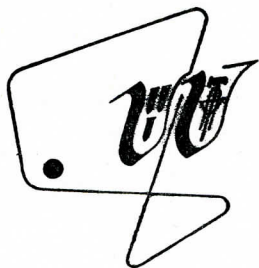


The image features a stylized logo on a tan background. The logo consists of the letters 'a', 'd', 'a', and 'c' in a white, rounded, sans-serif font. Each letter has a solid red dot positioned near its top curve. The letters are arranged in two rows: 'a' and 'd' in the bottom row, and 'a' and 'c' in the top row. Overlaid on the letters are several red geometric lines: a diagonal line from the top-left to the bottom-right, a vertical line from the top to the bottom, and a horizontal line from the left to the right. These lines intersect to form a grid-like structure. The triangular areas created by these lines are filled with a pattern of thin, parallel red lines, suggesting a sail or a flag. The overall aesthetic is modern and graphic.

adac

**the art college  
in the community**

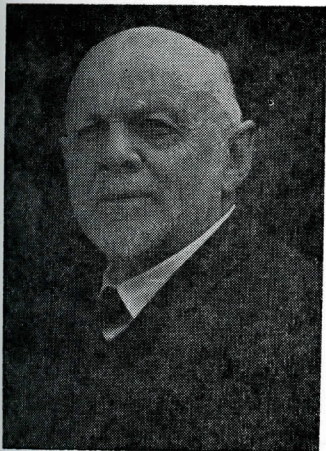
THE ART COLLEGE  
IN THE COMMUNITY



CALIFORNIA COLLEGE OF ARTS AND CRAFTS  
5212 BROADWAY, OAKLAND 18, CALIFORNIA



THE BACKGROUND  
OF THE COLLEGE



## 1907 THE FOUNDING OF THE COLLEGE

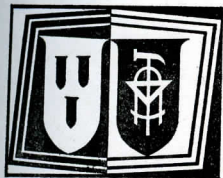
In 1907 in Berkeley, Frederick H. Meyer founded the California School of Arts and Crafts, later to become the California College of Arts and Crafts. Before the turn of the century American art schools imitated their European ancestors and taught only painting, drawing and sculpture in a conventional, academic manner. Meyer, who had served as president of the California Guild of Arts and Crafts and who had long wished to found an art school, was influenced by the ideas of the famous English writer and craftsman, William Morris. Morris believed that man could only survive the Industrial Revolution by developing a simple, non-mechanical, craftsman's approach to life and for this purpose a unity between the arts and crafts was essential. While Meyer sensed that it was impossible to eliminate the machine

from society, he agreed with Morris on the need for a unified approach to the arts and crafts. At the Guild of Arts and Crafts, under Meyer's direction, exhibits of such crafts as furniture, bookbinding, pottery and weaving were presented in addition to the fine arts. It was the beginning of a completely new approach to art education in America. The results of this concept of art education are evident today in elementary and advanced schools throughout the country where the student studies both the arts and crafts as part of his fundamental aesthetic experiences.



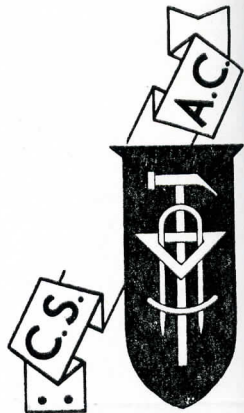
## 1909 XAVIER MARTINEZ JOINS THE FACULTY

Xavier Martinez, the famous Mexican-American painter and teacher, joined the staff and was associated with the College until his death in 1942. Martinez was a close friend of the writers, Jack London and George Sterling, and played a distinguished part in the artistic growth of the West. When Martinez died, the California State Legislature paid him the tribute of adjourning in respect for his artistic achievements. He is the only painter to whom the Legislature has paid this tribute.

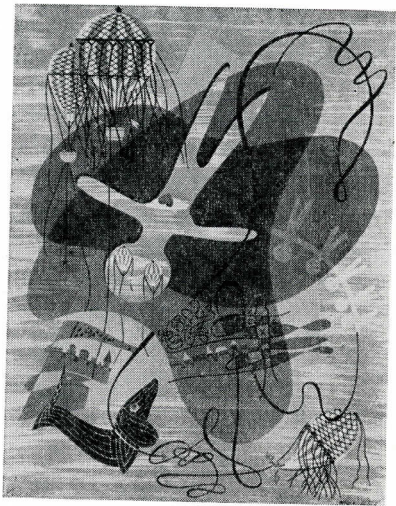


## 1911 SCHOOL MOVES TO ALLSTON WAY

Increasing enrollment made it necessary to move the school from 2126 Center Street in Berkeley to the original Berkeley High School Building at 2119 Allston Way. The School continued to pioneer in the crafts. Pottery courses were taught regularly from 1913 on. The first two instructors in pottery were Chauncey Thomas and William V. Bragdon, who later became partners in a ceramic firm called the California Faience Company. Arthur Bridgman Clark, a professor of Art at Stanford University, was another of the first pottery teachers at the College. Among the other distinguished artists and teachers who taught in the Allston Way building were Beniamino Bufano, the sculptor, Isabelle Percy West, the painter and designer, Worth Ryder, who became the Chairman of the Art Department at the University of



California, and Glenn Wessels, currently a Professor of  
Art at the University of California.





## 1915 NEW TRAINING PROGRAM IS PIONEERED

In the first years of the School of Arts and Crafts, the founder, Frederick H. Meyer, his wife, and his staff were concerned with the inadequate recognition of the values of art education in the schools. Consequently, they pioneered an entirely new program for the training of public school art teachers based on the unity of the arts and crafts, combined with courses in general education. By 1915 this program had achieved such widespread recognition that the California State Board of Education authorized the school to recommend candidates for the Special Secondary Teaching Credential in Art, a distinction which the College has uninterruptedly maintained.

## 1922 START OF THE BACHELOR'S DEGREE PROGRAM

In 1922 the Bachelor's degree program was initiated at the School of Arts and Crafts. Under the laws of the State of California, the School was incorporated as a non-profit educational institution of collegiate grade. From the beginning, Mr. Meyer had striven to present his educational program on an advanced, collegiate level. Now the School had progressed so far in achievement and enrollment that he was able to offer the first Bachelor's degree program in any art school in the west.

## 1926 THE ACQUISITION OF THE TREADWELL ESTATE

By 1922, due to the expansion of the curriculum and the increasing enrollment, it was obvious that the School would again have to move. Searching for a suitable location, Mr. Meyer discovered the Treadwell Estate in Oakland on a hill overlooking the bay above the intersection of Broadway and College Avenues. Treadwell had bought this property out of a fortune made in Alaskan gold at the Treadwell mines. But by the early 20's, Treadwell was dead, his fortune greatly dispersed, and his former partner, Newman A. Fuller, had a mortgage on the property. The Oakland School District planned for a time to purchase the property for \$60,000 as the site for University High School. But this fell through, and finally Mr. Meyer with his usual foresight, was able to acquire the property for the same price, \$60,000. It



was not until 1926, however, that the College finally transferred all of its activities from Berkeley to the Oakland campus.



## 1936 FINAL CHANGE OF NAME IS MADE

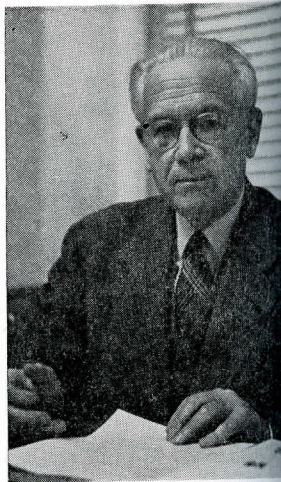
In formulating its first curriculum, the California School of Arts and Crafts rejected both the idea of the isolated trade school and the doctrine of "Art for Art's Sake." The aim of the School was to restore the working relationship of the artist to society that had existed in former times. From the start, the School had desired to give the artist a well-rounded background in addition to specialized training. Recognizing this aim and the collegiate level of instruction at the School, an amendment to the Articles of Incorporation was made in 1936 changing the name of the institution to the California College of Arts and Crafts.

## 1940 THE DEPARTMENT OF GRADUATE STUDY

In order to provide the professional and the advanced student with the opportunity for study and research at the graduate level, the Department of Graduate Studies was created in the summer of 1940. This department was authorized to grant the degree of Master of Fine Arts. Since its inception, the department has conferred degrees on many students who have achieved outstanding reputations in the arts and crafts. These students include Arthur Abel, the industrial designer, Jacomena Maybeck and Peter H. Voulkos, the ceramists, Louis Gross, the textile designer and weaver, Robert C. Thomas and Frances Moyer, the sculptors, Robert S. Neuman and Ralph S. DuCasse, the painters, Alton A. Raible, the silk screen designer, Robert Peter and Ruth A. Beadle, the art educators, and many others.

## 1944 APPOINTMENT OF SPENCER MACKY AS PRESIDENT

In 1944, after thirty-seven years of inspired leadership, Mr. Meyer retired and was named President-Emeritus. Mr. Spencer Macky, the painter and Dean of the School of Fine Arts in San Francisco, was appointed as president. Born in New Zealand, Mr. Macky received most of his art training in Paris where he studied in the ateliers of Jean-Paul Laurens, Henri Royer, and Andre Lhote. After coming to California, Mr. Macky taught for eight years at the School of Arts and Crafts when it was still located in Berkeley. He achieved widespread recognition as a painter for his murals and paintings in the Panama Pacific International Exposition and the Golden Gate International Exposition and for his portraits that were commissioned for many public and private collections. In addition to his teaching and administra-



tive duties at the School of Fine Arts in San Francisco, Mr. Macky also served as Executive Director of the San Francisco Art Association and Vice-President of the San Francisco Art Commission. Under his guidance, the California College of Arts and Crafts expanded its policy of specialized training in the arts and crafts combined with a broad general education. Mr. Macky stated: "Sometimes I think we are looking too much for the end product in education and forget that the means decide the end. The real artist never stops learning how to draw and paint, but we have also learned that an art education cannot be too specialized. The great artist has always been a well-rounded person. That is what we are trying to produce at the College of Arts and Crafts, well-rounded students who have both a specialized knowledge of their profession and the general education they need to live in the world today."



## Spring 1954 RECOGNITION BY THE WESTERN COLLEGE ASSOCIATION

Under the guidance of Mr. Macky, in the spring of 1954, the quality of the educational program was further recognized by the Western College Association which accredited the California College of Arts and Crafts as a specialized institution for the granting of the Bachelor of Fine Arts and the Bachelor of Applied Arts degrees.

## Fall 1954 THE APPOINTMENT OF PRESIDENT DEFENBACHER



With the retirement of Mr. Macky, Mr. Daniel S. Defenbacher was appointed the new president of the California College of Arts and Crafts. During the 1930's, Mr. Defenbacher began his distinguished career as Assistant Director of the Federal Art Project. In 1939 he became Director of the Walker Art Center and the Walker Art Center School in Minneapolis. At the Walker Art Center he originated a program for an educational community museum of all the arts. To this end he established new painting collections and revitalized the old ones, started the Everyday Art Gallery, founded the well-known magazine called the *Everyday Art Quarterly*, and also created the industrial design services for which the Walker Art Center received widespread recognition. In 1950, Mr. Defenbacher was awarded the honorary degree of Doctor

of Fine Arts from Lawrence College in Wisconsin for "contributions to community life and education through the development of the Walker Art Center and School." The award was presented on the Lawrence campus by President Nathan Marsh Pusey who has since become the President of Harvard University. In 1951 Mr. Defenbacher left the Walker Art Center to become director of the Fort Worth Art Center in Texas. There he faced the challenging task of creating and raising funds for a new building and program for a community educational center for the graphic and plastic arts, architecture, design, theater, music and literature. As director of the Fort Worth Art Center, he also planned and conducted on the air a series of 32 half-hour television programs covering the seven arts. As author and lecturer, Mr. Defenbacher is also well-known. He has written several monographs, including *Watercolor U.S.A.* and *Knife, Fork and Spoon*, and has contributed articles to many magazines. He has been invited to give many lectures, including one to a Convocation of the University of Wisconsin, the Inaugural Address for the Des Moines Art Center, and a Commencement Address for Lawrence College. Among the organizations to which he belongs are the following: He is a trustee of the American Federation of Arts in Washington, D. C., and a member of the

International Editorial Board of UNESCO; the Joint Committee for Artist-Museum Relations of Artists Equity and the American Federation of Arts; and the American Museum Association. Recently he was appointed to the Executive Committee of the newly formed International Design Conference in Aspen. In accepting the presidency of the California College of Arts and Crafts, Mr. Defenbacher said: "I extend my most sincere congratulations to President Emeritus Spencer Macky and his staff for their accomplishments. I accept the presidency of the College of Arts and Crafts with enthusiasm. The College is one of the vital cultural institutions in the Bay Area and is known throughout America for its high artistic standards. Oakland and the entire Bay Area must certainly feel great pride in the College and should come forward generously to insure its continued growth."

## Fall 1954 THE NECESSITY OF ART EDUCATION

The rapidly changing aspects of modern life demand an understanding of the humanistic values essential to any important civilization. A scientific education involves the objective analysis of observed facts. An art education is concerned with the development of the imagination and the deepening of emotional sensitivity combined with a mastery of the techniques of expression. Without the stimulus of the arts, human values perish and science too fails. The artist learns from the great traditions and his vision and curiosity create an interest in new materials and experimental methods. In our modern world split apart by rigid, totalitarian doctrines and the threat of destructive nuclear weapons, the necessity of an art education that awakes the imagination and develops the emotions is becoming more and more evident. International understanding cannot be achieved merely by materialistic power, but requires the humanistic energy of the creative arts. Dedicated to the vital principles of art education, the California College of Arts and Crafts will continue to serve the community and the country.

**THE ART COLLEGE  
IN THE COMMUNITY**



THE DAY THE WIND BLEW—Oil

LUNDY SIEGRIST

## LUNDY SIEGRIEST—Painter and Teacher

Mr. Siegriest, who graduated from the California College of Arts and Crafts in 1950, has exhibited widely and won many awards for his paintings. Among the prizes he has received are the following: The James D. Phelan First Purchase Award at the San Francisco Museum of Art in 1949; a Library of Congress Purchase Award for a print in 1950; the Second Award in the San Francisco Art Festival in 1951 for a watercolor; a Purchase Award in the Fifth Annual Exhibition of Contemporary American Painting in 1952 at the Legion of Honor in San Francisco; the Albert M. Bender Grant-In-Aid for Painting in 1952; and the William L. Gerstle Memorial Prize for Figure Composition in Painting from the San Francisco Art Association in 1954.

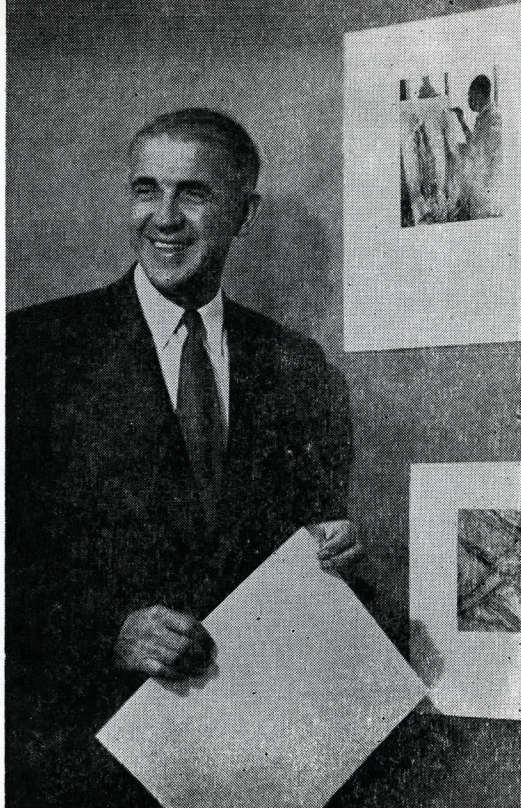
Mr. Siegriest says: "Through the students it trains, the California College of Arts and Crafts has a great influence on the community. The teachers educated by an art college bring an awakening of culture to the community and an understanding of the importance of good design in everyday living. The true artist is always a leader in seeking out new forms of expression and new ways of living through design and color."



## LOUIS MILJARAK

Professor of Painting and Photography and Dean of Instruction at California College of Arts & Crafts

Mr. Miljarak received the Bachelor of Art Education degree from the California College of Arts and Crafts in 1927 and was appointed to the faculty shortly after his graduation. He is well-known in the bay area, not only for his own photography, but also because he is a frequent speaker and juror for local photography clubs and organizations. Recently, he received the honor of being asked to serve on the three-man jury for the In-



ternational Print Society Exhibit which will be held for the first time this fall in Oakland.

Mr. Miljarak says of the photographer in the community: "Often the members of the camera clubs I attend seem to be more concerned with the means than the end. The fact that a machine can produce an image causes them to become gadget-minded. In our society, the art college can and must help to correct the impression that expensive equipment is all that is needed to create a deep emotion. In this sense, I try to stress to my students and to the photography clubs where I am asked to speak frequently, that a broad, general background in all phases of art is necessary before one can create a significant photograph. What makes an outstanding artist in any field is feeling and perception, not merely technique."



PLAYGROUND SCULPTURE BY BOB WINSTON      SHORES OF LAKE MERRITT, OAKLAND

## **BOB WINSTON—Associate Professor of Sculpture & Crafts • CCAC**

Mr. Winston, the sculptor and jewelry designer, is known throughout the country for his revival of the lost-wax technique in making jewelry. In the last years he has been active in experiments with playground sculptures. The Park Department in Oakland commissioned him to do a large playground sculpture in 1951. Since then the success of this playground sculpture has brought him additional commissions in this field, including one for the State University of Iowa. This year he was also invited to lecture to the California State Convention of Park Administrators on playground sculptures.

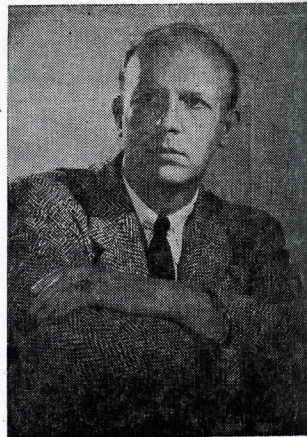
Mr. Winston, in charge of the Experimental Workshop at the College of Arts and Crafts, says: "Today, our lives have become so oblivious to the existence of things around us that 'life' can almost be bought in a store. We sense no relationship between the cherry-wood furniture of our ancestors and the tree in our backyard. Our Experimental Workshop at the College seeks to develop ways to restore the relationship between man and nature, and, thus, to reinstate the artist in his true place in the community."

## HARRY ABBOTT DONLEVY

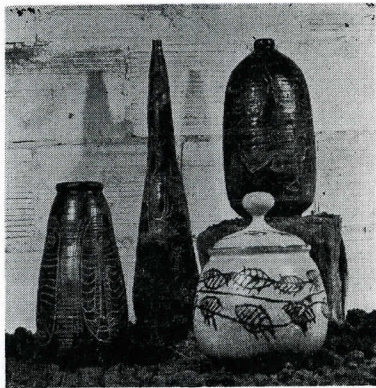
**Supervisor of Elementary and Secondary Art Education for  
the Richmond School District, California.**

Mr. Donlevy received the Bachelor of Art Education degree from the California College of Arts and Crafts in 1933. In 1940 he was awarded the Romiet Stephens Fellowship at Columbia University, where he earned his Master's degree. This year because of a national award given to one of his students, Mr. Donlevy was sent to Washington where he had a fifteen minute interview with President Eisenhower, discussing art and education problems. In addition to his current job with the Richmond School District, Mr. Donlevy is a member of the Committee on Art Education of the Museum of Modern Art in New York.

Mr. Donlevy says of the art college in the community:



“The art college should be a very valuable unit of the cultural side of a community. It should also be strongly tied up with the work of the public schools. The purpose of a good art college, to my way of thinking, is to teach the fundamentals of art thoroughly — not the frills or superficial trends that are in vogue at any particular time.”



—Pottery by Peter H. Voulkos



**"DISCOVERY"—TV Program, San Francisco Museum of Art. Ansel Adams Demonstrating Land Camera.**  
—Photo courtesy San Francisco Museum of Art

## RAY A. HUBBARD—Art Director for KPIX-TV, San Francisco

Mr. Hubbard graduated from the California College of Arts and Crafts in 1946 with the Bachelor of Art Education degree. During the last four years, he has been the Art Director of KPIX in San Francisco. The Art Department of KPIX is responsible for every visual image that originates in San Francisco for either local broadcasting or for the CBS Television Network. KPIX also presents programs that deal directly with art, such as the San Francisco Museum of Art program, "Discovery," and frequent interviews with local and national leaders in the art field.

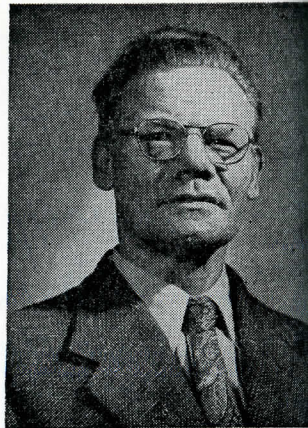
Mr. Hubbard states: "I believe strongly that art is one of the most important methods of communication known to man and, consequently, plays a critical part in community life. An art college such as the California College of Arts and Crafts can lead the cultural life of a community because it serves as a training ground for teachers, for our children, for commercial artists for industry and commerce, and for fine artists who enrich our daily lives."

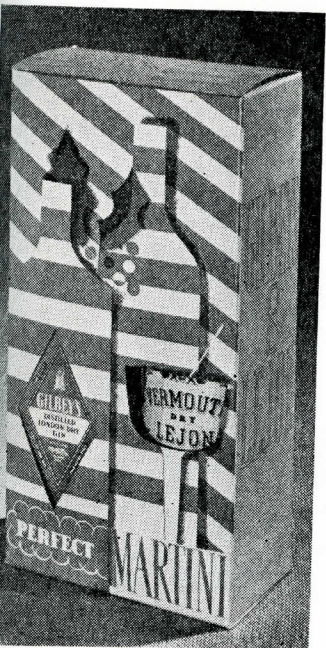


## GLENN WESSELS—Professor of Art at the University of California

Mr. Wessels received the Bachelor of Fine Arts degree from the California College of Arts and Crafts in 1925. After studying in Europe, he taught at the College of Arts and Crafts until 1942. He was appointed to the faculty of the University of California in 1946. Mr. Wessels has lectured throughout the country on art and has given many one-man shows of his own paintings. Recently he conducted an art class on the new bay area educational television station, KQED.

Mr. Wessels states: "For me there are three interests in education: the good citizen, the good job, and most important of all, the good life. Free creative expression I regard as the laboratory from which new forms of beauty arise. In the past the California College of Arts and Crafts has trained a great number of good art teachers, commercial artists and industrial designers, and has generally promoted the cultural life of this whole community with special reference to visual values."





## ARTHUR ABEL—Free-Lance Designer

Mr. Abel was awarded the Bachelor of Fine Arts degree from the California College of Arts and Crafts in 1948. He continued his work at the College and in 1949 received the Master of Fine Arts degree. Currently, he is associated with Jo Sinel, the industrial designer, in San Francisco. Mr. Abel works on both graphic and industrial design projects.

Mr. Abel states: "The basic contribution of an art college to the community is the establishment of standards by which the cultural maturity of the community may be measured. Through its faculty, students, guest lecturers, exhibits, and other continuous contacts with the community, the art college helps to emphasize the important contribution of the artist to our society, a contribution that is becoming more important every day."



RUTH BEADLE IN A CLASS AT STUDIO ONE, OAKLAND

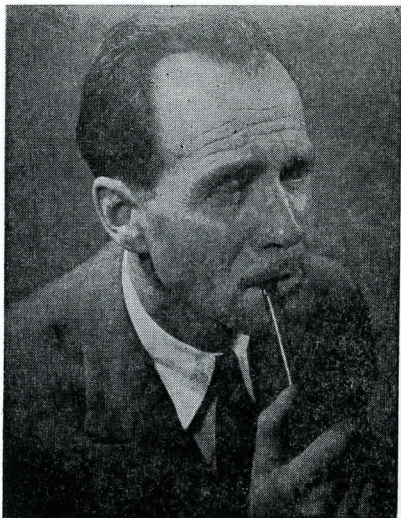
## RUTH A. BEADLE—Director of Studio One in Oakland

Miss Beadle was awarded the Bachelor of Art Education degree from the College of Arts and Crafts in 1949 and the Master of Fine Arts degree in 1950. As Director of Studio One, she plans the arts and crafts program for the Recreation Department in North Oakland. The purpose of the Studio is to provide a workshop with competent instructors for those people who wish to enjoy crafts for recreation. Since she became head of Studio One, the rapid expansion of the program demonstrates the increasing understanding of the importance of art in the community.

Miss Beadle states: "I believe that a college such as the California College of Arts and Crafts can do much to increase the understanding and appreciation of contemporary arts and crafts in the community. By its teacher training program, its exhibits, its Annual Open House in June, and many other activities, the College of Arts and Crafts fills a vital creative function in the bay area."

## HELMUT HUNGERLAND—Director of the Department of Graduate Study

Dr. Hungerland received his Ph.D. from the University of Berlin. After serving on the faculties of Stephens College and the University of California at Los Angeles, he accepted his present position at the College of Arts and Crafts. He has lectured widely throughout Europe and America and is the Associate Editor of the magazine, "Journal of Aesthetics and Art Criticism." Recently, Dr. Hungerland was one of the two official representatives from the United States to the International



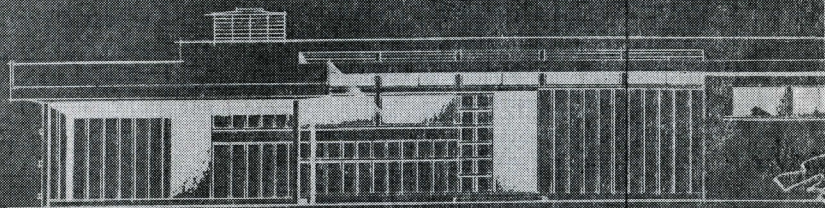
Congress of Philosophy held in Sao Paulo, Brazil.

Dr. Hungerland says about the place of art in general education: "Many educators view with concern the one-sided growth of the natural sciences at the expense of the humanities. These educators point out the dangers to our society that result from specialists who are regrettably uninformed and uninterested in anything outside of their field. I venture to say that the solution of our educational problems in the coming years must include a reconciliation between the specialized and the general education—lest the concept of a well-balanced education be abandoned completely. In the field of art education such a solution would be in accord with the concepts which are guiding our planning at the California College of Arts and Crafts."

*a*

*new standard*

*of elegant quality and careful living*



BURKE & WYATT

*meade's homes*

ADVERTISING DESIGN BY MILTON SCHENKOFKY

## **MILTON SCHENKOFSKY—Director of Schenkofsky: Advertising**

Mr. Schenkofsky attended the California College of Arts and Crafts from 1928-1932. During World War II he served as Art Director for a magazine published by the Kaiser firm for the Richmond Shipyards. After the war, Mr. Schenkofsky went into business for himself. As an advertising artist, his office works both through agencies and directly with clients. His many commissions include work for the Alumni Association and the Agriculture Department of the University of California, the Bechtel Corporation, and Transocean Airlines. Mr. Schenkofsky says of the relationship between the artist and the community:

“Designers play an increasingly important part in our society today. Everywhere you look people are realizing the necessity of good design. Today we recognize the vital need for imagination if our society is to survive and grow. A good Art college, with good basic training, helps to stimulate the creative approach to life.”



## MARJORIE H. E. BENEDICT

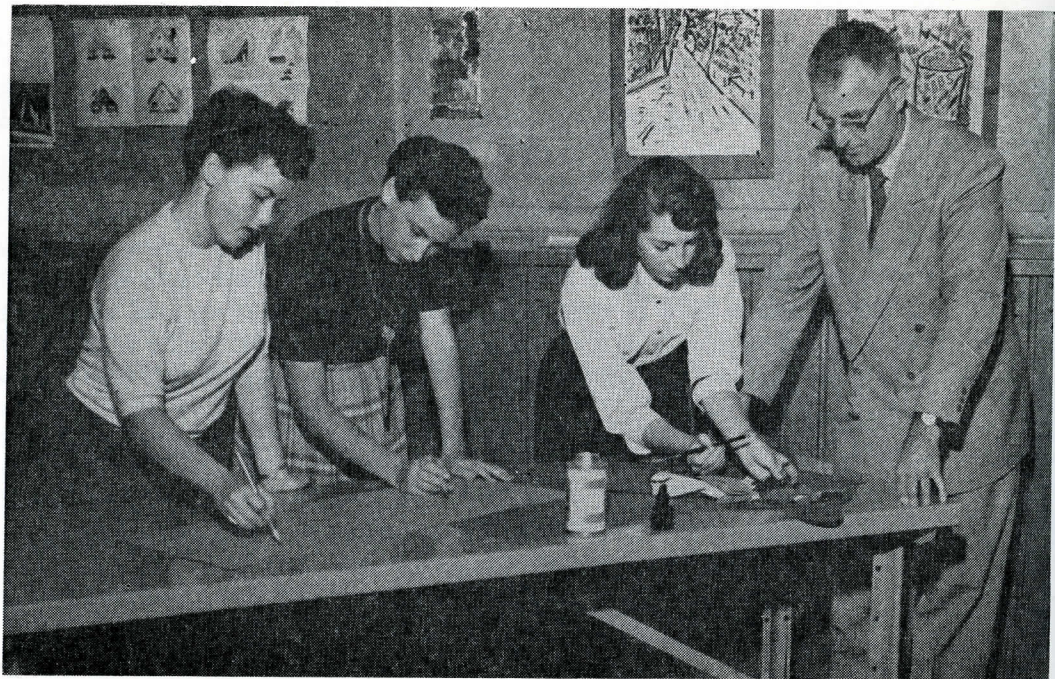
Republican National Committeewoman for California

Mrs. Benedict received the Bachelor of Art Education degree from the California College of Arts and Crafts in 1931. For several years after her graduation, she taught and supervised art in the San Rafael schools, and taught art in the Berkeley and Oakland public schools. During the last seven years she has served on the Recreation Commission of the City of Berkeley where she has assisted with the planning and decoration of community recreation buildings. Mrs. Benedict served as Vice-Chairman of the Camp and Hospital Service for the American Red Cross, Berkeley Chapter, from 1942-1946. In 1949 she was elected Republican National Committeewoman for the State of California and in 1952 she was re-elected to serve a second four year term.

Mrs. Benedict says of the art college in the community:



"Art College training is expressed in practically every facet of activity in a community—in the fine arts, civic developments, industry, and the individual homes. It is of interest to note that President Eisenhower's active interest in painting has inspired an impressive number of high government officials and members of their families to devote their leisure time to the creative arts. This will doubtless focus increased interest in our art institutions. In my travels throughout the United States I have found the California College of Arts and Crafts is held in very high esteem for its excellent and consistent record of high standards in art education, and through the varied accomplishments of its alumni. Our College has brought great distinction to the Metropolitan East Bay area."



LEROY KING, SUPERVISING AN ART CLASS, OAKLAND PUBLIC SCHOOLS

## **LEROY N. KING—Supervisor of Art, Oakland Public Schools**

Mr. King received the Bachelor of Art Education degree from the California College of Arts and Crafts in 1926. After many years of teaching in the Oakland Public schools, he was promoted to his present position as Supervisor of Art. In this position his responsibilities include the selection of supplies, requisition planning, color consulting for new buildings, planning new or remodeled classrooms, and facilitating the entire arts and crafts program for the public school system. Mr. King is also the current President of the Alumni Society of the California College of Arts and Crafts.

Mr. King says: "The California College of Arts and Crafts has gained an enviable reputation in the field of art education. Recently, when the College was accredited by the Western College Association, the Accreditation Committee said about the various programs:

*"Fine Arts, Design and Crafts*

The institution is maintaining a high degree of professional accomplishment while at the same time implementing the philosophy and practice of art in education.

*"The Graduate Program*

In a quite extraordinary way, CCAC conducts a program that would be all but impossible in a typical, large, strongly departmentalized college.

*"The Teacher Education Program*

There is evidence of a rising demand for their services [teachers trained at CCAC] from both local school districts, as well as from those in other parts of the state."

*Printed at the Press of the  
California College of Arts and Crafts*

A minimalist graphic design on a tan, textured background. A thick red line runs diagonally from the top left towards the bottom center. Another thick red line runs diagonally from the top right towards the bottom center, meeting the first line. The area between these two lines at the top is filled with a series of thin, parallel red lines that create a shaded, triangular effect. The text is positioned in the lower right quadrant.

**the california college of arts and crafts**  
**oakland**

schoener