

Pen and Ink Drawing

ART is man's thought expressed in his handiwork. The course of art has left a great series of documents for the history of civilization. —W. R. Lethaby

California School
of
Arts and Crafts
Berkeley, California

CATALOGUE 1910-1911



ARTS AND CRAFTS BUILDING, 2130 CENTER ST.
BERKELEY, CALIFORNIA
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		
**The Furnishing of a Modest Home	By Fred Hamilton Daniels	
**Copper Work	By Augustus F. Rose	
**The Basket Maker	By Luther Weston Turner	
Text Books of Art Education, 1 to 8 Grades	Compiled	The Prang Educational Co. 113 University Place, New York City
*Text Book of Art Education, High School		
**Principles of Art Education	By Hugo Munsterberg, Ph.D.	
Free-Hand Drawing	By Anson K. Cross	Ginn & Co., Boston, Mass.
Light and Shade		
Color Study		
Applied Arts Drawing Books		Atkinson, Mentzer & Grover, Chicago
**The International Studio, Monthly Magazine		John Lane Co., 110 W. 3d St., New York
**Outlines of Art History, Vol. 1	By J. F. Hopkins	Educational Pub. Co., Boston, Mass.
The Parallel Course Drawing Books	By C. S. and A. G. Hammock	Heath & Co., Boston, Mass.
Free-Hand Lettering	By Frank T. Daniels	
The Manual Arts, Drawing Books	By C. S. and A. C. Hammock	
*Architectural Drawing	By C. F. Edminster	C. F. Edminster, Pratt Institute Brooklyn, N. Y.
*Mechanical Drawing	By Linus Faunce	Hinds, Noble & Eldrige, New York City
*Mechanical Drawing, Parts 1 and 2	By F. E. Gieske	Eugene Dietzgen, San Francisco
**Apollo	By S. Reinach	Chas. Scribner's Sons, 153 5th av., N. Y.
*The Essentials of Perspective	By L. W. Miller	
**The Principles of Design	By E. A. Batchelder	
Progressive Sketches from Working Drawings	By Frank E. Mathewson	Taylor Holden Co., Springfield, Mass.

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.

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California School of Arts and Crafts



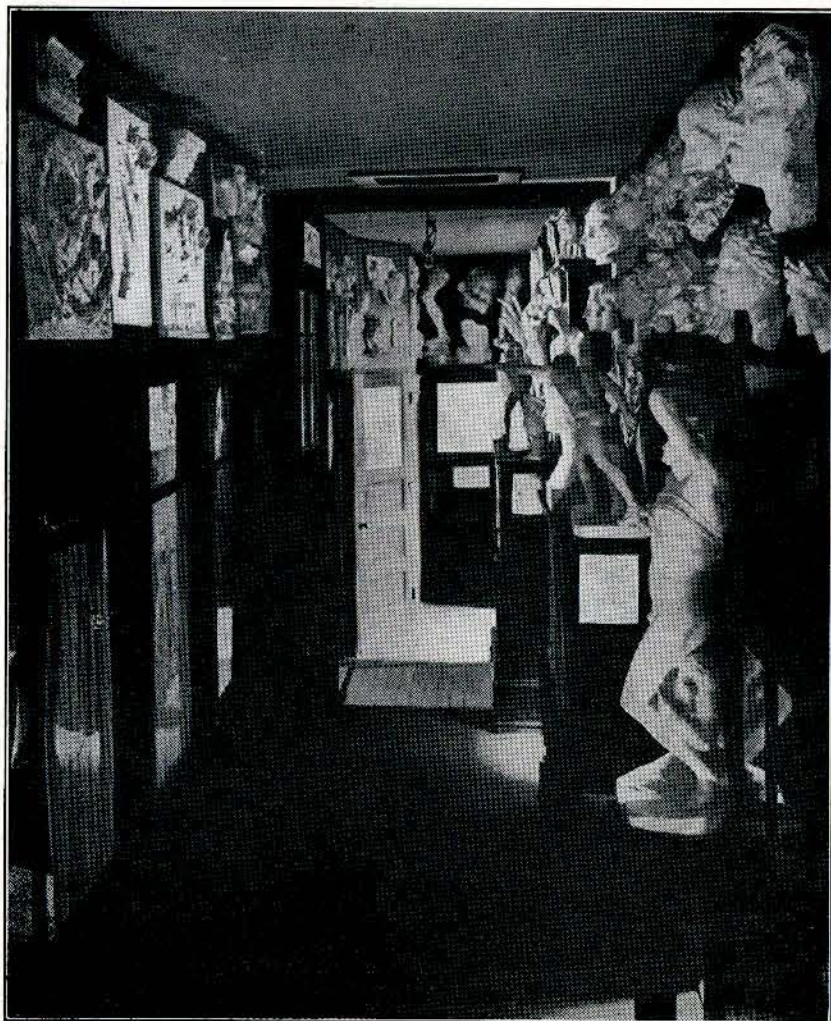
Arts and Crafts Building

2130 Center Street Berkeley, California

Telephone Berkeley 3309

A Practical School for Designers, Illustrators, Craft Workers, Teachers, Draughtsmen and Students of the Fine Arts

Day, Night and Saturday Classes



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Leading
to Some
of the
Class
Rooms**

**Casts from
Corrieri,
Giavonnoli
& Company
San Francisco,
California**

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) and in the former Commercial High School, within half a block of the main entrance of 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 which are under the supervision of the management will be furnished students on application.

Buildings

The entire second floor of the Arts and Crafts Building on Center Street being inadequate for the accommodation of the students of the Fall Term 1909, the former Commercial High School was leased to provide the necessary room. This building has been remodeled for the special work of the Art School and contains, in addition to class rooms, a large lecture and exhibition hall; it also provides an additional entrance on Allston Way.

This summer a special building has been added for the classes in metal, jewelry and primary manual training.

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; of these a supply is kept in the building at reasonable prices, and is handled by the Students' Supply Shop, the profits derived from the same going toward the library and scholarships.

Introduction---Continued

Library

The Library contains a well-selected lot of reference books on industrial, normal, and the fine arts, also the best general and art magazines. In addition to the library is a reading room for research and reference work, the latter being under the supervision of the instructors. To supplement the books and magazines, is a selection of casts, photographs, color prints, drawings and posters, of modern and classical subjects.

Recreation

Besides the Students' Club and Rest Room, which is comfortably and attractively furnished, a kitchen is provided for the preparation of hot lunches; the decoration and care of these rooms are left to the students. For outdoor exercise a tennis court has been added, and may be used by the students at any time except during study hours.

Inquiries

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

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.
Frank F. Bunker, City Superintendent of Schools, Berkeley, California.



AFTER AN OUT-DOOR LUNCHEON

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, 1907-1910; Head of the Drawing and Art Department, Berkeley Public Schools, 1908-1910; Practical Designer.

Perham W. Nahl

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., 1907-1910; Practical Lithographer and Illustrator.

Xavier Martinez

Graduate of the former Mark Hopkins, San Francisco, 1895; graduate Ecole Nationales et Speciale der Beaux Arts, 1899; Atelier, Mr. J. L. Gerome; Student under Eugene Carriere, 1900-1901; Honorable Mention, Universal Exposition, Paris, 1900; Instructor of Still Life and Landscape Painting in Oil, C. S. A. C., 1909-1910; Landscape and Portrait Artist.

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; Teacher of Drawing and Designing, C. S. A. C., 1909-1910.

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, 1908-1910; Maker of Jewelry.

Helen Clark Chandler

Mark Hopkins, 1898-1899; Frank MacMonnies Sculptor, Paris, 1900-1901; Graduate Columbia University, Teachers College, 1908; Teacher of Drawing, Horace Mann School, New York, 1908; Teacher of Water Color, Los Angeles State Normal, 1909-1910.

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, 1907-1908; Teacher of Modeling in Polytechnic High School, San Francisco; Teacher of Antique and Modeling, C. S. A. C., 1909-1910; Sculptor.

Faculty--Concluded

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; Teacher of Costume Designing, C. S. A. C., 1910; Contributor to Vogue and Good House-keeping.

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, C. S. A. C.; Instructor in Drawing, Miss Randolph's School, 1909-1910; Substitute Teacher in Mechanical Drawing in Berkeley Intermediate High, 1910; Teacher in Children's Class, Summer Session C. S. A. C., 1910.

Ida M. Manchester.

South Kensington School of Arts, 1902-1903; Graduate California School of Arts and Crafts, 1909; Assistant Teacher in Design, C. S. A. C., 1910; Teacher of Design, Summer Session, C. S. A. C., 1910.

Otto Alfred Schumann

Graduate Berlin Trade School; Graduate Technicum, Berlin, and School for Engineers; Draughtsman with General Electric Company, Berlin; Engineer with German Incandescent Light Company, Berlin; Teacher Mechanical Drawing, Evening School, C. S. A. C., 1909-1910; Practical Engineer.

Laetitia Summerville Meyer, Secretary.

Calendar School--Year 1910-11

Fall Term

Day and Evening Classes, begin August 1st, close December 16th, 1910.

Saturday Classes, begin August 6th, close December 17th, 1910.

Spring Term

Day and Evening Classes, begin January 2nd, close May 17th, 1911.

Saturday Classes, begin January 7th, close May 20th, 1911.

Vacations

Admission Day, September 9th, 1910.

Thanksgiving, November 24 and 25, 1910.

Washington's Birthday, February 22nd, 1911.

Summer School, Session of 1911

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.



Applied Design

Stenciling and Wood-block Printing by pupils of the school.

Theory and Practice

The motto of the school is applied in all its work: Its influence does not stop with the class exercises but is carried into the homes: The latter does much to convince the general public that an art training is not only for culture but for useful and remunerative occupation.

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 and pencil. Special attention paid to perspective.

FREDERICK H. MEYER

Lectures

Perspective and constructive drawing.

HELEN CLARK CHANDLER, Instructor

Water Color

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

MABEL SHIVELY, Instructor

Wash Drawing

From cast, still life, flowers, drapery.

MABEL SHIVELY, Instructor

Designing

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

ETHEL FULTON ANDERSON, 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, fruits, flowers, and foliage. 3. Modeling of conventional ornaments. 3. Casting and finishing of casts.

Note: Lectures on 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 A. First Year--Concluded

ELIZABETH FERREA, Instructor

Elementary Antique [Fall Term]

Drawing in charcoal from casts, including type solids, block hand, foot and head; simple vase forms and ornaments.

Antique [Spring Term]

Drawings in charcoal and crayon from casts, including ornament and parts of the human figure.

IDA M. MANCHESTER, Instructor

Plant Analysis

Drawing of flowers, fruits, and foliage, for use in designing.



CLASS IN CLAY MODELING

Class B. Applied Design and Interior Decoration.

Class C. Normal Art Instruction.

Second Year.

FREDERICK H. MEYER, Instructor

Pen and Ink

Rendering from photographs, still life, draperies, and outdoor studies.

Historic Ornament [Fall Term]

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

Advanced Design [Spring Term]

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, and Working Drawings.

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, for Life Class students only.

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

HELEN CLARK CHANDLER, Instructor

Water Color

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

MABEL SHIVELY, Instructor

Advanced Freehand

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

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



WORK OF PUPILS IN SKETCH CLASS

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 and drapery; portrait painting; and out-of-door work for advanced students.

ELIZABETH FERREA, Instructor

Modeling

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

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

Class C. Normal Art Instruction Third Year

FREDERICK H. MEYER, Instructor

See Class B.

Constructive Design

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.

History of Art



Class C. Third Year--Concluded

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

Surface Development, cutting, fitting, piercing and embossing. 2. Raising from the flat, soft soldering, finishing and coloring. Students will be required to complete (1) before taking up (2). 3. Engraving for enameling, opaque and translucent.

Jewelry

Saw-piercing, filing, drawing and bending wire, hard soldering, repousse, building up, stone-setting, and enameling. The above processes will be learned in the making of brooches and various other pieces of jewelry.

Silversmithing.

Surface development, modeling, hard soldering and finishing. Problems will include the making of salt-cellars, spoons, porringers, and other articles.

BLANCHE LETCHER, Instructor

Costume Designing

1. Composition and illustration in pen and ink, wash-drawing, and study of reproductions.
2. Practical work for fashion magazines, 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 sketch class from the draped and costumed figure.



Special Classes--Concluded

PERHAM W. NAHL, Instructor

Architectural Rendering

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

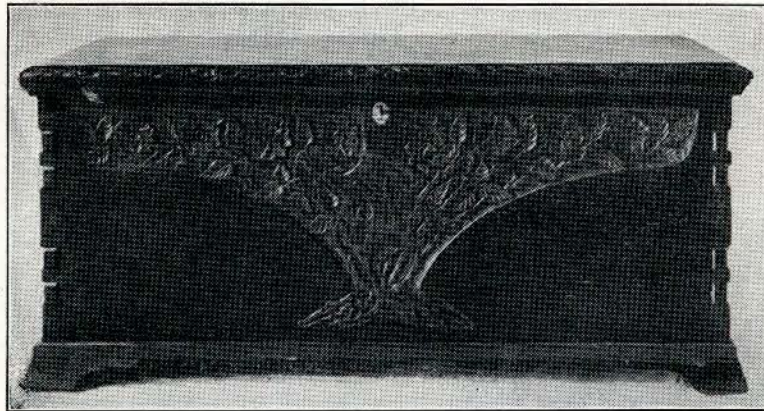
ETHEL FULTON ANDERSON, Instructor

Manual Training for Primary Grades

Work of the first five grades of the public schools; paper and cardboard work, clay modeling, weaving, basketry, and elements of decorative and constructive design.

FREDERICK H. MEYER, Instructor

M. Tu. W. Th. F. 2:00 to 4:00



DESIGNED AND MADE BY PUPIL

Woodwork

The making of simple furniture including turning and carving. This work is individual and various exercises may be selected to apply to public school work or for personal advancement along the craft line. Designing will be correlated with all the work.



WOMEN'S LIFE CLASS

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.

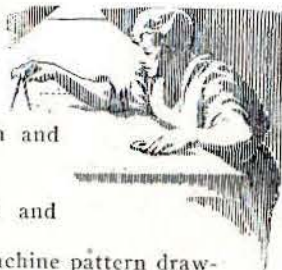
Descriptive Geometry

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 may take up machine pattern drawing and advanced drawing for electrical machinery.



Saturday Classes

XAVIER MARTINEZ, Instructor

Still Life, Landscape and Portrait Class.

Class for advanced students in oil or water-color from still life, drapery, portrait model and out-of-doors.

Saturday Classes--Concluded

HELEN CLARK CHANDLER, Instructor

Children's Class

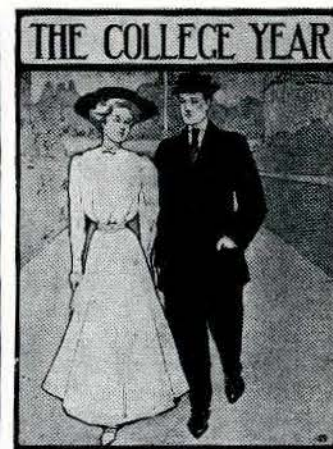
1. Drawing from still life and casts in pencil and charcoal. 2. Figure sketching. 3. Water color studies from still life and out-of-doors. Work in this class will be given along the different lines to suit the age and individuality of the pupils.

Note: The above class was 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. The children will be under competent and experienced instructors and will have the full benefit of the well-equipped art school. The course will give an opportunity for testing and developing the talent of the child to a greater extent than is possible in the limited time allowed to the subject of art in the schools. The class is limited in number.

Teachers' 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.





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 Schools or must have done accredited University work. 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:—Class B.

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.

Information--Continued

Certificates and Diplomas

Class A—Industrial Certificate. Students having satisfactorily completed exercises in Class A will be eligible to examinations; 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 every student's work in every class will be retained by the school.

Entrance Fee

A fee of 50 cents is charged to each student upon entering the school; this fee is payable but once, and the money is used for the purchase of reference books for the library.

Tuition

All tuition fees payable in advance.

All-day Classes: \$75.00 a year; \$40.00 per term; \$10.00 per month.

Half-day Classes: \$24.00 per term; \$7.00 per month.

Note: For classes other than all or half-day, special rates are made.

Evening Classes: \$15.00 life class, other classes \$13.50 per term; \$4.50 life class, others \$4.00 per month.

Saturday Classes: For teachers and children; \$10.00 per term, \$2.50 per month.

Advanced Water-Color and Oil Painting: \$15.00 per term, \$4.00 per month.

Metal Work: A course of seventeen lessons, \$15.00; Laboratory Fee, \$2.50.

Jewelry: A course of twelve lessons, \$15.00; Laboratory Fee, \$3.00.

Silversmithing: A course of six lessons, \$10.00; Laboratory Fee, \$2.50.

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

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.

Information--Continued

Scholarship

At the end of the school year, term scholarships are awarded for the day classes by the Students' Supply Shop; also one Evening and Saturday scholarship by the school; these scholarships are based on general improvement, attendance, and examinations.

Note: The school reserves the right to revoke free scholarship, either for unsatisfactory progress or infringement of rules and regulations.

Prizes

Prize competitions for posters, book plates, stencil patterns, etc., are given at different times during the year. Much work of this kind has already been done by the students, and not only helps them financially but gives them valuable practical experience.

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.

Information--Concluded

Besides the school library, 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 into 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 1st, 1910.

Frederick H. Meyer, Director



FROM PHOTOGRAPH



FROM NATURE

PEN AND INK DRAWINGS BY PUPILS

List of Students, 1909-1910

FALL AND SPRING TERM

Arthur, Irma
Abernethy, Hazel
Appleby, Ray
Ahlgren, Clara A.
Alexander, Bertha
Anthony, C. I.
Ardley, Harry M.
Albee, M. A.
Billups, Alma O.
Brown, Ethel M.
Bacon, Jessica
Becker, Frederick
Berry, Alethe
Brewer, Marjory
Barnett, Maude L.
Burroughs, Florence
Bowles, Veda A.
Baker, Carolyn
Baker, Gene F.
Buzzo, Gussie A.
Burnett, Clara W.
Broyles, Lody P.
Booth, Jean
Bolton, Sarah
Brooks, George
Bendewald, Louise
Butler, Her
Barnes, Adele
Barneberg, Grace
Boydston, Gladys
Casterlin, Madge
Cheney, Sheldon
Case, Ralph A.
Clark, Harrison
Connor, Cora
Corfield, J. Fred
Carruth, Irma
Corso, John
Culver, Kathryn
Carlisle Albert
Conlon, Kathleen
Crowley, Robert
Castle, Norma
Chisholm, Genevieve
Cellier, Margery
Carpenter, Clare
Crowley, Alma
Coffin, Marguerite
Cobb, J. F.
Clapp, A. Madge
Cole, Jessie

Cocoy, Louise
Camplin, Mae
Chambers, Flora
Cooley, Esther
Chaddock, Marion
Chapman, Frederick
Chamberlain, Ethel
Cox, L. H.
Dixon, Harry St. John
Dibble, Alice R.
Deming, Gladys
Deckelman, Carmen
Dorr, Sarah E.
Dargie, Bessie
Dixon, Ruby H.
Davis, Leslie
De Lancie, Elizabeth
Dakin, Clarence
Devendorf, Edwina
Dodge, Alice B.
Davis, Donna F.
Davis, Fred
Eveleth, Mary
Engdall, Fred
Earll, Helen
Farrington, E. F.
Fischer, Caroline
Frazer, James
Fairchild, Mabel
Fisher, Laura
Forster, Frank
Fletcher, G. B.
Fife, Eloise
Gerow, B. V.
George, Mary E.
Geskewich, Walter
Gunnuldson, Eva
Gabriel, Ruth
Gilbert, Roberta
Gilbert, Helen
Gross, Genevieve
Graham, Hazel
Greenwood, Carrie
Green, Elizabeth
Goddard, Florence
Green, Kathryn
Gile, Selden
Geary, Leslie G.
Hanson, Stanley
Hill, Myrtle
Hanford, Forrest S.

Hunt, Marion
Halford, Charlotte
Harst, Veta L.
Hoyle, M. Marion
Herrmann, Fernande
Helman, Jessie
Henry, Alice M.
Hayes, John T.
Hawley, Imogen
Hawes, Hariret M.
Hyde, Lora
Higgins, Curt E.
Hartman, Gladys
Held, Walter
Hickman, Helen
Hunt, Alice M.
Harris, Virginia
Heindl, A. T.
Heiskell, Naomi
Hikoyama, T.
Jones, Frances
Jackson, Emily
Juillerat, Elise
Jopson, Leona
Johnson, Crevia
Johnson, Susie
Johnson, Alfred
Keller, W. A.
Kinkead, Ruth
Klein, Otilia
Kelsey, Grace
Kell, Harriet
Korell, Nanna
Kotoko, Yukie
Kroeger, Anna L.
Krone, Helen G.
Kitto, Edward
Knox, Bertha
Kegg, George
Lansing, Grace
Lane, Edith A.
Lamb, Ida B.
Long, Stanley M.
Lundy, Bernita
Langguth, Dorothy
Langworthy, Lorna
Lewis, Phillips
Maybeck, Clifford
Maybeck, John
Maybeck, Margaret
Manchester, Ida M.

Mahoney, Louise
Martin, Maud
Macgregor, Alice
McNamara, Jean
McCormick, Gladys
McCall, Emma
McPhee, Harry
McHenry, Vincent
Miller, Anita
Moore, Elsie
Morris, Leona
Morrish, Amy
Moss, Lillian
Mott, Susie
Morgan, Henry
Morris, Dorothy
Mooney, Nellie
Mead, Tom Chase
Murphy, Nellie
Murphy, Camille
Norris, Marjorie
North, Ruth G.
Nash, Louise
Nash, Stella E.
Nelson, Myron
Nielson, Ariel
Olson, Mauritz
O'Rourke, Claire
O'Brien, Douglas
Page, Marjorie E.
Pierson, Pauline
Pound, Emma Ethel
Page, Mary
Pierce, Lucy V.
Peppin, Myrtle E.
Poston, Anna
Perham, Ina C.
Peterson, Ethel
Purnell, Lee
Rogers, Edna R.
Ried, Esther B.
Reid, Bertha
Reeves, Florence E.
Roehrig, Pauline
Rodda, Edith
Ruyu, T.
Robinson, Fee N.
Raun, Hazel A.
Sandford, Ethel M.
Sandford, Georgina
Shoecraft, Lucile

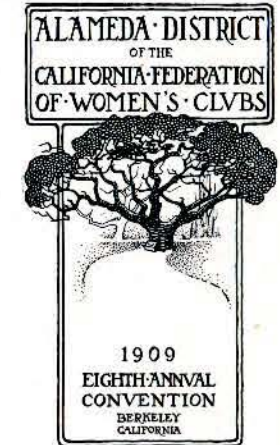
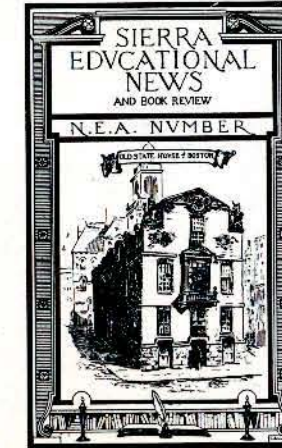
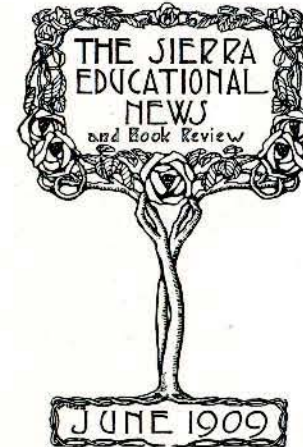
List of Students--Concluded

Scott, Stella E.
Severns, Sidney
Sherman, Emily
Smith, Bradetta
Spence, Margaret
Stahle, Adele M.
Stout, Eleanor
Schneider, Charlotte
Sturm, Genevieve
Starke, Anna
Shackleford, Hilda
Stricker, Eldred
Siegfried, Edwin
Shaw, Gladys
Sparks, Victor L.
Shepard, Violet

Silvey, Vera
Smart, David
Starkweather, Carrie
Shortt, B. J.
Swanson, Alice
Shuman, Lena
Stemm, Marion
Tryon, Mabel
Townsend, Mazie
Talbot, Lillian E.
Truman, Lucile
Takeno Koichuro
Tobin, Helen V.
Thompson, Dorothy
Tornoe, Helen C.
Taylor, Agnes R.

Thomson, Vivienne
Van Pelt, Eileen
Vass, Alma I.
Vincent, Lucy
Vollmer, Grace L.
Vergon, Edna R.
Volckhardt, Frederick A.
Von Schhmidt, Harold
Wilcox, Stuart
Wright, Mabel
Wright, Albert M.
Wilkinson, Ina E.
Woltman, Henry R.
Wood, Marjorie
Wright, Carol
Walker, A. Bruce

Williams, Florence A.
Williams, Marion
Wurts, Myron L.
Williams, Elsie
Wall, B. P.
Weber, Yolande
Wallace, Edith
Waterhouse, Dorothy
Wittman, Irma
Wattis, Ethel
Weller, Gladys
Young, Myrtle M.
Zuanich, Frank H.
Zollner, Elmer P.



The above magazine covers and the other illustrations found in this catalogue are the work of students and show the practical application of drawing and composition.

Summer School Students, 1910

Abernethy, Hazel
Allen, Kara
Anderson, Ethel F.
Baker, Carolyn
Billups, Alma O.
Bolton, Sarah
Brown, Mayotta
Casterlin, Madge
Chambers, Flora
Chapman, Adeline
Clapp, Louise S.
Cox, Britomarte
Crofton, Jennie A.
Dixon, Harry S.
Davis, Garnet R.
DeLancie, Elizabeth
Denver, W. J.
Dodd, May B.
Dooley, Florence E.
Ebbeson, Walter
Ellis, Alan
Farrington, E. F.
Fischer, Caroline
Fisher, Laura

Foster, Anna Lyle
Friedman, Florence
Gabriel, Ruth
Goldberg, Grace
Godbolt, Minnie
Graham, Thalla
Gunnuldsen, Eva
Halsey, Edna G.
Halsey, L. Alice
Hampshire, Olive L.
Hanford, F. S.
Hawes, Harriet M.
Herbert, Lorena E.
Hicks, Mrs. C. P.
Hoyle, Marion
Hughes, Samuel
Hunsaker, Manelle
Hyde, Lora
Jewett, Agnes R.
Johnson, Lottie E.
Kent, Hattie A.
Keran, Ruth M.
Kidder, Zinie
King, Mabel L.

Kinthead, Ruth
Larson, Orvena
Lehr, Elizabeth
Lewerenz, Carol M.
Lewis, Florence S.
Lobner, Hope J.
Macpherson, Anna H.
Macpherson, Marjory
Mansell, R. E.
Morgan, Anna
Martin, Ethel H.
Martin, Lois
Maxwell, Robert
Miller, Anita
Morrison, Emily T.
Montgomery, Olive P.
Mott, Helen
Mudge, Florence
Nagels, Harvey
Nash, Stella
Osborne, Alice L.
Pearce, Mamie
Phillips, Mary May
Richardson, Claribel

Robinson, Constant H.
Ross, Jennie R.
Sanford, B. F.
Schaeffer, Blanche
Schneider, Charlotte
Shepard, Violet
Simons, Ruth T.
Smith, Eileen
Sohl, Verna
Stevens, Esther S.
Sturtevant, George H.
Tindall, Elizabeth
Turney, Lucy M.
Waite, Lenora
Walker, Lucy F.
Wasson, Mary M.
Webster, Angie M.
White, Mable J.
Whitton, Alice M.
Wilcox, Ralph
Wilkinson, Ina
Winter, Louis
Woltman, Henry R.

Scholarships

Day Classes

Donna F. Davis, Berkeley
Marion B. Chaddock, Los Angeles

Night School

Carrie Starkweather, Alameda

Summer School

Ina E. Wilkinson, Vallejo

Best Antique Drawing

Alma I. Vass, a cast of Venus de Milo,
given by Corrieri Giavonnoli & Co., San
Francisco.

Prizes

Best Freehand Drawing

Flora Chambers, books on "Light and
Shade" and "Freehand Drawing," given
by Ginn & Co., San Francisco.

Best Water Color Drawing

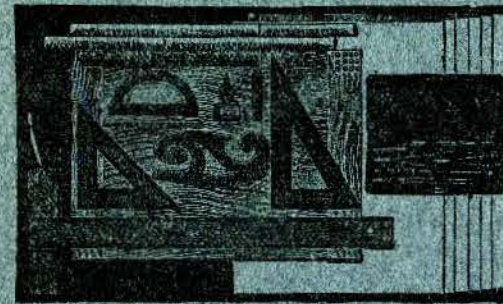
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