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# SCHOOL NOTES

WARM sunlight, three comfortable benches surrounding a table, vines above and evergreens about—you all know the spot, of course you do; and as I sit here, two small voices seem to whisper in my ear; one saying, "You had better go to your unfinished task," and the other, "Linger just a little longer."

Then my vision seems to grow misty and the gray wall of the Art School before me changes as if a fairy glazier had passed her finger tips over its surface and withal I behold a transparency. On the inside everything turns to gold and love, and fellowship seems to be the ever connecting link.

In the midst of it all, there seems to be a chaotic mass. I bend forward and gaze with interest as this mass takes on various changing forms.

Lo and behold! seems to be a servants running thither and the pers, "This is the Banquet and friv-supreme."

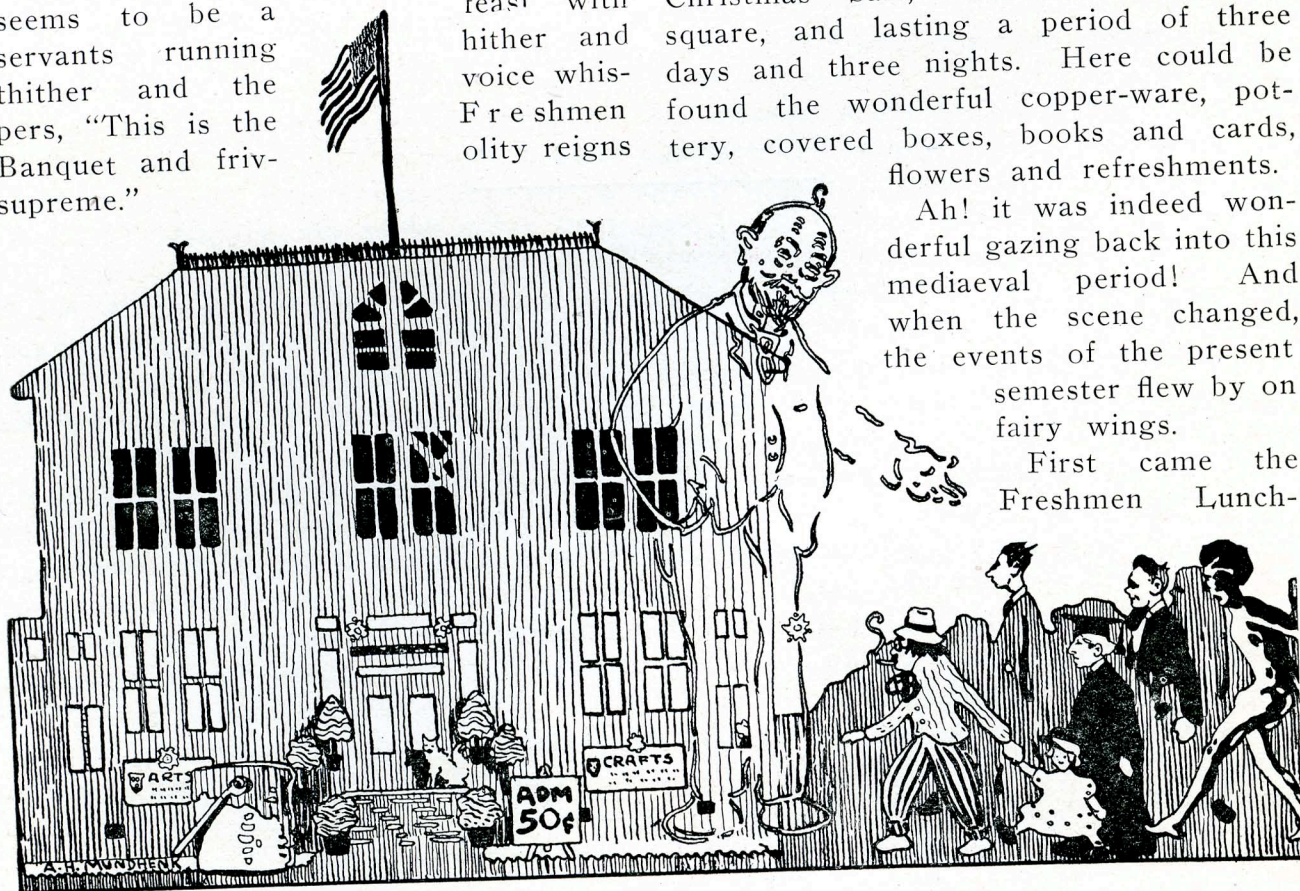
First there feast with hither and voice whis-Freshmen olity reigns

Out of the background steps a trumpeter and announces a great Hallowe'en Party and as he passes before me, my ear catches his parting words, "Remember Friday the thirteenth of October."

Then, as if weeks were seconds, the Banquet turned to a grand Mardi Gras. There were games, music, dancing, and costumes all wonderful. Then came a stillness, the music stopped and the dancers scattered; and in their midst, fell a bright light, revealing two notable characters, students Mundhenk and Weidmann, eating pumpkin pie. And as the last piece of pie was consumed, the burlaped walls of the Assembly Hall changed in color and took on a structural form. And round about the crowd rose the homes of an English village; and as I gazed upon it, the voices of venders reached my ears and then the meaning dawned. This was the great Christmas Sale, held in the market square, and lasting a period of three days and three nights. Here could be found the wonderful copper-ware, pottery, covered boxes, books and cards, flowers and refreshments.

Ah! it was indeed wonderful gazing back into this mediaeval period! And when the scene changed, the events of the present semester flew by on fairy wings.

First came the Freshmen Lunch-





eon, followed by the Parents' Reception, the first gay, free and noisy; the latter, formal and dignified.

Far down the long corridor before me came the muffled beat of drums, and with a blare of trumpets and waving of banners came the C. S. A. C. circus with its pompous ringmaster, Albert Mundhenk, in the lead; he was followed by the wild man, Amalia Fischbacher; the man-eating shark, Mr. Lucas; Fifi, the snake-charmer, Marjorie Catlin; Isabel, the fat lady, Margaret Palmer; the Siamese Twins, Florence Fiddymment and Gladys Hook; the fortune teller, Sabena Johnson; and the April Fool, Helen Hill; and these passed on from my vision.

And then suddenly a small star shone on the horizon and over it in gleaming letters I read, "Tenth Anniversary Jinks." A light never to be forgotten but from the contemplation of which I was rudely disturbed by the words: "Green, Green, wake up, the model is posing."

JAY S. GREEN.

### ANNIVERSARY LECTURE COURSE

In commemoration of its Tenth Anniversary, the California School of Arts and Crafts gave on five consecutive Tuesday evenings during the month of May, a series of lectures on Art subjects. The proceeds of the lectures were devoted to scholarships for which students throughout the state will compete.

The first lecture was on Japanese Prints and was given by Professor William Dallam Armes, Associate Professor of American Literature, University of California. The lecture was illustrated with more than one hundred original

prints from Professor Armes' magnificent collection. The lecturer traced the development of Japanese Art from the sixteenth century to the latter quarter of the nineteenth century and showed its wonderful influence on modern occidental art.

The second lecture, Painters of the Italian Renaissance, was by Worth Ryder, instructor in Life and Anatomy at the Art School and Secretary of the Oakland Art Association. Mr. Ryder illustrated his lecture with reproductions and stereopticon slides. Mr. Ryder showed in his lecture the Byzantine influence in early Italian Art which accounts for the blending of occidental and oriental art.

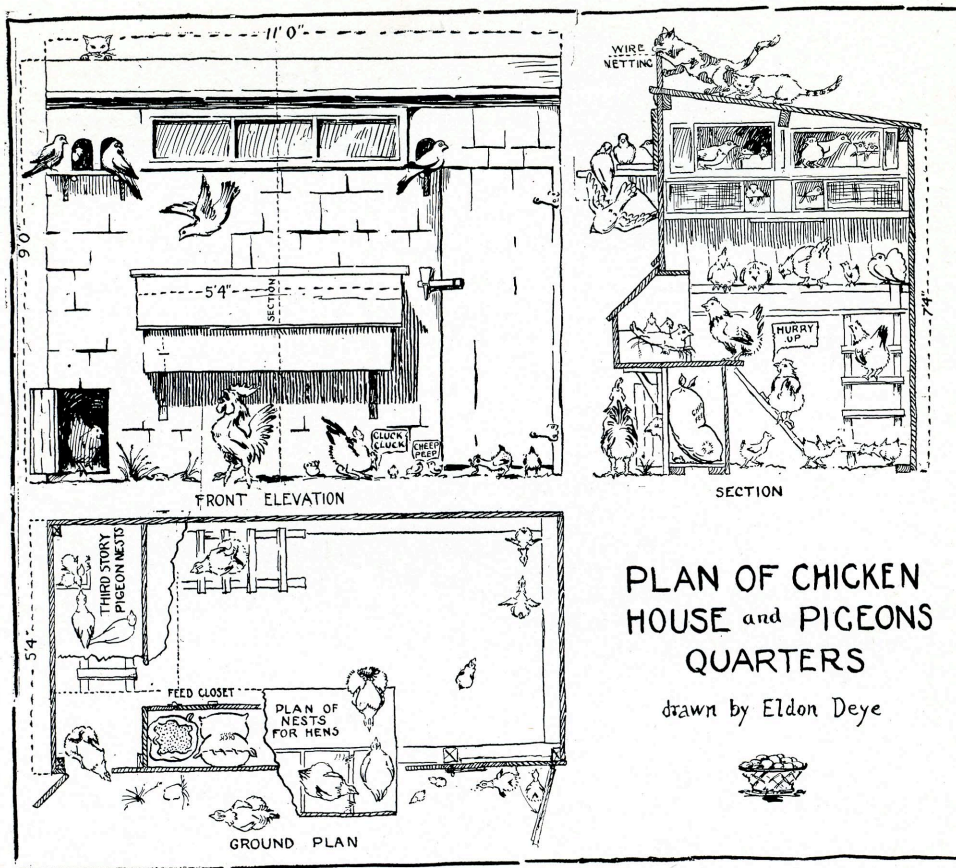
The third lecture on Etchings and Engravings was given by Hill Tolerton of the Print Rooms, San Francisco. Mr. Tolerton for illustration used a large collection of original prints from his gallery and supplemented these with stereopticon slides from the collection at the Art School.

The fourth lecture on Monotypes and Lithographs was given by Mr. Perham W. Nahl, Instructor in Life and Figure Sketching at the Art School and in Free-hand Drawing and Art Anatomy at the University of California. Mr. Nahl illustrated his lectures with numerous prints and etchings and demonstrated before the audience the making of monotypes both on wood and copper.

The last lecture of the series, Modern Art was given by J. Nilsen Laurvik, Director of the San Francisco Art Association. In a masterful way he traced the influences which led up to modern art and showed that the keynote of modern art is light and vibration. This was the first appearance of Mr. Laurvik before a Berkeley audience.







### THE LATEST ADDITION TO THE ART SCHOOL

THE Art School, never quite contented unless making changes of some kind, in or about its various buildings, has recently added an entirely new one. It may be found, if you still retain interest in such matters, in the northeast corner of the school grounds, adjoining the tennis court.

It started to be an aviary, but the present unsettled state of national affairs, coupled with the pressure brought to bear upon all good citizens to contribute their share toward feeding the nation, or several of them in fact, resulted in the transformation of the aviary, into a hennery and dovecote.

In other words a model hencoop, built along artistic as well as sanitary lines, is the outcome of the school's effort toward national preparedness, and it might be added right here, just to show the school's thoroughly patriotic attitude, though to be sure it has nothing to do with the coop, that a promising crop of young potatoes are coming along in the back yard which it is hoped the hens may not discover, though they are certainly in dangerous proximity to the latter's domain.

True to the traditions of the Art School, that use be made of all available space, whether the building be used by people or chickens, the loft of the hennery was converted into a dovecote, and a choice variety of pigeons were thus provided with accommodations.

The interior of the hennery has been finished in a delicate white, thus affording an harmonious background for the tan plumage of the leghorns, while their brilliant red combs supply the requisite touch of color necessary for contrast.

The exterior of the coop has been artistically shingled and tinted a gray-green; that the remnants of a dozen or more old paint cans supplied this economic though



tasteful finish, does not detract in the least from the artistic effect. It may interest former students to know that the decoration of the coop, not only the interior water color finish, but the exterior oil painting as well, was executed by the hands of the former custodian, Robert Jesus Gates.

The art students, always on the lookout for the picturesque, now look forward with special interest to the perspective drawings that will surely result from a study of the exterior of this latest addition to the school grounds. No longer will a drawing of the cleaning establishment be considered the supreme test of a student's ability in rendering an exterior, nor will such a drawing continue to be the principal feature of the perspective section in the school's exhibits, as it has long been in the past; for the hennery, with its combined beauty of line and color, will undoubtedly relegate to the past the former chief attraction of Gasoline Alley.

Future students of plant analysis, familiar with the study of flowers, bugs, shells and other organic forms, will rejoice that the elements of life will be introduced into this study, taking the form of chickens on the run and pigeons on the wing. And the class in applied design recognizing the attractiveness of the conventionalization of these action forms, will undoubtedly perpetuate them in their stenciling and wood block printing.

Who knows but the intensive study of the inhabitants of the coop and cote, may not leave its lasting influence in applied design, supplying as it does a most acceptable form of decoration for the possible coming time when the conventionalized form will be as near as the average citizen may get to the now familiar hen and pigeon?

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### GLEANINGS

A year ago Miss Margaret Morrison of Oakland, at the time a student at the Art School, won the first prize in the annual competition offered by the California Bookplate Society.

In the recent competition offered by the same society, Walter Greaves of Alameda, formerly a student in the Saturday classes, won the first prize; while Helene Harker of San Jose, at present a senior at Art School, won the second.

Reflection: When our students compete they often win; why don't they compete oftener?

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Miss Mabel Webber's friends will be glad to learn of her appointment as supervisor of drawing in the Hanford public schools. Miss Webber will take the position held during the past for years by Miss Nadine Hickman, a former graduate of the Art School.

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John A. Gleeson, who has been employed for several years by A. C. Wocker, a San Francisco decorator, and whose recent decoration of the new T. and D. Theatre in Oakland, has been much admired, has gone East to take a position as decorator in a large Detroit firm.

Students may recall the room devoted to Mr. Gleeson's decorative work, in the recent exhibition of East Bay artists, held by the Oakland Art Association in the gallery of the Municipal Auditorium.

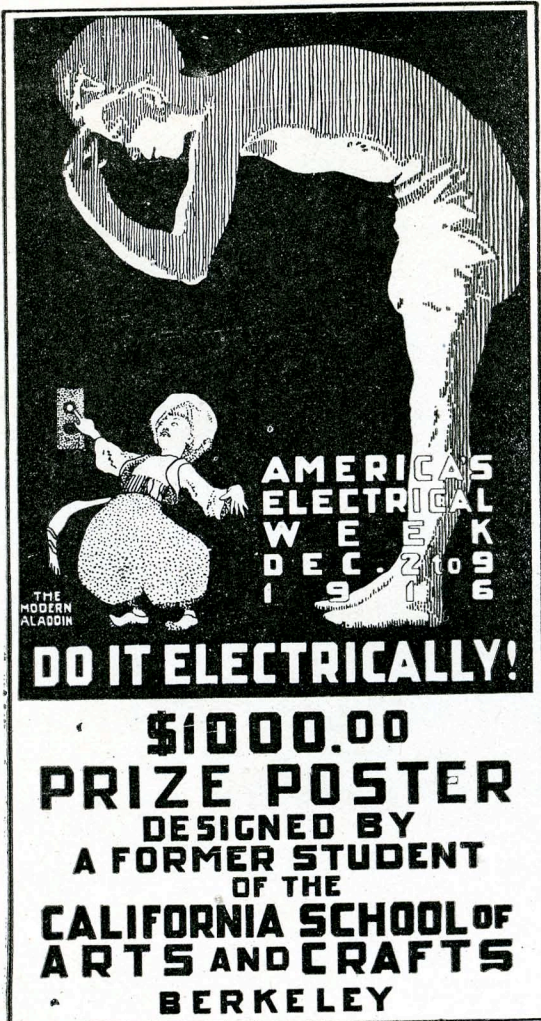
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Susie W. Mott, a sister of Oakland's former Mayor, Frank K. Mott, who attended art school from 1908 to 1911 and then spent several years in Europe in study and travel, is now Assistant Curator in the Oakland Museum.

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Mrs. Ernest Lueders, nee Alma Vass, who for several years held the responsible position of head designer in the Pacific Embroidery Company, San Francisco, has lived since her marriage in Oakland. Announcement of the birth of a small son, Edward Randall Lueders, was received recently at the office. Mrs. Lueders still does occasional designing for the firm in which she was formerly employed, especially when something new or unusually important is called for.





## ART SCHOOL STUDENT WINS PRIZE OF \$1000

(Reprint from Berkeley Daily Gazette, September 2, 1916).

Harold von Schmidt, a former student of the California School of Arts and Crafts, and at present connected with the advertising firm of Foster & Kleiser, San Francisco, won the \$1000 cash prize in the recent national poster competition offered by the Society of Electrical Development.

The selection of von Schmidt's poster was made from eight hundred competitors and it was chosen not only for originality of design and brilliant coloring, but also because it could be easily reproduced. The poster is to be reproduced approximately several million times, in different sizes varying from a poster stamp and window cards, to the large billboard posters.

The design of von Schmidt's poster, pictures a small figure of Aladdin pressing a button and calling forth the genii of electricity.

The decision by a carefully selected jury was unanimous in the awarding of the prize to von Schmidt.

## STUDENTS HONOR VON SCHMIDT

At the monthly luncheon held at the Art School on March 12, Mr. von Schmidt was the guest of honor and gave to the students a most interesting talk on Poster Art. The decorations for the occasion were appropriately carried out in electricity's colors, yellow and green. At the ends of the hall were hung huge copies of the prize poster designed by Mr. von Schmidt for the national poster competition; and even on the place cards the poster stamp size was used. The colors yellow and green predominated in the flowers and vines used in decorating the tables and the walls of the room.

## ART SCHOOL LOSES IN SACRAMENTO FIRE

(Reprint from Berkeley Daily Gazette, September, 1916).

The California School of Arts and Crafts was a heavy loser in the Sunday evening fire that consumed the main building and annex at the State Fair. The school had sent a fine exhibit of its work in both arts and crafts, consisting of drawings, designs, paintings in both oil and water colors, and cases containing metal, pottery and leather work.

As most of the work sent to Sacramento was exhibited at the Panama-Pacific International Exposition and had been awarded gold and silver medals, the loss of such work to the school is the greater on this account.

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