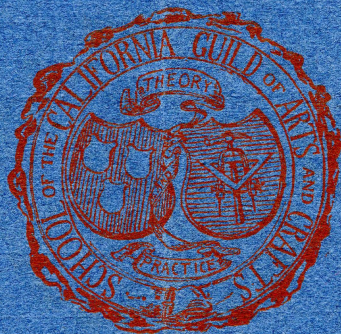


# California School of Arts and Crafts



Season 1908 - 1909

Begins August 3rd, 1908

Arts and Crafts Building, 2130 Center Street

Berkeley, California



# List of Reference Books for Drawing Departments for Elementary and High Schools

Tho School Arts Book, 1908-9 .....	By Henry Turner Bailey .....	The Davis Press .....
Nature Drawing Folio .....		Worcester, Mass.
Text Books of Art Education, 1 to 8 Grades .....	Compiled .....	The Prang Educational Co. ....
*Text Book of Art Education, High School .....		113 University Place, .....
*Principles of Art Education .....	By Hugo Munsterberg .....	New York City
Free-Hand Drawing .....		
Light and Shade .....	By Anson K. Cross .....	Ginn & Co., .....
Color Study .....		Boston, Mass.
Outlines of Art History, Vol. 1 .....	By J. F. Hopkins .....	Educational Publishing Co., .....
Free-Hand Lettering .....	By Frank T. Daniels .....	Boston, Mass.
*Architectural Drawing .....	By C. F. Edminster .....	Heath & Co., .....
*Mechanical Drawing .....	By Linus Faunce .....	Boston, Mass.
*Mechanical Drawing, Parts 1 and 2 .....	By F. E. Giesecke .....	C. F. Edminster, Pratt Institute, .....
*The Essentials of Perspective .....	By L. W. Miller .....	Brooklyn, New York
		Hinds, Noble & Eldridge, .....
		New York City
		Eugene Dietzgen, .....
		San Francisco
		Charles Scribner's Sons, .....
		153 5th Avenue, New York

NOTE.—The above books should be in all school libraries: Those marked with an asterisk are specially for High Schools.

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# California School of Arts and Crafts



Arts and Crafts Building

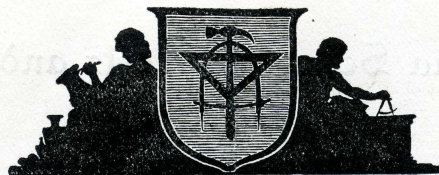
2130 Center Street

Berkeley, California

A practical school for designers, illustrators, craft workers, teachers  
draughtsmen and students of the fine arts

Day, Night and Saturday Classes





## Introduction

### The Guild

The California Guild of Arts and Crafts, formed in 1903, is a Society whose purpose is to encourage and bring into closer communication the craftsmen of the State; also to provide means for bringing their work to the attention of the public, and through exhibitions, lectures and instruction to raise the standard of arts and crafts work and cultivate the public taste. To accomplish this annual exhibitions were given, later courses of lectures, and in 1906 a library was started. Permanent and special exhibits are at present held at the Guild Hall, 1825 California Street, San Francisco.

### The School

The demand for instruction in industrial art made by members of the Guild, as well as by the public, led to the formation of a school known as the California School of Arts and Crafts. The school specializes in two courses: Applied Art, for the training of designers, etc.; Normal Art, for the training of special teachers in drawing and manual training for elementary and high schools.

### Location

Berkeley was chosen as the place for the school on account of its picturesque location, pleasant climate, but mainly from the fact that it is the recognized educational center of California. The school is centrally located in the Arts and Crafts Building (2130 Center Street), within half a block of the main entrance to the University of California, and of the Southern Pacific and Key Route Stations, and near the terminus of both the Oakland and local street car lines. The school is so near the University grounds that it is possible for students to take work both at the University and the Art School.

### Accommodations

The school itself has no facilities for boarding or lodging, but Berkeley being a college town, has ample accommodations for students; good board may be obtained from \$5.50 per week and upwards. A list of responsible boarding houses will be furnished students on application.

### The Building

The entire second floor of the Arts and Crafts Building is devoted to the work of the school. Special class rooms are provided for the free hand and antique drawing and designing, for life class, for modeling, for mechanical drawing and for craft work in wood and the metals. A special feature is made of the Students' Club and Rest room, which is furnished with piano, and comfortable seatings, and equipment for the preparation of hot lunches at noon. The decoration and care of this room is left entirely to the students.

### Equipment

The equipment consists of an adequate number of casts, still-life, and furniture of special design for the various purposes, so that students need buy only the actual materials for drawing, painting and craft work; of these a supply is kept in the building at reasonable prices.

### Note

Inquiries about the California Guild of Arts and Crafts should be addressed to the Secretary of the Guild, 1825 California Street, San Francisco. Inquiries about the School to the Secretary of the California School of Arts and Crafts, Laetitia Summerville Meyer, 2130 Center Street, Berkeley, California.



## Faculty

**Frederick H. Meyer,**

Graduate Royal Art School of Berlin; and Pennsylvania Museum and School of Industrial Art, Philadelphia; Supervisor of Drawing in Stockton Public Schools from 1898-1902; Instructor in Drawing at the University of California, Berkeley; Professor of Applied Art, Mark Hopkins Institute of Art, San Francisco, 1904-1906; and Director of Drawing and Art, Berkeley High Schools. Practical Designer.

**Perham Nahl,**

Graduate of Mark Hopkins Institute of Art, 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; Practical Lithographer and Illustrator.

**Isabelle C. Percy,**

Graduate of the Art Department of Teachers College, Columbia University, New York; student under Arthur W. Dow and Henry B. Snell, A. N. A., England; and Frank Brangwyn, A. R. A., Belgium.

**Jessie Willard,**

Graduate of Chicago Art Institute; pupil under J. Vanderpool; formerly Assistant Teacher in Saturday Class same institution.

**Bertha Boye,**

Graduate Mark Hopkins Institute of Art, San Francisco; Sculptor.

**Mrs. Rufus P. Jennings,**

Graduate of Purdue University, Indiana; student of Augustus F. Rose, Providence, Rhode Island; craft worker in metals.

## References

Dr. Henry Suzzallo, Professor of Education, Columbia University, New York City.

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

Jas. A. Barr, City Superintendent of Schools, Stockton, California.



## Calendar---School Year 1908-09

**Fall Term**

Day and evening classes, begins August 3rd, close December 18th, 1908.

Saturday classes, begins August 8, close December 12th, 1908.

**Spring Term**

Day and Evening Classes, begins January 4th, closes May 19th, 1909

Saturday classes, begin January 9th, close May 15th 1909.

**Vacations**

Admission Day, September 9th, 1908.

Thanksgiving, November 26, 27, and 28, 1908.

Washington's Birthday, February 22, 1909.

**Summer School, Session of 1909**

Summer School, Session 1909, begins June 21st and closes August 30th



# Subjects of Study

## Day Classes

### A. Class in Industrial Drawing

FREDERICK H. MEYER, Instructor

#### Freehand Drawing

1. Drawing from simple objects in outline and light and shade.
  2. Type Solids.
  3. Vases and jars furniture.
  4. Studies of flowers, fruit and foliage from nature.
- Subjects are drawn single and in groups; in charcoal, pencil, wash drawing, and pen and ink. Special attention is paid to perspective.  
Teachers are instructed in Blackboard Drawing.

FREDERICK H. MEYER, Instructor

#### Instrumental Drawing

1. Practice in the use of instruments.
2. Lettering.
3. Drawing of Geometrical Problems and Designs.
4. Projections, Isometric, Parallel and Orthographic.
5. Construction of Conic Sections and other mathematical curves.

ISABELLE C. PERCY, Instructor

#### Designing

1. Line spacings, flower spottings, landscape composition in black and white, tone and color; textile designs stenciling and wood block printing.

JESSIE WILLARD, Instructor

#### Wash Drawing and Water Color

1. Still life.
2. Flowers.
3. Draperies.

PERHAM W. NAHL, Instructor

#### Antique Class

Drawing in charcoal, crayon and red chalk from ornament, animals and human figure.

**Note:** Pupils in Class A attend lectures once a week in each of the following studies: Instrumental Drawing, Perspective, etc., Principles of Design, Historic Ornaments, or some other subject directly related to the work of the class room.

### B. Class in Applied Design and Interior Decoration

FREDERICK H. MEYER, Instructor

#### Designing

1. Historic Ornaments: the study of the different styles, Egyptian, Greek, Roman, Romanesque, etc.
2. Studies in Color Harmony.
3. Plant analysis and conventionalization.
4. Application of Natural and Historical Motives to the Decoration of Flat and Curved Surfaces. The different methods of execution, as by printing, stamping, stenciling, etc.
5. Designs for Mosaics, Stained Glass, Jewelry, Book and Magazine Covers, Portfolios and Leather Work, the cutting of patterns and stencils.
6. Historic Styles of Architectural Ornaments.
7. Original Designs and Working Drawings for Furniture and Woodwork.
8. Schemes for Interior Decoration. Lectures on: 1. Harmony of Color; 2. Historic Styles; 3. Principles of Decorative Design. Students of this class take up the study of Water Color, outdoor sketching, anatomy, and life class.



## Day Classes, continued

### C. Classes in Normal Art Instruction

FREDERICK H. MEYER, Instructor

#### Art Instruction

1. Principles and Methods of Drawing. 2. Methods of Teaching. 3. Blackboard Drawing. 4. Practice of Teaching besides these studies, such portions of Class B, and the Water Color, Sketch and Life Classes, as are necessary to give such mastery of these subjects as is required by teachers and supervisors of Drawing and Manual Training.

#### Lectures

1. On Methods of teaching drawing for primary, grammar and high school work. 2. Principles of Design. 3. On color harmony. 4. Perspective.

### Life Painting and Modeling classes

#### Life Classes

PERHAM W. NAHL, Instructor

These classes are for the thorough study of the figure from the living model by students who are sufficiently advanced to profitably pursue such study.

#### Men's Life Class

Monday, Wednesday and Friday evenings, from 7:30 until 9:30.

#### Women's Life Class

Monday, Wednesday and Friday afternoons, from 1:00 until 4:00.

#### Anatomy Class

PERHAM W. NAHL, Instructor

Anatomy lectures illustrated by chart and living models. Day class, Friday afternoon between 4:00 and 5:00. Night Class, Friday night, between 9:00 and 9:30. All life class students are required to attend.

#### Sketch Class

PERHAM W. NAHL, Instructor

1. Costumed models in studio. 2. Compositions upon given themes are required, and special attention is paid to designing such forms of commercial illustration as Calendars, Title Pages, Posters, etc., as well as Pictorial Work for Newspaper, Book and Magazine illustration. Tuesday and Thursday from 1 to 4. Note: Class lectures on process work, lithography, copper etching, and short methods of the trade, illustrated by actual demonstration.

#### Pen and Ink

PERHAM W. NAHL, Instructor

1. Studies from nature, flowers and fruit. 2. Drapery. 3. Furniture, etc. For illustration and architectural rendering.

PERHAM W. NAHL, Instructor

#### Oil Painting

Classes in oil from the nude and costumed models, portrait and still life, for advanced students who can show sufficient proficiency in drawing.

JESSIE WILLARD, Instructor

#### Still Life Class

1. Studies from nature of fruit and flowers. 2. Drapery. 3. Interiors. 4. In wash, water-color. Oil color for advanced students.

BERTHA BOYE, Instructor

#### Clay and Wax Modeling

1. Modeling from simple casts, details of the human figure. 2. Modeling from nature, fruit, flowers and foliage. 3. Modeling of conventional ornaments. 4. Modeling of the bust and the entire figure.



## Special Classes

Mrs. RUFUS P. JENNINGS, Instructor

### Metal Work, Copper and Brass

1. Surface Development, cutting, fitting, piercing and embossing. 2. Raising from the flat, hard soldering, finishing and coloring. Students will be required to complete (1) before taking up (2). Provision will be made for advanced students to do enameling and work in silver.

FREDERICK H. MEYER, Instructor

### Wood Carving

1. Selection and care of tools. 2. Exercises for the practice of the different cuts. 3. Study of the character and grain of woods. 4. Carving of panels, etc.  
All exercises in this class are so planned that when executed can be put to practical use.

**Note:** As it is the aim of the school to promote original work, the student in craftwork will be taught to make his own designs; the instruction, accordingly, will consist of two lessons per week, one in design and one in execution.

## Saturday Classes

### Juvenile Class

From 9 until 12. Work in this class will be given along the different art lines to suit the age and individuality of the pupils.

### Advanced Class

From 9 until 12, excepting during vacations. This class includes the work of Classes A, B, and C. The work is arranged to meet the special requirements of students and teachers who are attending other schools, or persons unable to attend during the week.

## Evening Classes

FREDERICK H. MEYER, Instructor

### Instrumental Drawing

Practice in the use of instruments. Solving geometrical problems. Construction of conic sections and other mathematical curves; lettering.

### Mechanical Drawing

Isometric, oblique and orthographic projections. Parallel and angular perspective. Shades and Shadows

### Designing

Plant analysis. Conventionalization of plants. Stenciling and wood-block printing, etc.

PERHAM W. NAHL, Instructor

### Free-Hand Drawing

From type solids, vases, jars, and furniture, for the study of proportion and perspective.

### Antique Drawing

Drawing in charcoal, crayon, and red chalk from casts of ornaments, animals, and the human figure.

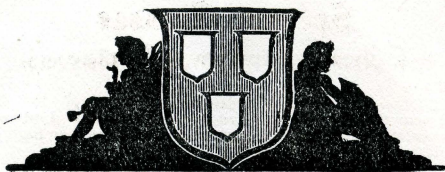
### Men's Life Class

Drawing from the nude by students who are sufficiently advanced to profitably pursue such study.

**Note:** Lectures are given in anatomy, composition, and perspective.

The management reserves the right to discontinue any class if the attendance does not warrant its continuance.





## Information

### Entrance Qualification

For entrance 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 preceeding the selected course has been properly done; the latter reservation is made for the benefit of applicant. Those working for the Normal Art Diploma must be graduates of either High or Normal School.

### Classification

Students are either Regular or Special. Regular students are those who take the entire work in Class A, B or C. Special students are those who take single studies or attend Night or Saturday Classes.

### Examinations

- Class A—1. Drawing from still life or casts.  
2. Historic Ornaments, a written paper illustrated by sketches.  
3. Perspective, freehand and instrumental.  
4. Projections, shades and shadows.

Class B—Illustrated thesis on the principles of decorative design, including color harmony and historic styles.

Class C—Examination will consist of advanced drawing and illustrated paper on a given subject of this course.

### Certificates and Diplomas

Class A—Industrial Certificate. Students having satisfactorily concluded exercises in Class A will be eligible to examination; and those passing creditably will receive the **Industrial Certificate**.

Note: Students having received the certificate or proving that they have done equivalent work may choose Classes B or C.

Class B Applied Art Diploma. After the satisfactory completion of the work, and having passed the required examinations, the **Applied Art Diploma** will be given.

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

Note: 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. All work executed by students will be regarded strictly as exercises, not as results. It is expected that at least one specimen of each student's work in each class will be retained by the school.

### Tuition

All tuition fees payable in advance.

All day classes: \$70.00 a year; \$37.50 per term; \$10.00 per month.

Half-day classes: \$45.00 a year; \$24.00 per term; \$7.00 per month.

Evening classes: \$15.00 life class, other classes \$12.50 per term; \$4.50 life class, other classes \$1.00 per month.

Saturday class: \$18.00 per year; \$10.00 per term; \$2.50 per month.

Special classes by arrangement.

Note: Students in Any Life Class \$1.00 per month additional. An enternal fee of 50 cents is charged to each student. This money is used to purchase books for the reference library. Unavoidable absence for more than a week will be credited to students from date the School office receives notification.



## Information continued

### Scholarships and Prizes

#### Scholarship

At the end of the school year two free scholarships are awarded, based on general improvement and examinations. The school reserves the right to revoke free scholarship either for unsatisfactory progress or infringement of rules and regulations.

#### Prizes

Prize competitions for posters, book plates, stencil patterns, etc., are given at different times during the year.

#### Special Prizes

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

1. For the best free-hand drawing, two books, Free-hand Drawing and Light and Shade, by Anson Cross, given by Ginn & Co.
2. For best Antique Drawing, Cast of Venus de Milo by, Corrieri Giovanoli & Co.
3. For best water-color study, a complete water-color outfit by Sanborn, Vail & Co.
4. For best mechanical drawing, a complete set of instruments for mechanical drawing, by Eugene Dietzgen Co.

#### Special Advantages

Special advantages are offered by this school to Normal Art Students; inasmuch as those qualified may do practice teaching under supervision in the Berkeley Public Schools, this gives the desired experience required of applicants applying for their first position. For designers, arrangements have been made with factories that students may visit the plants and by seeing the processes of manufacture, thereby prepare the better for their future work. For illustrators and landscape painters, the advantages of out-door sketching in the University grounds, along the water-front, and the near by hills. Visits are made to Piedmont and other Art galleries and museums under the direction of instructors.

The school has a library containing the latest art books and magazines. Students may also enjoy the advantages of the Public Library and the excellent art collection of the University of California.

#### Registration

While students will be taken in most classes at any time, 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 before August 1st, using regular application forms. Term begins August 3rd, 1908.





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The object of Education is not only to  
produce a man who knows, but one who  
does.

— Henry A. Rowland.

