Out of a hundred who can talk there is only one who can think; out of a thousand who can think, only one who can see.---Ruskin

SUMMER SESSION, 1916

JUNE 26 to AUGUST 5

California School of Arts and Crafts

At Berkeley

The regular Arts and Crafts classes for teachers, designers, illustrators, and craft-workers.

At Piedmont

An out-of-door class in drawing, water-color, and oil-painting for advanced students.

Write for Illustrated Catalogue

CATALOGUE 1915-1916

CALIFORNIA SCHOOL of ARTS and CRAFTS

ARTS AND CRAFTS BUILDING, 2119 ALLSTON WAY

TELEPHONE BERKELEY 3309

BERKELEY, CALIFORNIA

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1915-16

List of Reference Books for Drawing and Manual Training Departments for Elementary High Schools

Manual Training and Vocational Education	Chas. A. Bennett, Editor.	The Manual Arts Press, Peoria, Illinois.
Design and Construction in Wood	William Noyes	
Furniture Designs for Schools and Shops	Fred D. Crawshaw	
Bound Volumes, The School Arts Mag.	Henry Turner Bailey	The School Arts Publishing Co., 120 Boylston St., Boston, Mass.
The School Arts Magazine		
**The Furnishing of a Modest Home	Fred Hamilton Daniels	2210 S. Park Ave., Chicago
**Copper Work	Augustus F. Rose	
**The Basket Maker	Luther Weston Turner	
Mechanical Drawing Books 1 and 2		Atkinson, Mentzer & Company.
Applied Arts Drawing Books 41-48		
*Pen Drawing	Chas. D. Maginnis	Bates and Guild Co., 144 Congress St., Boston
*Letters and Lettering	Frank C. Brown	
**The International Studio, Monthly		John Lane Co., 110W. 32nd St., N. Y
**Outlines of Art History, Vol. 1	J. F. Hopkins	Educational Pub. Co., Boston
**The Principles of Advertising	Frank Alvah Parsons	104 S. Michigan Ave. Chicago
**Art for Life's Sake	Charles H. Caffin	
*With Pen and Ink	James Hall	
Art of the Ages	Marie R. Garesche	
Industrial Art Text Books		The Prang Educational Co.
Text Books of Art Edu., 1-8 Grades	Compiled	
*Text Books of Art Education, H. S.		
Illustrated Exercises in Design	Elizabeth G. Branch	
**Principles of Art Education	Hugo Munsterberg, Ph.D.	
The Use of the Plant in Design, H. S.	Maude Lawrence and Caroline Sheldon	Scott, Foresman and Co. 623 S. Wabash Ave. Chicago
The Use of the Plant in Design, Grades		
**Apollo	S. Reinach	Chas. Scribner's Sons 153 5th Ave., N. Y.
*The Essentials of Perspective	L. W. Miller	
*Modern Practical Design	G. W. Rhead	
Freehand Perspective and Sketching	Dora Miriam Norton	Pratt Institute, Brooklyn, N. Y.
*Design in Theory and Practice	E. A. Batchelder	Macmillan Co., New York
Freehand Drawing	Anson K. Cross	Ginn & Co., Boston, Mass.
*Light and Shade		
Color Study		
Forrest's Illustrations of Design	Rockwood Forrest	
Freehand Lettering		D. C. Heath & Co. 120 Boylston St., Boston
Manual Training for the Grades	Frank T. Daniels	
Working Drawings for Cabinet Making	Frank Halstead	
*Architectural Drawing	C. F. Edminster	C. F. Edminster, Pratt Institute Brooklyn, N. Y.
*Mechanical Drawing	Linus Faunce	Hinds, Noble & Eldredge 35 West 15th St., New York
Art Education	Henry Turner Bailey	Houghton, Mifflin & Co., Boston

Note: The above books should be in all school libraries. Those marked with one asterisk (*) are specially for High Schools; those marked with (**) are Supplementary Books.

STUDENTS SUPPLY SHOP

Of The

CALIFORNIA SCHOOL OF ARTS AND CRAFTS

2119 Allston Way **Berkeley, Cal.**

Through this shop any of the above books or magazines may be supplied, also casts suitable for drawing models or school room decoration.

Information gladly given regarding equipment, books, casts, or other supplies for drawing or craft work in high schools or the grades.

DAY CLASSES CATALOGUE A

NINTH ANNUAL SESSIONS

California School of Arts and Crafts

STATE-ACCREDITED

Fall Term, 1915; Spring Term 1916

CALIFORNIA COLLEGE OF ARTS AND CRAFTS * THE LIBRARY *

ARTS AND CRAFTS BUILDING

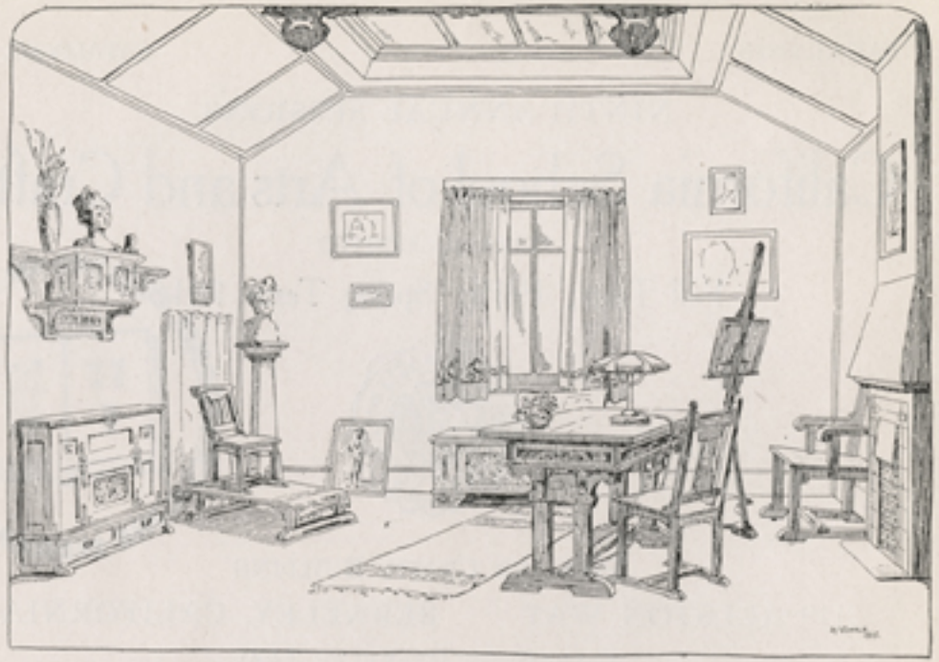
2119 ALLSTON WAY BERKELEY, CALIFORNIA

TELEPHONE BERKELEY 3309

A Practical School for Designers, Illustrators, Craft Workers Teachers, Draughtsmen and Students of the Fine Arts

CONCEDED TO BE THE BEST ART SCHOOL ON THE PACIFIC COAST, BY EDUCATORS, ARTISTS AND PROFESSIONALS

DAY NIGHT AND SATURDAY CLASSES



MODEL ROOM (STUDIO) IN PALACE OF EDUCATION, P. P. I. E., DESIGNED AND EXECUTED BY STUDENTS OF THE ART SCHOOL

INSTALLATION OF THE FINE AND APPLIED ARTS EXHIBIT

Besides the **Model Studio,** the senior students of the class in Interior Decoration, under the direction of Professor Frederick H. Meyer, did the architectural designing, the wall-stencilings and the lettering of the signs; worked out the color scheme of the ensemble; made the working drawings and the blue prints for the carpenters and the cabinet makers; and arranged and placed most of the exhibits in the Fine and Applied Arts Section of the Palace of Education, Panama-Pacific International Exposition.

CALENDAR SCHOOL-YEAR 1915-1916

Fall Term, 1915

Day and Evening Classes, begin August 2, close December 17, 1915.
Saturday Classes, begin August 7, close December 18, 1915.

Spring Term, 1916

Day and Evening Classes, begin January 3, close May 19, 1916.
Saturday Classes, begin January 8, close May 20, 1916.

Vacations

Fall Term, Dec. 19, 1915 to Jan. 3, 1916.
Spring Term, May 21, 1916 to Aug. 7, 1916.

Holidays

Admission Day, September 9, 1915.
Thanksgiving, November 25-26, 1915.

Registration

Registration day for the Fall Term, 1915 is August 2, and for the Spring Term, 1916 is January 3. All students must register and obtain class cards before entering classes; these cards are issued upon the payment of tuition fees. Students changing from one class to another, after they have begun work, may do so by payment of a fee of fifty cents.

Note: The management reserves the right to alter the time of a class, or to omit a class on the schedule, if there are not sufficient applications to warrant the formation of the class; or to discontnue a class if the attendance does not warrant its continuance.

PROFESSIONAL REFERENCES

Dr. Henry Suzzallo, Professor of the Philosophy of Education, Teachers' College, Columbia University, New York.

Professor A. B. Clark, Professor of Drawing, Stanford University.

Arthur H. Chamberlain, Secretary of the California Council of Education, San Francisco.

Will C. Wood, Commissioner of Secondary Education, Sacramento, Cal.

A. C. Barker, City Superintendent of Schools, Oakland, Cal.

Dr. Alexis F. Lange, Dean of the Faculties, University of California.

Dr. A. E. Winship, Educational Lecturer and Editor of Journal of Education, Boston.

Morris C. James, City Superintendent of Schools, Berkeley, Cal.

James A. Barr, Director of Congresses, Panama-Pacific International Exposition, San Francisco.

Henry Turner Bailey, Editor of the School Arts Magazine, Boston.

MURAL DECORATION, "HIAWATHA," PAINTED FOR THE ASSEMBLY HALL OF THE EMERSON SCHOOL, BY LUCY V. PIERCE, A STUDENT OF THE C. S. A. C.

Location

The California School of Arts and Crafts is centrally located in the Arts and Crafts Building, 2119 Allston Way, within half a block of the University of California and one block of the Southern Pacific and Key Route Stations, as well as being near the terminus of both the Oakland and local street car lines. The shops are adjoining the school so that no time need be lost between buildings.

Buildings

The entire Arts and Crafts Building, consisting of three floors, as well as shops in adjoining buildings, for metal, jewelry, leather, pottery, and woodwork, are used by the school. Special classrooms, well-lighted and ventilated, are provided for the free-hand, antique, designing, life, water-color, and oil classes; for mechanical drawing and for the various crafts.

Purpose

The absence of an Industrial Art School on the Pacific Coast, and the demand for instruction along this line, led to the formation of the California School of Arts and Crafts in June, 1907. In forming a curriculum three facts were kept in mind. First, the training of practical designers and illustrators; Second, the training of teachers of drawing and craft work for the grammar, high, and special schools; Third, the training for the fine arts and for culture.

Educational Principles

The school stands for efficiency, it therefore appeals strongly to earnest students desiring to specialize in arts or craft work. From its very beginning it has been independent of any publishing or supply house, standing neutral to all; it adheres strictly to the practice of teaching the fundamental principles of arts and crafts, which once understood, may be applied under any conditions. For comparison and study, however, the standard publications on drawing and art and the most suitable material for use in craft work, are brought to the attention of the student.

Equipment

The equipment consists of an adequate number of casts, still-life, tools, and furniture of special design for the various purposes, so that students need buy only the actual materials for drawing, painting and craft work.

Library

The library contains a well-selected collection of about six hundred of the latest books on industrial and fine arts, and educational subjects, supplemented by a collection of photographs and prints and the most important current magazines. A reading room in connection with the library affords opportunity for research work.

The library is a reference library, and is not intended for circulating purposes. Students are accordingly expected to purchase the few text books required in the different classes.

Students Supply Shop

All materials required in art and craft work, and text books used in the school, may be bought at the shop conducted by the students, and located in the school building. The profits derived from the shop are applied to the library and scholarship funds, the benefits thus returning to the students.

Printing Shop

A well-equipped printing shop has been added to the school in order that Advanced Design may be placed on a thoroughly practical basis. In the shop are printed bookplates, mottoes, Christmas, New Year and Easter cards, posters and other announcements, all of which are designed by the students.

Recreation

A tennis court on the school grounds supplies opportunity for physical exercise. The Students Club Rooms with their conveniences of kitchen and dining room, and the large exhibition hall with its piano, add to the comfort and pleasure of the students.

Boarding Accommodations

The school has no dormitories but has a list of reliable boarding houses where board and room may be obtained.

CLASS SKETCHING FROM DRAPED FIGURE

FACULTY

FREDERICK H. MEYER, A. B., Director, California School of Arts and Crafts; and Instructor in Constructive Design and Interior Decoration.

Graduate Royal Art School, Berlin, 1896; Pennsylvania Museum and School of Industrial Art, Philadelphia, 1897; Supervisor of Drawing in Stockton Public Schools, 1898-1902. Instructor in Drawing at University of California, Berkeley; and Professor of Applied Art, Mark Hopkins Institute of Art, San Francisco, 1902-1906; President California Guild of Arts and Crafts, San Francisco, 1904-1906; Head of Drawing and Art Department, Berkeley Public Schools, 1908-1910; Member Bayrischer-Kunst-Gewerbe-Verein in Munich, 1912; Director of California School of Arts and Crafts, 1907-; Director of Art, Public Schools, Oakland, Cal., 1914-; Practical Designer.

PERHAM W. NAHL, Instructor in Life, Sketch and Composition.

Graduate of the former Mark Hopkins Institute of Arts, San Francisco; formerly Instructor of Pen and Ink Rendering in the Architectural Department of the University of California; later student of Art in Munich and Paris; Instructor in Antique, Sketch and Life Drawing, C. S. A. C., 1907-; Instructor in Freehand Drawing and Art Anatomy, University of California, 1912-; Practical Lithographer and Illustrator.

XAVIER MARTINEZ, Instructor in Oil Painting; Life, Portrait and Landscape.

Graduate of the former Mark Hopkins, San Francisco, 1895; Graduate Ecole Nationales et Speciale der Beaux Arts, 1899; Atelier, Mr. J. L. Gerome; Student under Eugene Carriere, 1900-1901; Honorable Mention, Universal Exposition, Paris, 1900; Instructor of Still Life, Life, Composition, and Landscape Painting in Oil, C. S. A. C., 1909-; Landscape and Portrait Artist.

JAMES MARTIN GRIFFIN, Instructor in Water-Color.

Student Cork School of Art (Branch of South Kensington, London); Student under James Brennan, R. H. A.; Member of Water-Color Society of Ireland; Exhibitor in Royal Hibernian Academy of Arts; Instructor in Water-Color, California School of Arts and Crafts, 1911-; Instructor in Water-Color and Oil-Painting, Summer Schools, C. S. A. C., 1912-; Instructor in Water-Color, Summer Session University of California, 1915; Landscape Artist.

E. SPENCER MACKY, Instructor in Perspective and Pen-and-Ink.

Graduate of National Gallery, Academy, Melbourne, Australia, 1905; Pupil of M. M. Jean Paul Laurens and Henri Royer, Academie Julian, Paris; Studied in galleries of England, France, Italy, etc.; Instructor in Life and Antique, C. S. A. C., Summer Sessions, 1913-; Instructor in Antique, U. C., Summer Session 1914; Instructor in Perspective and Pen-and-Ink, C. S. A. C., 1913-; Portrait and Landscape Painter.

WORTH RYDER, Instructor in Life, Anatomy, and Out-of-Door Sketching.

Student of Partington's Art School, San Francisco; University of California, 1904-1908; Student of Art Students' League of New York, 1908-1909; Student Royal Bavarian Academy of Art, Munich, 1909-1911; Pupil of Carl von Marr, M. Heyman, and Franz Hoch; Instructor in Life and Anatomy, C. S. A. C., 1912-; Landscape and Portrait Artist.

DOROTHY BLAIR MACPHERSON, M.L., Instructor in English and Pedagogy

University of California, 1910; M. L., 1911; Student California School of Arts and Crafts, 1910-14; Teacher of English and Drawing, Etna Union High School, 1911-13; John Swett Union High School, Crockett, 1913-; Instructor in English and Pedagogy, C. S. A. C., 1914-.

HERMANN STEINBRUNN, Instructor in Antique and Art Metal Work.

Apprentice Art Metal Work, Durlach, Germany, 1901-05; School of Fine and Applied Arts, Munich, 1905-06; Student of Art at Florence, Italy, under Carlo Strauss, 1906; Student Granducal Industrial Arts School at Karlsruhe, Germany, 1907-09; Student Granducal Academy of Fine Arts at Karlsruhe, 1909-10; Graduate Student University of California, 1914-15; Student California School of Arts and Crafts, 1915; Instructor in Art Metal Work, Summer Session, C. S. A. C., 1915; Practical Art Metal Worker.

DONNA FRANCES DAVIS, Instructor in Plant Analysis, Wash Drawing, and Applied Design.

Special student University of California, 1908; Graduate California School of Arts and Crafts, 1910; Instructor in Freehand C. S. A. C., 1911; Instructor in Children's Class, Summer Session, 1911; Instructor in Plant Analysis and Wash Drawing, 1912-.

ALDICE DINSDALE, Instructor in Instrumental and Mechanical Drawing.

Graduate Normal Art Department, California School of Arts and Crafts, 1914; Assistant Instructor in Instrumental and Mechanical Drawing, C. S. A. C., 1913; Special student at University of California, 1915; Instructor in Instrumental, Mechanical and Freehand Drawing, C. S. A. C., 1914-.

MARY LESLIE DAVIS, Instructor in Primary Manual Training.

Manual Training Summer School, University of California, 1909; Special instruction under Miss Jane L. Hoxie of Felix Adler School, New York, 1910; Graduate Golden Gate Kindergarten Normal School, San Francisco, 1912; Principal under the Golden Gate Kindergarten Association, 1915; Instructor in Primary Manual Training, C. S. A. C., 1915-.

MLLE. ROSA LANGENEGGER, Instructor in Modeling.

Pupil of Albert Bartholome, Paris; Exhibitor at the Universal Exposition, Paris, 1900; Recipient of a Stipendium from the Swiss Government, 1900-1903; Elected member Associe of the Societe Nationale des Beaux Arts, Paris, 1908; Professor of Sculpture, College of Fenelon, Paris; Instructor in Modeling, Summer Session, C. S. A. C., 1915-; Statuaire.

WILLIAM V. BRAGDON, S. B. (in Ceramics), Instructor in Pottery.

Graduate New York State School of Clay working and Ceramics, Alfred University, New York, 1908; Instructor in Pottery and Ceramics' School of Education, University of Chicago, 1909-12; Chemist, University City Porcelain Works, St. Louis, Missouri, 1912-15; Instructor in Pottery, Summer Session, C. S. A. C., 1915; Practical Potter.

RICHARD GAUSE BOONE, Ph. D., Lecturer in Education.

A.M., DePauw University, 1884; Ph.D., Ohio University, 1889; Superintendent of Schools, Frankfort, Indiana, 1876-86; Acting Professor of Philosophy, Indiana University, 1886-87; head of Department of Education, 1886-93; President of Michigan Normal College, 1893-99; Superintendent of City Schools, Cincinnati, Ohio, 1899-1903; Chautauqua and Institute Lecturer on Education, 1903-08; editor of "Education", Boston, 1905-08; Member of the National Council of Education and the National Geographic Society; Lecturer in Education, University of California, 1900-; and C. S. A. C., 1913-.

MRS. ROBERT B. HARSHE, Instructor in Costume Design.

Student at Massachusetts Normal Art School, Boston, 1902-05; Pratt Institute, Brooklyn, 1905-06; School of Costume Design, Paris, 1906; Costume Designer for the Boston Globe, 1907; Instructor in Costume Design and Household Arts, Young Women's Christian Association, Oakland, 1915-; Costume Designer and Illustrator.

K. E. MARTIN WEBER (Kem Weber), Instructor in Advanced Design, Lettering and Poster Work.

Graduate Royal Museum for Industrial Art, Berlin 1910; Assistant to Professor Bruno Paul, 1910-12; Assistant to Professor Bruno Paul at the International Exposition, Brussels, 1912; Instructor of Interior Decoration at the Royal Museum and School for Industrial Art, Berlin, 1913; Student in Munich, Dusseldorf, England and France, 1914; Official Architect of the German Section at the Panama-Pacific International Exposition, 1915; Modern Designer and Decorator.

CHEST DESIGNED AND CARVED BY STUDENT

ADMINISTRATION OFFICERS AND OTHER ASSISTANTS

Mrs. Laetitia S. Meyer, Secretary and Registrar.
Miss Corita Jacobs, in charge of Supply Shop.
Miss Jennie Gordon, Stenographer and Typist in the school office.
Miss Verna Himes, in charge of Library.
Mr. C. Johnson, School Mechanic.
Mr. Robert J. Gates, Custodian.
Miss Florence E. Cook, School Photographer.

TUITIONS, FEES AND DEPOSITS

PAYABLE IN ADVANCE

Day Classes

Half Days per week	Month	Term	Half Days per week	Month	Term
10	$12.00	$48.00	5	$ 8.00	$32.00
9	11.50	46.00	4	7.00	28.00
8	11.00	44.00	3	6.00	24.00
7	10.00	40.00	2	4.50	18.00
6	9.00	36.00	1	2.50	10.00

Note: Day students taking additional work in Evening or Saturday Classes are given special rates in the latter classes. Rates for Evening, Saturday and Special Classes are given in Catalog B.

Days and Hours

Day classes meet Monday, Tuesday, Wednesday, Thursday, and Friday. The hours are from 9:00 to 12:00 A. M. and 1:00 to 4:00 P. M., thus making two periods per day of three hours each. At noon a recess of one hour is given, and at 10:30 A. M. and 2:30 P. M. short recesses of ten minutes each.

Entrance Fee

An enrollment fee of one dollar is charged to each day-student upon entering the school. This fee is paid but once and the income is used for the purchase of books and photographs for the reference library.

Locker Fee

A fee of fifty cents is charged for the rent of a locker for a term.

Deposit on Drawing Boards

A deposit of $1.00 is required of all students who use large drawing boards in such classes as Mechanical, Advanced Design, Historic Ornament, etc. At the end of the term upon the return of the board, $.85 is refunded, the balance being expended in putting the board into good shape and in replenishing such boards as are worn out.

Absence

Unavoidable absence for more than a week will be credited to monthly students from the date the office receives notification. No exceptions to this rule.

COURSES OF INSTRUCTION (Regular Classes)

Class A---First Year

MISS DONNA FRANCES DAVIS, Instructor

Plant Analysis

Drawing of flowers, fruits and foliage in pencil, wash, and water-color; and their conventionalization for use in design.

Wash Drawing and Elementary Water-Color

Simple studies from nature of fruits, flowers, casts, drapery and still life, for the study of color values.

Applied Design

Study of proportion as a fundamental principle of art; of fine relations of color and value; of flower and landscape composition; stenciling and wood-block printing.

Note: Applied Design deals with decoration and the different methods of application to flat surfaces.

WORK OF STUDENTS IN ELEMENTARY DESIGN

MR. ALDICE DINSDALE, Instructor

Freehand Drawing

Drawing from simple objects in outline and light and shade. Type solids. Vases and jars. Subjects are drawn singly and in groups, in pencil, crayon and charcoal.

Instrumental Drawing

Practice in the use of instruments; Drawing of geometrical problems and designs. Lettering. Construction of conic sections and other mathematical curves. Simple projections. Plans and elevations of cottages.

MR. E. SPENCER MACKY, Instructor

Perspective

Drawing in pencil from still life, furniture, interiors, exteriors, etc. Special attention paid to perspective and rendering.

MR. PERHAM W. NAHL, Instructor

Drapery and Features

Drawng in pencil, charcoal, crayon and pastels, for the study of folds, in the different fabrics of linen, silk, wool, velvet, etc. The study of the features, hands, etc., from the living model.

Note: Both drapery and feature drawing are prerequisites to Sketch Class. (See Class B).

MR. WORTH RYDER, Instructor

Out-Door Sketching

Sketching in charcoal, crayon, pencil and pastels from out-of-door subjects for the study of light and shade, color and landscape composition.

MLLE. ROSA LANGENEGGER, Instructor

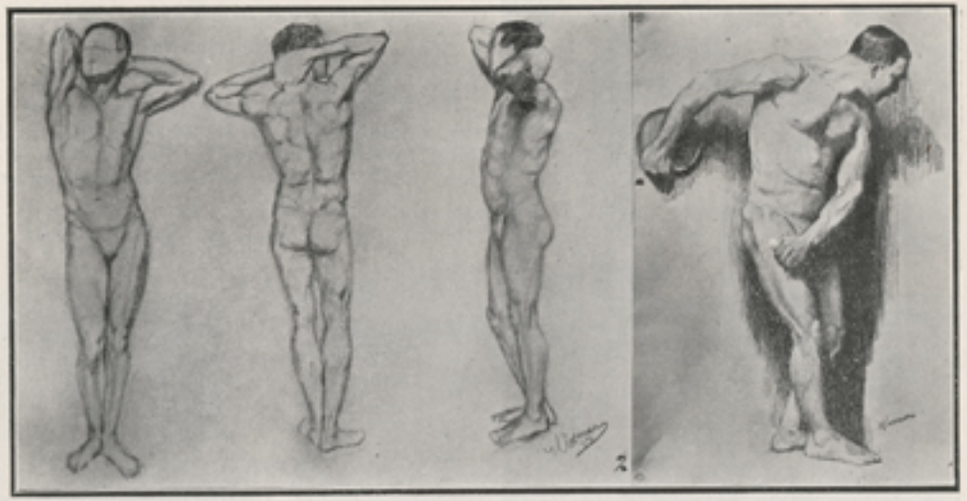
Elementary Clay Modeling

Modeling from simple casts, details of the human figure. Modeling from nature, fruits, flowers, and foliage. Modeling of conventional ornaments. Casting and finishing.

MR. HERMANN STEINBRUNN, Instructor

Antique

Drawing in charcoal and crayon from casts, including type solids, block hands, feet and head; Vase forms and ornaments; Parts of the human figure; Groups combining still life and casts.



CHARCOAL DRAWINGS FROM THE NUDE

Class B---Second Year

MR. WORTH RYDER, Instructor

Women's Life Drawing

Drawing from the nude figure in charcoal, pencil, crayon, and pen and ink.

Comparative Anatomy

A study of the human skeleton with reference to the articulation of bones, and the working of muscles in action; general figure proportion in preparation for work in the Life class; general comparison of the skeleton and muscle system of man with those of animals and birds. Drawings from anatomical studies, plates, animals, etc. Lectures by the instructor.

MR. PERHAM W. NAHL, Instructor

Sketch Class

Drawing from the costumed model in charcoal, pencil, pen and ink, or wash drawing

PEN AND INK DRAWING FROM AN INTERIOR

MR. JAMES MARTIN GRIFFIN
Instructor

Advanced Water-Color

Studies from nature of fruits, flowers, drapery, still life and interiors. Out-of-door sketching for students who have had sufficient training.

MR. E. SPENCER MACKY
Instructor

Pen-and-Ink

Rendering from photographs, still life, interiors and out-of-door studies with special attention to the necessary technique for the reproduction of such work.

MLLE. ROSA LANGENEGGER
Instructor

Ornament Modeling

Modeling of historic ornaments, especially good architectural examples of the different styles. Making and casting original pieces.

MR. PERHAM W. NAHL, Instructor

Men's Life Drawing

Drawing from the nude figure in charcoal, pencil, crayon, and pen and ink.

MR. ALDICE DINSDALE, Instructor

Mechanical Drawing

Projections, isometric, parallel, and orthographic; Perspective, parallel, and angular; Projection and Perspective of Lights and Shadows; Plans and elevation of dwellings.

Note: Instrumental Drawing is the work given in High Schools for matriculation in the Universities. Mechanical Drawing follows Instrumental and is the more advanced work now given in many High Schools in correlation with Manual Training.

MR. K. E. MARTIN WEBER, Instructor

Advanced Design and Lettering

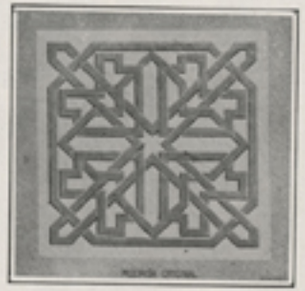
Lettering, Roman and Old English; Initial letters; Monograms and Ciphers; Bookplates and Book-covers; Illustrated quotations; Title pages; Calendars; Posters, etc.

Note: Advanced Design deals with the principles of lettering and commercial work and the various processes of reproducing the same.

PROFESSOR FREDERICK H. MEYER, Instructor

Historic Ornament

The study of the different styles; Egyptian, Greek, Roman, Romanesque, etc., in connection with the architecture of the different periods.



ORIGINAL DESIGNS MADE BY STUDENTS IN HISTORIC ORNAMENT CLASS

Class C---Third Year. Applied Art

MR. XAVIER MARTINEZ, Instructor

Still Life Painting

Studies from still life, drapery, and interiors; out-of-door work for advanced students.

Portrait Painting

Study of the head, the careful delineation of the features, character and expression.

Landscape Painting

For advanced students out-of-door classes in landscape in water-color and oil painting.

Note: Piedmont was selected for this year's landscape classes on account of its double advantages of direct ferry communication with the Exposition and the exceptional natural beauty of its surrounding hills.

MODELING FROM LIFE—COMPETITION FOR AN ALTAR CRUCIFIX

MLLE. ROSA LANGENEGGER, Instructor

Life Modeling and Casting

Advanced work from the draped and nude figure. Working out original designs and compositions. Casting and the making of molds for the various processes.

MR. HERMANN STEINBRUNN, Instructor

Advanced Antique

Drawings from classical casts including busts, figures and architectural ornaments.

PROFESSOR FREDERICK H. MEYER, Instructor

Constructive Design

Original designs and working drawings for pottery, art-metal, jewelry and leather work.

Interior Decoration

Designs and working drawings for furniture and dwellings; Schemes for interior decoration; Rendering projections and perspectives in pen-and-ink and color.

Note: Constructive Design deals entirely with the designing of articles for which working drawings must be made. Interior Decoration deals with the study of the periods and the ensemble of furniture in rooms.

History of Art

Lectures on the growth and development of Industrial and Fine Arts as shown in Architecture, Sculpture and Painting, and their influence on the art of our times.

MR. PERHAM W. NAHL, Instructor

Men's Life Drawing

Drawing from the nude model for a thorough knowledge of the human figure.

Composition

The rules of composition from the standpoint of line, mass and color. Compositions upon given themes are required, and special attention is paid to designing such forms of commercial illustration as Posters, Pictorial work for Newspapers, Books and Magazine Illustration.

MR. K. E. MARTIN WEBER, Instructor

Poster Design

Advance work in the designing of posters, in tempera, water color and oils; The study of the development of the poster in different countries and their characteristics.

MR. WILLIAM V. BRAGDON, Instructor

Pottery

Study of the preparation and qualities of clays with special reference to the production of artistic forms; Different methods of pottery reproduction, including built-up and wheel-thrown ware. The decoration of pottery with relief; Glazing and firing the finished work.

MR. WORTH RYDER, Instructor

Women's Life Drawing

Drawing from the nude model for a thorough knowledge of the human figure.

Advanced Anatomy

A detailed study of the human figure. An analysis of what makes for perfection in bodily form. Drawings from anatomical studies; human figure drawn in action from memory with application of all principles of anatomical bone articulation and proportion. Lectures and demonstration with charts, casts and model, by the instructor.

MRS. ROBERT B. HARSHE, Instructor

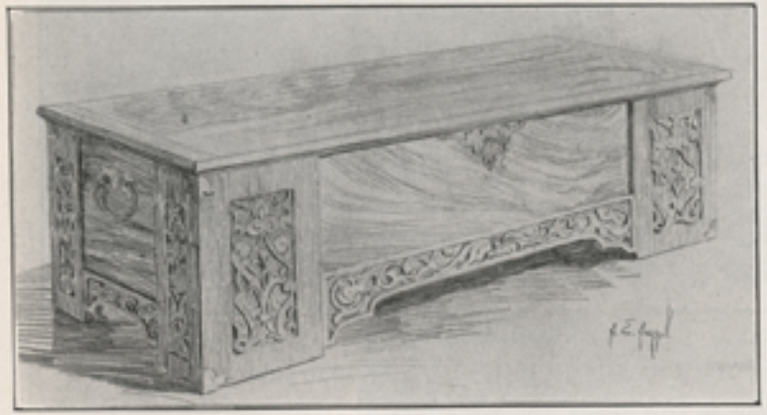
Costume Design and Illustration (For Girls)

Principles of Design as applied to dress; historic costumes; materials and trimmings appropriate for various costumes. Various types and the costumes suitable to each type, including millinery and other accessories: The making of fashion-page lay-outs from original sketches, in the various mediums of wash, pen-and-ink and water color. This work is planned to meet the demand of the trade for truly artistic expression.

DRAWINGS FROM CASTS BY STUDENTS OF ADVANCED ANTIQUE

Class D---Third Year. Normal Art

PROFESSOR FREDERICK H. MEYER, Instructor



PENCIL DRAWING OF A CEDAR CHEST DESIGNED AND CARVED BY A STUDENT

Constructive Design

See Class C, p. 17.

Interior Decoration

See Class C, p. 17.

History of Art

See Class C, p. 17.

....., Instructor

Modeled Leather

Tracing, modeling, staining, lacing and finishing. These processes are learned in the making of card-cases, pad-corners, book-ends, etc.

MRS. ROBERT B. HARSHE, Instructor

Costume Design

Principles of Design as applied to dress; historic costumes; material and trimmings appropriate for various costumes. Various types and the costumes suitable to each type, including millinery and other accessories.

MR. XAVIER MARTINEZ

Instructor

Still Life Painting. See Class C, Page 15.

Portrait Painting. See Class C, Page 15.

Landscape Painting. See Class C, Page 17.

MR. WILLIAM V. BRAGDON

Instructor

Pottery. See Class C, Page 17.

MR. PERHAM W. NAHL

Instructor

Composition. See Class C, Page 17.

ART METAL WORK DESIGNED AND MADE BY STUDENTS

MR. HERMANN STEINBRUNN, Instructor

Art Metal Work, Copper and Brass

Surface development, cutting, fitting, piercing, riveting, embossing. Raising from the flat, soft soldering, finishing and coloring. Engraving for enameling, opaque and translucent. These processes will be learned in the making of paper knives, book-racks, bowls and other useful articles.

Advanced Antique

Drawing from classical casts including busts, and figures, also drawings showing consecutive stages of development.

MLLE. ROSA LANGENEGGER, Instructor

Life Modeling

Advanced work from the draped figure. Working out original designs and compositions. Portrait work and modeling from life.

PORTRAIT BUSTS MODELED IN CLAY BY STUDENTS

Class D---Fourth Year. Normal Art (concluded)

MISS MARY LESLIE DAVIS, Instructor

Manual Training for Primary Grades

For teachers of the first five grades of the public schools; paper-folding, cutting and tearing; cardboard work; clay modeling; paper and raffia weaving, basketry, and elements of decorative and constructive design.

Elementary Book-Binding

For work in the grades along such lines as may be successfully completed in the ordinary schoolroom without special equipment; it will include a series of progressive exercises such as blotter-pads, note-books, portfolios, box-making, book-mending and book-binding.

Note: This work is a necessary preparation for teachers of drawing. Since drawing and manual training are so closely correlated in the lower grades, in order to get the best results, the work should be laid out by a teacher capable of handling both subjects.

Instructor

History of weaving; Study of textiles, color and dye work: Practical loom work including warping and setting up the loom, and the weaving of simple rugs, pillow covers, etc., of the different types.

Note: As far as possible the application of the principles of weaving will be applied in the making of finished articles.

HAND LOOM WEAVING WHICH IS STEADILY INCREASING IN FAVOR AMONG CRAFT WORKERS

POTTERY MODELED, GLAZED AND FIRED BY STUDENTS

PROFESSOR FREDERICK H. MEYER, Instructor

Methods of Teaching Drawing

Lectures on methods, materials, books, etc., for primary, grammar, and high schools.

Blackboard Drawing

Practice in Narrative and Constructive Drawing necessary for class demonstration.

UNDER CITY SUPERVISORS

Practice Teaching

Special advantages are offered by this school to Normal Art Students; inasmuch as those qualified may do practice teaching, under supervision in the Berkeley, Oakland, San Francisco and Alameda Schools, and in the Children's Saturday class of the art school. This gives the desired experience required of applicants applying for their first position.

MISS DOROTHY BLAIR MACPHERSON, Instructor

English

A brief course for the purpose of accustoming the student to the use of simple and appropriate English for the classroom and to develop the power of definite and forceful expression; exercises in written and oral composition.

Psychology and Pedagogy

A study of the laws governing mental action and their application to educational theory and practice; changes in educational theory and practice.

PROFESSOR RICHARD GAUZE BOONE, Lecturer on Education

Modern Educational Theory

The latest modern methods of teaching with special emphasis on the teaching of art and industrial work.

Class E---Third Year. Fine Arts

MR. P. W. NAHL
Instructor

Men's Life Drawing

See Class C, Page 17.

Composition

See Class C, Page 17.

MR. F. H. MEYER
Instructor

History of Art

See Class C, Page 17.

MR. X. MARTINEZ
Instructor

Still Life Painting

See Class C, Page 15.

Portrait Painting

See Class C, Page 15.

Landscape Painting

See Class C, Page 15.

Life Painting

Painting from the nude model.

MR. WORTH RYDER, Instructor

Seminar in Aesthetics

Philosophy and psychology of art; Readings from ancient and modern masters; Development and analysis of taste in art; Lectures by the instructor and open discussion by the class; Lantern slides.

Note: Open to regular students of the Fine Arts Course; to others by special appointment.

Women's Life Drawing

See Class C, Page 18.

Advanced Anatomy

See Class C, Page 18.

MLLE. ROSA LANGENEGGER, Instructor

Life Modeling

Advanced work from the draped and nude figure. Working out original designs and compositions. Portrait work and modeling from life.

MR. HERMANN STEINBRUNN, Instructor

Advanced Antique

Drawing from classical casts including busts and figures.

STUDENTS' ENTRANCE HALL

Application for Admission

While students will be taken into most classes at any time during the session, to insure adequate arrangements in due season, and to facilitate prompt communication with prospective students in case of change in present plans, all persons who desire to attend any of the courses are urgently requested to notify the Secretary, who will furnish the blank application forms.

Vaccination

According to the state law of California, all students entering any school must deposit a certificate of successful vaccination; or if opposed to vaccination, a protest signed by parent or guardian. Blanks for the latter purpose are furnished by the office.

Entrance Qualifications

For entrance to the **Applied** or **Fine Arts Courses** no special qualifications are required beyond good moral character and such proficiency in the common English branches as the completion of the ordinary grammar school course would imply. For advanced work, proof that the necessary preliminary work preceding the selected courses has been properly done.

For entrance to the **Normal Art Course,** the applicant must be a graduate of a high or normal school or the equivalent; must be at least eighteen years of age; must be free from any physical infirmity that would unfit him for the profession of teaching, and must file with his application not only his diploma from the high school or other school from which he graduated, but also the detailed record of his scholarship while attending the school.

Classification

Students are either Regulars or Specials. Regular students are those who take the entire work in Classes A, B, C, D, or E. Special students are those who take selected studies or attend Night or Saturday Classes.

Certificates and Diplomas

Class A.—Students having satisfactorily completed the exercises in Class A will be eligible to examinations; and those passing creditably or having proved that they have done equivalent work, may advance to Class B.

Class B.—Students having satisfactorily completed the exercises in Class B will be eligible to examinations; and those passing creditably may choose Classes C, D, or E.

Class C.—Applied Art Diploma. After the satisfactory completion of the work, and having passed the required examination, the Applied Art Diploma will be given.

Class D.—Normal Art Diploma. After satisfactory completion of the course in Class D, diploma will be given under the same conditions as in Class C.

Class E.—Fine Arts Diploma. After satisfactory completion of the course in Class E, diploma will be given under the same conditions as in Class C.

Credit

For any of the required work satisfactorily done at other schools, credit will be given. But no diploma will be granted unless the applicant has done at least one year of advanced work in the school.

Exhibition Work

The school reserves the right to select for temporary or permanent exhibition a specimen of every student's work in any or all of his studies. In the crafts, when such selection is made, the school returns to the student the equivalent of the material used in the exercise.

Scholarships

At the end of the school year, two term scholarships are awarded for the day classes by the Students Supply Shop; also one Evening and two Saturday Scholarships. These scholarships are based on general improvement, attendance, and examinations.

Working Scholarships

Scholarships are also given in exchange for services in the Students Supply Shop, Students Club Rooms, and the School Library. Applicants for these positions must be students of the Junior or Senior Classes, and must have previous knowledge of the special work required of them; they must render service on the basis of twelve hours per week.

Note: The school reserves the right to revoke a scholarship or free tuition, either for unsatisfactory progress or infringement of the rules and regulations.

Prizes

Prize competitions for posters, book plates, magazines covers, etc., are given at different times during the year. Much work of this kind has already been done by the students and not only helps them financially but gives them practical experience.

Special Prizes

Special prizes, awarded at the end of the year, competed for in concours.

1. For best water-color study, a complete water-color outfit, by Sanborn, Vail & Co.
2. For best mechanical drawing, a complete set of instruments for mechanical drawing, by Eugene Dietzgen Co.

Note: In case of all scholarships, the student competing must have worked at least one term of the current year in the class in which the scholarship is awarded; in the case of prizes, at least three months. No student receiving a prize or scholarship is eligible for the same award a second time, and no individual can receive more than one reward in any competition. All work winning prizes or scholarships remains the property of the school. A scholarship entitles the holder to free tuition for the time prescribed.

SCHOLARSHIPS, PRIZES, HONORABLE MENTION, ETC.

Day Class Scholarships

Virginia Ellsworth, Oakland.
Carolyn Goodrich, Ukiah.

Evening Class Scholarships

Louis Siegriest, Oakland.
Rudolph Schmidt, Berkeley.

Hazel Abernethy Scholarship

Miki Hayakawa, Berkeley.

Sanborn, Vail & Company Prize

Norman Edwards, Nevada City; complete water color outfit.

Honorable Mention

Hans Beck, Palermo.
Marquerite McFadden, Oakland.

Working Scholarships

Corita Jacobs, Oakland.
Care of Supply Shop, Day.

Verna Himes, Berkeley.
Care of Library, Day.

Gideon Hoxie, Berkeley.
Care of Supply Shop, Evening.

Herald Weidman, Santa Barbara.
Care of Supply Shop, Evening.

STUDENTS' CLUB ROOM—TABLE DESIGNED AND MADE BY STUDENT

Students' Club

The Students Club is an organization of students attending the California School of Arts and Crafts. The purpose of the club is to provide sociability amongst the students, to assist in discipline, and to acquaint new students with the customs and standards of the school. In conjunction with the Alumni, it has charge of all social functions, and the school magazine. The officers of the club for 1915-16 are:

President ..... Eldon Dye
Vice-President ..... Sabena Johnson
Secretary ..... Corita Jacobs
Treasurer ..... Norman Edwards

Examinations

Unannounced tests will be held from time to time during the year and mid term examinations will be held at the end of the first half of both Spring and Fall terms. Examinations for promotion and final examinations, are held during the last week of the Spring and Fall terms, the dates being announced upon the bulletin-boards. These examinations must be taken by all students desiring credits from the school. Entrance examinations are given the first week of each term to all students who desire to enter advanced classes, but who have not satisfactory records of preliminary work required by the Art School.

Note: A fee of $2.00 is charged for any special examination given at other than the specified times and a permit to take such an examination must be secured from the office.

Attendance and Progress

Students who disregard the school's requirements of punctuality, regularity or deportment, or who do not make sufficient progress to warrant continuing the training will be retired from the school at the end of a term.

Commencement

The school graduates two classes yearly, one at the end of the fall and the other at the end of the spring term. The school year closes the third week in May when the annual graduation exercises are held.

Alumni Society

The association, known as the Alumni Society of the California School of Arts and Crafts, is composed of active members, that is, graduates of the several departments of the art school; and associate members, such students as have left school in Junior or Senior years, with creditable records; also the instructors of the school.

List of Students 1914-1915
Fall and Spring Terms.

Abell, H. Leslie
Aber, James C.
Adels, Marie
Akers, Ethel
Allen, F.H.
Amrath, Mary E.
Anderson, Mildred
Andreani, Clement
Ardhambault, Letitia
Armstrong, Jack
Atkins, Avesia F.
Atkins, Mrs. E.M.
Auclair, Eleanor
Baba, Kenichi
Bain, Evelyn
Baldwin, Ethel S.
Banford, Alice
Barnard, Edward W.
Bassett, Betty
Beardslee, Beatrice
Beck, Hans
Bennett, Katherine
Berkefeld, Constance
Binford, Lena
Bishop, Ella
Bissell, H. G.
Black, Margery
Blaine, R. W.
Bleuel, Virginia
Bluxome, Doris
Bonestell, May
Borg, Agnes
Bowen, Virginia
Bowman, L. Myrtle
Brainard, Jean
Brangier, Simone
Breslauer, Edna
Bricker, Frances
Bristol, Mrs. L.T.
Brown, Margaret
Brown, Marjorie
Brune, Alice
Bubar, J. W.
Buchanan, R.J.
Bullock, Elmer L.
Burlingame, Crystal
Burroughs, Florence
Burton, Helen
Buzzell, Bertha
Carey, Edna
Carson, Valeria
Castellazzo, Claro
Clark, Helen
Clark, Helen E.
Clark, Irene
Clement, Aimee C.
Clock, Maud
Cochran, Wade
Collins, Cyril
Comstock, Catherine
Cornish, Frances
Cornish, Robert
Cotter, Elsie M.
Cotton, J. T.
Courtney, Anita
Cramer, Rose
Crawford, Sadie
Creed, William
Cross, Mabel
Crosthwaite, Norma
Crowley, Robert
Culver, Charlotte
Cummins, Helen
DeLarge, Irene
Dinsdale, Aldice

Dixon, Harry S.
Dodds, Edward
Duden, Alice
Dunnigan, Florence
Dye, Eldon
Ebbesen, Albert
Ebbesen, Violetta
Eddy, Elsie
Edwards, Norman
Eggers, Gladys
Ellison, Alice
Ellsworth, Virginia
Encanacao, Thelma
Erbe, Erne
Everett, Mildred
Farrand, Helen
Fergusson, Emily
Fish, Velva Mary
Fisher, Gladys
Fisher, Mrs. M.T.
Flett, Beatrice
Fredericks, Joseph
French, Ristoria
Gallagher, J.B.
Garner, Corinne
Garthwaite, Virginia
Garwood, Richard
Geritz, Frank
Goldberg, Grace
Goodrich, Carrie
Goodrich, Gertrude
Grant, Gertrude
Gross, Elzada
Halbert, Martha
Harker, Helene
Hart, Emerson
Hayakawa, Miki
Healy, Frank
Henrich, Marguerite
Higman, Lillian
Hillier, Rose
Himes, Verna
Hinkel, Halbert
Hinkel, Ten Eyck
Hoffman, Claude
Holden, Evelyn
Holm, Ellen
Holme, Frank
Hopwood, Margaret
Hart, Jessie Lee
Howard, Robert
Hoxie, Gideon
Hoyle, Marion
Hoyt, Mary F.
Huggins, Dorothy
Irving, Katherine
Jacobs, Corita
Jacobs, Mrs. L.H.
Jacobi, J.
Jewett, Darryl
Johnson, Sabena
Kasky, Clara
Kegg, George
Keran, Ruth
Kersey, Myrtis
Keville, T.W.
Kilgore, Arthur
Kilgore, Eunice
Klemgard, Elizabeth
Kley, Theodore
Knox, Margaret
Kurman, Miss S.E.
Kuss, Carola
Lages, Dora
Landregan, W. E.

Lang, Lilly
Langguth, Dorothy
Lee, Mary
LeMay, Miriam
Lewis, Jennie
Lloyd, Anna
McCardle, Kenneth
Mallett, Florence
Malloch, Christine
Manchester, Ida
Maney, Josephine
March, Helen D.
Matignon, E.C.
Medo, Frances
Messersmith, C.J.
Miller, Arline
Miller, Elizabeth
Minokoshi, Shigenori
Mitchell, Vernie
Mockett, Mary
Moebus, Ruth
Monteros, Dolores
Montour, G.O.
Moon, Lorena
Moore, Daisy,

Mordecai, Ethelfeda
Morris, Claire
Morrison, Margaret
Mott, Helen
Mowers, Ellen
Mowers, Jerome
Muller, LaVerne
Mundhenk, Albert
Murphy, Lulu
Macdonald, Reba
MacGibbon, Paula
McCardle, May R.
McDermid, Amy
McFadden, Marguerite
Nash, Nelle
Ness, Emma
Nickerson, Jess
Nichols, Marguerite
Nims, Leora
Noble, William
Nonthene, Esther
Nor, Emily
O'Connor, John
Odgers, George
Oliphant, Florence

Ostendorf, Marguerite
Page, Gladys
Pardee, Carol
Pearce, Mary A.
Pearson, Ramona
Phillips, Harriet
Phillips, Walter
Pilkington, Elsie
Pock, Edith
Poore, Shirley
Potts, Mabel
Prentiss, Evelyn
Pring, Dorothy
Purnell, Leo
Quinn, Clarence
Reid, Hugh H.
Reith, L.M.
Richardson, Claribel
Rickley, Lloyd
Riley, Wilfred
Ritchie, Claire
Rodgers, Alice
Rohl, Alfred
Rosen, Esther
Ross, Estelle

Rotermund, Georgia
Roumage, Camille
Rowe, Ruth
Rowell, Mrs. Chester
Rushforth, Robert
Sanderson, Elizabeth
Sands, Charles
Schloh, Irene
Schmidth, Helen
Schmidt, Rudolph
Schott, Marie
Schumacher, Gladys
Scroggs, Dorothy
Sears, Grace
Selwig, George
Senn, Arthur
Shafer, Lois
Shafer, Mabel
Shafer, Winiferd
Shaw, John
Shepherd, Violet
Siefkes, L.L.
Siegriest, Louis
Silvey, Vera
Simard, Helen
Simons, Ada
Sisler, Melba
Sisson, Ralph C.
Skinner, Marion
Smith, Eileen
Smith, Lillian
Smith, Sarah
Sonntag, George
Spellenburg, Jean
Starr, Hubert
Steinbrun, Hermann
Stephens, Richard
Stewart, Grace
Stout, Eleanor
Streiff, George
Swartwood, Mildred
Swithenbank, Emma
Taylor, Brinkley
Templeton, Irene
Thomson, Helen
Tibbals, Ruth
Tiura, Vera
Todoroff, P.
Toombs, Fern
Towart, Margaret
Traum, Aaron
Truesdell, Fanny
Verrue, Hazel
Waddell, Paul
Wait, Girvin
Wallace, A.
Ward, Lucile
Wearne, Clyde
Webb, Luella
Webb, Mary E.
Webb, Martha
Webber, Mabel
Whipple, Jennie
Whited, Esther
Whitmore, Mabel
Whyte, Elizabeth
Williamson, Myrtle
Willkomn, Helen
Williams, Florence
Wilmons, Ione
Wolfe, Clarence B.
Wood, Zella
Wong, Sue
Yates, Alice W.

88 Men 41 Children
211 Women
299 Total

RULES AND REGULATIONS

Class-Room Rules

Students have the privilege of class rooms, equipment, and the attention of teachers, only for such times and classes as they have registered.

The class rooms are open for the inspection of visitors upon application to the office.

Students will not be called from the class room unless the matter be of importance.

During the study hours only members of the class may remain in the room assigned for the work.

Students must not move casts, still life, draperies, etc. Any change desired in the position of such must be made by the instructor.

As a lunch room and large porches are provided, no lunching will be allowed in the school rooms, studios or shops.

Lockers

Occupants of lockers will be held responsible for any damage done to the locker while in their possession.

Lockers must be provided with padlocks, the owner keeping one key for personal use, and leaving a duplicate at the Supply Shop for emergency purposes.

Personal Property

Students are cautioned against leaving personal property in the school rooms, as the school will not be answerable for the loss of such. All personal property, drawings included, should be marked with owner's name. All work must be put away before the student leaves the building.

Stands are provided for canvases, portfolios, boards, easels, etc., and when not in use all such articles must be put in their assigned places.

Inquiries

Inquiries about the school should be addressed to the Secretary, California School of Arts and Crafts, 2119 Allston Way, Berkeley, California.