

Ceramics

Glass

Jewelry/Metal Arts

Wood Design

Textiles

General Crafts

California
College
of Arts
and
Crafts

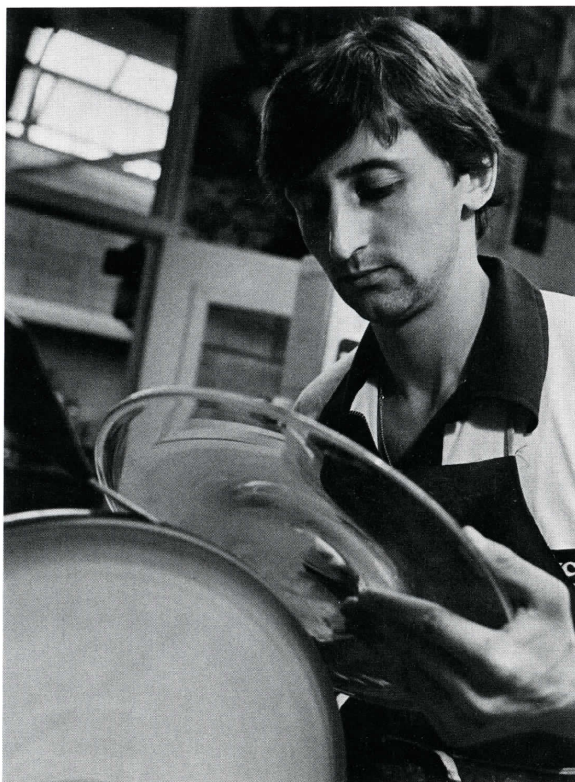
C C A C

T H E F I N E A R T O F C R A F T S

Crafts today could best be described as art made from traditionally functional materials – clay, glass, textiles, metals, wood. Contemporary crafts objects range from a simple plate or chair to a multimedia sculpture; they may be functional art objects or they may exist purely to express form, concept, or vision.

The modern crafts movement has a complex history. Originating in late nineteenth-century Europe as a protest against the machine-made products of the industrial age, it took root in America, sparking renewed interest in traditional crafts. The arts and crafts movement also contributed to the founding of CCAC in 1907 by Frederick Meyer. Dr. Meyer, a German emigre, saw his fledgling college as an embodiment of the ideals of this movement, a place where his goal of the “unification of the arts and crafts” could become a reality. At CCAC, crafts have always been on equal footing with the fine arts.

In the 1950s, CCAC faculty and alumni were prominent among those American artists instrumental in bringing crafts into their present position in the vanguard of contemporary art expression, where they are now celebrated in galleries and museums along with the traditional fine arts. CCAC crafts programs continue to be among the most innovative in the world. They are small programs with excellent facilities, individualized classes, and close personal attention from faculty and staff.



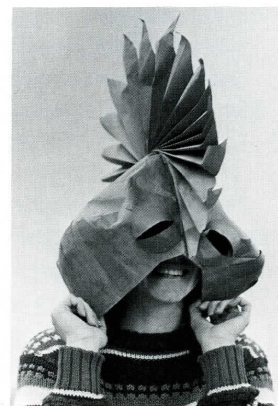
CRAFTS CAREERS

If there is such a thing as a crafts "career track," it is most likely to resemble the path of the traditional fine arts student after graduation: graduate study leading to the MFA degree, accompanied by group and then solo shows, supplemented by grants and fellowships, part-time teaching, and sales through crafts galleries and boutiques. Those who achieve a national or international reputation represent the top of a large and growing pyramid of craftspeople who make substantial livings selling their work through galleries and boutiques, executing commissions, running their own crafts galleries, or teaching at art centers, colleges, and universities.

Some of the many CCAC graduates who have forged distinguished careers in their fields are:

Robert Arneson, BFA '54, widely known for his complex and ironic self-portraits in clay, has been represented in every major national crafts exhibit, most recently in the American Crafts Museum, New York and in the San Francisco Museum of Modern Art. Arneson is perhaps best known outside the art community for his controversial portrait bust of the late Mayor George Moscone of San Francisco, which sparked vigorous public debate. **Squeak Carnwath**, MFA '77, won a San Francisco Museum of Modern Art "Society for the Encouragement of Contemporary Art" award shortly after receiving her MFA and mounting her first major solo show at Hansen Fuller Goldeen, a prominent San Francisco gallery.

Richard Posner, MFA '76, works in flat glass. His work has recently been added to the permanent collections of the Metropolitan Museum of Modern Art, New York and the Victoria and Albert Museum, London. **Kay Sekimachi**, former CCAC student and faculty member, has won international recognition for her sculptural weaving. Sekimachi's works have been shown at the Victoria and Albert Museum, London; the Museum of Modern Art, New York; and at numerous other major museums and galleries. **Peter Voulkos**, MFA '61, is the recognized "father of the clay revolution" and a prime instigator of the advancement of clay as a principal medium in modern sculpture. The much-honored Voulkos, now Professor of Sculpture and Design at the University of California at Berkeley, was one of the first elected Fellows of the American Crafts Council Academy and coparticipant, with Robert Arneson (see above), in the Whitney Museum's recent "Ceramic Sculpture: Six Artists" show.



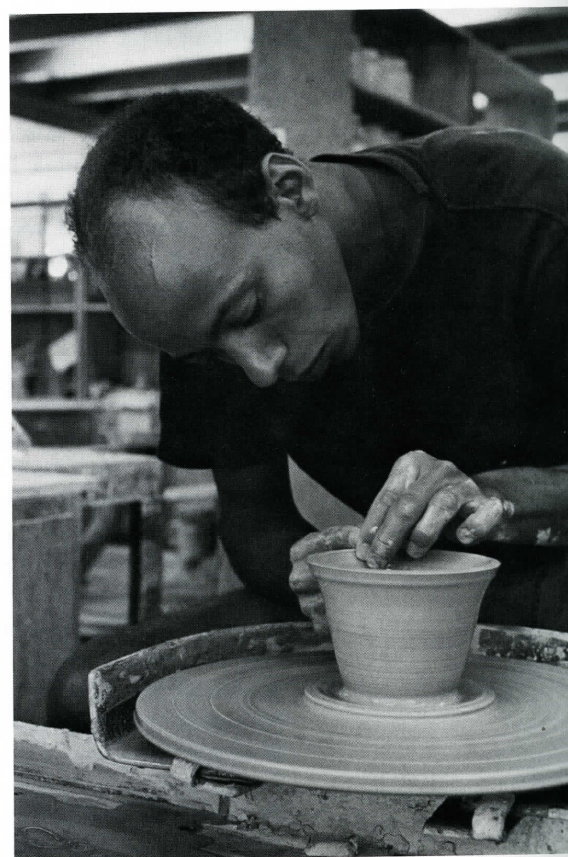
F A C U L T Y

CCAC's distinguished crafts faculty includes internationally known artists in a wide range of media. There is no space here to list all faculty or describe their accomplishments; please see the Academic Bulletin for complete biographies. A selection of the teaching staff:

Skip Benson (Wood Design) holds an MFA from the School of American Craftsmen, Rochester Institute of Technology. He has executed numerous woodworking commissions and his work is featured in *Fine Woodworking's Biennial Design Book*, vols. 1 and 2. **Lia Cook** (Textiles) is a weaver of international reputation who has executed many federal, state, and civic commissions for tapestries. Her work has been exhibited in major museums in the US, Europe, and Japan. **Viola Frey** (Ceramics) is an award-winning ceramicist whose work has been featured in numerous solo shows as well as group exhibitions, including "100 Years of American Ceramics" at the Everson Museum, New York. Her work will be the subject of a major retrospective at New York's Whitney Museum. **Marvin Lipofsky** (Glass) is an internationally known glass artist whose work has been shown in numerous national and international shows. Since 1970, he has created several major series of sculpture by working within glass factories in Czechoslovakia, Finland, Germany, Italy, Yugoslavia, and Japan. **Art Nelson** (Ceramics) is an award-winning ceramicist whose current work is vessels that are "complex sculptural forms . . . stunning in their range of color" (*Artweek*). **Florence Resnikoff** (Metal Arts) has won prizes and purchase awards for her jewelry, which has been featured in *Creative Jewelry Techniques*, by Harold O'Connor (Dunconnor Press), *Electroforming*, by Jay Newman, and other art/jewelry books. She has had solo shows in such major museums as the M. H. de Young and the Stanford Art Museum and is California representative to the American Crafts Council. **Nance O'Banion** (Textiles), whose work has been featured in *American Crafts* and other art publications, is a textile artist currently working in paper. She is a founding Board of Trustees member for the National Organization of Surface Design.

CCAC's crafts faculty is regularly supplemented by guests who are outstanding scholars and artists in their field. Some recent visitors have been:

Garth Clark, ceramic art historian; **Wendy Ramshaw**, a woman Freeman of the Worshipful Company of Goldsmiths, a centuries-old London guild; **Dominic DiMare**, paper construction artist and former CCAC student; **William Kaiser**, head of the Wood Program of the School of American Craftsmen, Rochester Institute of Technology; **Clayton Bailey**, noted for his robot sculptures; distinguished CCAC alumni **Robert Arneson** and **Squeak Carnwath**; **Horyu Yamamoto**, a sixth-generation metalsmith and designated "National Treasure" of Japan who makes ceremonial bronze "magic mirrors"; **Wendell Castle**, author of *The Wendell Castle Book of Wood Lamination*; **Miriam Shapiro**, a noted figure in the pattern painting movement; and numerous others.





Ceramics

The Ceramics Program has two goals: (1) technical mastery and thorough knowledge of ceramic resources, and (2) controlled, directed self-expression based on that mastery.

These goals are reflected in the three levels of Ceramics course offerings: **beginning** (basic techniques and procedures) **intermediate** (production throwing, hand construction, introduction to glazes, and kiln stacking and firing), and **advanced** (specific research in clays, glazes, and firing and the development of personal concepts and ideas).

► Requirements: Ceramics Major

All courses in the Ceramics Program are required for the Ceramics major, in the following sequence:

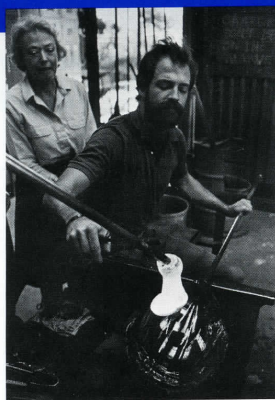
Ceramics I	6 units
Ceramics II	6 units
Ceramics, Art History	3 units
Ceramics, Advanced	18 units

for a total of 33 units. At the advanced level, 12 out of the 18 units must be devoted to a Senior Project to be presented to the Ceramics faculty. The Senior Project must consist of a body of related work in ceramics, clay and glaze research, a ceramics notebook and journal, and other materials.

Achievement at the three levels of the Ceramics major is measured not so much by number of units completed as by degree of skill, knowledge, and aesthetic awareness of ceramics exhibited by the student. Ceramics majors must fulfill the general course requirements for the BFA (see inset, p. 10) as well as those of their major.

► Facilities

The Noni Eccles Treadwell Ceramics Art Center occupies an entire building with two complete pot shops as well as fully stocked and equipped glaze rooms, 16 large gas kilns, and several electric kilns.



Glass

Offering one of the most extensive glass facilities in the country, the Glass Program gives students the opportunity to develop an aesthetic vocabulary through personal expression without restriction in concept or form. A sequence of courses covers a wide range of glassworking, including glass blowing, flame-working, fusing, slumping, casting, acid etching, abrasive blast technique, polishing, beveling, engraving, fabricating, and flat glass techniques. The weekly Glass Seminar brings all Glass Program students together for slide presentations, guest lectures, and in-depth discussions.

► Requirements: Glass Major

A major in Glass requires the completion of the following sequence of Glass Program offerings:

Second Year

Glass I	3 units
Glass II	3 units
Glass Seminar	3 units

Third Year

Glass III	3 units
Glass Seminar	3 units
Glass III	3 units
Glass Seminar	3 units

Fourth Year

Glass III	3 units
Glass Seminar	3 units
Glass III	3 units
Glass Seminar	3 units
Flat Glass Workshop	3 units
(usually offered Summer trimester only)	
Cutting and Engraving Glass	2 units
(taught in Extension)	

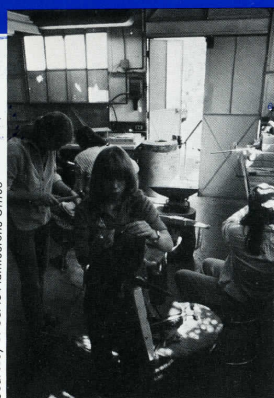
for a total of 38 units. Note that the Glass Seminar must be taken each trimester starting the second year. Glass majors must fulfill the general course requirements for the BFA (see inset, p.10) as well as those of their major.

► Facilities

The Shaklee Building, completed in 1979, houses one of the most complete glass studios in the country, with a 700-lb. continuous melt furnace, pot furnace, slumping facilities, and a complete cold working facility with grinders, drills, saws, polishers, and facilities for sandblasting, stone and diamond engraving, acid etching, electroplating, lamp working and flat glass.

The Glass Program also hosts the Great California Glass Symposium, established in 1968, which has invited scores of the world's leading glass artists to CCAC for lectures and demonstrations. Recent visitors include Christopher Wilmarth, an internationally acclaimed sculptor from New York City; Jiri Harcuba, a world-renowned glass engraver, Professor Stanislav Libenský and Jaraslavea Byrchtová, glass artists, Czechoslovakia; glass masters Gianni Toso of Italy and Chiyoji Asahara of Japan; glass designer Monica Backstrom from Sweden; and many more.





Jewelry/ Metal Arts

The beginning phase of the major consists of Jewelry/ Metal Arts I and II, which provide instruction in the basic techniques for use of hand and machine tools and also introduce techniques for design and visualization of projects in jewelry and metal.

Instruction covers properties of metals, fabrication of small tools, riveting, soldering, forging, fusing, hinging, raising, and fabrication of objects. Many techniques in surface decoration – including repoussé and chasing, stone setting, engraving, etching, and enameling – are also covered. Model making and dedicated sketchbook notations help students develop and annotate their personal imagery in metalsmithing.

Jewelry/Metal Arts III, the advanced phase of the major, allows the student to select advanced areas in jewelry techniques, metalsmithing, casting, raising, or electroforming and to plan a series of projects, with the help and advice of the instructor, for the trimester's work. Students are encouraged to take the summer workshops in specific areas of jewelry making and metalsmithing taught by nationally and internationally known guest artists.

► Requirements: Jewelry/ Metal Arts Major

The major in Jewelry/Metal Arts requires completion of the following courses:

Jewelry/Metal Arts I, II	6 units
Jewelry/Metal Arts II, III	6 units
Special areas presented by guest or regular faculty	3 units
Special studies (may be repeated to total 9 units)	

Jewelry/Metal Arts II, III should be repeated as indicated by advising. This course may concentrate in special areas of metalsmithing such as enameling, electroforming, photofabrication, casting, holloware or advanced fabrication techniques. Intermittent course offerings in history of jewelry and design, as well as workshops taught by visiting artists and courses in other programs, supplement required courses. One of two Sculpture Program courses – either Metal Techniques for Sculpture *or* Foundry – may fulfill 3 units of the Jewelry/Metal Arts major requirement.

► Facilities

The Jewelry/Metal Arts facility is located on the second floor of the Shaklee Building, with studios for enameling, benchwork, electroforming, and other techniques.

The major culminates in the required Senior Project

3 units

which focuses on the development of a body of mature related work, bringing the total of required Jewelry/ Metal Arts coursework to 30 units. Jewelry/Metal Arts majors must fulfill the general course requirements for the BFA (see inset, p.10) as well as those of their major.



Textiles

The Textile Program offers a wide range of beginning to advanced courses in the five major areas of the field: weaving, printing, hand construction, costume, and history. Additionally, the program offers special courses that expand the basic techniques and meet the needs and interests of developing artists in the field. Students may select from approximately eleven courses during each of the Fall and Spring trimesters, and three during the Summer trimester. These courses are taught by a faculty of active, producing artists and a publishing historian, all committed to the field of textiles as a dynamic contemporary art form.

► Requirements: Textile Major

The major in Textiles requires the following courses:

Introduction to Textiles	3 units
Two courses in textile history to be chosen from:	
Textile History: The Americas, Oceania, Africa	
Textile History: Asia, India and Europe to the Industrial Revolution	
Textile History: Industrial Revolution to the Present	6 units
Textile Printing	3 units
Hand-Constructed Textiles (Nonloom)	3 units
Weaving	3 units
Intermediate and advanced courses in areas of emphasis	6 units
Electives in textiles	12 units
Senior Seminar	3 units

for a total of 39 units of Textile Program coursework. Six additional units must be chosen from offerings in fine arts programs such as Drawing, Painting, Photography, Printmaking, and Sculpture, for an overall total of 45 units. Textile majors must fulfill the general course requirements for the BFA (see inset, p. 10) as well as those of their major.

► Facilities

Weaving studios with a variety of looms, including a computerized Macomber loom; printing and silkscreening studios; dye and work rooms.

Electives change from year to year. Some frequently offered courses:

Intermediate Textile Printing	3 units
Advanced Textile Printing	3 units
Intermediate Hand-Constructed Textiles	3 units
Advanced Hand-Constructed Textiles	3 units
Weaving II (Woven Structures, Personal Imagery, Computer Drafting)	3 units
Weaving III	3 units
Pictorial Weaving	3 units
Fiber: Dye Theory and Application	3 units
Photo Processing for Textiles	3 units
Costume: History of Ethnic Dress and Adornment	3 units
Costume: History of European Dress	3 units
Costume Construction	3 units
Pattern Drafting	3 units
Textile Seminar: Advanced Problems in Textiles	3 units

The Textile Program also offers an emphasis in textile history. Interested students should consult the Textile Program head or a Textile advisor.



General Crafts

The General Crafts major is designed for the student who prefers a variety of instruction in the crafts media rather than specialization in a single one.

► Requirements: General Crafts Major

The major in General Crafts requires completion of 12 units chosen in each of three of the five crafts programs: Ceramics, Metal Arts, Textiles, Glass, and Wood Design, for a total of 36 units. Further recommended courses in areas such as drawing, painting, or photography are determined individually through consultation with a faculty advisor. Students must also fulfill the general course requirements for the BFA degree (see inset).

GENERAL REQUIREMENTS FOR THE BFA

Studio
(75 semester units)
must include:

3 units Ethnic Studies*

Humanities/Sciences
(45 semester units)
must include:

15 units art history
3 units art theory survey
3 units English I or equivalent†
3 units English II or equivalent
3 units English elective
3 units General Studies survey (such as history, introductory social sciences, or philosophy)
3 units Ethnic Studies (humanities or social sciences)*
12–15 units general humanities/sciences electives

*Students transferring in 60 or more units are required to take 3 units only of Ethnic Studies in either studio or humanities and sciences categories.

†Students may be exempt from English I on the basis of the English Proficiency Examination administered at the beginning of the Fall and Spring trimesters.

Reflecting the dynamic nature of the studio curriculum, major requirements for all CCAC programs are subject to change. Requirements listed here are valid for students entering the Fall 1984 trimester and supersede requirements listed in earlier publications.

► Arts Practicum

Arts Practicum is a nonmajor program designed to augment studio and general education experiences with practical skills relevant to a professional career in the visual arts. The program provides an overview of career possibilities open to art students, helps connect what is learned in class with those career possibilities open to art students, and develops additional marketable skills.

There is a gallery management curriculum; an introductory art therapy curriculum; individual courses in artist's business and studio; and a variety of practical internship and cooperative education opportunities through which students obtain practical experience by working in their field, for credit and often for pay as well.

GENERAL
EDUCATION

The artist, said Michelangelo, paints not with the hands but with the mind. One-third (45 units) of a student's total studies at CCAC are devoted to history, English, the humanities, and the social sciences. This requirement in general education reflects the CCAC philosophy that a professional art education occurs as one component in the context of the education of the whole woman or the whole man.

At CCAC, the studio and classroom experiences are designed to match, define, and illuminate one another. To give just one example, CCAC's art theory survey courses examine art from the historical perspective of other disciplines, such as philosophy or sociology, thereby integrating theoretical art issues with cultural history and the larger concerns of society.

Art and general education combine at CCAC in more ways than simply course requirements, however. CCAC's general education faculty, while holding higher degrees in relevant academic disciplines, share with their students a keen interest and often a professional practice in the arts. For example:

Sydney Carson, who holds a PhD from the University of California at Berkeley, is a performance artist whose Nightletter Theater is an important addition to the Bay Area performance and theater scene. She teaches in the Film/Video program as well as in the English

and General Studies programs. **Betsy Davids** is an MA and ABD from the University of California at Berkeley whose teaching in English is enriched by her status as one of the West Coast's leading fine printers. **Michael McClure** is an internationally known poet and playwright. He has taught English at CCAC since 1963, during which time he has published scores of volumes of poetry, fiction, and essays, the latest of which is *Scratching the Beat Surface* (North Point Press). His plays have been produced in the United States, Europe, and Latin America. **Ruth Boyer**, PhD, combines her interests in anthropology with research in textiles and costume history and construction. Currently at work on a biography spanning four generations of an Apache family, she teaches anthropology in the General Studies Program and textile history in the Textiles Program.

STUDY AT OTHER SCHOOLS

The Student Mobility Program opens the studios and classrooms of eleven art colleges and institutions in the US, Europe, and Japan to qualified CCAC students. Through its membership in the AICA (Alliance of Independent Colleges of Art), CCAC offers students up to a year of study, without loss of credit or separate application, at any one of the following AICA member institutions:

Atlanta College of Art
Center for Creative Studies, Detroit
Cleveland Institute of Art
Kansas City Art Institute
Maryland Institute, College of Art
Minneapolis College of Art and Design
School of the Art Institute of Chicago

or at any one of these associated institutions:

Osaka University of Art, Japan
(knowledge of Japanese required)
Studio Art Centers International, Florence, Italy
Lacoste, France
New York Studio School, New York

Participation in this program is dependent on student qualifications and space available at the desired institution. For more information, write or call the Academic Affairs Office, CCAC, 5212 Broadway, Oakland, California 94618, telephone (415) 653-8118, and ask for the Student Mobility Coordinator.

ETHNIC STUDIES

The Ethnic Studies Program brings the social and aesthetic concerns of America's major ethnic minorities into the studio and general education experience at CCAC. There is an interdisciplinary Ethnic Studies major as well as a 3- to 6-unit requirement in Ethnic Studies for students pursuing a BFA.

Ethnic Studies faculty come from a broad range of ethnic backgrounds and interests. They work in a variety of visual media, and many teach in other programs as well. For example:

Larry Clark, recently returned from writing and directing "The Parching Heat of the Wind," an East

African film project cosponsored by the National Endowment for the Humanities and the Somali government, is a recognized feature filmmaker and scriptwriter. **Malaquias Montoya**, an award-winning, internationally exhibited poster and mural artist, has been involved in a multitude of community and cultural projects, the latest of which is the directorship of a countywide neighborhood arts program.

CALIFORNIA COLLEGE OF ARTS AND CRAFTS (CCAC)

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California College of Arts and Crafts admits all qualified students and administers financial assistance to same without regard to sex, race, religion, color, national origin, or disability.

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