History of Kendall School of Design
OUR FIRST FIFTY YEARS

The purpose of this book is to record visually the past and present and to look to the future of Kendall School of Design. The concept of a book describing the history of Kendall was conceived by the Fiftieth Anniversary Committee in celebration of Kendall's Golden Anniversary.
Kendall School of Design was founded and exists today for one purpose: to educate men and women for professional careers in the visual arts. The objectives of the program are to teach the student to think soundly and creatively, to translate these thoughts visually, and to instill the fundamental principles and skills of drawing and design.
DAVID WALCOTT KENDALL

David Wolcott Kendall was a versatile and brilliant man who encompassed the roles of student, designer, artist, musician, woodcarver, traveler, and inventor.

Born in Rochester, New York, into a family descended from the early Mayflower settlers, he learned the cabinet-maker's trade under his father's tutorage. He was employed by a furniture company as a designer, with the understanding that he start at the bottom and learn the manufacturing end of the business, from the ground up. Starting at the bottom was characteristic of him all his life, for he hated short cuts in anything and worked to get down to bedrock and build from there.

Kendall eventually moved to Indianapolis and then to Chicago where, as a draftsman with a specialty furniture company, he attracted the attention of the superintendent of Phoenix Furniture Company. He came to Grand Rapids in 1879 as an assistant designer, the first professional draftsman to come to the Grand Rapids market, and remained with Phoenix to become the factory superintendent and treasurer.

In his thirty year career, Kendall left a greater impression on furniture than any modern designer of the time and was considered by many to be the greatest furniture man of the age. He was one of the first to see the possibilities in reviving the classic styles of long ago and spent three months studying the best models in cathedrals, castles, and galleries in England, Belgium, and Holland. He arrived home with a great fund of ideas that were embodied in the Phoenix line and thus set the pace for "Period" furniture.
Kendall’s own personal genius kept him always striving for something better, more artistic, and more beautiful. He studied chemistry to learn how to stain, treat, and season wood, and his inquiring mind looked to new presentations of different woods. When he was first in Grand Rapids, walnut was one of the major woods used in furniture manufacturing; and when walnut became scarce, manufacturers began experimenting with oak, but the results were not satisfactory, for they were unattractive in color, lacked character, and were hard to handle. Kendall was in the factory one day and noticed that tobacco juice spit by workmen on the floor seemed to bring out the grain of the wood. It occurred to him that oak could be given character in much the same way and he began to experiment first with tobacco juice which was not a durable stain and then with chemicals. The final result was “antique oak” which was laughed at and called mud oak, but it immediately gained immense popularity with the trade, and soon other manufacturers attempted to imitate his finish.

In 1898 Kendall designed and produced his version of the Morris Chair, a copy of which graced the President’s room in the White House and was known as the McKinley chair. He also perfected an early revolving and reclining office chair, but despite his knowing that his invention could have made him a very wealthy man, he never patented it.

A collector of rare and beautiful objects, some of which are found in Kendall School, he was also the possessor of a very fine library that included the latest and best technical works in science, art, and literature; among them were many rare and valuable volumes.
David Wolcott Kendall was a man of wide experience and knowledge. He had traveled many times throughout Europe and the Orient and was visiting Mexico City, where he had been most interested in the ancient ruins, when he died suddenly on February 16 of heart failure at the age of fifty-nine.

Known as the Dean of American Furniture Designers, he was at once a dreamer, an idealist, and a practical businessman. A believer in thoroughness, and a stickler for performance, he said, “An artist who cannot draw can never become a true artist.”

Kendall was buried beneath a family monument designed and autographed by him, a six foot natural boulder of irregular shape covered with carvings of nautical ropes, ships, a flag, and references to societal affiliations. So much different than those of the time and termed a monstrosity by some, it has long been an attraction in Oakhill Cemetery. The patterns, symbols, and lettering were put there by the hands of the man whose body lies beneath it.
THE BEGINNING – The Early Years

Mrs. Helen M. Kendall in her will provided for the creation of a school of art for Grand Rapids to be known as the David Wolcott Kendall School of Art as a memorial to her husband. Mrs. Kendall, a talented artist in the medium of watercolor, felt she should reflect her husband’s strong belief in the fundamental principles of art and offer encouragement to aspiring artists as David Kendall had done during his lifetime. In her will she stated, “The object that I wish in founding this school is to train good draftsmen; to attain which end I desire the life class shall be a prominent feature, that drawing from memory shall be encouraged, and branches of study conducive to good knowledge of architecture shall be fostered.”

The David Wolcott Kendall School of Art was incorporated as a privately endowed non-profit corporation in 1928 and opened its doors to its first enrollment of thirty-five students on March 1, 1931. The school was housed in the old Kendall homestead at 145 Fountain with accommodations for one hundred students. This building was a spacious house with large classrooms upstairs and down and a large basement which was remodeled to serve as a student lounge. The first Director of the school, Edgar R. Somes, thought it provided “good accommodations for the study of art,” as fine as any that “an art student working in New York or Paris” could ask for.

The faculty consisted of three teachers, including Mr. Somes, all from Grand Rapids. The first Board of Trustees contained prominent members of the Grand Rapids community. They were as follows:

David H. Brown, President
Mrs. Emma Foote Dexter
Henry Frohne
W. A. Greeson
Robert W. Irvin
A. P. Johnson
Charles J. Kindel
Samuel H. Ranck
Fred S. Robinson

The school was open to anyone over seventeen years of age providing he would submit to the Educational Director satisfactory evidence of fitness to pursue the courses. The enrollment during these early years averaged twenty-five students from the Grand Rapids area, Big Rapids, Holland, Bay City, and as far
away as Indiana and New York. In recognition of the talent within the city, the Grand Rapids Furniture Designers Association established the first scholarship to provide tuition and all school expenses for a deserving student. A tradition was begun by the first graduating class with the presentation of a large silver painted "key to the school" carved from wood to which was attached a white ribbon bearing the names of the graduates. It announced that all seven of the graduates had secured positions.

The early prospectus stated, "The aim of the school is to consider its students as individuals and not as members of a class. Time devoted to the various subjects of the courses of study will vary to accommodate the talent of each student. His advancement will not be dependent upon the completion of a set task by the class, but upon his own accomplishment. Such a procedure is possible only in a school such as Kendall School where the enrollment is limited, this allowing individual instruction to be given and students' ability to be measured and encouraged through intimate contact with the instructor." The school was to prepare the student in any branch of art or apprenticeship in practical application, although it was generally felt the exact purpose of the school was not well known in Grand Rapids.

Mr. Somes stressed fundamental training along traditional lines and not the teaching of modernistic art and fads. Kendall students were first to be taught to draw correctly, for the school was seeking to develop the talent at hand, particularly that heritage passed from the master craftsmen attracted to Grand Rapids.

He stated that no other city in the United States had as much talent in proportion to its population and that the furniture industry was responsible for this occurring in Grand Rapids. He went on to say he invariably found that a promising student would have been following the footsteps of a grandparent in the furniture industry, and that talent was especially pronounced among Polish and Dutch students whose fathers worked in furniture factories.

The early courses at Kendall were designed to reflect the philosophy of the school and comply with Mrs. Kendall's will. Courses included drawing from still life, drawing from living models (no professional models were used at the beginning, but rather Mr. Somes had trained high school athletes in posing), and color composition in the first year. The program took two years to complete with the second year offering the major areas of study in furniture detail, drawing, history, color appreciation, life sketching, ornament, elementary perspective, and plans and elevations. The courses did not earn credit but met a specific number of hours a week. Daytime enrollment was limited to fifty, and the evening program offered to the general public would accommodate another fifty. As the program continued to develop and grow, the faculty was expanded to meet those needs.

By 1937 Kendall had made a specialty of teaching furniture design, and the students had access to the Grand Rapids Furniture Museum and the public library's collection of furniture books, the largest and most complete in the nation. Also in 1937, a court ruling allowed the school to shorten the name to Kendall School of Art and recognized the will's stipulation that the school be allowed to graduate students in the various branches of the arts; this now could be emphasized to the students and the public.

An article in the Grand Rapids Press gives an impression of life at Kendall during this decade. "There is at least one place in Grand Rapids where art and industry are flourishing, a place where young talent is preparing for a brighter future. This is at the David Wolcott Kendall Memorial Art School. There is no talk about depression there. Visitors to this art school step into an atmosphere charged with virility and enthusiasm. The young art students are too much interested in what they are doing, even to look up from their drawing boards and palette when visitors enter. It is a serious, normal, healthy tone that one encounters there. It is a small, but promising school. Here are embryo furniture designers, painters, and workers in various lines of applied art."
THE WAR YEARS — 1940-1950

Kendall began as an art school at a time when impressionism was considered the vogue in art and many young artists were attracted to that mode. The school clashed in its methods of teaching art with those employed by many modern schools which believed that the student must first express himself and then, if he so desires, he may learn to draw. Under the terms of the donor's will, Kendall could not follow this school of thought. As a result, it was frequently predicted in art circles that the school could not weather the opposition to the old way of doing things.

Nevertheless, the school continued to grow, and the administration attributed its success to following the policies outlined by the donor's rather than the modern theories of art. Director Somes commented, "David Kendall had the right idea. No student may leave this school until he first learns to draw. Nearly all of our students receive instruction in the modern expression of design, in painting and interior decoration. Many of them devote their major efforts to understanding and expression of modern principles, but they learn to draw first. When they have mastered the principles of drawing, they are better able to judge style in drawing. We give the fullest encouragement to originality based on the true line and what will logically survive."

Those students who did enroll, learned to draw and fared well. Furniture manufacturers, carpet and textile weavers, makers of ornaments and trimmings who didn't go in for conflicting ideas about art wanted to employ Kendall students with the result that few graduates were idle in 1940.

Upon Mr. Somes's untimely death in December of 1940, Antoine B. Campau, a member of the Board of Trustees, was the President of the school and remained in that position until his resignation in April 1946. At that time, Mr. Dale V. Ford, a graduate of the Furniture Design Department and an instructor at the school since 1941, returned from the armed services to assume the leadership of the school, and Mr. Campau resumed his membership on the Board of Trustees.

The outbreak of World War II had a serious effect on the student enrollment as it dropped in half to fourteen paying students in 1942, and very drastically in 1943 and 1944 to six students.

In wartime service, Kendall graduates were often assigned duties in keeping with their artistic training which included sketching tours in Italy and France, staffing the art sections for squadron newspapers, sign painting, cartooning, and designing and painting murals for servicemen's clubs. Many of the graduates serving in the armed forces continued their art studies in foreign lands when the war ended.
After the War, Kendall experienced a rapid growth that saw the enrollment increase from six students to 146 in twelve months. The school was accredited for veterans and was used by them for both undergraduate and post-graduate training. Evening classes were scheduled to allow employed veterans to participate in the program.

In the early days of Kendall, instructional classes were held only in the morning, and the afternoon was left to the individual student’s use. The new growth in the student population resulted in an enlarged faculty and the expansion to a full day schedule of classes that made greater demands on the students and caused the quality of work to continue to improve and become more professional.
Kendall began the 1950's with the celebration of the twenty-fifth anniversary of its founding. The Silver Anniversary was observed in an open house the school held for alumni, the furniture industry, and the general public, and it coincided with the Diamond Jubilee of the Grand Rapids furniture market.

In February of 1952, Mr. Ford resigned to take a position with John Widdicomb Company and was succeeded by Mr. Lawrence O. Mailloux, an instructor with the school, as President of Kendall School of Design.

A new art gallery was opened by the school in its building on Fountain in 1953 to provide a place for local professional artists to show their work. This gave the school's day and night students an opportunity to view and study professional art and provided more occasion for the public to visit the school.
Reynold Weidenaar was one of the locally well-known artists exhibiting in the gallery and participating as a guest instructor of life drawing in the evening classes. At this time the evening classes had lower rates, and Mr. Mailloux stated the purpose of these classes was "to give persons who work during the day an opportunity to develop creative ability in art." In conjunction with this philosophy, there was also a course in interior design offered in the evening school program at a non-professional level without credit for those who wanted to study interior design for their own decorating use.

By 1952 the school had developed distinct divisions in a three-year study program for furniture, interior, and advertising design with individual directors for each department. There was an attempt to offer a fourth year in a joint furniture and interior design program and an advanced advertising design program, but this was apparently abandoned by 1958. To provide a broader cultural background and to balance the specialized courses in the art field, Kendall added psychology and English in cooperation with Grand Rapids Junior College in the fall of 1945.
To meet the demands of the increased enrollment, wings, designed by the past President, Antoine Campau, were built on the east and west sides of the building, and a library was constructed on the north side. The library, containing over five hundred volumes pertaining to art and David Kendall's own private collection, was opened for public use in 1945.

In 1947 the name of the school was changed by the Board of Trustees at President Ford's request to Kendall School of Design which was felt to be more representative of the areas of training within the school. At this time, Kendall had gained wide recognition outside of Michigan in the furniture design and home merchandising fields, and it was approved by the U.S. State Department's Institute of Inter-American Affairs for the training of teachers and by the Department of Justice to receive foreign students. As a result, the school was visited by students and teachers from all over the world.

Kendall experienced further growth in its development when, in 1948, Mr. William H. Gilbert, who was associated with the Grand Rapids Art Gallery, and his wife Mary Silver Gilbert, because of their interest in art education, designated portions of their estates to the founding of the Gilbert School of Design. The Gilbert School of Design was added to Kendall to establish a third-year program of advanced study in furniture design and interior architecture.

The introduction of a commercial and advertising program followed closely upon the acquisition of the Gilbert School of Design. Where previously the school had described itself as a professional school of art, the emphasis now changed and became "a school of applied design specializing in interior architecture, decoration and furniture design and commercial art," attempting "through its teaching to instill in the student a broad concept of the plastic arts and their place in the social framework of humanity."

Kendall became involved in an innovative project with WOOD-TV in cooperation with Aquinas, Calvin, and Grand Rapids Junior College in the production of a television program in 1959. The study of animation was taught at Kendall, and this arrangement allowed the students to handle the art work and set design for the program which made Kendall the only school in the West, at this time, to participate in such a venture.
THE NEW CAMPUS — The Sixties

As Kendall School of Design continued to grow and develop, it became apparent that the school would have to expand the facilities, and several future building sites were considered. In April of 1961, the school purchased the Kenneth Welch home and land at 1110 College NE for building purposes. The Welch home, built and designed by Mr. Welch, a local architect, was a very attractive ten year old contemporary building that was remodeled and used as a library and sometime classroom for the Interior Design Department. What is now called the East building was then built for classrooms and administration and was occupied in the fall of 1962.

The school continued to use the Kendall home for several years and had second and third year illustration there along with one foundation group. This was necessary until the second, or West, building could be completed in October of 1967 on the site of the Welch home which was by then torn down. The fall semester of 1967 was the last time the building at 145 Fountain was used as a school. It was sold in 1974 to Grand Rapids Junior College, eventually demolished, and replaced by a parking lot.
In 1963 a foundation program was established with all students taking the same basic courses for the first year, then choosing and going into selected majors at the beginning of the second year. This helped to identify courses that all artists need in common, to establish some kind of consistency, and to lay a foundation for the first year courses as they exist today. At the behest of President Mailloux, a new program called Fine Arts Illustration was instituted in 1964 with a total of three students who graduated in 1966.

The school reached an all time high enrollment of 464 full-time students in 1969 as a result of an extensive effort in recruiting begun in 1960, with the President and several faculty members doing recruiting part time. The success of this program led eventually to the establishment of a full-time admissions officer.
NEW DIRECTIONS – The Seventies

Kendall entered the seventies with a new facility and an ever increasing enrollment. In 1975 Mr. Malloux resigned, and after an extensive search spanning many months, during which Curtis Johnson and John Beckwith served as acting presidents, Dr. Phyllis I. Danielson assumed the presidency.

The installation of Dr. Danielson on September 1976 marked a new era for the school. The Board of Directors found in her the experience and leadership abilities they were seeking to direct a vigorous development program that would build on the excellent reputation for professional training in design and allied fields established during the first half century of the school’s existence. Under Dr. Danielson’s direction, Kendall committed itself to expand general education opportunities for its students and to respond to increasingly sophisticated market needs.

In 1977 all curricula underwent a major revision resulting in the introduction of new programs. An academic program was begun requiring all students entering the school after January 1, 1977, to complete six credits of English and twelve credits of Art History. In January 1978, Kendall and Aquinas College began the first reciprocal Bachelor of Fine Arts program. The collaboration between the two schools will give students of the professional design school the opportunity to earn the Bachelor of Fine Arts degree, and it will give Aquinas students the chance to major in one of the Kendall professional design areas, thus increasing their career marketability upon graduation. The cross exchange offers an added perspective for students that is not available at other schools.
A new daily schedule of classes was devised and instituted to begin at 8 a.m. and continue until 10 o’clock in the evening. The evening classes now present greater schedule flexibility for working students and open Kendall classes to older students and persons not interested in a full program but who are nonetheless seeking enrichment or upgrading of their abilities. This new schedule not only nearly doubles the use of the facilities but also provides an opportunity for a student to attend Kendall on a part-time basis, not possible in previous years.

Another innovation was the establishment of classes for junior and senior high school students on Saturdays. The Saturday classes not only make first-rate art instruction available to young students, they provide good publicity for Kendall by courting potential students; but more importantly, they bolster community awareness of what the school is all about.
In the fall of 1977 a change took place in the departmental areas of Kendall, and the Visual Communication Department was formed by merging the Advertising and Illustration Departments, thus providing students with the option of either majoring in advertising or illustration and minoring in the other area. Under a matching funds federal grant, a photography program was instituted within the Visual Communication Department that would enable a student to experience photography as a medium relating directly to the designer and artist.

Kendall took another step in the achievement of wider recognition in the initiation of accreditation process with North Central Association, National Association of Schools of Art, and filing of a letter of intent to Michigan Department of Education to become a degree granting institution. Kendall presently awards an art diploma.

As the fiftieth anniversary for Kendall School of Design neared in 1977, the first Alumni Association of Kendall was formed to help the school financially and to assist in the creation of new programs that would benefit the students.
THE FUTURE

Kendall is entering a new era in which its goal is to become the foremost art school in Western Michigan. The changes that have taken place in the seventies have been directed toward the achievement of that goal.

The quality of art education that Kendall has offered through the years forms a strong base on which to build for the future. Design professionals must continue to have the intensive art training which Kendall provides. The school stands ahead of today's trend in recognizing the value of a technical education as a major component in the formation of a professional. The school differs from many other art schools because it is design oriented, rather than fine arts oriented, and its records show high percentages of its students with technical skills securing positions upon graduation. The future points to the reinforcement of this education with academic study that prepares Kendall graduates with a wider knowledge of their society and provides skills for effective verbal communication to accompany their visual communication abilities.

The objective of Kendall is to offer a program that will result in the student’s becoming an accomplished designer through the strengthening of creative and academic studies, skills, and knowledge, and the ultimate application of these in the professional world. As technology increases, so will design, and the designer will find himself in an ever expanding market. The purpose of Kendall is to prepare the designer for that market.

The future of Kendall looks to the development of a humanities program with the awarding of a four-year degree and, with the predicted future growth, to the possibility of a new campus with student housing to relieve the present, already overcrowded one.

A dedicated administration, faculty, student body, and alumni who believe in Kendall, what the school stands for, and in its future, are now involved in the process of achieving these goals with the recognition of Kendall as the fine professional art school that it has continued to be throughout its first fifty years.
EDGAR R. SOMES

President of Kendall School of Art, 1930-1940

Edgar R. Somes was born in New Hampshire into a family connected with the furniture industry for several generations. His father was a furniture man and his grandfather a cabinet maker in New Hampshire.

At the age of sixteen, he moved with his family to Boston and began the study of art at the Boston Museum of Fine Arts and the Massachusetts Institute of Technology. His studies included architecture, color, furniture design, watercolor and its application, and the study and drawing of the human figure under such well-known artists as Willard Metcalf and H. Edgar Hartwell. He became the youngest member of Boston's famous art club, Zepho, whose most prominent members were the distinguished and well-known artists of their time.

Mr. Somes began his career as a junior draftsman with Richard Codman, artistic advisor, and Samuel Hayward, designer and maker of furniture in Boston. He continued to design for a variety of firms with a strong interest in interior work that led to his designing the interior of some of the finest public buildings in New England. Perhaps his best known work in this connection was for the main building of the Boston Public Library in Copley Square for which he designed all the furniture and fixtures.

Mr. Somes resigned his position with Century in 1917 to become a free-lance designer, a career which he pursued until 1930 when he was asked by the Board of Trustees of Kendall to become its first president.

It would seem that the whole of Edgar Somes' educational background and training, his long years of career experience, his temperament, and his personality were all aimed at one perfect focal point, that of becoming the first president of a small school of design. It was an almost perfect match, a case of the right person being in the right place at the right time. Edgar Somes was an inspired teacher, and he discovered that he loved it. His approach to each student was a personal one with the dedication and belief that with the total involvement of the student and instructor a creative talent and ability could be brought out in every student. He did ask for complete commitment on the part of the student, and if that were given, no matter how lacking in ability the student might seem in the beginning, he would insist with patience and encouragement that the ability and talent were there and with study and training they would eventually manifest themselves.

Until a few days before his death, he was still checking the daily progress of each student's work. Separate portfolios were kept for each student and taken to his bedside, at his insistence, where, propped up by pillows, he would make the criticisms and suggestions he felt necessary for the proper progress for the next day's work.

ANTOINE B. CAMPAU

President of Kendall School of Design, 1940-1946
by DuBarry Campau

From the time we began to grow up my sister Marianne and I began, in a spirit of irony, to call him Papa. He was very far from the knee-dandling, head-patting sort of father that one might think of as a Papa. He was, instead, a cool, sardonic, impersonal father who treated us with the same grave courtesy and sarcastic irony that came his way. He didn't recognize the existence of emotional problems.

Papa was born in 1878 in what was then the almost frontier lumbering town of Grand Rapids. On graduating from Central High School he went to Massachusetts Institute of Technology which was then, with its Beaux Arts curriculum, the only recognized school of architecture in the country.

And after that came what must have been the three happiest years of Papa's life. He enrolled in Atelier Lalou in Paris at the turn of the century — the very moment at which Paris was at its most artistically exciting. He lived, briefly, in a room on La Rue Jacob which had once been occupied by Oscar Wilde. He shared a flat with the photographer Edward Steichen. During this period he sketched constantly and filled his letters home and many notebooks with drawings, most of them with architectural detail.
When he returned to America he worked, for a few months, with Coolidge and Coolidge, a distinguished architectural firm in Boston and then went back to Grand Rapids and joined Fred Robinson and Charles Crowe. His partners from then on. He immediately married Kathryn Britton, a beautiful Irish-American girl who, with the patience typical of that period, had been docilely waiting for him and teaching school for seven years.

The depression of the thirties hit architecture early and hard. Before most people were aware of any economic difficulty, our whole standard of living changed. There was no more money coming in - and, like most Campaus, it had never occurred to Papa to accrue any capital. Somehow, undoubtedly courtesy of the Michigan Trust Company, he managed to hang on to his office which was now only one room, and he went there - and stayed there - each day as if he might have been working on the plans for a whole new world; but the only real commission he had for the early thirties until after the war was the Civic Auditorium and the payment for that was very small and much of it in scrip.

It was at this point that the Kendall Art School was conceived and it became and continued to be Papa's joy. Perhaps he had always really wanted to teach - or perhaps in some way he was able, in the school, to recreate for himself the atmosphere of his own student days. Papa had always had a serious interest in furniture design, and among his friends were some of the best designers in the local factories, most of whom, at that period, had achieved their knowledge of the craft through an approximation of the apprenticeship system. But Papa felt that a broad knowledge of art and architecture would better serve future designers and was delighted that the new school would incorporate these fields as well as the thorough grounding of its pupils in technical skills.

After World War II Papa's business was rejuvenated by the building boom and flourished as it never had before. But I know that his interest in the school never flagged. When my sister and I would go back to Grand Rapids to visit, we were always told the news of the school and his pride in its expansion and prosperity was evident. He also gave us firmly to understand that his books on art and art history were to be given to the school library on his death.

It is astonishing to me that the school, whose founding I remember, is now fifty years old. Papa, who died in 1963 and was born 100 years ago this March, would be proud and delighted to know how well his work has been carried on and how splendidly the school has flourished.

DALE V. FORD

President of Kendall School of Design, 1946-1952

Dale V. Ford was the only president in the history of Kendall School of Design to have been a graduate of the school. A native of Michigan, born in Lowell, he graduated from Kendall and continued to pursue his education at the University of Michigan School of Architecture and Design.

In 1940 he returned to Kendall as an instructor and "assistant to the president" and remained in this position until the fall of 1942 when he was called to active duty in the Army.

He was commissioned an officer in the U.S. Army Corps of Engineers in early 1943, flown to North Africa as a Strategic Camouflage Officer, and spent the greater part of his wartime service in the design and construction of certain strategic aspects of a very large and carefully planned combined Allied secret counter-intelligence project. After V-E Day, he became one of thirty-five officers chosen from all branches of the Armed Forces as Monument, Fine Arts, and Archives Specialist Officers to serve under the State Department's Roberts Commission. The immense task of the M.F.A. and A. Specialists Officers was to track down and sort out all the art and objects of cultural heritage that the German forces had taken from the occupied countries and from private Jewish collections. His service in this capacity was cited in the final report of the Roberts Commission submitted by Supreme Court Justice Owen J. Roberts to President Truman in 1946.

While serving as Chief M.F.A. and A. Specialist Officer for Wurtemberg-Baden, Mr. Ford agreed to assume the presidency of Kendall School of Design in 1946. At this time he was reassigned to the United States on leave, with the rank of Captain and served as President of Kendall for four months before being officially released from active duty.

Mr. Ford's tenure at Kendall was marked by constant growth in the size of the student body, the physical plant, and the curricula offered. The Post War period brought an onslaught of students to Kendall, including veterans, that resulted in additions being made to the original building, and in an expanded curricular, eventually to include a third year of advanced study. As President, Mr. Ford was well known as an efficient, energetic, and enthusiastic administrator who cared about people and encouraged their growth and development and was optimistic about the future of Kendall.
Mrs. Clarence Dexter, a past President of the Board and member for several years, referred to Mr. Ford as “an excellent president who worked closely with the students in a splendid advisory function and whose relationship with the Board was friendly, comfortable and marked with mutual respect.”

In 1952 Mr. Ford resigned as President of Kendall to accept a position as Staff Designer for the John Widdicomb Company and the William A. Berkey Company of Grand Rapids. He became Chief of Design for these firms in 1957. His furniture designs won several awards over the next two decades, the most outstanding of which was the “Editors Choice Award: of the National Home Fashions League of New York” for a complete collection of authentic reproductions and adaptations of 18th Century colonial furniture. In 1963 he opened his own office as a free-lance designer, designing for several companies throughout the U.S. and Canada until he was forced to retire in 1974 due to ill health.

Mr. Ford has been active in several professional and civic organizations throughout the years; as a member of the Army-Navy Club, he served as a design consultant with the United Veteran’s Council during the planning and design of the World War II Memorial in Veteran’s Memorial Park and was co-designer of the marble eagle that tops the central pylon. He is a past president and life member of the Grand Rapids Furniture Designers Association and has served on the Boards of Trustees of the Grand Rapids Art Museum, the Kent County Council of Historic Preservation, and the Heritage Hill Association for which he designed the logo it now uses. He has been listed in Who’s Who in Commerce and Industry, Who’s Who in American Art, Who’s Who in American Education, 1952, and Who’s Who in the Mid-West, 1954.

Mr. Ford’s association with Kendall School of Design remains firm as he continues to participate as a committed and dedicated member of the Alumni Advisory Council and as an ex-officio member of its Golden Anniversary Committee.

LAWRENCE O. MAILLOUX
President of Kendall School of Design, 1952-1975

Mr. Mailloux was President of Kendall School of Design for twenty-three years, during which the school experienced major changes in its enrollment, facilities, and curricula.

The student population grew from forty-six to over 400 due, in a large part, to recruitment by Mr. Mailloux and members of the faculty. The present site of Kendall was purchased, and the school was moved from the Kendall home on Fountain to the buildings constructed on the college campus. Under Mr. Mailloux’s direction, the basic foundations course for first-year students at Kendall was established, and a new program called Fine Arts Illustration was begun.

Born in Woonsocket, Rhode Island, in 1921, Mr. Mailloux graduated from Rhode Island School of Design where he received the honor of having a water color selected for exhibition in the National Gallery of Art in Washington, DC.

Mr. Mailloux’s career in art education included an instructorship in commercial art at Kansas City Art Institute, Kansas City, Missouri, to be followed by a position in the Design Department of the University of Kansas, Lawrence, Kansas. While he was in Kansas, Mr. Mailloux became a lettering consultant for Hallmark Cards, and this was something he continued to do during his tenure at Kendall.

In 1950, Mr. Mailloux came to Kendall School of Design as an instructor of commercial art and life drawing and eventually became the Director of the Commercial Art Department. Upon the resignation of Dale Ford in February 1952, Mr. Mailloux assumed the presidency which he was to maintain until his resignation in 1975.
PHYLLIS IRENE NORRIS DANIELSON

President of Kendall School of Design, 1976

Dr. Phyllis Danielson has been President of Kendall School of Design for nearly two years: two years of growth, change, and innovation. She assumed office as fourth President of Kendall on July 1976, coming to this position directly from headship of the Department of Art Studies, Herron School of Art.

A native of Indiana, Dr. Danielson completed her undergraduate work at Ball State University, majoring in art. She twice graduated from Michigan State University, first with a master of Arts degree in Curriculum and Counseling in Elementary Education, later with the degree of Educational Specialist in the Administration of Adult and Higher Education. She received her doctoral degree from Indiana University in the specialties of Fine Arts and Sociology. Dr. Danielson has studied also at the University of Michigan and at Harvard Business School.

In the short time Dr. Danielson has been President of Kendall, she has actively worked to bring Kendall the acceptance and recognition it deserves as an outstanding professional school of design. Under her leadership, Kendall has received a federal grant from the National Council for the Humanities for consultation assistance, a reciprocal Bachelor of Fine Arts program has been established with Aquinas College, and the school is now undergoing the process necessary to receive accreditation from the National Association of Schools of Art and the North Central Association; Kendall has also indicated to the state of Michigan its desire to become a four-year degree granting institution.

Dr. Danielson is author of a textbook and of many articles dealing with art, education, and the art of education. As an artist, she has been invited to exhibit in group shows, here and abroad, and in one-woman shows. For some years she has been art editor of the journal, Educational Studies.

Among further distinctions, Dr. Danielson is represented in Women Artists in America, 1975, and is listed among the Outstanding Educators of America. From 1972 to 1975 she was the Director of Herron Community Arts Project in Indianapolis which received $250,000 in federal grants. She was the first woman to be Presiding Officer for the Faculty and Faculty Council at the Indiana University-Purdue University at Indianapolis. Today, as President of Kendall, she is one of about 150 female college presidents in the United States.
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