The Pennsylvania Museum and School of Industrial Art

One of the conspicuous results of the Continental Exhibition, held in Philadelphia in 1876, was the awakening of interest in art of all kinds, and its uses. In account of this interest it was determined to establish for the State of Pennsylvania in the city of Philadelphia, a Museum of Art in all its branches and technical applications, and with a special view of the development of the art industries of the State to provide instruction in drawing, painting, modeling, designing, etc., through practical schools, special libraries, lectures, and similar.

**A fund of $2,500 was subscribed with which to make purchases at the exhibition. The selection of objects the committee had**

*From the Chronicle*

**All quotations, and all the illustrations, are taken from the catalogue for the year 1906**
The benefit of structures of the group, commissions in the exhibition and in small instances, the institution was the recipient of valuable gifts from individual exhibitors around its nucleus. Thus formed, the museum has grown by purchase, gift and bequest to its present proportions, numbering in its collection upward of ten thousand objects. This museum is the well-known "Memorial Hall".
The school was opened in the winter of 1897-78 at Broad and Pine Streets. It was moved four times before, in 1893, it settled in its present quarters at Broad and Pine Streets. For about six years, the work of the classes was confined to the general course in
Drawing, Painting and modelling, with constant regard to the needs of the industries, it is true, but without attempting to provide instruction in any of the occupations themselves.

"The necessity of affording facilities for such technical instruction became apparent very early in the history of the school. It was seen that only by familiarizing the students with the processes and industrial applications of design and the proper training in graphic and purely artistic training as the school had to offer.

"The School of Applied Design, the School of Wood Carving, and the School of Textile Design and Manufacture were accordingly added in 1884. The
School of Chemistry and dyeing was established in 1897, and the class in interior decoration was added as a department of the School of Decorative Painting in 1892, at which time the School of Architectural Design was also organized; the School of Modern Languages was established in 1890. So that under the present organization the following departments are in active operation:

1. School of Drawing
2. School of Applied Design
3. School of Formal Instruction
4. School of Textile Design and Manufacture
5. School of Chemistry and dyeing
6. School of Wood Carving
7. School of Decorative Painting
Therefore we find particular attention paid to those branches of artistic work that are in direct touch with the industries by which men live. The men go more deeply into its philosophy of life rather than into its philosophy of art. And after all, perhaps they attain nearer the real end of art and the increasing of human happiness. But this is digression.

The art school occupies one wing of the...
As you mount the stairs and enter the large hallway, the first right is the Art Library. Here are most of the Art Magazines of the world spread out on a big table, and around the walls are book cases, filled with works on art, historical, artistic, and technical.

The first real work room that the visitor sees is the Modeling Room.
a long, narrow room with a row of modelling<br>boards on each side. men are taught the<br>principle processes of the design and<br>construction of an ornament in stone<br>or terracotta. there are various kinds of<br>exercises: (1) studies of ornament from<br>casts; (2) studies of the details of an<br>figure from casts; (3) studies of animals<br>from casts; (4) studies of ornament from<br>prints and photographs; (5) studies of<br>the living model; (6) original designs for<br>ornament in terra cotta, etc. the "diploma<br>work", a single finished product or<br>required at the conclusion of each course, is<br>"a piece of decorative sculpture either in<br>relief or the round."

all these, except of course the last,<br>are graded, first easy drawings, then
hard work and more complicated. It is evident how the main purpose of the whole course is the development of the ability to produce beautiful etching, sharp steel, bright design. The course is accompanied by lectures on anatomy, on the principles of constructive and aesthetic design, and on technical drawing, and the gradual development as regards all this; the latest and best thought on every branch of his subject.

Promotions in rank throughout the Institution on monthly examinations in this department. The examination consists of
1. A paper on the principles of design as applied to mechanical objects.
2. Two sketches, in clay, of ornamental form from an object.
3. A paper on the anatomy of the human figure.
As the visitor matrons, the
most rooms he visits are in a smaller
studio for advanced work of the modeling
department and the artist's office. Then
are the studios for drawing and
painting. Here the course of exercises is
similar in purpose to that of the modeling
department. There is the instruction in
the principles and practice of ordinary
greenshade drawing in pen and ink, crayon
and water colors, and in geometrical
drawing, shadows, perspective, and in the
Art of draftsmanship on the elements of original
design, and the
practical exercises include
exercises in freehand
and instrument drawing,
drawing from memory,
and a variety of papers on historical ornament, illustrated by sketches.

There are also special courses in pen and ink drawing for illustration and a sketch class,

making use of the numerous costumes in the museum, and of the gardens and courtyard of the building itself. These are

naturally distinct by industrial

A course in domestic decoration includes instruction in the nature and care of materials and in painting, in simple domestic painting.
The harmony and contrast of color, various styles and manners, the giving complete mastery of the theory and practice of house decoration.

There is one course which in a way sums up all the essentials of color, form, in any course in applied design. Here is included almost every kind of artistic design, from the simple adaptation of a given scheme, to original rendering in different mediums, from the selection for decoration; from the chemistry of paint to the designing of a piece of embossed a carpet.

Thus, only courses should be...
noticed. In the men's Life Class, painting from the living model. The members of this class are required to send in sketches, from which is selected the pose for the model.

The class in wood carving. This includes both ornamental paneling, figured cutting, etc., and the designing and making of ornamental furniture. There are two rooms devoted to this class, one a carpenter shop, the other a carving room. In the latter there are about twenty brushes, mit tools and all appliances.

I have said clear promotion is based on monthly examinations. It is also dependent
on rating in the various competitions for
prizes offered to the students, all
are required to enter some competition.
There are about fifteen prizes, mostly
in each ranging from twenty pounds
to one hundred dollars. They are given for
best work in instrumental, drawing,
designing, decoration, etc.

The school year is 36 weeks
from about the first of October until
the annual vacation at Christmas.
There are three "classes." Day
classes meet from 9 to 1 o'clock
and from 2 to 4 o'clock, every
week-day except Saturday.
Evening classes meet from
7.30 to 9.0 o'clock every evening
except Saturday. Pupils in the
evening classes take the same work as the day students. A Saturday class, for the benefit of the numerous teachers that desire to work in the school are held from 9 to 10 o'clock. These classes are only in part of the courses.

The fees of the Art School are as follows:

For the Day Class $50 a year, $10 a month
Evening Class $10 a year, $1 a month
Saturday Class $25 a year, $1 a month.

All fees are payable in advance.
We shall now study the Textile school. As was the art school, so is the Textile school solely for the purpose of practical technical teaching in artistic weaving. This comprises a course thorough training in the preparation of material and the grades of work, manufacturing of dyes, use and care of machinery as well as the actual mill work of with the spindle and loom.

There are three floors of the north wing of the building devoted to this department. On the basement floor are the rooms for the preparation of the material. The whole work
is carded and spun, dyed and dried, ready to go upstairs and be woven. The big carding and

Spinning room is a real mill, where the clatter of machinery and the whirr of the spindles shows the busy life of the weavers.
Carding and Spinning.

The Dye House in which Students Dye the Yarn Used in the School.
Indeed, it's not a school, it's a mill, only instead of working for money men work for knowledge.

The work that was once painted and spun and dyed in the basement is being woven into carpet and dress goods, lace and curtain stuff.
There are a dozen or so power looms, a various sizes and kinds, and the student learns how to manage them, and how to make his cloth perfect and strong.

In another room — and upstairs on the second floor, are...
a large number of hand looms, for

In these rooms the
whole theory and practice of
weaving is taught. Pupils
learn how to prepare for and
make every kind of cloth, from

Hand Weave Room, in which Warping, Beaming, Drawing-in and Weaving
are performed.
college, cotton and linen, silk, wool, flax, and worsted. In some
they do it with a full understanding and skill, and in others
they do it, how to spin and yarn, and what to do in emergencies.
An experienced jack, in the manipulation of the work from
the bobbin to the combiner. Before

gaining his diploma, the student
must design and manufacture
two pairs of dress goods, the napped
yarn being supplied him by the
school.

The dyeing department is
therefore made of great value and
importance. Here the student
studies the chemistry of dyeing.
and makes dyes, lists them on sample sheets of work, and dyes the work for his diploma work.

Chemical Laboratory in which Elementary Chemistry, Qualitative Analysis, and Experimental Dyeing are Taught.

Besides the technical work with the machinery and in the laboratory, there is given instruction in the theory of design.
the practical possibilities of different kinds of looms, the weaves of Jacquard looms, and the preparation needed for it. They are taught how to work out a design into cloth, and in that, the whole theory and practice of textile manufacture.
The Exhibition Room in which is shown Work of the students as well as Fibres, Fabrics and apparatus pertaining to textiles.
The school year is six years at the Art School. The whole course is laid out to take about five years. Pupils are entered at sixteen, though many are older. The course is open to both men and women, but very few women take advantage of it.

There are evening classes, and classes that take a partial course, who have not time for the full course. This course is for three months of the year, and covers only the more important branches.

The fees for the full day class is $150.00 per year. The fee for the partial course is $75.00.
Students are charged for books and
waste paper used in the laboratory.

Common to both departments
of the school is a course in modern
languages. French, German, Spanish,
and Italian are taught, and all
students are urged to take at least
one of these. The charge is $1.25
each for each language, two
recitations a week.

The building contains
accommodations for 1,000 pupils.
There are at present about 750 at
work in the various departments.
In the girls' school there are about
100. The number of men and
women is about the same in the
whole school.

I think these make clear the important features and the main object of the institution. "It is an institution which is destined to reflect, on increasing extent, credit upon its founders and upon the State, and it represents more directly perhaps than any other single agency that could be pointed out, the most powerful influence which are being exerted today in shaping the industrial destiny of the Commonwealth."