The Pennsylvania Museum and School of Industrial Art.

Arthur S. Harding, '91.
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"This institution was incorporated on the twenty-sixth day of February 1876, for the purpose of establishing 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, Modelling, Designing, etc. It was its existence to the interest in Art and its application..."
The industries awakened by the Centennial Exhibition in Philadelphia, 1876. The institution at present consists of a Museum, an Art School, and a Textile School. Since the Museum and the Art School were established when the Institution was started and the Textile School is a recent addition, it will be more systematic to take up the Museum at the start, then the Art School and lastly the Textile School. Before the Institution was incorporated a subscription fund of twenty-five thousand dollars was raised with which purchases were made at the
Gentennial Exhibition with the view of establishing an Art Mu-
seum. Large collections from some of the exhibits in the Gen-
tennial were presented to the Museum by interested persons.
The most notable case being the donation of the major part of the collection of the products and manufactured articles of British India shown at The Exhibition, by The British Government.

Memorial Hall in Fairmount Park is the present site of the Museum. It is a magnificent building which was one of the largest in the Gentennial Exhibition. Although the Museum contains collecting
which embrace examples of Art
Work of every description, its
real aim is not the advance-
ment of Fine Arts but rather
the illustration of the innum-
erable applications of Art to
Industry. The Museum pro-
vides the Art School with
all sorts of material to work
on and by means of its fine
collections of lace, clothes, silks,
fabrics, tapestries, etc., gives
many new ideas of design
and color to the Textile
Students.

The whole North Gallery
of the Museum is given up
to the exhibition of work done
by the Students of the two
Schools. Some of the collectio-
in Memorial Hall are the most ancient and most elaborate of any in the United States, and perhaps in the whole world. Among the best are The John T. Morris Collection of Glassware and The Moore Collection of Lace, Embroidery, Jewelry, Tapestries and Wood Carving. The immense representation of the pulpit and stairway in the Siena Cathedral, which stands in the main corridor of the Museum, is a most wonderful example of decorative carving.

The importance of the Museum as a mere exhibition to the public may
It is vaguely indicated by the fact that about four hundred thousand people visit it every year. But far more important is the Museum in its connection with the Art and Textile Schools. It has grown gradually, by gift and purchase, to its present size and renown. There are over ten thousand objects in its collections. The British India Collection is very interesting. It contains some very odd and picturesque rugs and tapestries, and some amusing stone images which represent the Gods of British India. The John J. Morris Collection.
Of Glass Ware, which was mentioned above cannot be described by the writer so as to give a reader a correct idea of its beauty and value. This is a collection of a large number of glass plates and jars, which are covered with wonderfully colored scenes and patterns. There is a collection of antique tables and chairs in the Museum which are so much better carved and decorated than anything of this kind of modern times that one wonders if we have advanced at all in some branches of art during the last few centuries. Although
The Museum is not devoted to Fine Arts, it has a fairly large collection of paintings by well known artists. In fact, The Museum is in a fine building. It has costly and well arranged collections which contain objects especially fitted to show the application of Art to Industry, and even to one who is neither an Art nor a Textile Student it gives some idea of the perfection which will arise from the careful practice of this principle of applying Art to Industry.

Every year new gifts and loans are received.
and objects are purchased. Thus the interest of the public, in the collections does not wane but is constantly being renewed. Interested persons, from time to time, offer prizes to the pupils in the public schools of Philadelphia for competitions in drawing the subjects of their drawings to be taken from the Museum. These competitions have promoted a general interest in the Museum among a great many young people and thereby have drawn them to ward a better appreciation of beautiful things wherever they may meet them. That
The public interest in the Museum is growing in well proven by the ever increasing number and value of the gifts received by it. Textile Education is becoming more important and more popular in this country every year. Therefore The Museum, with its exhibitions of Industrial Art is destined to become one of the most renowned institutions in Philadelphia.

The Art School was first opened during the winter of 1877-78, in rooms in Industrial Hall at Broad and Vine Streets. Since then it has been moved three times. It now occupies one wing of a
large building at Broad and Pine Streets where it was
moved in 1893. This building
one wing of which the Art
School occupies and the other
the Textile School, is the result
of a gift of one hundred
thousand dollars by William
Weighton and an equal do-
nation by the Philadelphia
Public. This building has a
front of two hundred feet
in Broad Street and four
hundred feet on Pine
Street. It contains accom-
modations for one thousand
pupils.
The first room which
one enters on a visit to the
Art School is given over
To the exhibition of work done by the students. It shows very well the many different branches of art while in which the students are employed. Every class in the school is represented in this room. The sketch class, interior decoration class, life class, water color class, applied design class, wood carving class, and the sculpturing class. The remainder of the building is divided into class rooms. These are well lighted and attractive. It is a pleasant experience to pass through the school and see the different classes at their work. The students deeply interested...
in their work and the air of peace and content which pervades the entire school. Everyone in the building seems to have some definite purpose. Even the children who make up the preparatory classes seem bent on their work and do very good work for their age.

The school year begins in the first week of October and ends in the first week of June. The daily session is from nine o'clock till one and from two o'clock till four, every day but Saturday. On Saturday there are special classes for such students as cannot
attend during the rest of the week. The year of the evening classes is not quite so long as that of the day school. It extends from the second week in October to the first week in April. The sessions of most of the evening classes are from seven o'clock till eight.

The requirements for admission to the Art School are not very strict. The applicant must have the knowledge which the completion of the ordinary grammar school course would imply and must pass an examination in drawing from the cast. These examinations are held
at the beginning of each month from October to May, and all students who do not pass them are assigned to the preparatory class. The scholars are promoted in the grade of their work by similar monthly tests. There is not much enforcement of discipline among the students, their progress is left to a certain extent in their own hands, but promptness and regularity in attending lectures and classes are insisted upon. Although the school allows a certain freedom among its scholars which is not found elsewhere, it moral
and intellectual atmosphere is of the highest order. The expenses of the student are not large, the fee for the day course is fifty dollars a year or eight dollars a month, while the fee for the evening course is but ten dollars a year or two dollars a month. The fee for the Saturday Morning and the Tuesday and Thursday afternoon special classes is the same as that of the evening class.

There are many free scholarships to the school. Each county in the state of Pennsylvania receives a fee scholarship for any
department of the school in consideration of an annual appropriation to the School by the Legislature of that State. These scholarships are good for the full course of three years. These appointments are made by the Governor of the State usually on the recommendation of members of the Legislature. Besides these, there are five free scholarships which are competed for annually by the students in the graduating classes of the Diocesan Schools of Philadelphia. Also, two scholarships are awarded to each of the following Public Schools of Philadelphia:
The Central High School, The Central Manual Training School, The North East Manual Training School, The Girls High School, and The Girls Normal School. These scholarships are not awarded for special courses but their recipients must take the full course of twenty-four hours a week. There are a few free scholarships to the school which are the results of personal requests or gifts. All free scholarships to the school may be recalled by the Principal of the Institution, if the progress of the holder is unsatisfactory. In such a case the student is warned and given another
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To improve his standing. If he does not heed the warning by the end of the month, the scholarship is declared vacant.

The general course of study in the school embraces drawing in all its forms: architectural designing, modelling and casting, decorative painting, historic ornament, the use of tools in wood, metal, glass, and leather; original designs for printed and woven fabrics, pottery, glass, and metal work, etc.

Graduates from the regular course may continue to study at the School without payment, on the
condition that they devote a certain part of their time to teaching in the school or in work which is for the interest of the institution. A special course in the instruction of drawing is provided for all students who wish to become teachers.

Of the different classes in the school, the sketch class, perhaps, is the most interesting. In it, the students use the large collection of historic costumes which is one of the school's most highly valued possessions. This class using the costumed model have made some fine sketches of the ancient and historic
costumes which are both instructive and amusing.

Certificates of the school are given to all students who have taken the required course and have passed satisfactory examinations therein. The required course consists of first, drawing and modelling from casts, drawing of ornament, of animals and of the human figure; second, model drawing in charcoal, pen-and-ink and crayon; third, drawing pieces of furniture, chairs, tables, etc.; fourth, studies of drapery in crayon and pen-and-ink; fifth, studies of objects of industrial art from the Museum; sixth, studies of flowers and
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foliage from nature; seventh, lettering; eighth, analysis of plants for purpose of design; ninth, elementary designs from natural forms; tenth, elementary studies in historic ornament; eleventh, design, from natural and from historical motives, of ornament as applied first to flat surfaces and second to curved surfaces, such as pottery, etc.; twelfth, exercises with instruments; thirteenth, plans and elevations of buildings and machinery; fourteenth, descriptive geometry; fifteenth, perspective.

Pupils who have passed this required course, thereby
receiving the certificate of
the school, and have com-
pleted the additional course
in Decorative Painting and
Decorative Sculpture receive
the diploma of the school.
By a glance at the course which
we must pass to get a certif-
icate or a diploma of the school
we may get an idea of the
thoroughness of the Art School.
Besides this large required
course, the School provides
instruction in Modern Lan-
guages at hours which do
not interfere with the students'
regular work. This is very
convenient and useful for
Art Students of the School
who intend to study abroad.
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The pupils of the School have done excellent work both in the School and outside of it. The best example of their work outside of the School is the carving of the pilasters in Horticultural Hall.

The Principal of the School takes great interest in the students and, although he does not undertake to find employment for all its graduates, receives many applications for teachers and designers which are filled from the graduating class.

Very soon after the founding of the Art School, it became evident that it was confining itself to general principles.
By design and was not illus-
trating the particular forms
of application. Nor was it en-
forcing the lessons which are
associated with the needs
of particular crafts. The best
way to remedy this evil was
thought to be the blending of
instruction in the industries
themselves with the methods
of the Art School. This meant
as far as the textile industry
was concerned, the organization
of a technical school devoted
to the processes of textile man-
ufacture. This last idea was
developed by the personal ef-
forts of the leading manufac-
turers of Philadelphia. After
having raised thirty thousand
dollars they informed the Trustees of the Art School of their plan. The Trustees immediately placed rooms at the disposal of the instigators of the movement in the Art School Building on Spring Garden Street.

During the winter of 1884-85, the Textile School began its first session. In 1887, the Department of Chemistry and Dyeing was added to the school. This addition overcrowded the quarters of the Textile School and it was moved to Buttonwood Street. When the present building at Broad and Pine Street was purchased, the Textile School was given one wing.
and The Art School the other. In its methods and equipment the School is unequalled in the world. All the machinery in the Textile School is of the best and most modern construction.

The main purpose of the School is instruction in the Carding, Spinning, Weaving, and Dyeing of Cotton, Wool, Silks, and worsteds. In addition to this, a thorough instruction in the structure of the raw materials and in the principles of figured design is aimed at. The regular course is a three year one in which the student takes up the study of Cotton,
Wool, Silks and Gams. The first year is devoted to the study of color harmony, figure designing, the chemistry of dyeing, mechanical drawing, and the carding, weaving, spinning of colored materials, which are given to the student. During the first year, the student uses a handloom on which he makes fabrics of his own design.

The second year is mainly an advancement in the studies of the first. The chief difference between the two years is that the student dyes his own materials and uses a power loom, which he has put together him-
In the third year the student takes up the study of
the structure of the raw materials, makes his own de-
signs, weaves his own fabrics, dyes all his own materials,
works on a power loom and
turns out a finished product
which is entirely his own
creation.

The two main courses
are two year courses devoted
to Wool and Cotton respec-
tively. The student covers
in these two years the same
ground in the industry as
the covers in the three years
course in the combined in-
dustries of Wool, Cotton, Silks
and Yarn, Carding, and Weaving manufacturing. There are several special courses in the Textile School which occupy not one year. These are courses in the chemistry of dyeing, the carding and spinning of wool, and the study of ingrained carpet. Most of the scholarships for the Art School are good for the Textile School. The fee for the regular three years course and for the special two year course is one hundred and fifty dollars a year. The Textile School gives certificates to all scholars who have satisfactorily completed the first and second
years work of the regular course. At the end of the third year, diplomas are given to the students holding the certificates. The Textile School does not as a rule manufacture goods for business houses and does not wish to become a business establishment. But a proof of the quality of the work done in the School is the large sale of yarn which the School has recently made to a Philadelphia manufacturer.

The Textile School is the most important and best worked out effort in
America To apply the re-
structure of an Art School
of the actual needs and
methods of existing indus-
tries.

The Pennsylvania Muse-
um and School of Indus-
trial Art is an institu-
tion in which Philadel-
phia, Pennsylvania and
even the whole United
States may take a just
pride.

Arthur A. Hurd