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. 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:

<table>
<thead>
<tr>
<th></th>
<th>Name</th>
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<tbody>
<tr>
<td>1</td>
<td>Elizabeth Richardson</td>
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<td>2</td>
<td>D. Earl Holmes</td>
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<td>3</td>
<td>Stella P. Clark</td>
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<td>4</td>
<td>Garnetta M. Huff</td>
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<td>5</td>
<td>Rose C. Parshell</td>
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<td>6</td>
<td>Raymond F. Stover</td>
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<td>Elizabeth Browning</td>
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<td>Dorothy Aarons</td>
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<td>Dorothy Aarons</td>
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<td>11</td>
<td>Marguerite Laurason</td>
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<td>Katherine Hartwell</td>
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<td>Irene O'Brien</td>
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<td>29</td>
<td>Carey Drummond</td>
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<td>30</td>
<td>D. Earl Holmes</td>
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</table>

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.

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<thead>
<tr>
<th></th>
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<tbody>
<tr>
<td>31</td>
<td>Rye Donaldson</td>
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<td>Joy Emery</td>
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<td>Bernice Eby</td>
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<td>Helen Grace</td>
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<td>Hazel Nolan</td>
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<td>63</td>
<td>Elizabeth Browning</td>
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</table>
64 Marguerite Laurason  
65 Bernice Eby  
66 Mignone Fontain  
67 Katherine Aumer  
68 Stella P. Clark  
69 Marguerite Laurason  
70 Mignone Fontain  
71 Helen S. Schloss  
72 Raymond Stover  
73 Stella P. Clark  
74 Garnetta M. Huff  
75 Helen May  
76 Helen May  
77 Josephine Vhay  
78 Carey Drummond  
79 George Friauf  
80 Bernice Eby

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

81 Hazel Nolan  
82 Ruth Conley  
83 Elizabeth Richardson  
84 Garnetta M. Huff  
85 Helen May  
86 Helen May  
87 Garnetta M. Huff  
88 Carey Drummond  
89 Helen May  
90 Helen May  
91 Ruth Conley  
106 Katherine Aumer  
107 Raymond Stover  
108 Garnetta M. Huff  
109 Elizabeth Richardson  
110 Garnetta M. Huff  
111 Garnetta M. Huff  
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  
114 Helen May  
115 Elizabeth Richardson  
116 Helen May  
117 George Friauf  
118 Ruth Conley  
119 Helen Grace  
120 Jennie Greenbaum  
121 Josephine Vhay  
122 Katherine Aumer  
123 Ruth Conley  
124 Elizabeth Richardson  
125 Ruth Conley  
126 Jennie Greenbaum  
127 Ruth Conley  
128 Helen May

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

92 Leoni Schneider  
93 Garnetta Huff  
94 Carey Drummond  
95 Raymond Stover  
96 Russel Yates  
97 Carey Drummond  
98 Raymond Stover  
99 Madeleine Stanton  
100 Carey Drummond  
101 Leoni Schneider  
102 Stella P. Clark  
103 Norman Reynolds  
104 Hope Voorhees  
105a Russel Yates  
105b Hugh Murphey
Pencil sketches 129 to 145 show method of area cutting drawing from material found in the Museum.

129 Garnetta Huff  
130 Russel Yates  
131 Elizabeth Richardson  
132 Irene O'Brien  
133 Carey Drummond  
135 Garnetta Huff  
136 Elizabeth Richardson  
137 Leoni Schneider  
138 Ruth Conley  
139 Helen May  
140 Ruth Conley  
141 Leoni Schneider  
142 Helen Grace  
143 Garnetta Huff  
144 Hope Voorhees  
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  
147 Harry Lipsky  
148 Harold Wynne  
149 Harry Lipsky  
150 Henry Krasinski  
151 Charles Feltz  
*152 Roy Pottinger  
153 Harold Young  
154 Ruth Conley  
155 Ruth Conley  
156 Ruth Conley  
†157 Ruth Conley  
158 Harry Lipsky  
159 Rubens Caroselli  
160 Ruth Conley  
161 Ruth Conley  
162 Harold Wynne  
163 Harry Burke  
164 Joseph Spark

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  
166 Leoni Schneider  
167 Leoni Schneider  
168 Leoni Schneider  
169 Katheryn Gridley  
170 Katheryn Gridley  
171 Katheryn Gridley  
172 Katheryn Gridley  
173 Katheryn Gridley  
174 Katheryn Gridley  
175 Katheryn Gridley  
176 Elna Ibsen  
177 Elna Ibsen  
178 Elna Ibsen  
179 Elna Ibsen  
180 Sigrid Hovey  
181 Sigrid Hovey  
182 Charles Hart  
183 Charles Hart  
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  
186 | Charles Hart  
187 | Charles Hart  
188 | Charles Hart  
189 | Charles Hart  
190 | Charles Hart  
191 | Harold Wynne  
192 | Elna Ibsen  
193 | Elna Ibsen  
194 | Claude Saunders  
195 | Elna Ibsen  
196 | Elna Ibsen  
197 | Elna Ibsen  
198 | Harold Wynne

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

199 | Carey Drummond  
200 | Frank E. Ratajczok  
201 | Wayne Smith  
202 | Leonore Harland  
203 | Daniel Kaner  
204 | Frank Ratajczok  
205 | Ruth Brown  
206 | Leoni Schneider  
207 | Garnetta Huff  
208 | Raymond Stover  
209 | Clara Huffman  
210 | Raymond Stover  
211 | Hope Voorhees  
212 | Mildred Reed  
213 | Shirley Owens  
214 | Clarence Woodward  
215 | Mary Conlon  
216 | Vincent D. Kaptier  
217 | John Coffey  
218 | Ruth Brown  
219 | Joe Brojovich  
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  
222 | Dorothy Aarons  
223 | Leoni Schneider  
224 | Harold Wynne  
225 | Jessie Talmage  
226 | Elna Ibsen  
227 | Leoni Schneider  
228 | Ruth Conley  
229 | Jessie Talmage  
230 | Leoni Schneider  
231 | Leoni Schneider  
232 | Sigrid Hovey  
233 | Harold Wynne  
234 | Sigrid Hovey  
235 | Irene Leszczynski  
236 | Russel Yates  
237 | Sigrid Hovey  
238 | Sigrid Hovey  
239 | Garnetta Huff  
240 | Sigrid Hovey  
241 | Sigrid Hovey  
242 | Harold Wynne  
243 | Harold Wynne  
244 | Harry Lipsky  
245 | Harold Wynne  
246 | Harry Lipsky  
247 | Harold Wynne  
248 | Harold Wynne  
249 | Ruth Conley  
250 | Russel E. Yates  
251 | Rye Donaldson  
252 | Garnetta Huff  
253 | Leoni Schneider  
254 | Rye Donaldson  
255 | Dorothy Aarons  
256 | Garnetta Huff  
257 | Leoni Schneider
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.

<table>
<thead>
<tr>
<th>258</th>
<th>Harry Lipsky</th>
<th>262</th>
<th>Dorothy Aarons</th>
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<tbody>
<tr>
<td>259</td>
<td>Charles Hart</td>
<td>263</td>
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<td>260</td>
<td>Alpha Middleditch</td>
<td>264</td>
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<td>261</td>
<td>Harry Lipsky</td>
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<td>Harry Lipsky</td>
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</table>

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.

<table>
<thead>
<tr>
<th>266</th>
<th>Ruth Brown</th>
<th>283</th>
<th>Nathalie Arthur</th>
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<tbody>
<tr>
<td>267</td>
<td>Stella P. Clark</td>
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<td>268</td>
<td>Mignone Fontain</td>
<td>285</td>
<td>Nathalie Arthur</td>
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<td>269</td>
<td>Elizabeth Browning</td>
<td>286</td>
<td>Nathalie Arthur</td>
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<td>270</td>
<td>Stella P. Clark</td>
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<td>Helen May</td>
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<td>271</td>
<td>Katheryn Gridley</td>
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<td>Helen May</td>
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<td>272</td>
<td>Helen Grace</td>
<td>289</td>
<td>Katheryn Aumer</td>
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<td>273</td>
<td>Stella P. Clark</td>
<td>290</td>
<td>Garnetta Huff</td>
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<td>274</td>
<td>G. F. Friauf</td>
<td>291a</td>
<td>Geo. Friauf</td>
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<td>275</td>
<td>Katheryn Aumer</td>
<td>291b</td>
<td>Irene Leszczyński</td>
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<td>276</td>
<td>Helen Grace</td>
<td>292</td>
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<td>277</td>
<td>Bernice Eby</td>
<td>293</td>
<td>Carey Drummond</td>
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<td>278</td>
<td>Alpha Middleditch</td>
<td>294</td>
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<td>279</td>
<td>Alpha Middleditch</td>
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<td>280</td>
<td>Leoni Schneider</td>
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<td>Helen Grace</td>
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<td>281</td>
<td>Rose Parshell</td>
<td>297</td>
<td>Mignone Fontain</td>
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<td>282</td>
<td>Ruth Brown</td>
<td>298</td>
<td>Rose Parshell</td>
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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

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

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
326 Nathalie Arthur
327 Helen Hulbert
328 Will G. Rodeman
329 Harold Young
330 Sigrid Hovey
331 Nathalie Arthur
332 Nathalie Arthur
333 Elizabeth Richardson
334 Jessie Talmage
335 Elisabeth Richardson
336 Stella P. Clark
337 Garnetta Huff
338 Ruth Conley
339 Helen May
340 Helen May
341 Irene Leszcynski
342 Leoni Schneider
343 Elisabeth Richardson
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 Richardson  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  Elizabeth Richardson
360 Ruth Conley  377  Elizabeth 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.

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.

<table>
<thead>
<tr>
<th>401</th>
<th>Vera Thatcher</th>
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<tbody>
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<td>402</td>
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<td>Vaughan Slocum</td>
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<td>Irene Leszcynski</td>
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<td>Harold Young</td>
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<td>416</td>
<td>Vera Thatcher</td>
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<td>417</td>
<td>Hope Voorhees</td>
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<td>418</td>
<td>Mae Rusher</td>
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<td>419</td>
<td>Vaughan Slocum</td>
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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.


460 Graduation Thesis by Harold M. Young.


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.