

Exhibition of
Art Work of
Detroit Schools

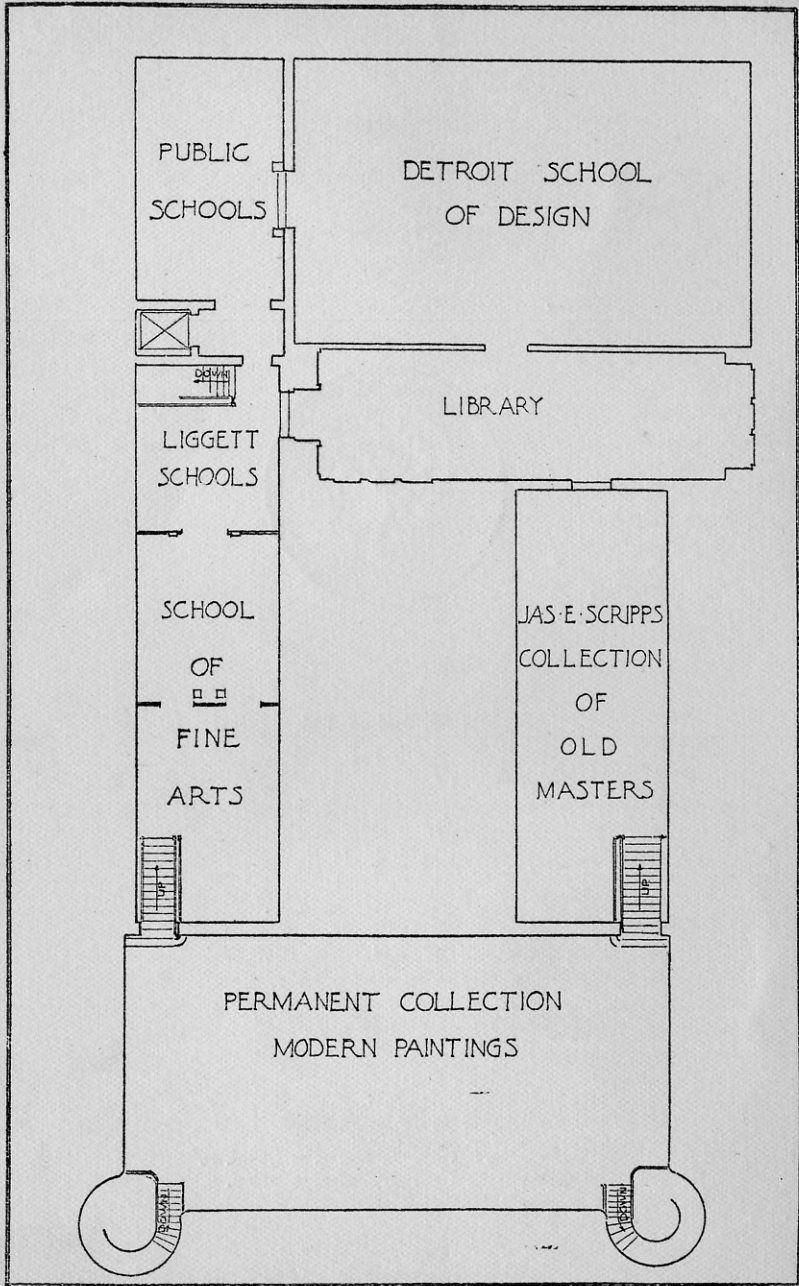


JUNE 2nd to 14th
1914



HOURS OF ADMISSION

Daily 9:00 a. m. to 5:00 p. m.
Sundays 2:00 p. m. to 6:00 p. m.



PUBLIC
SCHOOLS

DETROIT SCHOOL
OF DESIGN

LIGGETT
SCHOOLS

LIBRARY

SCHOOL
OF
FINE
ARTS

JAS. E. SCRIPPS
COLLECTION
OF
OLD
MASTERS

PERMANENT COLLECTION
MODERN PAINTINGS

FOREWORD.

WHILE the chief function of the Detroit Museum of Art is to acquire, preserve and exhibit works of art for the education and enjoyment of the general public, the Board of Trustees feels that it should concern itself also in the production of art in this community. In order to stimulate the teaching of art and to encourage students along all lines of artistic endeavor, the first two weeks in June were set aside for a school exhibition, in which students of the art schools and art departments of other schools were invited to participate under the auspices of their respective institutions. The response from those invited was very gratifying and the present exhibition is respectfully presented for the inspection of the public.

In behalf of the exhibitors, it must be borne in mind that the work here shown was produced during the course of the present school year, and as neither the students nor instructors were aware that their work would be invited for public exhibition, it was not produced under the incentive of public approbation.

To inculcate a spirit of fairness among both students and teachers, the condition was imposed that the exhibits on which the instructors had given assistance must be indicated.

Students receive from their instructors two kinds of criticism: (1) Manual criticism, which means that the work has received some actual alteration, or addition, in design, line or color from the hand of the instructor; (2) Verbal criticism, by which students receive their instruction verbally, and whose work and technique are their own independent efforts.

*Those exhibits which have been produced without criticism, or by verbal criticism only, are marked with a red star.

SCHOOL OF FINE ARTS.

JOHN P. WICKER, Director.

The School of Fine Arts presents the work of 29 of its students in two groups; one group of studies made in class with criticism, the second group is of studies in various mediums made by the students without criticism or assistance:

GROUP A.

Class work, in charcoal, oil color, ink and wash, from nude and costumed models and still-life, is made under criticism.

The criticism is verbal except where it seems necessary to emphasize or clear an idea for the student. In such cases the character of the assistance is such that the students are obliged to reconstruct the work or begin new drawings. This group is without question the work of the students.

GROUP B.

Work in different mediums made by the students without criticism or assistance, consisting of etchings (first state) made directly upon plates from living models and out-of-doors. Original compositions in oil, in ink and charcoal with color washes, and pastel. Quick sketches in pen and ink from life. Portraits in charcoal and clay modeling. This group is interesting in showing capacity, developed in students for independent work and in demonstrating the methods and aim of the school.

LIST OF EXHIBITORS.

- | | |
|------------------------|--------------------------------|
| 1 Annand, George | 16 Kotting, Marie |
| 2 Allison, Neal B. | 17 McCrossen, Preston |
| 4 Bennett, R. O. | 18 McEwen, Katherine |
| 5 Bob, Albert | 19 McGraw, Esther L. |
| 6 Calewaert, Louis | 20 Marschner, Arthur |
| 7 Catalano, Jos. | 21 Meisner, Leo |
| 8 Cruickshank, Colin | 22 Peck, Julia E. |
| 9 Fanning, Wm. | 23 Rankin, George |
| 10 Fitzsimons, Chas. | 24 Rowe, Guy |
| 11 Gagen, Carl | 21 Rudolph - Marcus, Elizabeth |
| 12 Grinnell, Lola | 26 Thompson, Frederick |
| 13 Honore, Paul | 27 Wiese, Frank |
| 14 Haberkorn, Adelaide | 28 White, Thomas |
| 15 Hammer, Julius | 29 Winslow, E. B. |

THE LIGGETT SCHOOLS.

The aim of the Art and Handwork Departments of the Liggett Schools is to develop good taste and a practical understanding of the fine arts, within the reach of all students. There is no attempt to develop in the few gifted students a proficiency in drawing beyond the attainment of the average majority. In the kindergarten and lower grades the art work is begun in a purely objective way and made almost a part of the geography and English. The theory and history of art are gradually introduced until in the upper grades the handwork becomes merely a means of illustrating general cultural principles.

Kindergarten.

- 30 Spicer, Charles.
- 31 Booth, Virginia.
- 32 Ainsworth, Peggy.
- 33 Jackson, Eleanor.
- 34 Davis, Egbert.
- 35 Davis, Vernor.
- 36 Worden, George.
- 37 Harvey, Katharine.
- 38 McLean, Marian.
- 39 Ellsworth, Alice.
- 40 Ferry, Edith.
- 41 Rothschild, Jane.
- 42 Shippen, Rodman.
- 43 Cory, Winfield.
- 44 Miller, Frances.
- 45 Ray, William.
- 46 Paxton, Sarah Jane.
- 47 Danzinger, Frederick.
- 48 Kales, Alice Gray.
- 49 Butler, Edith.

Grade I.

- 50 Butterich, Katharine.
- 51 Carrow, Teressa.
- 52 Booth, Jack.
- 53 Bingham, Clara.
- 54 Kinsel, Ellen.
- 55 Fisher, Louise.
- 56 Krolik, Elizabeth.

Grade II.

- 57 Kelsey, Dallas.
- 58 Gilbert, Louise.
- 59 Stocker, Jule.
- 60 Ford, Emory.

Grade III.

- 61 Bromley, Katharine.
- 62 Taylor, Ethel.
- 63 Lewis, George.
- 64 Selling, Louise.
- 65 Wade, Helen.
- 66 Williams, Cecil.
- 67 Dakin, Helen.
- 68 Bulkley, Helen.
- 69 McCauley, Annette.
- 70 Alger, Frances.
- 71 Weber, Marjorie.

Grade IV.

- 72 Colby, Elizabeth.
- 73 Sisman, Muriel.
- 74 Barton, Katharine.
- 75 McLaughlin, Eloise.
- 76 Meiser, Ruth.
- 77 Woodruff, Annette.
- 78 Garton, Ruth.
- 79 Hayes, Frankie.
- 80 Heinemann, Clara.
- 81 Shaw, Frances.
- 82 Church, Helen.
- 83 Edwards, Christine.
- 84 Caron, Josephine.

(Group objects by entire grade in addition.)

Grade V.

- 85 Hammond, Ethel.
- 86 Jewett, Gertrude.
- 87 Duffield, Susan.
- 88 Bodman, Florence.
- 89 Rohnert, Katharine.

90	Edgar, Katharine.	103	Brenckman, Susan
91	Chalmers, Helen.	104	Ahrens, Pauline
92	Heavenrich, Margaret.		Grade XII.
93	Goodman, Gwendolyn.	105	Stewart, Margaret
	(Group objects by entire grade, in addition)	106	Russel, Elizabeth
	Grade VI.	107	Lewis, Emily
94	Dwyer, Melinda	108	Wilkins, Elizabeth
95	O'Brien, Dorothy	109	Birdsall, Mildred
96	Gray, Frances	110	Lane, Mary
97	Duffield, Frances	111	Hunt, Helen
	(Group objects by entire grade, in addition)	112	Lobenstine, Barbara
	Grade XI.	113	Hemmeter, Winifred
98	Everard, Eleanor	114	Borgman, Frances
99	Thomas, Mabel		Grade XIII.
100	Wilson, Liesa	115	Bercry, Willafrid
101	Blauvelt, Constance	116	Cole, Bernice
102	Bates, Virginia	117	Darmstaetter, Elsa
		118	Henderson, Pauline
		119	Mills, Elizabeth
		120	Whitall, Margaret
		121	Goddard, Dorothy

Department of Drawing

DETROIT PUBLIC SCHOOLS

Alice Viola Guysi, Director.

(Time in the grades limited to sixty minutes per week.)

The purpose of the course in art education in the public schools is to teach the children to see beauty, to awaken and stimulate the art idea through the study of the principles of drawing and design, and the theory of color. It is not to train artists. A fine design is not a matter of chance, it is the result of the application of knowledge of beauty of line, form, rhythm, balance and proportion.

Knowledge of the principles of these things which enables one to arrange lines and forms into a harmonious, beautiful design will also give the power to see beauty in things which are beyond his ability to create and will enable him to distinguish between things of varying quality.

The pupil gets from his training at school certain definite acquaintance with rudimentary laws of proportion and symmetry which stimulate his appetite for a richer understanding of design, give him a deeper appreciation of intelligent composition, and develop fertility of invention in the use of design in endless fields.

To attain such an end the drawing and design must be systematically presented. The work of the higher class depending largely upon the practice and instruction received in the lower classes, definite problems in design are planned for each class and are worked out individually by each child. The work is free-hand throughout the first eight grades, our aim being to develop accuracy in the child rather than to produce accurate designs, and it has been proven that mechanical assistance is an obstacle in the development of the sense of beauty.

Following the work through the grades one will find technical skill and beauty of design increasing as the years increase. Considerable time is given to free-hand lettering in the lower grades, while in the upper grades, especially the eighth, the work is planned that it may give the greatest possible help in the homes and lives of the children. Here we take up stencilling on fabrics and the study of color as related to house decoration and dress. The matter of choice is emphasized through making several designs and selecting the best to perfect and apply. All color work is done with three colors red, blue, yellow and their combinations.

The High Schools work as separate units each meeting its own needs. The study of representation and design is taken up in all, and design is correlated with household art and applied to various crafts.

122 First Grade.

Age of children, 6 to 7 years.

Successive steps in design. Drills in drawing of straight and curved lines.

Paper cutting, fruit and vegetables, from paper prepared by pupils, being first lesson in water-color washes.

123 Second Grade.

Age of children, 7 to 8 years.

Successive problems in design; pencil drills and drawings.

Lettering, free-hand cutting and mounting.

Second grade children have united with the first grade children and show their paper cutting in the Vegetable Market.

124 Third Grade.

Age of children, 8 to 9 years.

Free-hand lettering cut and mounted.

Nature study, brush work in ink and color.

B class, four successive steps in design.

A class, five successive steps in design.

125 Fourth Grade.

Age of children, 9 to 10.

Free-hand lettering, practice and applied.

Design, free-hand brush work.

Nature, brush work in ink and color, pencil outline.

Still-life, pencil.

126 Fifth Grade.

Age of children 10 to 12.

Color scales.

Design, development and application.

Pencil, nature and still-life.

Free-hand lettering.

127 Sixth Grade.

Age of children, 11 to 12.

Scale of 12 colors showing standard, tint, and shade.

Value color scale, five steps.

Design.

Pencil, nature and still-life.

128 Seventh Grade.

Age of children, 12 to 13.

Design, breaking up a square with horizontal and vertical lines into harmonious forms and spaces. Reproduced in positive and converse on Japanese paper.

Design applied to paper, stencil and water-color stencilling.

Design, units from nature applied as surface covers by repetition on Japanese paper.

Pencil-nature, still-life and perspective drawing.

129 Eighth Grade.

Age of children, 13, 14, 15.

Color scales showing pairs of complementary colors harmonized.

Selecting color harmonies from these scales and applying same to house decoration.

Stencilling on fabric. All patterns designed and stencils cut and applied by each individual pupil.

Rhythmic borders.

Pencil, sketching from nature.

Design, space composition of nature sketches, tracings on

Design, units from nature, free-hand spacing on Japanese paper.

Pencil, still-life. Perspective.

130 Junior High Schools (Seventh, Eighth and Ninth Grades)

The George and Norvell Schools have been opened as Junior High Schools with the intention of emphasizing industrial education.

The study of design will be closely correlated with domestic art. The work shown by these schools represents the first effort in this direction.

131 High School.

Central High.

Western High.

Eastern High.

Cass Technical High

McMillan High.

Design.

Design applied to needlework.

Design applied to house decoration.

Stencilling.

Block printing.

Leather work.

Jewelry.

Modelling.

Charcoal, pencil, water-color.

DETROIT SCHOOL OF DESIGN.

Instructors:

THEODORE HAMILTON, Director,

ALFRED F. NYGARD,

ARTHUR W. HEINTZELMAN,

MARION V. LOUD,

MARY H. ELLIOTT, School Secretary and Registrar.

The Detroit School of Design exhibits show both elementary and the more advanced examples of school work performed since October. Elementary design, drawing and modeling are succeeded by more specialized work along lines

of interior decoration, illustration, poster design, mural painting and the plastic arts.

Any full course of study requires at least four years with an average weekly attendance of 30 hours—in other words, approximately 1,000 hours of study each year.

In this exhibition no fourth year work is shown since the School of Design is just completing its third season this June.

132	Adams, C. C.	168	Ibsen, Elna
134	Arthur, Nathalie	169	Inglis, Elizabeth
134	Aaron, Dorothy	170	Krasinski, Henry
135	Aumer, Katheryn	171	Kimball, Alice A.
136	Bailey, William,	172	Lorf, Geinor G.
137	Bishop, Isabell	173	Leszcynski, Irene
138	Bruss, W. H.	174	Lipsky, Harry L.
139	Bangham, E. C.	175	Lothrope, Mrs. C. B.
140	Bowdell, Rodney	176	Moring, Juliana W.
141	Browning, Elizabeth	177	Matzen, Edith Oliff
142	Butler, Laura O.	178	May, Helen
143	Byrne, Dorothy	179	McMillan, Leo
144	Booth, Winifred	180	McPherson, Isabel,
145	Burke, Harry W.	181	McGraw, H. A.
146	Carlson, Emil	182	Michell, Arthur
147	Couillard, Geo.	183	Middleditch, Alpha E.
148	Conley, Ruth	184	Mulheron, Margery N.
149	Donaldson, Rye	185	Miller, Gaile
150	Earnley, Florence	186	Nelson, Royal George
151	Everitt, Elizabeth	187	Petneud, Antoinette
152	Faurot, Louise	188	Parshell, Rose C.
153	Feltz, Charles	189	Parker, Jennie C.
154	Falk, Frank	190	Pann, Clark
155	Gowman, O. L.	191	Porter, Claire
156	Gardner, Harold G.	192	Pietsch, Geo. E.
157	Greenbaum, Jennie R.	193	Richardson, Elizabeth
158	Gridley, Katheryn	194	Rodeman, William G.
159	Gattleib, Israel E.	195	Russel, Marie D.
160	Hart, Charles M.,	196	Bakos, Stephen
161	Haughey, Harvey	197	Sanders, Claude
162	Hovey, S.	198	Schmidtke, Frank
163	Hopper, Lawrence S.	199	Shaffer, E. W.
164	Hosea, Jason	200	Wynne, Harold
165	Huntington, Frances	201	Weisse, L. K.
166	Hulbert, Helen S.,	202	Young, Harold M.
167	Holmes, D. Earle		

DETROIT SCHOOL OF DESIGN (*Continued*)

203	Shippen, Dr. Eugene	212	Taillefer, Dorothy
204		213	Towar, Margaret
205	Sloman, Katheryn	214	Van Deventer, Clara
206	Smith, Alice	215	Walker, Charles
207	Stanton, Mrs. Mary C.	216	Whitlark, Laura
208	Stonehouse, A. W.	217	Whittall, Margaret K.
209	Sullivan, James	218	Wilcox, Martha
210	Shippen, Zoe E.	219	Winaman, Helen
211	Talmage, Jessie	220	Wright, Dorothy

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