

He who works with his hands only, is a mechanic; he who works with his hands and head is an artisan; he who works with his hands, head and heart is an artist.---Ruskin

ELEVENTH ANNUAL SUMMER SESSION

JUNE 25 to AUGUST 4, 1917

California School of Arts and Crafts



At Berkeley

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

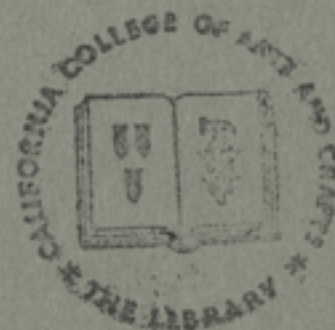
At Piedmont

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

Write for Illustrated Catalogue

California School of Arts and Crafts

BERKELEY, CALIFORNIA



CATALOGUE, 1916-1917

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1916-17

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

Handcraft in Wood and Metal.....	Hooper and Shirley.....	The Manual Arts Press Peoria, Illinois.
Manual Training and Vocational Education.....	Chas. A. Bennett, Editor.....	
Design and Construction in Wood.....	William Noyes.....	The School Arts Publishing Co., 120 Boylston St., Boston, Mass.
Furniture Designs for Schools and Shops.....	Fred D. Crawshaw.....	
Bound Volumes, The School Arts Mag.....	Henry Turner Bailey.....	2210 S. Park Ave., Chicago Atkinson, Mentzer & Company.
The School Arts Magazine.....	Fred Hamilton Daniels.....	
**The Furnishing of a Modest Home.....	Augustus F. Rose.....	Rates and Guild Co., 144 Congress St., Boston
**Copper Work.....	Luther Weston Turner.....	
**The Basket Maker.....	Chas. D. Maginnis.....	John Lane Co., 116 W. 32nd St., N. Y. Educational Pub. Co., Boston
Mechanical Drawing Books 1 and 2.....	Frank C. Brown.....	
Applied Arts Drawing Books 41-48.....	J. F. Hopkins.....	The Prang Educational Co., 6 N. Michigan Ave., Chicago
*Pen Drawing.....	Frank Alvah Parsons.....	
*Letters and Lettering.....	Charles M. Coffin.....	Scott, Foresman and Co., 623 S. Wabash Ave., Chicago
**The International Studio, Monthly.....	James Hall.....	
**Outlines of Art History, Vol. 1.....	Marie R. Garesche.....	Chas. Scribner's Sons 153 5th Ave., N. Y.
**The Principles of Advertising.....	Snow and Proslach.....	
**Art for Life's Sake.....	Thomas Wood Stevens.....	Pratt Institute, Brooklyn, N. Y.
*With Pen and Ink.....	Compiled.....	
Art of the Ages.....	Elizabeth G. Branch.....	Ginn & Co., Boston, Mass.
Industrial Art Text Books.....	Hugo Munsterberg, Ph.D.....	
Lettering.....	Maude Lawrence and.....	D. C. Heath & Co., 120 Boylston St., Boston
Text Books of Art Edu., 1-3 Grades.....	Caroline Sheldon.....	
*Text Book of Art Education, H. S.....	March and Silke.....	C. F. Edminister, Pratt Institute Brooklyn, N. Y.
Illustrated Exercises in Design.....	S. Reinach.....	
**Principles of Art Education.....	L. W. Miller.....	Hinds, Hayden & Eldredge 11 Union Square, New York
The Use of the Plant in Design, H. S.....	G. W. Rhead.....	
The Use of the Plant in Design, Grades.....	Dora Miriam Norton.....	Houghton, Mifflin & Co., Boston
Art Course in Chicago Public Schools.....	E. A. Batchelder.....	
**Apollo.....	Anson K. Cross.....	Houghton, Mifflin & Co., Boston
*The Essentials of Perspective.....	Rockwood Forrest.....	
*Modern Practical Design.....	Frank Halstead.....	Houghton, Mifflin & Co., Boston
Freehand Perspective and Sketching.....	C. F. Edminister.....	
*Design in Theory and Practice.....	Linus Faunce.....	Houghton, Mifflin & Co., Boston
Freehand Drawing.....	Henry Turner Bailey.....	
*Light and Shade.....		
Forrest's Illustrations of Design.....		
Manual Training for the Grades.....		
Working Drawings for Cabinet Making.....		
*Architectural Drawing.....		
*Mechanical Drawing.....		
Art Education.....		

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

TENTH ANNUAL SESSIONS

Fall Term, 1916; Spring Term, 1917

California School of Arts and Crafts

(STATE-ACCREDITED)



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 STUDIO IN PALACE OF EDUCATION, P. P. I. E., DESIGNED AND EXECUTED BY STUDENTS OF THE CALIFORNIA SCHOOL OF ARTS AND CRAFTS

AWARDS MADE THE ART SCHOOL BY THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION, SAN FRANCISCO, 1915.

Medal of Honor, for Exhibit of Fine and Applied Arts in Palace of Education.

Gold Medal, for Model Studio, Fine and Applied Arts Section, Palace of Education.

Gold Medal, to Class in Interior Decoration as Collaborators in the Installation of the Fine and Applied Arts Exhibit, Palace of Education.

Silver Medal, for Pottery and Metal Work, Fine and Applied Arts Section.

CALENDAR SCHOOL-YEAR 1916-1917

Fall Term, 1916

Day and Evening Classes, begin August 7, close December 22, 1916.
Saturday Classes, begin August 12, close December 23, 1916.

Spring Term, 1917

Day and Evening Classes, begin January 8, close May 25, 1917.
Saturday Classes, begin January 13, close May 26, 1917.

Vacations

Holidays

Fall Term, Dec. 24, 1916 to Jan. 8, 1917.
Spring Term, May 27, 1917 to Aug. 6, 1917.

Admission Day, September 9, 1916.
Thanksgiving, November 30, 1916.

Registration

Registration day for the Fall Term 1916 is August 7, and for the Spring term 1917 is January 8. 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 work has begun, 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 discontinue a class if the attendance does not warrant its continuance.

PROFESSIONAL REFERENCES

Dr. Henry Suzzallo, President of the University of Washington, Seattle, Wash.

Professor A. B. Clark, Professor of Drawing, Stanford University, Palo Alto, Cal.

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

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

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

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

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

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

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

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

GENERAL INFORMATION

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 freehand, 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 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.

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.

Library

The library contains a well-selected collection of over seven 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.

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 book-plates, 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.



HIKING CLUB ON A TRIP TO MUIR WOODS



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-; Medal of Honor for the Installation of the Fine and Applied Arts Section in the Palace of Education, P. P. I. E., San Francisco, 1915; Practical Designer.

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

Graduate of the former 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; Instructor in Antique, Sketch and Life Drawing, C. S. A. C., 1907-; Instructor in Frechand Drawing and Art Anatomy, University of California, 1912; Silver Medal, Panama-Pacific International Exposition, San Francisco, 1915; 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 des 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-; Honorable Mention, P. P. I. E., San Francisco, 1915; 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, California School of Arts and Crafts, 1913-; Portrait and Mural 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; Psychology.

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 Sweet Union High School, Crockett, 1913-; Instructor in English and Psychology, C. S. A. C., 1914-.

HERMANN STEINBRUNN, Instructor in 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, C. S. A. C., 1915-; Practical Art Metal Worker.

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

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-.

K. E. MARTIN WEBER, Instructor in 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; Instructor in Advanced Design and Poster work, California School of Arts and Crafts, 1916; Modern Designer and Decorator.

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 Clay Modeling.

Pupil of Albert Bartholome, Paris; Exhibitor at the Universal Exposition, Paris, 1900; Recipient of Stipendium from the Swiss Government, 1900-03; Member Associe of the Societe Nationale des Beaux Arts, Paris, 1908; Professor of Sculpture, College of Fenelon, Paris; Instructor in Modeling, 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, C. S. C. A., 1915-; Practical Potter.

JOHN BATEMAN, Instructor in Clay Modeling.

Student at the Pennsylvania Museum and School of Industrial Art, Philadelphia; the Pennsylvania Academy of the Fine Arts; and the Colorossi Academy, Paris; Student of A. Stirling Colder and Charles Grafly. Awards: First Honorable Mention, Edmund Stewardson prize, P. A. F. A., 1905-06. Cresson European Traveling Scholarship, 1905; Cresson two year European Scholarship, 1906-07; Honorable Mention, P. P. I. E., San Francisco, 1915. Member National Sculpture Society Fellowship, P. A. F. A.; American Federation of Arts, Washington, D. C.; and the San Francisco Society of Artists. Supervisor Sculpture Studios, P. P. I. E., 1913-14; Supervisor Installation Sculpture, Fine Arts Building, Panama-Pacific International Exposition, San Francisco, 1915.

PATRICE BORGESON, Instructor in Antique, Design, and Composition.

Student of the Saturday Class, San Francisco Institute of Art, 1908-12; Graduate of the School of the Museum of Fine Arts, Boston, Massachusetts, 1916; Student under Arthur Dow, Teachers College, Columbia University, 1916.

MABEL WHITMORE, Instructor in Freehand and Mechanical Drawing.

Graduate California School of Arts and Crafts, Berkeley, California, 1915; Assistant-Instructor in Children's Saturday Class, C. S. A. C., Spring Term, 1915; Instructor in Children's Class, C. S. A. C., Summer Session, 1915.

HARRY KENDALL BASSETT, M. A., Educational Director.

B. S., Teachers College, Columbia University, 1907; M. A., University of Wisconsin, 1910; Graduate State Normal, Oskosh, Wisconsin, 1899; Teacher, Indianapolis Public Schools, 1899-1901; Director of Oral English, Festivals, Exhibits in the Ethical Culture School, New York City, 1901-07; Assistant Professor of English, University of Wisconsin, 1907-14; Lecturer on English and School Festivals, Summer Sessions, U. C., 1914, 1915; Assistant Director of Congresses, P. P. I. E., 1915; Lecturer and Institute Conductor, California, 1916-.



ADMINISTRATION OFFICERS AND OTHER ASSISTANTS

Mrs. Laetitia Meyer, Secretary and Registrar. Miss Verna Himes, in charge of Supply Shop.
 Miss Corita Jacobs, School Librarian. Miss Florence E. Cook, Photographer.
 Miss Jennie Gordon, Stenographer and Typist. Mr. C. Johnson, School Mechanic.
 Miss Sabena Johnson, Sec'y Students' Club. Mr. Charles Marquardt, Custodian.

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

Fifty cents is charged for rent of locker for a term. Students provide their own padlocks.

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 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.

REGULAR COURSES OF INSTRUCTION

Class A---First Year (For all courses)

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.

MISS PATRICE BORGESON, Instructor

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: Elementary Design deals with decoration and the different methods of applying it to flat surfaces.



MISS MABEL WHITMORE, 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 rendering.

MR. PERHAM W. NAHL, Instructor

Drapery and Features

Drawing 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 (Fall Term 1916)

MR. JOHN BATEMAN, Instructor (Spring Term 1917)

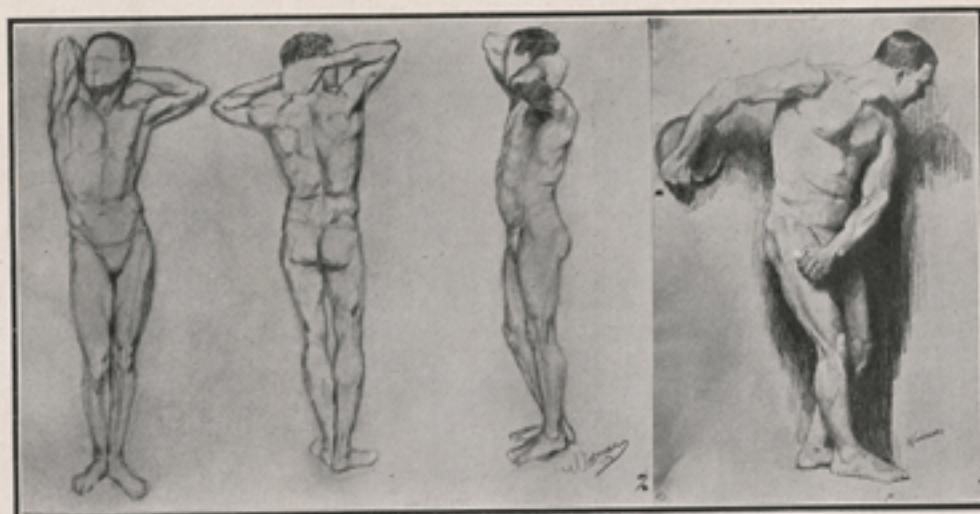
Elementary Clay Modeling

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

MISS PATRICE BORGESON, 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 (For all courses)

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, and wash drawing.



PEN AND INK DRAWING FROM NATURE

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.

MR. JOHN BATEMAN

Mlle. ROSA LANGENEGGER

Instructors

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.

MISS MABEL WHITMORE, 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.

PROFESSOR FREDERICK H. MEYER, Instructor

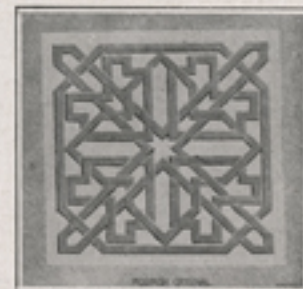
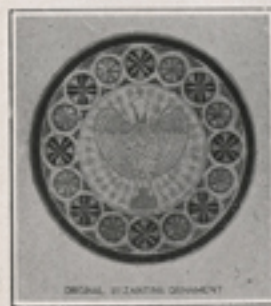
Advanced Design and Lettering

Lettering, Roman and Old English; Initial letters; Monograms and Ciphers; Book-plates 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.

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 Course)

MR. XAVIER MARTINEZ, Instructor

Still Life Painting in Oils

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

Portrait Painting in Oils

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.

MR. PERHAM W. NAHL, Instructor

Men's Life Drawing

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



MODELING FROM LIFE—COMPETITION FOR AN ALTAR CRUCIFIX

MR. JOHN BATEMAN, 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. 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.

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.

MISS PATRICE BORGESON, Instructor

Advanced Antique

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

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 Illustrations.

MR. WILLIAM V. BRAGDON, Instructor

Pottery

The 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, also the decoration of pottery with relief; Glazing and firing the finished work. Tiles, garden-vases, trays, jardineres, etc. will be made from original designs by the students.



POTTERY MODELED, GLAZED AND FIRED BY STUDENTS

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.

MISS PATRICE BORGESON, 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 Course)

PROFESSOR FREDERICK H. MEYER, Instructor



Constructive Design

See Class C, p. 17.

Interior Décoration

See Class C, p. 17.

History of Art

See Class C, p. 17.

CHEST DESIGNED AND CARVED BY STUDENT

....., Instructor

Modeled Leather

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

MISS PATRICE BORGESON, 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.

MISS PATRICE BORGESON

Instructor

Composition. See Class C, Page 17.



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.

MISS PATRICE BORGESON, Instructor

Advanced Antique

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



MR. JOHN BATEMAN, 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; and elements of decorative and constructive design, for paper and cardboard work.

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.

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.

Basketry

The making of baskets from matting, raffia and reed; also the dyeing and finishing of reed baskets.

Instructor

Weaving

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



PROFESSOR FREDERICK H. MEYER, Instructor

Methods of Teaching Drawing

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

Blackboard

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

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

MR. HARRY KENDALL BASSETT, Instructor

Modern Educational Theory

Lectures and class discussion on the latest educational theories, with special emphasis on the educational system in California.



ARTICLES
MODELED, GLAZED
AND FIRED BY
STUDENTS OF THE
CLASS IN POTTERY

Class E---Third Year (Fine Arts)

MR. P. W. NAHL

Instructor

Men's Life Drawing

See Class C, Page 17.

MISS BORGESON

Instructor

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

Advanced Anatomy Women's Life Drawing

See Class C, Page 18. See Class C, Page 18.

MR. JOHN BATEMAN, Instructor

Life Modeling

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

MISS PATRICE BORGESON, Instructor

Advanced Antique

Drawing classical casts from busts and figures.
ANATOMICAL MODELING DONE BY STUDENTS





MEN'S LIFE DRAWING CLASS

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.

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, one term scholarship is awarded for the day classes by the Students Supply Shop; also two 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 either for unsatisfactory progress or infringement of the rules and regulations.

Prizes

Prize competitions for posters, book-plates, magazine 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 MENTIONS, ETC.

Evening Class Scholarships

Robert Howard, Berkeley.
Bernard Hickman, Berkeley.

Honorable Mentions

G. O. Montour, Berkeley.
Margaret Morrison, Oakland.

Sanborn, Vail & Company, Prize

Bina Moseley, Oakland.
Complete Water-color Outfit.

Working Scholarships

Corita Jacobs, Oakland.
Care of Library, Day.

Verna Himes, Berkeley.
Care of Supply Shop, Day.

S. F. Lindstrom, Oakland.
Care of Supply Shop, Evening.

Sabena Johnson, Berkeley.
Secretary of Students Club.



PEN AND INK DRAWING BY A 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 1916-17 are:
President.....Katherine W. Gibbs Secretary-Treasurer.....Sabena Johnson
Vice-President.....Norman Edwards Assistant Secretary.....Jay S. Green

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.



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.

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.

List of Students 1916-17.

Abeel, Ethel	Cady, Bertha C.	Dorman, Beulah F.
Abell, H. Leslie	Callaghan, Loretta	Dow, Hazel
Ames, Barbara	Campbell, Harriet	Druehl, Genevieve
Anderson, Helen	Carrick, Cecile	Duncan, Gladys
Applegarth, Alice	Carter, Norbert	Dusen, Alice
Arena, Mrs. J.	Catlin, Marjorie	Dunnigan, Florence
Atkins, Avesia	Caulkins, Lorena M.	Dye, Eldon
Bain, Evelyn	Chan, Bessie	Easton, Dorothea
Baker, Ruth Porter	Chin, Yuknon	Easton, Esther
Bank, Emogene	Clock, Maude E.	Eby, Frances E.
Barton, Dorothy	Codman, Ruth	Ebbesen, Violetta
Bassett, Kendall	Cogswell, Constance	Edminson, Frances
Bassett, Philip	Cole, Florence	Edwards, Norman
Battee, Dorothy	Cole, Helen	Elam, Gladys
Beeman, Samuel	Coloma, Clemente	Eldridge, Carlton
Bell, Charles R.	Comerford, Viola	Engling, Olga
Benson, Carl E.	Cook, Albert	Evelyn, Clifford
Bernhard, Ruth	Coplin, Ethel A.	Erbe, Erna
Berry, Agnes	Cornish, Frances	Everett, Mildred
Bickell, A. W.	Cornish, Robert	Fagalde, Emily
Biddle, Mary	Coxhead, Mary	Fiddymont, Florence
Biersch, Lester	Creed, William	Finley, Cecile
Bond, Marjory	Cruz, Ethel	Fisher, Mary
Borg, Agnes	Curtis, Alice H.	Fischbacher, Amalia
Bornholm, Axel	Cutting, Jessie	Fleming, John G.
Boscacci, Milton	Davenport, Evelyn	Fox, Ruth I.
Boyd, Marguerite	Davenport, Ruth	Franklin, Blanche
Brainard, Jean	Davis, Harriet	Fredericks, Joseph
Bray, Clarence M.	deBerri, Camille	Gabel, Ruth
Buck, Elizabeth	de Large, Irene	Garner, Corinne P.
Buckingham, Clara D.	Delius, Louise	Gayley, Mary
Burroughs, Florence	Delprat, Madeline	Gaylord, Florence H.
Buzzell, Bertha	Donahue, Ruth	Geary, Elizabeth

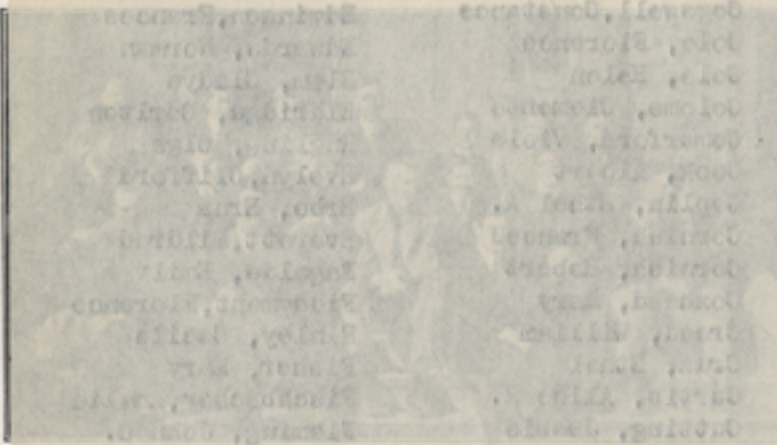
List of Students 1916-17.

Examinations

Examinations were held from June to this date this year and... The results were as follows:...

Attendance

Students who attended the school's regular sessions... were as follows:...



Alumni

The following are the names of the Alumni who were members of the school during the year 1916-17:...

Gedney, Ruth
Geering, John W.
Bibbs, Katherine
Bilbert, Philip
Goodrich, Augustus
Gore, Chester
Grenger, Helen
Green, J.E.
Griffith, Pauline
Guintyllo, J.A.
Hadden, G. D.
Hampton, Guinevere
Herbert, Myra
Harker, Helene
Haas, Lesben
Harris, Effie H.
Harron, Eleanor
Hart, Ada Lewis
Hawley, Imogen
Hay, Elizabeth
Hayakawa, Mici
Healy, Mary W.
Healy, Mildred
Hecht, Noble
Hendrick, Gretchen
Henley, Mrs. A.S.
Hickman, Bernard
Higley, Augusta
Hill, Helen
Himes, Verna
Hobson, Herbert H.
Hook, Gladys
Hoppenberg, Johanna

Hosmer, Jennie
Howard, Kiemina
Hoxie, Gideon
Hoyt, O.A.
Hughes, Eleanor
Humsaker, Menelle
Ingram, Helen C.
Jacobs, Corita
Jenkinson, Bessie N.
Johnson, Judge
Johnson, Norris
Johnson, Regina
Johnson, Sabena
Johnson, Virginia
Jones, Ellis
Jones, Elizabeth
Jones, Frances
Junker, Thetis
Kaun, Mrs. Val.
Kilgore, Arthur
Kinnunen, Mary
Kley, Theodore
Knight, Victor
Kruager, Golda
Kellogg, Ruth
Lages, Dora
Landis, Anna F.
Langford, Zella
Larsen, Clarice
Latta, Beatrice
Lemon, Virginia
Leonard, Ruth
Levy, Lorraine

Liddell, Mary
Lindstrom, Siegfried
Lloyd, Mabel E.
Lucas, George
Luke, Jessie A.
Mackie, Jane
Macdonald, Marie
Macgregor, Alice
Mahoney, John F.
Malloch, Christine
Madden, C.F.
Marshall, Albert
Marks, Jean
Mazoto, Mrs. K.S.
Mason, Arande
McGavock, Frances
McGowan, Gertrude
Mellen, Wm. Paul
Merritt, Frank
Michalitschke, Alma
Miles, Lucile
Mills, Ethel
Minokoshi, S.
Mittel, Bertha
Montour, G.O.
Morley, Esther
Morin, Grace
Maseley, Bina
Mott, Helen
Llundhenk, Albert
McCreary, Zella
McFeely, Agnes
McCall, Emma

