

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

—Henry W. Rowland



RARE  
LD  
621  
B84  
1909-10



# California School of Arts and Crafts

Circular and Catalogue

Season 1909-10

Arts and Crafts Building

2130 Center St., Berkeley, Calif.

Telephone Berkeley 3309





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

The School Arts Book, Monthly Magazine	By Henry Turner Bally	The Davis Press	Worcester, Mass.
Nature Drawing Folio	By Fred Hamilton Daniels		
**The Furnishing of a Modest Home		The Prang Educational Co.	113 University Place New York City
Text Books of Art Education, 1 to 8 Grades	Compiled		
*Text Book of Art Education, High School	—By Hugo Munsterberg, Ph.D.		
**Principles of Art Education		Ginn & Co.	Boston, Mass.
Free-Hand Drawing	By Anson K. Cross		
Light and Shade		Atkinson, Mentzer & Grover, Chicago	
Color Study		John Lane Co., 110 W. 3d St., New York	
Applied Arts Drawing Books		Educational Pub. Co., Boston, Mass.	
**The International Studio, Monthly Magazine	By J. P. Hopkins		
**Outlines of Art History, Vol. 1.	By C. S. and A. G. Hammock	Heath & Co., Boston, Mass.	
The Parallel Course Drawing Books	By Frank T. Daniels		
Free-Hand Lettering	By C. F. Edminster	C. F. Edminster, Pratt Institute	Brooklyn, N. Y.
*Architectural Drawing	By Linus Faunce	Hinds, Noble & Eldridge, New York City	
*Mechanical Drawing	By F. E. Gieske	Eugene Dietzgen, San Francisco	
*Mechanical Drawing, Parts 1 and 2	By L. W. Miller	Chas. Scribner's Sons, 153 5th Av., N.Y.	
*The Essentials of Perspective			

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

## Corrieri, Giovannoli & Co.

Formerly with Caproni & Bro. of Boston

Makers of

ARTISTIC AND CLASSICAL PLASTER CASTS FOR  
SCHOOL MODELS AND FOR THE DECORATION  
OF SCHOOL AND HOME.

Illustrated Catalogue in Preparation. Write for it.

337 Noe St., near Market SAN FRANCISCO, CAL. Telephone Market 1953  
A full line of these Casts may be seen at the California School of Arts and Crafts

## California School of Arts and Crafts



Arts and Crafts Building

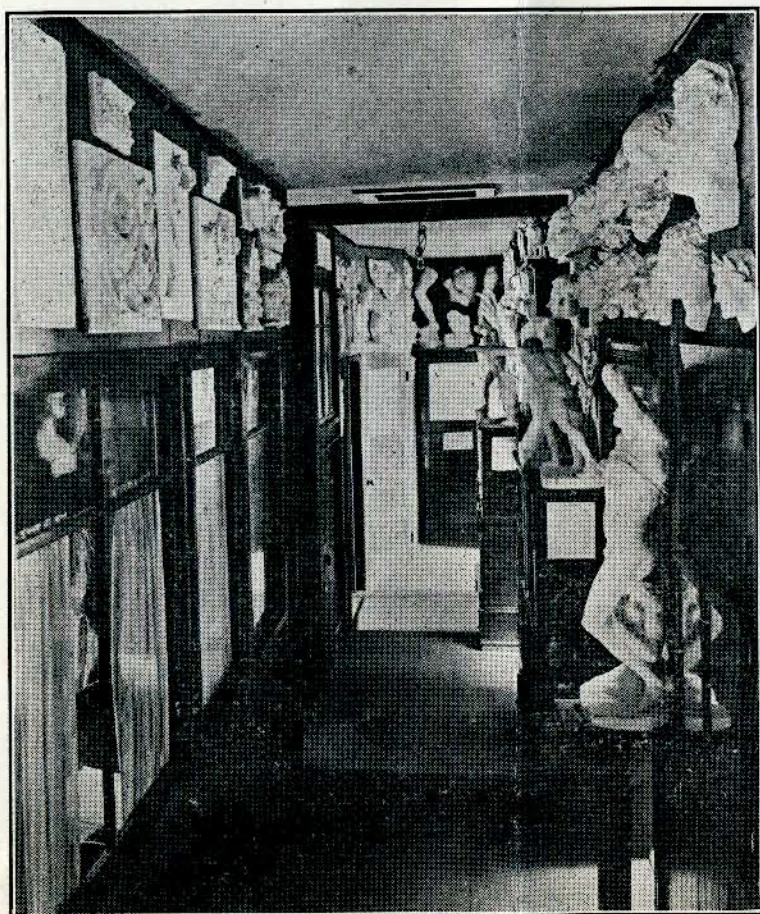
2130 Center St..

Berkeley, Calif.

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

Day, Night and Saturday Classes





Hall Leading  
to Some of  
the Class Rooms



## Introduction

### The School

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

### Location

Berkeley was chosen as the place for the school on account of its picturesque location, pleasant climate, artistic homes, its State University with the Greek Theatre, its proximity to San Francisco, and 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.

### Accommodations

The school 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.

### Building

The entire second floor of the Arts and Crafts Building and additional rooms in the next building are devoted to the work of the school. Special class rooms, well-lighted and ventilated, are provided for the free-hand, antique drawing and designing, for life class, for mechanical drawing and for craft work in the metals and book-binding. 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, tools, a selected reference library, 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, and are handled by the Students' Supply Shop; the profits derived from the same go towards the library and a scholarship.

### Inquiries

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

**Note**—On account of its growth, the school was obliged to move in March, 1908, to its present quarters. Again for the same reason it was necessary to add additional rooms from the adjoining building in December, 1908; these rooms are used for advance work especially by the Normal Class.



## Faculty

### Frederick H. Meyer, Director

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; and Professor of Applied Art, Mark Hopkins Institute of Art, San Francisco, 1902-1906; Director of California School of Arts and Crafts, 1907-09; Head of the Drawing and Art Department, Berkeley Public Schools, 1908-1909; 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.

### Xavier Martinez

1895, Graduate of the former Mark Hopkins, San Francisco; 1899, Graduate Ecole Nationales et Speciale des Beaux Arts: Atelier, Mr. J. L. Gerome; Student under Eugene Carriere 1900-1901; Honorable Mention, Universal Exposition, Paris, 1900.

### Mabel Shively

Student Mark Hopkins Institute of Art, San Francisco, 1904-1906; Student of Newcomb Pottery, New Orleans, 1906; Student of the Art Department of Teachers College, Columbia University, 1907-1908; Teacher of Drawing, Azusa High School, California, 1908-1909.

### Jessie Willard

Graduate of Chicago Art Institute, pupil under J. Vanderpool; formerly Assistant Teacher in Saturday Class same institution; Instructor in Water color, California School of Arts and Crafts 1908-09.

### Elizabeth Ferrea

Graduate Mark Hopkins Institute of Art, San Francisco; Teacher of Drawing in the Mission High School, San Francisco; Teacher of Modeling in California School of Arts and Crafts, 1907-08; Teacher of Modeling in Polytechnic High School, San Francisco; Sculptor.

### Mrs. Rufus P. Jennings

Graduate of Purdue University, Indiana; student of Augustus F. Rose, Providence, Rhode Island; Craft Worker in metals; Instructor in metal work, California School of Arts and Crafts, 1908-09.

### Anne H. Johnson

English method of Book-binding with graduates of the Cobden-Sanderson School; French Method with Kieffer and Dumont, Paris.

### Blanche Letcher

Student Cincinnati Art Academy; Student New York School of Art, under William M. Chase, Irving Wyles, Walter Appleton Clark and Howard Chandler Christy; Contributor to Vogue and Good Housekeeping.

### Ethel Fulton Anderson

Graduate San Diego Normal School, 1906. Graduate of California School of Arts and Crafts, 1909; Assistant Teacher in Children's Class, Summer Session, 1909, California School of Arts and Crafts.

### Otto Alfred Schumann

Graduate Berlin Trade School; Graduate Technichum, Berlin, and School for Engineers; Draughtsman with General Electric Company, Berlin; Engineer with German Incandescent Light Company, Berlin; Practical Engineer.

### Laetitia Summerville Meyer

Secretary.

### Lora Hyde

Librarian.

## 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 1909-10

### Fall Term

Day and evening classes, begin August 2nd, close December 17th, 1909.  
Saturday Classes, begin August 7th, close December 18th, 1909.

### Spring Term

Day and Evening Classes, begin January 3rd, close May 18th, 1910.  
Saturday Classes, begin January 8th, close May 21st, 1910.

### Vacations

Admission Day, September 9th, 1909.  
Thanksgiving, November 25, 26, and 27, 1909.  
Washington's Birthday, February 22nd, 1910.

### Summer School, Session of 1910.

Dates to be announced later.

**Note:** The above dates mark the opening and closing of the regular classes; for dates for special classes inquire of Secretary.



# Subjects of Study

## Class A. Industrial Drawing

### First Year

MABEL SHIVELY, Instructor

#### Freehand Drawing

Drawing from simple objects in outline and light and shade. Type solids. Vases and jars, furniture. Studies of flowers, fruit, and foliage from nature. Subjects are drawn singly and in groups; in charcoal, pencil, wash drawing, and pen and ink. Special attention is paid to perspective.

PERHAM W. NAHL, Instructor

#### Antique Class

Drawing from casts in charcoal and crayon.

JESSIE WILLARD, Instructor

#### Wash Drawing

From cast, still life, flowers, drapery.

JESSIE WILLARD, Instructor.

#### Water Color

Simple studies from nature of fruits, flowers, drapery, and still life. Out door sketching when the weather permits.

MABEL SHIVELY, Instructor

#### Designing

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

MABEL SHIVELY, Instructor

#### Instrumental Drawing

Practice in the use of instruments. Drawing of Geometrical Problems and Designs. Lettering. Construction of mathematical curves.

ELIZABETH FERREA, Instructor

#### Clay Modeling

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

**Note**—Lectures on perspective, instrumental drawing, and other subjects, also readings and research work in the library, will be given and directed by the teachers in charge of the work.

## Class B. Applied Design and Interior Decoration

## Class C. Normal Art Instruction

### Second Year

FREDERICK H. MEYER, Instructor

#### Advanced Freehand

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

#### Historic Ornament

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

#### Advanced Design

1. Color Harmony. 2. Application of natural and historical motives for the decoration of flat and curved surfaces. 3. Designs for mosaics, stained glass, jewelry, book and magazine covers, portfolio, and leather work.

#### Mechanical Drawing

Mechanical perspective, Shades and Shadows. Lettering; Roman and Old English.

PERHAM W. NAHL, Instructor

#### \*Life Class

Drawing from the nude figure, for advanced students.

#### Sketch Class

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

#### Anatomy

Lectures illustrated by chart, skeleton and nude figure.

\*Every afternoon except Tuesday and Thursday, which are devoted to Sketch Class.

JESSIE WILLARD, Instructor

#### Water Color

Still life studies, draperies, interiors, and out-of-door sketching.

**Note**—Students attend lectures in Perspective, Historic Ornament, Design and Anatomy.



### **Class B. Third Year—Continued**

**FREDERICK H. MEYER, Instructor**

#### **Constructive Design**

1. Original designs and working drawings for furniture, metal, woodwork, and houses.
2. Schemes for interior decoration drawn to scale.

#### **History of Art**

A synopsis of the growth and development of Industrial and Fine Arts as shown in Architecture, Sculpture and Painting.

**PERHAM W. NAHL, Instructor**

#### **Life Class**

Drawing and painting from the nude figure.

#### **Composition**

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.

#### **Sketch Class**

Drawing and painting from costumed model.

**XAVIER MARTINEZ, Instructor**

#### **Still Life and Landscape Painting**

Classes in oil from still life, drapery, interiors and out-of-doors, for advanced students.

**ELIZABETH FERREA, Instructor**

#### **Modeling**

Advanced work in figure and ornament. Working out original designs and compositions.

**Note:** Students attend lectures in constructive design, composition, and History of Art.

### **Class C. Normal Art Instruction**

#### **Third Year**

**FREDERICK H. MEYER, Instructor**

**Constructive Design** } See Class B.  
**History of Art** }

#### **Methods of Teaching Drawing**

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

#### **Blackboard Drawing**

Blackboard Drawing, the necessary practice to give facility in this work.

**PERHAM W. NAHL, Instructor**

#### **Advanced Antique**

Drawing from casts showing consecutive stages of development.

**ELIZABETH FERREA, Instructor**

#### **Modeling**

See Class B.

**Note**—Students in this class must do practice teaching, attend lectures on design, history of art, and methods of teaching.

## **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). (3). Engraving for enameling, opaque and translucent.

#### **Jewelry and Silversmithing**

Saw-piercing, filing, drawing and bending wire, soldering, repoussé, building up, stone-setting, and enameling. The above processes will be learned in the making of brooches, and various other pieces of jewelry. The silversmithing includes surface-development, brazing, and finishing. Problems will include the making of salt-cellars, spoons, porringers, and other articles.

**ANNE H. JOHNSON, Instructor**

#### **Book-binding**

This course will give the student a thorough knowledge of the fundamental principles of book-binding. Every exercise will embody one or more principles and will be a finished product in itself. The course will include the experience of binding several books in a practical and attractive style. As the class is limited in number the instruction will be individual. For advanced work such as tooling, etc., special arrangements may be made. The bindery is well equipped with all apparatus and appliances necessary for the making of hand-made books.

#### **Costume Designing**

1. Composition and illustration in pen and ink, and wash-drawing, and study of reproductions.
2. Practical work for fashion magazine, catalogue, and newspaper advertising.

**Note:** Aside from the above, the students must take work in designing, such as theory of design, and principles of proportion and color-harmony, also work in the sketch class from the draped and costumed figure.



## Saturday Classes

JESSIE WILLARD, Instructor

### Juvenile Class

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

### Advanced Class

1. Drawing from still life and casts in pencil and charcoal.
2. Figure Sketching.
3. Water-color studies from still life and out-of-doors.

**Note:** The above classes were formed to satisfy the demand for more instruction in drawing and art work than can be given in the public and other schools through the week.

MABEL SHIVELY, Instructor

### Teacher's Class

1. Freehand drawing in pencil, charcoal, and water-color from still life, casts, and flowers.
2. Designing, including stenciling and wood block printing.
3. Modeling from casts, fruit, and foliage.

**Note:** This work is arranged to meet the special requirements of those who teach drawing and are unable to attend the regular classes through the week.

PERHAM W. NAHL, Instructor

### Portrait and Figure Painting

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

### Architectural Rendering

1. Studies from still life.
2. Out-of-door sketching.
3. Rendering of original compositions. Work in pen, ink, or water-color.

**Note:** This class was formed to give architectural draughtsmen the opportunity to acquire the skill of presenting the perspective of buildings in an attractive and interesting way.



## Evening Classes

PERHAM W. NAHL, Instructor

### Freehand 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.

### Sketch Class

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

### 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.

OTTO ALFRED SCHUMANN, Instructor

### Instrumental Drawing

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

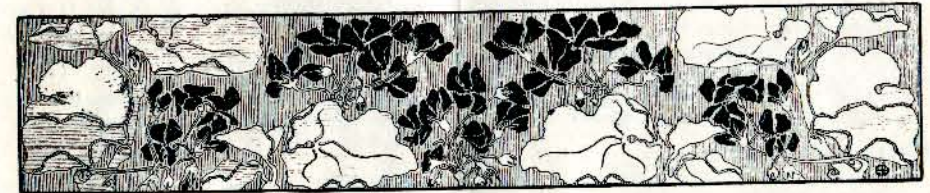
### Descriptive Geometry

Solving of problems in point, line, and plane; intersection and development.

### Mechanical Drawing

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

**Note:** Students having done the above work can take up machine pattern drawing, and advance drawing for electrical machinery.



Designed By Hazel Abernethy



## Information

### Entrance Qualifications

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 preceding the selected course has been properly done. Those working for the Normal Art Diploma must be graduates of either High or Normal School. Credentials to be filed with application.

### 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

#### First Year:—Class A.

1. Freehand drawing from still life or casts.
2. Antique drawing.
3. Water color or wash drawing from still life.
4. Mechanical drawing, geometric problems and projection.

#### Second Year:—Classes B and C.

1. Advanced Freehand.
2. Historic Ornament, Illustrated Paper.
3. Anatomy, Illustrated Paper.
4. Life and Sketch.
5. Mechanical Perspective, Shades and Shadows.

#### Third Year:—Class B.

1. Constructive Design.
2. History of Art, written paper.
3. Composition.
4. Illustrated Thesis on Principles of Decorative Design, including Color Harmony.

#### Third Year:—Class C.

1. Advanced Antique.
2. History of Art.
3. Illustrated Thesis on Principles of Decorative Design, including Color Harmony.
4. Written Thesis on The Teaching of Drawing in the Public Schools.

### Certificates and Diplomas

**Class A—Industrial Certificate.** Students having satisfactorily completed 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 examination, 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 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, others \$1.00 per month.

**Saturday Class:** \$10.00 per term; \$2.50 per month.

**Metal Work,** term of three and one half months \$15.00. An additional fee of \$2.50 covers the cost of all materials for the exercises.

**Jewelry and Silversmithing,** term of three months \$25.00. An additional fee of \$3.00 covers the cost of all materials for the exercises.

Tuition for **Special Students** or **Special classes** by arrangement.

**Note:** Students in Day Life Class \$1.00 per month additional.

**Note:** An entrance fee of 50 cents is charged to each student; this money is used to purchase books for the reference library.

**Note:** Unavoidable absence for more than a week will be credited to students from date the school office receives notification.

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

### Scholarship

At the end of the school year three term scholarships are awarded for the day classes; two by the school and one by the Students' Supply Shop; also one Evening and Saturday scholarship by the school, based on general improvement and examinations. The school reserves the right to revoke a 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.



## Information—Continued

### Special Prizes

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

1. For the best free-hand drawing, two books, "Freehand-Drawing" and "Light and Shade", by Anson Cross, given by Ginn & Co.
2. For best Antique Drawing, Cast of Venus de Milo, by Corrieri, Giovannoli & 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 Deitzgen 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.

### 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 1, using regular application forms. Term begins August 2nd, 1909.

Frederick H. Meyer, Director



## List of Students, 1908-9

Andrews, Mary  
Appleby, Ray  
Anderson, Ethel F.  
Abernethy, Hazel  
Akins, Catherine  
Baumgarten, Sera  
Bradley, Alice  
Bradley, Doris  
Brown, Violet C.  
Borein, Edward  
Barton, Claude  
Brown, Ada L.  
Ball, James F.  
Barnes, Adele  
Berg, Ruth  
Billups, Alma  
Barnett, Maude  
Bendewald, Louise  
Bacon, Jessalyn L.  
Bakken, Henry A.  
Becker, Frederick W.  
Berg, Monte  
Buzzo, Gussie  
Barry, Frank  
Birdsall, Catherine  
Booth, Jean  
Bertolacci, Genevieve  
Bolton, Sarah  
Baker, F. Gene  
Chapin, Stella  
Chamberlain, Ethel  
Clark, Mabel  
Crittenden, Laura  
Cozzens, Pearl  
Creagh, J. W.  
Coey, Louise  
Cheney, Sheldon  
Cumming, D. M.  
Cowan, Jeannette  
Crowley, Robert  
Connor, Cora P.

Chapman, Eva T.  
Cotton, Edna  
Chisholm, Genevieve  
Cannon, E. W.  
Culver, Kathryn  
Cole, Jessie M.  
Cheng, K. C.  
Case, Ralph A.  
Conlan, Kathleen  
Dodge, Alice B.  
Davidson, Norvella  
Dixon, Harry  
Davis, F. B.  
Devendorf, Edwina  
Dodge, Anne  
Dutton, Dora S.  
Daniels, Zera A.  
Deuel, D. V.  
Elam, Mildred  
Ellicott, Josephine  
Edinger, Dorothy  
Forster, Frank S.  
Perrin, Florence V.  
Fopiano, Ruby  
Franklin, Jacob  
Foster, Anna Lyle  
Fife, Eloise  
Fairchild, Mabel  
Gladfelty, Olive  
Gunnuldsen, Eva R.  
Gross, Genevieve  
Gile, Selden C.  
Green, Kathryn  
Gleeson, John A.  
Hill, Myrtle  
Hudson, Robert L.  
Hetzl, W. C.  
Hickman, Helen  
Hendricks, Mabel D.  
Hyde, George

Herrman, Fernande  
Hoxie, Gideon  
Hoyle, Marion  
Henry, Alice M.  
Hawley, Imogen S.  
Hurst, Veta L.  
Hunt, Hazel A.  
Harvey, A.  
Hecker, Alice  
Hyde, Lora  
Hotchkiss, R. B.  
Hart, Ernest N.  
Hunt, Marion E.  
Hunsaker, Manelle  
Hiller, Eunice G.  
Innes, Jeanne  
Isen, R. Emma  
Jameson, Lois E.  
Johnson, Sabena E.  
Jones, Frances  
Johnson, Crevia E.  
Johnson, Susie  
Juilliat, Elsie  
Klopfer, Paloma  
Kennedy, Eva  
Keagle, Anna M.  
Kai, Gin Y.  
Klein, Ottilia  
Kegg, George  
Keeler, Cora  
Korell, H. J.  
Kennedy, Nora  
Lane, Edith A.  
Langlois, Mac  
Lake, Elsmore  
Lovejoy, Carol  
Letcher, Blanche  
Lanktree, Maud N.  
Leimert, Anna  
Langworthy, Lorna  
Manchester, Ida M.

Moore, Frances M.  
Mead, Mildred  
Moss, Lillian H.  
Mott, Susie M.  
Manlove, Myra B.  
Morrish, Amy  
Morris, Dorothy  
Miller, Anita  
Maxwell, Anne  
Moore, Elsie  
Marshall, Lilla  
Morin, Gertrude  
McMullin, John  
McClatchy, Ralph I.  
Nash, Louise  
Nelson, Myron  
Nickerson, Marjorie  
Noe, August  
Norris, Frances  
Newman, Charlotte M. L.  
Nickerson, Ina  
O'Brien, Douglas  
O'Rourke, Claire  
Oldrieve, Marie  
Phillips, Harold  
Parker, Robert A.  
Purnell, Lee  
Page, Marjorie E.  
Pierce, Lucy V.  
Parsons, Harriet H.  
Parish, Marie P.  
Paston, Mayme  
Peck, Leland W.  
Peake, F. R.  
Putzman, Elsa  
Pattiani, Genevieve  
Paddock, Emma H.  
Pound, Ethel E.  
Renner, Fred  
Rally, L. A.  
Robie, Alice F.



## Students—Continued

Rogers, Edna  
Reynolds, Ynez  
Robertson, Marjory  
Reese, Ruby G.  
Robinson, R. O.  
Rawdon, Nellie  
Reid, Bertha  
Robson, Carrie  
Ruyu, T.  
Reid, Esther  
Rodda, Edith  
Sherman, Emily  
Stout, Eleanor  
Sandford, Ethel  
Smart, David  
Slater, Marguerite

Schulze, Howard R.  
Shortt, B. P.  
Smilie, Elizabeth  
Shackleford, Hilda  
Stahle, Adele  
Skinner, Marion C.  
Starkweather, Carrie  
Shaw, Gladys  
Scott, Stella R.  
Swanson, Alice V.  
Sturm, Genevieve  
Stevens, Irene H.  
Shay, Hazel  
Stull, Florence  
Swasey, Eleanor  
Sweed, Tessie

Schaefer, Erwin  
Taylor, Earl L.  
Tennent, Gladys  
Turnor, Leontine M.  
Takeno, Kiochiro  
Thompson, Vivienne  
Tupper, Reginald  
Thomas, Nora  
Tindell, Emma B.  
Von Schmidt, Harold  
Volkhardt, F. A.  
Vass, Alma  
Van Pelt, Eileen  
Ward, Shirley  
Wilde, Herman  
Wadsworth, Ralph

Wood, Marjorie  
Wall, B. P.  
Wells, Roe  
Wright, W. J.  
Walker, A. Bruce  
Wagner, Nettie E.  
Wiley, Elsie  
Wetmore, Philena  
Wulff, Timothy  
Wetmore, Dorothy  
Wiley, Elizabeth  
Watrous, Hazel  
Wilson, Harriet  
Young, D. Hay  
Young, Mabel M.  
Zeile, Elsie

## Scholarships

Term, All Day Attendance  
Ida M. Manchester, Berkeley.  
Emma Ethel Pound, Santa Barbara,  
Term, Half Day Attendance  
Hazel Abernethy, Oakland.  
Amy Morrish, Berkeley  
Term, Night School  
Frederick A. Volkhardt, Berkeley.

## Prizes

### Best Antique Drawing

Emily Sherman, a cast of Venus de Milo, given  
by Corrieri and Giavonnoli, San Francisco.

### Best Freehand Drawing

Maude Barnett, two books on "Light and Shade"  
and "Freehand Drawing", given by Ginn & Co.,  
San Francisco.

### Best Watercolor Drawing

Cora Connor, one complete watercolor outfit,  
given by Sanborn, Vail & Co., San Francisco.

## Honorable Mention

Louise Bendewald

Gussie Buzzo

T. Ruyu



# SANBORN, VAIL & CO.

WE ARE DIRECT IMPORTERS OF SUPERIOR  
QUALITY ARTISTS' MATERIALS, DRAWING MA-  
TERIALS FOR HIGH SCHOOLS, UNIVERSITIES, Etc.

We have the finest line of free-hand drawing materi-  
als, such as blocks, crayons, charcoal, pencils and  
erasers. All dealers should purchase these goods  
direct from headquarters.

PORTLAND, ORE.

SAN FRANCISCO, CAL.

LOS ANGELES, CAL.

THIS MARK



GUARANTEES GOOD DRAWING INSTRUMENTS  
AND DRAWING MATERIALS

DRAWING OUTFITS FOR HIGH SCHOOLS AND UNIVERSITIES OUR SPECIALTY

## EUGENE DIETZGEN CO.

18 FIRST STREET, SAN FRANCISCO

Chicago

New York

New Orleans

Toronto

Nuremberg