence A. Earnley | 46 | Helen S. Hulbert |
| 11 | Florence A. Earnley | 47 | Helen S. Hulbert |
| 12 | Elna Ibsen | 48 | Harry Lipsky |
| 13 | Harry Lipsky | 49 | Jennie C. Parker |
| 14 | Harry Lipsky | 50 | Harold E. Wynne |
| 15 | Margery N. Mulheron | 51 | Leo McMillan |
| 16 | Leo McMillan | 52 | Helen S. Hulbert |
| 17 | Harry Lipsky | 53 | Leo McMillan |
| 18 | Leo McMillan | 54 | Claire Porter |
| 19 | Harold M. Young | 55 | Claire Porter |
| 20 | Leo McMillan | 56 | Claire Porter |
| 21 | Harold E. Wynne | 57 | Claire Porter |
| 22 | Edith E. Oliff | 58 | Claire Porter |
| 23 | Harry Lipsky | 59 | Harry Lipsky |
| 24 | Will G. Rodeman | 60 | Laura Whitlark |
| 25 | Harold E. Wynne | 61 | Claire Porter |
| 26 | Harold M. Young | 62 | Harry Lipsky |
| 27 | Margery N. Mulheron | 63 | Jennie C. Parker |
| 28 | Florence A. Earnley | 64 | Jennie C. Parker |
| 29 | Harold M. Young | 65 | Elizabeth Everett |
| 30 | Harry Lipsky | 66 | Harold E. Wynne |
| 31 | Laura Whitlark | 67 | Harold E. Wynne |
| 32 | Nathalie Arthur | 68 | Harry Lipsky |
| 33 | Claire Porter | 69 | Helen S. Hulbert |
| 34 | Jean Weighell | 70 | Claire Porter |
| 35 | Amy H. Carroll | 71 | Elna Ibsen |
| 36 | Harry Lipsky | 72 | Helen S. Hulbert |

73	Helen S. Hulbert	119	Harry Lipsky
74	Helen S. Hulbert	120	Helen E. May
75	Florence A. Earnley	121	Royal G. Nelson
76	Jessie T. Azdued	122	Royal G. Nelson
77	Harry Lipsky	123	Harry Lipsky
78	Elna Ibsen	124	Will G. Rodeman
79	Wendell Thompson	125	Florence A. Earnley
80	Will G. Rodeman	126	Royal G. Nelson
81	Harold M. Young	127	Helen S. Hulbert
82	Helen S. Hulbert	128	C. C. Adams
83	Claire Porter	129	Helen S. Hulbert
84	Laura Whitlark	130	Royal G. Nelson
85	Harold E. Wynne	131	Royal G. Nelson
86	Margret Hartenstein	132	Royal G. Nelson
87	Leo McMillan	133	Harry Lipsky
88	Harold M. Young	134	Harold E. Wynne
89	Jessie T. Azdued	135	Elizabeth Everett
90	Leo McMillan	136	Edith E. Oliff
91	Helen Hulbert	137	Florence A. Earnley
92	Amy H. Carroll	138	Jennie C. Parker
93	Harold E. Wynne	139	Will G. Rodeman
94	Helen S. Hulbert	140	Will G. Rodeman
95	Helen E. May	141	Helen Hulbert
96	Leo McMillan	142	Florence A. Earnley
97	Helen S. Hulbert	143	Helen E. May
98	Harry Lipsky	144	Margery N. Mulheron
99	Harry Lipsky	145	Elizabeth Everett
100	Florence A. Earnley	146	Elizabeth Everett
101	Nathalie Arthur	147	Sigrid Hovey
102	Claire Porter	148	Margery N. Mulheron
103	Nathalie Arthur	149	Leo McMillan
104	Will G. Rodeman	150	Edith E. Oliff
105	Harry Lipsky	151	Helen E. May
106	Florence A. Earnley	152	Margery N. Mulheron
107	Helen S. Hulbert	153	Leo McMillan
108	Sigrid Hovey	154	Sigrid Hovey
109	Will G. Rodeman	155	Florence A. Earnley
110	Elizabeth Everett	156	Harold E. Wynne
111	Royal G. Nelson	157	Elizabeth Everett
112	Royal G. Nelson	158	Helen S. Hulbert
113	Harry Lipsky	159	Edith E. Oliff
114	Harry Lipsky	160	Edith E. Oliff
115	Leo McMillan	161	Helen S. Hulbert
116	Harold E. Wynne	162	Margery N. Mulheron
117	Will G. Rodeman	163	Margery N. Mulheron
118	Helen S. Hulbert		

Anatomy is studied with the view of giving students an understanding of the relation of motion and power to form as the engineer studies the parts of a machine for the same reasons.

164	Harry Lipsky	211	Harry Lipsky
165	Leo McMillan	212	Alpha E. Middleditch
166	Harry Lipsky	213	Harry Lipsky
167	Claire Porter	214	Will G. Rodeman
168	Elizabeth Everett	215	George H. Fisher
169	Elna Ibsen	216	Helen S. Hulbert
170	Sigrid Hovey	217	Helen E. May
171	Nathalie Arthur	218	Elizabeth Everett
172	Harry Lipsky	219	George H. Fisher
173	Florence A. Earnley	220	Harold M. Young
174	Amy H. Carroll	221	J. B. Cook
175	Nathalie Arthur	222	Fred A. Flett
176	Jennie C. Parker	223	Kenneth F. Eyre
177	Elizabeth Everett	224	Harold M. Young
178	Sigrid Hovey	225	Charles Walker
179	Claire Porter	226	Wendell Thompson
180	Harold E. Wynne	227	Arthur Atkinson
181	Sigrid Hovey	228	Leo McMillan
182	Will G. Rodeman	229	Roy Pottinger
183	Will G. Rodeman	230	Harold E. Wynne
184	Harry Lipsky	231	F. S. Warwick
185	Will G. Rodeman	232	Claire Porter
186	Harold E. Wynne	233	Leo McMillan
187	Harold E. Wynne	234	Margery N. Mulheron
188	Harold E. Wynne	235	Royal G. Nelson
189	Harry Lipsky	236	C. M. Gitzen
190	Harold E. Wynne	237	Margery N. Mulheron
191	Harold E. Wynne	238	Laura Whitlark
192	Harry Lipsky	239	Helen S. Hulbert
193	George H. Fisher	240	Amy H. Carroll
194	Elizabeth Everett	241	Margery N. Mulheron
195	Elizabeth Everett	242	Laura Whitlark
196	Elizabeth Everett	243	Will G. Rodeman
197	Elizabeth Everett	244	Claude Sanders
198	Elna Ibsen	245	Leo McMillan
199	Will G. Rodeman	246	Will G. Rodeman
200	Sigrid Hovey	247	Margery N. Mulheron
201	Sigrid Hovey	248	Will G. Rodeman
202	Helen S. Hulbert	249	Margery N. Mulheron
203	Helen E. May	250	Margery N. Mutheron
204	Jessie T. Azdued	251	R. W. Stephenson
205	Leo McMillan	252	Amy H. Carroll
206	Charles Walker	253	Will G. Rodeman
207	Margret Hartenstein	254	Jennie C. Parker
208	J. B. Cook	255	Rodney W. Bowdell
209	Harry Lipsky	256	Royal G. Nelson
210	Jennie C. Parker	257	Harry Lipsky

258	Harry Lipsky	288	Claire Porter
259	Rodney W. Bowdell	289	Florence A. Earnley
260	Will G. Rodeman	290	Edith E. Oliff
261	Harry Lipsky	291	Will G. Rodeman
262	Edith E. Oliff	292	Harry Lipsky
263	C. C. Adams	293	Royal G. Nelson
264	Helen S. Hulbert	294	Margery N. Mulheron
265	Helen S. Hulbert	295	Elna Ibsen
266	Will G. Rodeman	296	Elizabeth Everett
267	Wm. J. Bailey	297	R. W. Stephenson
268	L. Harland	298	Sigrid Hovey
269	Helen S. Hulbert	299	Royal G. Nelson
270	Helen S. Hulbert	300	Leo McMillan
271	G. W. Knapp	301	Harry Lipsky
272	Claude Sanders	302	Will G. Rodeman
273	Claude Sanders	303	Truman Safford
274	Gertrude C. Hawkins	304	Elizabeth Lloyd
275	Sigrid Hovey	305	Annette Dwyer
276	Will G. Rodeman	306	Russel Hansen
277	Claude Sanders	307	Kenneth Sedgwick
278	Arthur Michel	308	Helen Safford
279	Harold E. Wynne	309	Joseph Burba
280	Harry Lipsky	310	Isabel Bishop
281	Leo McMillan	311	Adelaide Chapin
282	Harold E. Wynne	312	Doris Lobenstine
283	Royal G. Nelson	313	Bertram Meyer
284	Harry Lipsky	314	Doris Lobenstine
285	C. C. Adams	315	Alice Collamore
286	Royal G. Nelson	316	Charles Hammond
287	Will G. Rodeman		

The Saturday morning Junior classes are composed of pupils who attend regularly some school. Their ages range from eight to fourteen years. It is endeavored to give the young student a grasp of design, to help him create pleasing arrangements in tone and color, and to instill into his mind a deeper appreciation of the beauties of nature. The sketches num- (317) to (359) are the work of the Junior Saturday classes.

317	John Caughlin	324	Helen Safford
318	Mildred Safford	325	Charles Hammond
319	Adelaide Chapin	326	John Caughlin
320	Henry Kiasinski	327	Julie Hammond
321	Henry Kiasinski	328	Doris Lobenstine
322	Julie Hammond	329	Joseph Burba
323	Dorothy Scherer	330	Winifred Booth

331	Frances Huntington	343	Marjorie Woodison
332	Marie Bahl	344	Winifred Booth
333	Henry Kiasinski	345	Kenneth Sedgwick
334	Doris Lobenstine	346	Melinda Dwyer
335	Gerard Laurain	347	Melinda Dwyer
336	Marjorie Woodison	348	Alice Collamer
337	Marie Bahl	349	Isabel Bishop
338	Bertrand Meyer	350	Ethel Hammond
339	Doris Lobenstine	351	Zoe Shippen
340	Winifred Booth	352	Photographs of children's out-door class
341	Henry Kiasinski		
342	Ethel Hammond		

The brush sketches numbered between (353) and (382) represent the students first steps in elementary design. A few lines, from four or five to seven, called elements are used in different ways to produce original arrangements in much the same way as music is produced by a few simple tones. The student learns to arrange his lines in inverted, opposed, or in a simple progressive fashion, and is surprised himself to discover the interesting designs which result. Originality comes of itself. As the exercises proceed they become more complex and the student's mind and hand develop in unison.

353	Alpha E. Middleditch	368	Harry Lipsky
354	Maxie J. Lewis	369	Hazel S. Hodges
355	Margery N. Mulheron	370	Leo McMillan
356	George H. Fisher	371	Florence A. Earnley
357	Elizabeth Everett	372	Alpha E. Middleditch
358	Alpha E. Middleditch	373	Leo McMillan
359	Florence A. Earnley	374	Harry Lipsky
360	Bertha Curtis	375	Laura Whitlark
361	Laura Whitlark	376	May Belle McMillan
362	F. S. Warwick	377	Ruth Fink
363	Florence Earnley	378	Margery N. Mulheron
364	Harold E. Wynne	379	Alpha E. Middleditch
365	Laura Whitlark	380	Bertha Curtis
366	Margery N. Mulheron	381	Margery N. Mulheron
367	Amy H. Carroll	382	Margaret Berry

Color is studied much in the same way as line and form and the same principles apply. An intelligent knowledge of color is essential that students may put different hues and tones together without muddiness or clash. The development of an understanding of the laws of color can be traced in the elementary exercises numbered from (393) to (415).

383	Reno Fuller	400	Jennie C. Parker
384	Elizabeth Everett	401	Bertha Curtis
385	Laura Whitlark	402	Elizabeth Everett
386	Leo McMillan	403	Jennie C. Parker
387	Alpha E. Middleditch	404	Alpha E. Middleditch
388	Wendell Thompson	405	Alpha E. Middleditch
389	Florence A. Earnley	406	Jennie C. Parker
390	Ruth Brown	407	F. S. Warwick
391	Amy H. Carroll	408	Alpha E. Middleditch
392	C. M. Gitzen	409	Edith E. Oliff
393	Claire Porter	410	Helen S. Hulbert
394	Helen E. May	411	Edith E. Oliff
395	Reno Fuller	412	Nathalie Arthur
396	Edith E. Oliff	413	Will G. Rodeman
397	Edith E. Oliff	414	Edith E. Oliff
398	Reno Fuller	415	Maxie J. Lewis
399	A. W. Stonehouse		

The exhibit in original design extends through the two east galleries. The designs shown are partly first and partly second-year work. The student has aimed to keep his colors clear and pure, and at the same time to have them blend into each other in imperceptible shades and gradations.

416	Nathalie Arthur	432	Helen E. May
417	Harold M. Young	433	Harold M. Young
418	Will G. Rodeman	434	Nathalie Arthur
419	Claire Porter	435	Edith E. Oliff
420	Will G. Rodeman	436	Margery N. Mulheron
421	Harold M. Young	437	Edith E. Oliff
422	Elna Ibsen	438	Nathalie Arthur
423	Helen E. May	439	Edith E. Oliff
424	Sigrid Hovey	440	Margery N. Mulheron
425	Sigrid Hovey	441	Helen E. May
426	Alpha E. Middleditch	442	Helen E. May
427	Edith E. Oliff	443	Edith E. Oliff
428	Helen E. May	444	Nathalie Arthur
429	Sigrid Hovey	445	Helen E. May
430	Helen E. May	446	M. V. Farnsworth
431	Edith E. Oliff	447	Claire Porter

448	Elizabeth Everett	476	Harold M. Young
449	Edith E. Oliff	477	Elna Ibsen
450	Edith E. Oliff	478	Elizabeth Everett
451	Alpha E. Middleditch	479	Sigrid Hovey
452	Edith E. Oliff	480	Nathalie Arthur
453	Edith E. Oliff	481	Harold S. Young
454	Reno Fuller	482	Jennie C. Parker
455	Alpha E. Middleditch	483	Bertha Curtis
456	Raoul Perrault	484	Alpha E. Middleditch
457	Edith E. Oliff	485	A. W. Stonehouse
458	A. W. Stonehouse	486	Jennie C. Parker
459	Margery N. Mulheron	487	Florence A. Earnley
460	Florence A. Earnley	488	Jennie C. Parker
461	Florence A. Earnley	489	Sigrid Hovey
462	Maxie E. Lewis	490	Helen E. May
463	Helen E. May	491	Florence Earnley
464	Helen E. May	492	Jennie C. Parker
465	Florence A. Earnley	493	Helen E. May
466	Helen E. May	494	Sigrid Hovey
467	Vita C. Kirchner	495	Helen E. May
468	Edith E. Oliff	496	Elizabeth Browning
469	A. W. Stonehouse	497	F. S. Warwick
471	Claire Porter	498	Leo McMillan
472	Nathalie Arthur	499	Will G. Rodeman
473	Nathalie Arthur	500	Laura Whitlark
474	Elna Ibsen	501	Helen E. May
475	Helen E. May	502	Ruth Brown

The clay exhibits in the far east gallery numbers from (503) to (651). The clay sketches numbering from (503) to (534) are the work of the Saturday children's classes.

The modeling department like that of drawing trains the vision, makes accurate the hand, and enables the student to get a firmer grasp of the machinery and anatomy of things. As clay will not hold together when dry many of the sketches exhibited have been cast in plaster. The different departments of the school interact and relate to each other and by contact with all the student gains a broader view and more effective technic in his own special line.

503	Miles Grylls	510	Annette Dwyer
504	Edgar Kahn	511	Melinda Dwyer
506	Zoe Shippen	512	Russel Hansen
507	Alice Collamore	513	Elizabeth Lloyd
508	Reginald Brewer	514	Kenneth G. Sedgwick
509	Isabel Bishop	515	Bertarm Meyer

516	Joseph Burba	569	Margaret Berry
517	Marjorie Woodison	570	Bertha Curtis
518	Marie Bahl	571	Amy H. Carroll
519	Helen Safford	572	Jennie C. Parker
520	Emily Holland Cooley	573	Margery N. Mulheron
521	Charles Hammond	574	Arthur Michel
522	Mildred Safford	575	Harry Lipsky
523	Julie Hammond	576	Will G. Rodeman
524	Winifred Booth	577	Elizabeth Everett
525	Truman Safford	578	Alpha E. Middleditch
526	Ethel Hammond	579	Leo McMillan
527	Zoe Shippen	580	Margery N. Mulheron
528	Isabel Bishop	581	Harry Lipsky
529	Annette Dwyer	582	Sigrid Hovey
530	Kenneth Sedgwick	583	Bertha Curtis
530	Marjorie Woodison	584	Elna Ibsen
531	Mildred Dwyer	585	Helen S. Hulbert
532	Zoe Shippen	586	Amy H. Carroll
533	Annette Dwyer	587	Claire Porter
534	Kenneth Sedgwick	588	Sigrid Hovey
535	Harold E. Wynne	589	Leo McMillan
536	May Belle McMillan	590	John Caughlin
537	Elna Ibsen	591	Elna Ibsen
538	Kate B. Conover	592	Jean Weighell
539	M. L. Lempke	593	Margret Hartenstein
540	Jean Wieghell	594	Wendell Thompson
541	Helen S. Hulbert	595	Margery Mulheron
542	Nathalie Arthur	596	Jessie T. Azdued
543	Claire Porter	597	Florence A. Earnley
544	Esta Buroker	598	Laura Whitlark
546	Nathalie Arthur	599	Jennie C. Parker
547	Margery N. Mulheron	600	Howard A. Ladue
548	Helen S. Hulbert	601	Bertha Curtis
549	Gladie Haskin	602	Amy H. Carroll
550	Florence A. Earnley	603	Lucy M. Clark
551	Esta Buroker	604	Adele M. Bernard
552	Laura Whitlark	605	Will G. Rodeman
553	Sigrid Hovey	606	Muriel Gaines
554	Alpha Middleditch	607	Helen May
555	Edward E. Loud	608	Arthur Michel
556	Lucy M. Clark	609	Edward E. Loud
557	Bessie Bruckner	610	Claire Porter
558	Leo McMillan	611	Elna Ibsen
559	Elna Ibsen	612	Nathalie Arthur
560	Helen E. May	613	Laura Whitlark
561	Bertha Curtis	614	R. W. Stephenson
562	Harold E. Wynne	615	Bertha Curtis
563	Fred A. Flett	616	Amy H. Carroll
564	Margret Hartenstein	617	Jennie C. Parker
565	Elizabeth Everett	618	Margery N. Mulheron
566	Harry Lipsky	619	Amy H. Carroll
567	Harold E. Wynne	620	Florence A. Earnley
568	John Caughlin	621	Margaret Berry

622 Nathalie Arthur
623 Fred A. Flett
624 Will G. Rodeman
625 Harold M. Young
626 Harold M. Young
627 Edith E. Oliff
628 Sigrid Hovey and
 Nathalie Arthur
629 Nathalie Arthur
630 Nathalie Arthur
631 Sigrid Hovey
632 Isabel S. Lothrop
633 Helen S. Hulbert
634 Will G. Rodeman
635 Will G. Rodeman
636 Sigrid Hovey

637 Nathalie Arthur
638 Elna Ibsen
639 Laura Whitlark
640 Wendell Thompson
641 Jessie T. Azdued
642 Alpha E. Middleditch
643 Harold M. Young
644 Margery N. Mulheron
645 Elizabeth Everett
646 Florence A. Earnley
647 Margaret Berry
648 Margret Hartenstein
649 Jean Weighell
650 Will G. Rodeman
651 Edith E. Oliff