

**FOURTH ANNUAL EXHIBITION
DETROIT SCHOOL OF DESIGN**

DETROIT MUSEUM OF ART
JUNE 17th TO JULY 20th, 1915

Jury of Prize Awards

Professor Emil Lorch

Joseph Gies

Grace G. Guest

Tom May

Mary Chase Perry

Henry Siebert

Ernest Wilby

Graduation Class of 1915

Nathalie Arthur

Helen S. Hulbert

Helen May

Will G. Rodeman

Harold M. Young

THE DETROIT SCHOOL OF DESIGN educates students along art lines in order that their special abilities may be brought to bear on the city's industries and professions. Successful competition between cities and among nations depends upon sound methods of designing second only to the mechanical usefulness of things. This is especially true of industries subject to international competition. Elements of beauty so often regarded, if regarded at all, as a commercially unimportant by-product, if incorporated and made to abide in any industrial product, serve the manufacturer in the capacity of inauspicious salesmen. So important has the field of art been regarded in Detroit in the past few years that the city has acquired land and is planning a Civic Centre where works of art may be housed and the education of students and manufacturers more properly accomplished. This Centre of Arts promises to be one of the most beautifully planned in America.

The exhibits cataloged in this pamphlet are selected from a year's output of the four full day classes (freshman, sophomore, junior and senior), Saturday morning children's and adults' classes and the evening class.

During the first two years, the full course of study is necessarily general, training for accuracy and vision. During the whole four years' course, design is studied as the basic principle of the fine and industrial arts.

LIST OF EXHIBITS

Sketches 1 to 30 are made with Japanese ink and brush on coordinate paper. The patterns produced must conform to the limitations imposed by the coordinates and are made without recourse to pencil or preliminary sketches. These patterns are the first steps in brush design by first year students:

1 Elizabeth Richardson	16 Elizabeth Richardson
2 D. Earl Holmes	17 Elizabeth Browning
3 Stella P. Clark	18 Marguerite Laurason
4 Garnetta M. Huff	19 Robert McBroom
5 Rose C. Parshell	20 Garnetta M. Huff
6 Raymond F. Stover	21 Leoni Schneider
7 Helen May	22 Leoni Schneider
8 Elizabeth Browning	23 Katherine Hartwell
9 Dorothy Aarons	24 Irene O'Brien
10 Dorothy Aarons	25 Margaret Brandon
11 Marguerite Laurason	26 Garnetta M. Huff
12 Margaret Brandon	27 Carey Drummond
13 Dorothy Aarons	28 Carey Drummond
14 D. Earl Holmes	29 Carey Drummond
15 Jennie R. Greenbaum	30 D. Earl Holmes

In sketches 31 to 80, the student is set free of the limitations imposed in the previous exercises and proceeds from the idea of arranging spots in design and repeating the same in larger patterns. This work leads to the creation of cover designs for wall papers, fabrics, bookcovers, etc.

31 Rye Donaldson	47 Helen Grace
32 Katherine Hartwell	48 Stella P. Clark
33 Josephine Vhay	49 Margaret Brandon
34 Leoni Schneider	51 Garnetta M. Huff
35 Rose C. Parshell	52 D. Earl Holmes
36 Hope Voorhees	53 Russel E. Yates
37 Leoni Schneider	54 Hope Voorhees
38 Joy Emery	55 Helen Grace
39 Merile Adams	56 Rose Parshell
40 Bernice Eby	57 Margaret Whitall
41 Josephine Vhay	58 Margaret Brandon
42 Margaret K. Whitall	59 Katherine Hartwell
43 Helen Rohnert	60 Mary C. Conlon
44 Katherine Hartwell	61 Helen Rohnert
45 Merile Adams	62 Helen Grace
46 Hazel Nolan	63 Elizabeth Browning

64	Marguerite Laurason	73	Stella P. Clark
65	Bernice Eby	74	Garnetta M. Huff
66	Mignone Fontain	75	Helen May
67	Katherine Aumer	76	Helen May
68	Stella P. Clark	77	Josephine Vhay
69	Marguerite Laurason	78	Carey Drummond
70	Mignone Fontain	79	George Friauf
71	Helen S. Schloss	80	Bernice Eby
72	Raymond Stover		

Drawings 81 to 91 and 106 to 112 show the method of handling ink and watercolor to suggest form and values.

81	Hazel Nolan	90	Helen May
82	Ruth Conley	91	Ruth Conley
83	Elizabeth Richardson	106	Katherine Aumer
84	Garnetta M. Huff	107	Raymond Stover
85	Helen May	108	Garnetta M. Huff
86	Helen May	109	Elizabeth Richardson
87	Garnetta M. Huff	110	Garnetta M. Huff
88	Carey Drummond	111	Garnetta M. Huff
89	Helen May	112	Garnetta M. Huff

Color sketches 113 to 128 carry on the same work with the added difficulty of expressing local color with no considering for light and shade effects.

113	Helen May	121	Josephine Vhay
114	Helen May	122	Katherine Aumer
115	Elizabeth Richardson	123	Ruth Conley
116	Helen May	124	Elizabeth Richardson
117	George Friauf	125	Ruth Conley
118	Ruth Conley	126	Jennie Greenbaum
119	Helen Grace	127	Ruth Conley
120	Jennie Greenbaum	128	Helen May

92 to 105 shows the theory of design as applied to the problems of schoolwork.

92	Leoni Schneider	100	Carey Drummond
93	Garnetta Huff	101	Leoni Schneider
94	Carey Drummond	102	Stella P. Clark
95	Raymond Stover	103	Norman Reynolds
96	Russel Yates	104	Hope Voorhees
97	Carey Drummond	105a	Russel Yates
98	Raymond Stover	105b	Hugh Murphey
99	Madeleine Stanton		

Pencil sketches 129 to 145 show method of area cutting drawing from material found in the Museum.

129	Garnetta Huff	138	Ruth Conley
130	Russel Yates	139	Helen May
131	Elizabeth Richardson	140	Ruth Conley
132	Irene O'Brien	141	Leoni Schneider
133	Carey Drummond	142	Helen Grace
135	Garnetta Huff	143	Garnetta Huff
136	Elizabeth Richardson	144	Hope Voorhees
137	Leoni Schneider	145	Helen May

Charcoal sketches 146 to 164 are produced in the life class. A study of form and values useful in decorative drawing and painting, illustration and poster design is obtained in this class.

146	Dorethy Deeg	156	Ruth Conley
147	Harry Lipsky	†157	Ruth Conley
148	Harold Wynne	158	Harry Lipsky
149	Harry Lipsky	159	Rubens Caroselli
150	Henry Krasinski	160	Ruth Conley
151	Charles Feltz	161	Ruth Conley
*152	Roy Pottinger	162	Harold Wynne
153	Harold Young	163	Harry Burke
154	Ruth Conley	164	Joseph Spark
155	Ruth Conley		

Drawings 165 to 198 show the work of students of Illustration for publication in various familiar periodicals. They are inserted in printed matter to show the relationship between the printed page and the illustration.

165	Leoni Schneider	175	Katheryn Gridley
166	Leoni Schneider	176	Elna Ibsen
167	Leoni Schneider	177	Elna Ibsen
168	Leoni Schneider	178	Elna Ibsen
169	Katheryn Gridley	179	Elna Ibsen
170	Katheryn Gridley	180	Sigrid Hovey
171	Katheryn Gridley	181	Sigrid Hovey
172	Katheryn Gridley	182	Charles Hart
173	Katheryn Gridley	183	Charles Hart
174	Katheryn Gridley	184	Charles Hart

*Winner of Henry G. Stevens First Prize of twenty-five dollars for best Life Drawing.

†Honorable mention for Life Drawing.

185	Charles Hart	192	Elna Ibsen
186	Charles Hart	193	Elna Ibsen
187	Charles Hart	194	Claude Saunders
188	Charles Hart	195	Elna Ibsen
189	Charles Hart	196	Elna Ibsen
190	Charles Hart	197	Elna Ibsen
191	Harold Wynne	198	Harold Wynne

199 to 220 are elementary charcoal drawings from casts in the Museum.

199	Carey Drummond	210	Raymond Stover
200	Frank E. Ratajczok	211	Hope Voorhees
201	Wayne Smith	212	Mildred Reed
202	Leonore Harland	213	Shirley Owens
203	Daniel Kaner	214	Clarence Woodward
204	Frank Ratajczok	215	Mary Conlon
205	Ruth Brown	216	Vincent D. Kaptier
206	Leoni Schneider	217	John Coffey
207	Garnetta Huff	218	Ruth Brown
208	Raymond Stover	219	Joe Brojovich
209	Clara Huffman	220	Hope Voorhees

Action drawings 221 to 257 are one minute sketches from life, to instil rapidity both in observation and in drawing.

221	Sigrid Hovey	240	Sigrid Hovey
222	Dorothy Aarons	241	Sigrid Hovey
223	Leoni Schneider	242	Harold Wynne
224	Harold Wynne	243	Harold Wynne
225	Jessie Talmage	244	Harry Lipsky
226	Elna Ibsen	245	Harold Wynne
227	Leoni Schneider	246	Harry Lipsky
228	Ruth Conley	247	Harold Wynne
229	Jessie Talmage	248	Harold Wynne
230	Leoni Schneider	249	Ruth Conley
231	Leoni Schneider	250	Russel E. Yates
232	Sigrid Hovey	251	Rye Donaldson
233	Harold Wynne	252	Garnetta Huff
234	Sigrid Hovey	253	Leoni Schneider
235	Irene Leszczynski	254	Rye Donaldson
236	Russel Yates	255	Dorothy Aarons
237	Sigrid Hovey	256	Garnetta Huff
238	Sigrid Hovey	257	Leoni Schneider
239	Garnetta Huff		

Posters 258 to 265 show the relation of life class study to commercial poster designs and the use of a few simple colors for reproduction.

258	Harry Lipsky	262	Dorothy Aarons
259	Charles Hart	263	Harry Lipsky
*260	Alpha Middleditch	264	Harry Lipsky
261	Harry Lipsky	265	Harry Lipsky

The color designs 266 to 298 are the result of problems illustrated in exhibits 92 to 105 and of the coordinate and spotting exercises shown in numbers 1 to 81. Designs for book covers, fabrics, wall covers and units for large designs are represented.

266	Ruth Brown	283	Nathalie Arthur
267	Stella P. Clark	284	Nathalie Arthur
268	Mignone Fountain	285	Nathalie Arthur
269	Elizabeth Browning	286	Nathalie Arthur
270	Stella P. Clark	287	Helen May
271	Katheryn Gridley	288	Helen May
272	Helen Grace	289	Katheryn Aumer
†273	Stella P. Clark	290	Garnetta Huff
274	G. F. Friauf	291a	Geo. Friauf
275	Katheryn Aumer	291b	Irene Leszczynski
276	Helen Grace	292	Helen Grace
277	Bernice Eby	293	Carey Drummond
278	Alpha Middleditch	294	Helen Grace
279	Alpha Middleditch	295	Helen Grace
†280	Leoni Schneider	296	Helen Grace
281	Rose Parshell	297	Mignone Fountain
†282	Ruth Brown	298	Rose Parshell

The full size wall pattern (299) is a problem in interior decoration growing out of the smaller scaled color sketches mentioned above. Curtains have been hung with this design to show the relation of the students' work to the problems of house decoration.

299 Katheryn Aumer

*Honorable mention for Poster Design.

†Honorable mentions for Elementary Design.

300 shows a screen which is the result of the general design course and the study of color harmony, and in particular of the color scales. The landscape was created through the principles of design and not drawn from any particular locality.

300 Edith Matzen

Sketches 301 to 324, including those in color, pencil and ink, are problems that come to every interior decorator and designer of interior decoration details.

301	Will G. Rodeman	314	Jessie Talmage
302	Will G. Rodeman	315	D. Earl Holmes
303	Irene O'Brien	316	D. Earl Holmes
304	Will G. Rodeman	317	Harold Young
305	D. Earl Holmes	318	Jessie Talmage
306	Stella Clark	319	D. Earl Holmes
307	Stella Clark	320	D. Earl Holmes
308	D. Earl Holmes	321	D. Earl Holmes
309	Robert McBroom	322	D. Earl Holmes
310	Jessie Talmage	323	Nathalie Arthur
311	D. Earl Holmes	324	Jennie Parker
312	Nathalie Arthur		

The color drawings 325 to 344, in water color and oil are from exhibitions during the winter in the Museum, also from tapestries and fabrics loaned the School by Mr. Clarence Whybrow, of New York City. Such work brings the student into the closest intimacy with the best designs, old and new, and gives him a chance to measure his own ability against that of others.

325	Jennie Parker	335	Elisabeth Richardson
326	Nathalie Arthur	336	Stella P. Clark
327	Helen Hulbert	337	Garnetta Huff
328	Will G. Rodeman	338	Ruth Conley
329	Harold Young	339	Helen May
330	Sigrid Hovey	340	Helen May
331	Nathalie Arthur	341	Irene Leszczyński
332	Nathalie Arthur	342	Leoni Schneider
333	Elizabeth Richardson	343	Elizabeth Richardson
334	Jessie Talmage		

344 to 351 shows the use of the color scales, that is, of definitely selected color sequences, to life class work, to mural painting and poster design.

344 Elisabeth Rirhardson	348b Jennie Parker
*345 Helen S. Hulbert	348 Elisabeth Richardson
346a Nathalie Arthur	†349 Helen May
346b Nathalie Arthur	350 Edith Matzen
347 Nathalie Arthur	351 Irene Leszczynski
348a Jennie Parker	

352 to 381 cover a number of purposes of which design is the basic principle. They include illustrations for books in pen and ink, color patterns for fabrics, imaginative story illustrating, the elementary units of mural work, stage setting, etc.

352 Helen May	367 Helen May
353 Helen May	369 Dorothy Aarons
354 Charles Hart	370 Rose Parshell
355 Ruth Conley	371 Rose Parshell
356 Ruth Conley	372 Elizabeth Richardson
357 Ruth Conley	373 Garnetta Huff
358 Ruth Conley	374 Garnetta Huff
359 Ruth Conley	375 Elisabeth Richardson
360 Ruth Conley	377 Elisabeth Richardson
361 Ruth Conley	378 Helen May
362 Ruth Conley	379 Ruth Conley
363 Ruth Conley	380 Ruth Conley
364 Ruth Conley	381 Ruth Conley
365 Ruth Conley	382 Ruth Conley
366 Ruth Conley	

383 to 397 shows the use of design in theatrical costume work and fashion illustrating.

383 Dorothy Aarons	391 Dorothy Aarons
384 Dorothy Aarons	392 Dorothy Aarons
385 Dorothy Aarons	393 Dorothy Aarons
386 Dorothy Aarons	394 Dorothy Aarons
387 Dorothy Aarons	395 Dorothy Aarons
388 Dorothy Aarons	396 Elna Ibsen
389 Dorothy Aarons	397 Sigrid Hovey
390 Dorothy Aarons	

*Winner of Dexter M. Ferry First Prize of fifty dollars for best color, drawing and design.

†Honorable mention for color, drawing and design.

Dorothy Aarons won the Wm. C. Weber First Prize of fifty dollars for most original work in the two dimension medium.

398 to 400 are problems in mural and interior decoration work, both in the flat and painted relief.

398 Edith Matzen
399a Edith Matzen

399b Edith Matzen
400 Edith Matzen

401 to 419 represent the work of students in modeling from life. Since clay is a fragile medium unsuited for exhibition purposes, the work has been cast in plaster, and in some instances bronzed, to indicate the medium in which the work should have been displayed.

401 Vera Thatcher
402 Ruth Conley
403 Ruth Conley
404 Ruth Conley
405 Katheryn Aumer
406 Jennie Parker
407 Katheryn Aumer
408 Vaughan Slocum
409 Irene Leszczynski
410 Hope Voorhees

411 Harold Young
412 Katheryn Aumer
413 Vaughan Slocum
414 Vaughan Slocum
†415 Vera Thatcher
416 Vera Thatcher
417 Hope Voorhees
418 Mae Rusher
419 Vaughan Slocum

420 to 451 illustrate problems in the principles of design in the three dimension mediums. The students' procedure in the creation of the crafts exhibited in this group, follows the same lines of thought indicated in the exhibits in the two dimension mediums. The use of harmony and rhythm as a starting point is persisted in, in this department, as other design departments of the school.

Through this method the student learns how the principles must operate in each particular case in order to produce a particular craft. The relation of utility to the elements of beauty is immediately indicated, even to the elementary student, through this means of teaching craft work.

Since the school at the present time, has no equipment to take care of glazing processes or to cast in

†Honorable mention in Sculpture.

metals, most of the articles exhibited are either in clay or plaster, painted and stained to represent glazes or

420	Helen Hulbert	436	Josephine Vhay
421	Helen Hulbert	437	Irene Laszczynski
422	Helen Hulbert	438	Russell Yates
423	Norman Reynolds	439	Ruth Conley
**424	Garnetta Huff	440	Mary Conlon
425	Raymond Stover	441	Rose Parshell
426	Carey Drummond	442	Rose Parshell
427	Rose Parshell	443	Rose Parshell
428	Rose Parshell	444	Bernice Eby
429	Helen Grace	445	Rose Parshell
430	Edna Reindel	446	Helen Grace
431	Sarah Caulkins	447	Joy Emery
432	Mignone Fontain	448	Mignone Fontain
433	Earl D. Holmes	449	Norman Reynolds
434	Edgar Greening	450	Rose Parshell
435	George Friauf	451	Leoni Schneider

452 to 458 sculpture in relief from life.

452	Hope Voorhees	456	Jennie Parker
453	Vera Thatcher	457	Katheryn Aumer
454	Vaughan Slocum	458	Irene Leszczynski
455	Ruth Conley		

Scenery and stage setting for the Chinese Legend of the Willow Tree, on view in the Museum auditorium, were designed by Dorothy Aarons and executed with the assistance of Elisabeth Richardson, Norman Reynolds, Ruth Conley, Irene Leszczynski and Mary Gilbert Cohn.

- 459 Graduation Thesis—Interior Decoration. Designed and executed by Nathalie Arthur.
- 460 Graduation Thesis by Harold M. Young.
- 461 Graduation Thesis—Mural Illustration for Epilogue by McCloud, by Helen S. Hulbert.
- 462 Graduation Thesis—Mural Painting (The Rainbow), by Helen May.
- 463 Graduation Thesis by Will G. Rodeman.

**Winner of Wm. C. Weber First Prize of fifty dollars for most original work in a Plastic Medium.

**Winner of Henry G. Stevens First Prize of twenty-five dollars for best Craftsmanship.