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1894-95 - Annual Report

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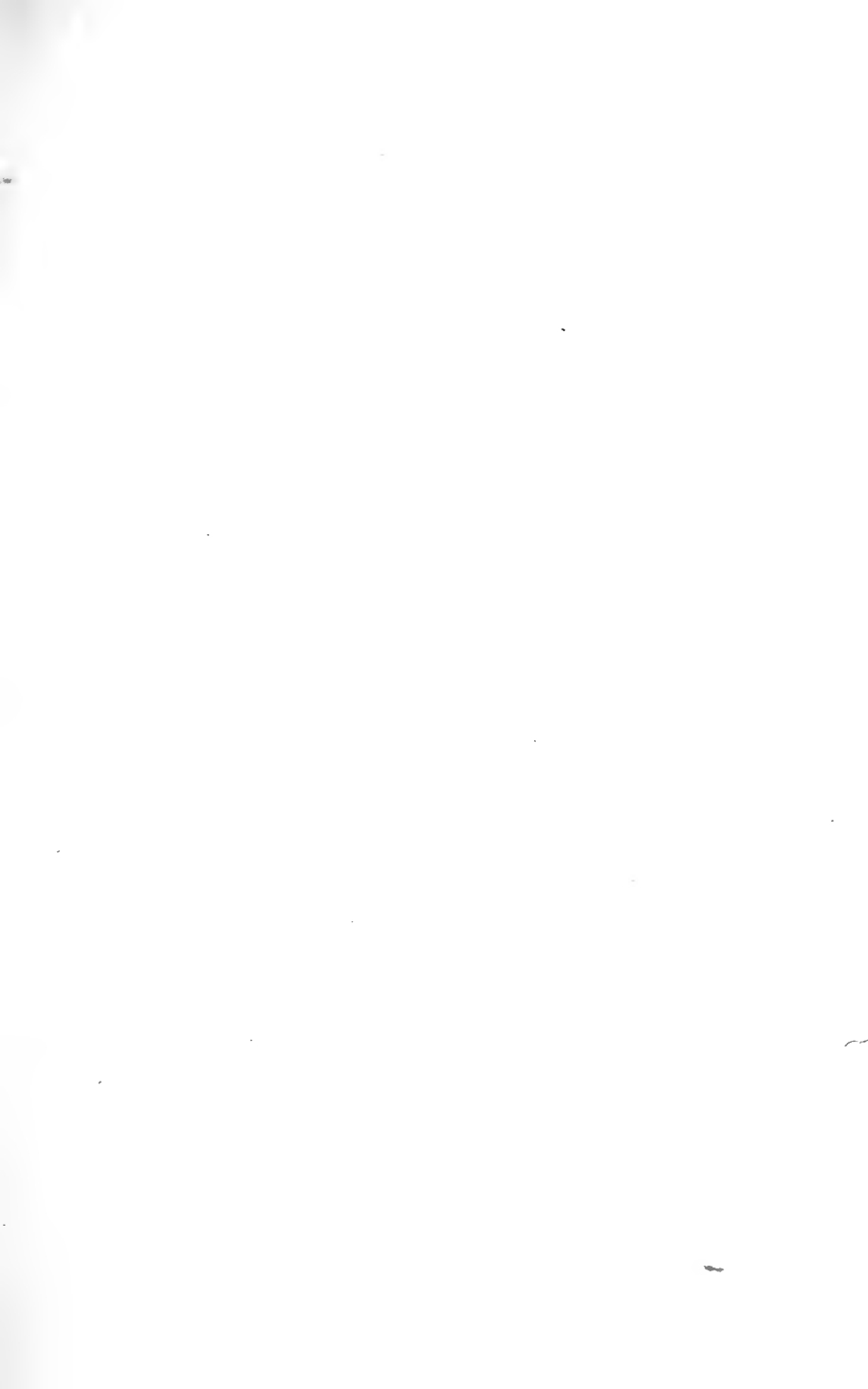
THE
Pennsylvania Museum
AND
School of Industrial Art,
PHILADELPHIA.

Circular
OF THE
Committee on Instruction
1891-92.

CLASS-ROOMS:
1336 SPRING GARDEN STREET,
PHILADELPHIA.

1891.

APR 1957





MODELING ROOM.

THE
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AND
School of Industrial Art,
PHILADELPHIA.

Circular
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Committee on Instruction
1891-92.

CLASS-ROOMS:
1336 SPRING GARDEN STREET,
PHILADELPHIA.
1891.

Press of
GLOBE PRINTING HOUSE,
112 North Twelfth St.,
Philadelphia.

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OFFICERS FOR 1891.

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Vice-Presidents,
THEODORE C. SEARCH. CRAWFORD ARNOLD.

Treasurer,
STUART WOOD.

Secretary and Curator,
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THE GOVERNOR OF THE STATE. THE MAYOR OF THE CITY.

BY APPOINTMENT.

THOMAS COCHRAN, Appointed by the State Senate.

ALEXANDER CROW, Appointed by the House of Representatives.

THEODORE C. SEARCH, Appointed by Select Council.

F. WILLIAM WOLFF, Appointed by Common Council.

S. G. THOMPSON, Appointed by the Commissioners of Fairmount Park.

ELECTED BY THE MEMBERS.

To serve for three years :

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WILLIAM WOOD,

CRAWFORD ARNOLD,
T. P. CHANDLER, JR.

To serve for two years :

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WILLIAM PLATT PEPPER,

THOMAS DOLAN,
THOMAS HOCKLEY.

To serve for one year :

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STUART WOOD,

CHAS. E. DANA,
ISAAC NORRIS, M.D.

**ASSOCIATE COMMITTEE OF WOMEN TO THE BOARD
OF TRUSTEES.**

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Treasurer,

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MRS. C. HOWARD CLARK,
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MRS. E. E. DENNISTON,
MRS. WM. H. EISENBREY,
MISS ELIZABETH GRATZ,
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MISS MCMURTRIE,
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MRS. THOMAS ROBERTS,
MRS. JOHN H. SAUNDERS,
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MRS. W. HINCKLE SMITH,
MRS. WM. WEIGHTMAN, JR.,
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MRS. ZELL.

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MRS. MATTHEW SIMPSON,
MRS. SETH B. STITT,

MRS. H. C. TOWNSEND,
MRS. CASPAR WISTER,
MRS. ROBERT K. WRIGHT.

COMMITTEE ON INSTRUCTION.

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CHAS. D. CLARK,
CHAS. E. DANA,
WILLIAM WOOD,
THOMAS HOCKLEY,
STUART WOOD,

MRS. E. D. GILLESPIE,
MRS. THOMAS ROBERTS,
MRS. F. R. SHELTON,
MRS. HOWARD WOOD,
MRS. GEORGE K. CROZER,
MRS. BYRON P. MOULTON.

COMMITTEE ON MUSEUM.

JOHN STRUTHERS, *Chairman*,
DALTON DORR, *Curator*,
CRAWFORD ARNOLD,
ISAAC NORRIS, M.D.,
CHAS. D. CLARK,

MRS. E. D. GILLESPIE,
MRS. AUBREY H. SMITH,
MRS. FREDERIC R. SHELTON,
MRS. G. CRAIGE HEBERTON,
MRS. WM. WEIGHTMAN, JR.,

MRS. JOSEPH HARRISON.

FACULTY OF ART SCHOOL.

Principal,

L. W. MILLER,

From Mass. Normal Art School and School of the Boston Museum
of Fine Arts.

Vice-Principal,

HOWARD F. STRATTON,

Graduate (1882) of The Pennsylvania Museum and School
of Industrial Art.

Professor of Sculpture,

JOHN J. BOYLE,

Pupil of Dumont, Paris.

Lecturer on Water-Color Painting,

CHAS. E. DANA,

Pupil of Luminais.

Instructor in Applied Design,

MYRTLE D. GOODWIN,

From the Pennsylvania Museum and School of Industrial Art.

Instructor in Applied Design—Evening Class,

PAUL ROSENZWEY,

From l'Ecole des Arts et Métiers, Paris.

Instructors in Drawing Classes,

PAUL LACHENMEYER,

Graduate (1891) Pennsylvania Museum and School of Industrial Art.

HELEN A. FOX.

Instructor in Modeling,

MARY ELLEN SLATER,

Graduate (1889) Pennsylvania Museum and School of Industrial Art.

Instructor in Carving,

AMORY C. SIMONS.

Instructor in Stained-Glass Work,

MARIA L. HOLT.

Secretary,

LEONORA J. C. BOECK.

FACULTY OF TEXTILE SCHOOL.

Head Master,

E. W. FRANCE,

Graduate of the Pennsylvania Museum and School of
Industrial Art.

Formerly of Conshohocken Woolen Mills.

Professor of Textile Design, and Lecturer on Raw Materials,

E. A. POSSELT,

Graduate of the Advanced Weaving School, Reichenberg, Austria ;

Author of TECHNOLOGY OF TEXTILE DESIGN ; THE JAC-

QUARD MACHINE ; THE STRUCTURE OF YARNS,

FIBRES AND FABRICS, etc.

Instructor in Theoretical and Practical Classes,

BRADLEY C. ALGEO,

From the Pennsylvania Museum and School of Industrial Art.

Instructor in Dyeing,

CONYERS B. FINCKEL,

Graduate of the Pennsylvania Museum and School of

Industrial Art.

Instructor in Applied Design,

MYRTLE D. GOODWIN,

From the Pennsylvania Museum and School of Industrial Art.

Instructor in Applied Design—Evening Class,

PAUL ROSENZWEY,

From L'Ecole des Arts et Métiers, Paris ; Designer of 17 years'
experience with Eddystone Manufacturing Co.



Design by Florence C. Fetherston, a Pupil in the School.

THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART.

HISTORICAL SKETCH.

The Pennsylvania Museum and School of Industrial Art was incorporated on the twenty-sixth day of February, 1876, for the purpose, as stated in its charter, 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 to 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 otherwise."

The purpose of the institution as thus defined is distinctly industrial. The collections at Memorial Hall, where the Museum is located, embrace examples of art work of every description; but as the city already possessed, in the Pennsylvania Academy of the Fine Arts, an institution devoted to the advancement of the Fine Arts, it was determined by the founders to make the collections of the Pennsylvania Mu-

seum as largely as possible illustrative of the application of Art to industry, and the instruction in the School has constant reference to a similar purpose.

The institution owes its origin to the increased interest in Art and Art Education awakened by the Centennial Exhibition of 1876.

Pending the incorporation of the institution, a fund of \$25,000 was subscribed with which to make purchases at the Exhibition. In the selection of objects, the trustees had the benefit of the advice of the foreign commissioners to the Exhibition, and, in several instances, the institution was the recipient of valuable gifts from individual exhibitors. Around the nucleus thus formed the Museum has grown by purchase, gift and bequest to its present proportions, numbering in its collections upward of ten thousand objects.

The major part of the collection of the products and manufactures of British India, shown at the Centennial Exhibition, was presented to the Museum by the British Government at the close of that Exhibition. It occupies the whole of the west corridor at Memorial Hall.

The Moore memorial collection of objects of Art, presented to the Museum by Mrs. Bloomfield-Moore as a memorial of her late husband, occupies the entire east corridor. It contains exquisite examples of Lace, Embroidery, Fans, Jewelry, Pottery and Porcelain, Metal Work, Enamels, Carved Work in Ivory and in Wood, Tapestries and Pictures.

The Museum also possesses several smaller collections, sufficiently complete in themselves to be regarded as fairly representative of the departments to which they belong. Of these the Caspar Clark collection of Persian Metal Work, the Vaux collection of Etruscan Pottery, and the Fulgence collection of Textiles are perhaps the most important.

In addition to its actual possessions the Museum is constantly receiving accessions in the form of loans of a more or less permanent character, by which the element of freshness is secured, and popular interest in the collections continually renewed.

The purpose of the School is to furnish such instruction in Drawing, Painting, Modeling, Carving and Designing as is required by designers, superintendents and workmen in the

various Constructive and Decorative Arts, and to serve as a Training School for teachers of these branches.

It was opened during the winter of 1877-78 in temporary rooms in Industrial Art Hall, at Broad and Vine Streets. It was afterward removed to the rooms of the Franklin Institute, at 15 South Seventh Street, and again in 1880 to the building 1709 Chestnut Street, where it remained until its removal, in 1884, to the building which it occupies at present. The classes were very small for several years, but the attendance has increased rapidly since 1884.

Up to the time of this last removal the work of the classes was confined to the general courses in Drawing, Painting and Modeling, with constant regard to the needs of the industries, it is true, but without attempting to provide instruction in any of the occupations themselves, which it was hoped would be directly benefited by the training which the students received here.

The need of providing facilities for such technical instruction, however, became apparent very early in the history of the School, as it was seen that only by this means could the proper direction be given to such purely artistic training as the School had to offer, by familiarizing the students with the processes by which any industrial application of design would have to be made.

The Committee desires to call especial attention to the work accomplished by the Department of Weaving and Textile Design.

Establishment of the Department of Weaving and Textile Design.

The Philadelphia Association of Textile Manufacturers was formed in 1882, and among the objects for which it was specially created was the fostering of technical education. Its members represented the progressive element of the manufacturing community of Philadelphia and vicinity. These gentlemen were fully aware of the progress of technical schools for the Textile Arts in Germany, France and England, and were persuaded that the United States could not hope to maintain the best market for her products unless those products combined the highest skill in manufacture and

the best taste in design. At that time no thorough school existed in this country, and it was necessary to begin at the foundation of the work, without previous knowledge of the exact methods to be adopted, or the means to be employed to reach the desired end.

It was apparent that considerable money must be raised to properly lay the foundation for a successful school. The sum of \$50,000 was fixed upon as the minimum amount with which to inaugurate the work, and the Association endeavored to obtain this sum from the manufacturers of Philadelphia by subscription; but, as with every public-spirited enterprise, a few leading men and firms bore the burden of the work, and the subscriptions finally closed at \$35,000, all of which was subscribed with the understanding that no call should be made unless the entire \$50,000 was secured. The sum was never reached, and the whole enterprise seemed likely to be abandoned.

At this juncture Mr. Theodore C. Search, who had been actively engaged in the effort to raise the \$50,000, despairing of success in that direction, concluded to assume the responsibility of attempting the work without the aid of any subscriptions.

The project was made known to the Trustees of The Pennsylvania Museum and School of Industrial Art, who very kindly placed rooms in their school building at his disposal, without charge. Teachers were engaged, two Jacquard looms were ordered, and a night class of enthusiastic students organized in 1883. The outfit was necessarily limited, but was increased without delay, as experience showed the needs to be supplied. Only men of acknowledged skill were engaged as teachers, a fact which greatly assisted the projectors of the enterprise, and won for the School the confidence of the community.

After the School had been in operation for a few weeks, the fact of its actual existence became known to Mr. William Arrott and Mr. Thomas Dolan, who specially requested that they might divide the burden of its expenses with Mr. Search, and at once joined in the work. Matters thus rested while the School made most active progress.

Some time afterward at a meeting of the Philadelphia Tex-

tile Association the School project was again discussed, and the Association decided that it would be wise to sustain the enterprise, and recommended the subscribers to the \$50,000 fund to turn over the amount of their subscriptions to its use.

Nearly \$30,000 out of the original \$35,000 was transferred in this way; twenty-five per cent. of which was authorized to be paid in for the use of the School in cash. These subscribers were as follows :

Thomas Dolan & Co.	\$5,000 00	John Bromley & Son	\$1,000 00
John & James Dobson	5,000 00	Thomas L. Leedom	1,000 00
William Wood & Co	2,500 00	James Doak, Jr., & Co. . . .	500 00
William Arrott	2,000 00	Charles Spencer & Co. . . .	500 00
John Yewdall	2,000 00	Andreas Hartel	250 00
Fiss, Banes, Erben & Co	2,000 00	S. B. M. Fleisher	250 00
Conyers, Button & Co	1,500 00	Grundy Bros. & Campion . . .	250 00
George & James Bromley	1,000 00	H. W. Butterworth & Sons . . .	250 00
Alexander Crow & Son	1,000 00	Stead & Miller	100 00
James Smith & Co.	1,000 00		
M. A. Furbush & Son	1,000 00		
			\$28,100 00

The following season, President Wm. Platt Pepper, of The Pennsylvania Museum and School of Industrial Art, undertook to raise funds for the erection of a building for the use of the School. He succeeded, within a very few days, in securing the amount needed; the building was completed in time for the new school year.

The leading manufacturers of machinery responded very generously to an appeal to supply the institution with the very best machinery; and the evening class of 1884-85 was progressive and enthusiastic, acknowledging the great benefit they derived from their connection with the School.

In September, 1885, the instructors were regularly engaged to give their whole time to the School, and a day class was organized, specially to prepare young men for the higher departments of the work, by means of a regular course of instruction, extending over a period of three years.

The season of 1885-86 was prosperous, and proved conclusively that such a school must not only be a great addition to a manufacturing community like Philadelphia, but an element of strength to the whole country. Friends of the enterprise visited the best schools of Europe in the interest of this institution, and whenever methods were found superior to our

own, they were unhesitatingly put into practice, until to-day the management feel that they are entirely ready to supply the want that has so long been pressing on the country.

It is no longer incumbent upon anyone to visit Europe for technical instruction in Textile Art, as this School is fully prepared to supply technical information on all subjects connected therewith: Designing, Weaving, Dyeing, Cleansing of raw materials, all being provided for, as shown by the curriculum.

Indeed in several important respects the superiority of the School over any of its European rivals is acknowledged. These advantages are of two kinds. First, the association of the technical instruction with artistic culture is more direct and complete than in any European school whose mission is so distinctly technical as this. Pupils of the Pennsylvania School are provided with opportunities for carrying their individual work to completion in a much more liberal manner than is allowed in the European schools, where the rule is to arrange the work of the weaving rooms; to grade the work required by the Course; to adjust all machinery; to make all warps, etc., at the beginning of the year, a few designs only being selected from among all those produced by pupils, to be executed during the year, the students passing from one loom to another, assisting with the weaving and other technical processes involved, at first in those that are simple, and then in the more complicated, but still without any work being consecutive in the case of any individual student, and without any direct relation between the work executed and his own design. In the Pennsylvania School, on the other hand, the individual student has an opportunity to work out his own designs in the fabric. Every step in the process of production, from the first sketch to the finished product, is his own work. The advantages of this method are not only apparent to any intelligent observer, but ample testimony to its efficiency has been furnished by pupils who have attended some of the best European schools before coming here, and who cheerfully testify to the superiority of the Pennsylvania School.

LOCATION.

The School is located in the building, 1336 Spring Garden Street, which has been purchased by the Trustees with funds provided for this purpose by the Associate Committee of Women, and adapted to the needs of the classes in the most thorough manner. Ample provision has been made for the comfort of students, and every convenience furnished that will facilitate the work of the classes.

The work in each department or class is carried on in a room by itself, so that the annoyances and interruptions inseparable from the assembling of large classes and different grades of work in a common room are avoided.

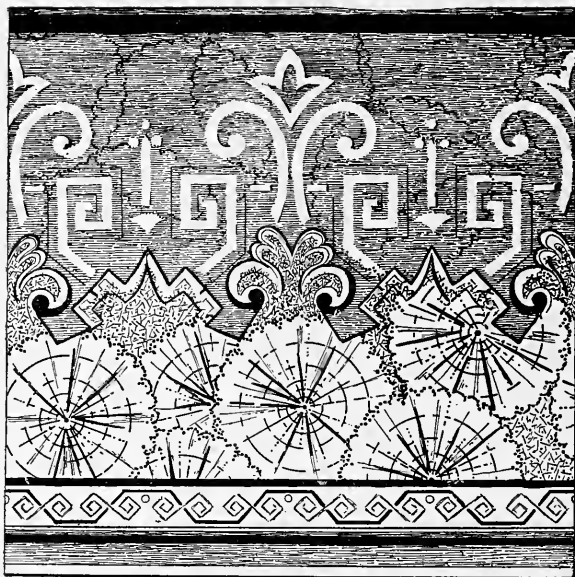
The building contains a Lecture-Room; a Library and Reading-Room; a room for Elementary Work from casts and models; a gallery for Advanced Work from the cast; one for the Life Class; a room for the Grinding and Preparation of Colors; one for the Work in Applied Design; one for Modeling; one for Wood Carving; and a suite of rooms for the Class in Weaving and Textile Design. The Chemical Laboratory and Dye House are located at 1346 and 1348 Spring Garden Street.

The Associate Committee of Women.

The School is under the immediate supervision, and receives the active support, of the Associate Committee of Women, who act conjointly with the Board of Trustees in managing the affairs of the Pennsylvania Museum and School of Industrial Art.

This Committee now numbers thirty women, each and all zealously active in promoting the best interests of the corporation, with especial reference to the creation and support of such an Industrial School in connection therewith as those most competent to judge of the educational needs of the city have long desired to see established here.

The Committee was organized in 1883, and it has (besides greatly increasing the list of members, by whose subscriptions the Institution is largely supported) paid over since that time to the Trustees \$27,400 for carrying on the work of the School and advancing the interests of the whole Institution.



Design for Wall Paper (border)
(Wilson & Fenimore, First Prize, 1890),
by Mary S. Sword.

School Year.

The next School year of thirty-six weeks begins on Thursday, October 1st, 1891, and ends June 13th, 1892. The evening classes open on Monday, October 5th, and close April 3d. There is a vacation of one week at Christmas. The School is also closed on legal holidays and on the Friday following Thanksgiving Day.

Hours of Study—Day Classes.

The hours of study for the day classes are from nine o'clock to one, and from two to four every day in the week except Saturday.

Evening Classes.

Evening classes in all the branches are in session from October until April, on Mondays, Wednesdays, Thursdays and Fridays, from half-past seven to half-past nine o'clock. Thursday evening in each week is devoted to lectures.

Requirements for Admission.

Applicants for admission are expected to be as proficient in the common English branches as the completion of the Grammar School Course would imply. It is also desired that pupils should be fairly well grounded in a knowledge of free-hand drawing; but proficiency in this branch is not required as a condition for admission, and pupils who are deficient in this respect will be given an opportunity, and furnished with every facility, for making up such deficiency. Students in the Textile School must also pass an examination in Arithmetic (through percentage).

Scholarships.

In consideration of an annual appropriation to the School by the Legislature of Pennsylvania, each county in the State is entitled to one free scholarship in any department of the School for the full course of three years. These appointments are made by the Governor of the State, usually on the recommendation of the County Superintendent of Schools.

Five free scholarships are also competed for annually by pupils from the advanced classes of the grammar schools of the city of Philadelphia. Application for admission to this competition should be made through the Principal of the School from which the applicant comes to the Board of Public Education, 713 Filbert Street.

Materials for Study.

Instruments and materials for study must be provided by the students. All articles required in any class are for sale at the School at less than retail prices, and students are expected to purchase them here. The cost is usually about \$12.00 per year for a day student, and \$5.00 per year for an evening student.

Each student is provided with a locker, in which drawing-boards and materials are to be placed before leaving the class-room. On receiving the key the student must deposit fifty cents, which, when the key is returned, will be refunded, provided the return is made within one month after the date at which the student's term expires; otherwise the deposit is forfeited.

Students will be furnished with facilities for working at the Museum in Memorial Hall when this is desired.

Board.

Good board may be obtained in the vicinity of the School for from \$4.50 a week upward. A list of desirable boarding-houses is kept at the School, and will be furnished to the student on application.

Examinations.

Examinations are held semi-annually, in January and May, on the results of which, taken in connection with the quality of the work done in the class-room and regularity of attendance, the standing of students is made to depend.

Monthly reports of attendance and standing are made to parents and guardians, and students whose progress is shown by these reports to be unsatisfactory for three months in succession will not be allowed to continue their studies in the School.

Discipline.

The discipline of the School is made as simple as possible, and students are made to feel that as the requirements are definitely stated, and the instruction in each branch given at well-known hours, the progress of each is substantially in his own hands.

All students, however, are expected to be prompt and regular in their attendance on all the exercises and lectures of their Course, and irregularity in this respect will be regarded as sufficient reason for dismissal.

Polite and orderly conduct is also insisted upon at all times, and any damage to School property must be made good by the student causing it. No book, chart or other educational appliance will be allowed to leave the building under any circumstances.

All work must be put away before the student leaves the building. Lost articles may be inquired for of the janitor. Students are requested to give prompt notice of change of address.

Conversation should be avoided during hours of study, and loud talking or laughing under any circumstances is pro-

hibited. Pupils must not wander through the rooms or lounge about the seats of other pupils. They are appealed to for the preservation of order and neatness in the class-rooms.

Employment for Graduates.

The School does not undertake to find places for graduates, but applications for teachers and designers are constantly being received by the Principal, and students desiring employment are requested to notify him to that effect.

No pupil, who has not spent at least one year in the School, will be recommended for a position either as teacher or designer.



Water Cart from the India Collection in the Museum at Memorial Hall, from a Pen-and-ink Drawing by Vernon H. Bailey, a Pupil in the School.

ART SCHOOL.

COURSES OF STUDY.

The general course of study embraces Drawing and Painting in water colors, from models, casts, draperies and still life; Lettering; Plane and Descriptive Geometry; Projections, with their application to machine construction and to cabinet work and carpentry; Shadows, Perspective, Modeling and Casting; Practice in the use of Color, with special reference to the needs of designers—especially in textiles; Historical Ornament, study from the Living Model and Original Design. The Instrumental Drawing is taught by means of class lessons or lectures, and lectures are also given on Anatomy and Historical Ornament, upon which examinations for certificates are based.

Graduate Course.

Graduates from the general course may continue in the School for advanced study without payment of fees, on condition that they devote a certain amount of time to teaching in the School, or to other work, for the promotion of the interests of the Institution.

Teachers' Course.

This course is arranged for the benefit of those who, while unable to devote as much time to the work of this School as would be required to complete the regular course covered by the certificate, are yet desirous of properly qualifying themselves, either to teach drawing in elementary schools or to make a good use of the blackboard in teaching other branches.

Especial attention is paid to this last consideration, and classes in blackboard work, under the personal instruction of the Principal, meet every Tuesday afternoon for just such practice as is particularly desired by kindergartners and primary school-teachers.

Course in Wood Carving.

Pupils who do not wish to take the full course in Modeling and Carving, can take Carving alone as a Special Course. The work is thoroughly practical in its character and is intended to familiarize the pupil with the methods of the shop and to enable him to occupy at once a position as a workman considerably in advance of any which he could expect to fill without this preliminary training.

Course in Stained-Glass Work.

This course has been established to furnish pupils an opportunity to acquire a knowledge of the beautiful art of working in colored glass amid associations which alone can give to its practice that character to which it is certainly entitled among the crafts. It is taught not merely as a trade, but as an art, and the student who learns to do not one branch alone, as is usually the case, but all branches, also learns to produce beautiful original effects, as well as to do accurate and well-finished work.

Preparatory Course.

A preparatory course is arranged for pupils who are not sufficiently advanced in their studies to enter the Regular Course.

Class for Teachers in Public and Other Schools.

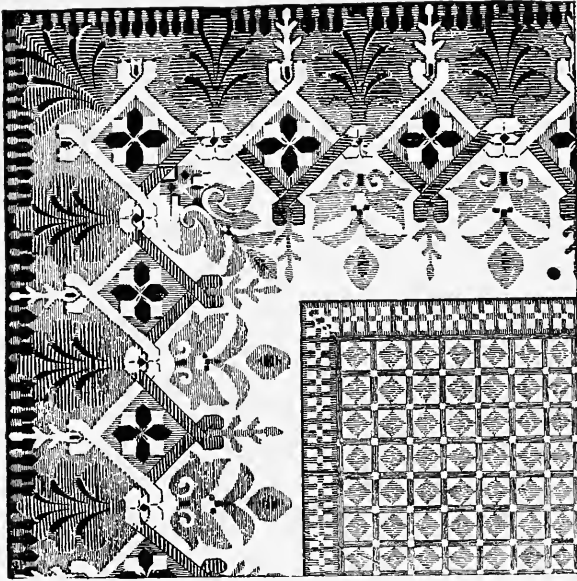
Special arrangements are made for the accommodation of teachers, as follows: In addition to the facilities afforded by the evening classes, persons employed as teachers, in either public or private schools, may attend every Tuesday and Thursday afternoon, from 2 o'clock until 4, without extra charge. Particular attention is paid to blackboard work, especially to such forms of it as are needed in kindergarten and primary schools; and every Tuesday afternoon is devoted to this kind of practice, under the personal instruction of the Principal.

Lectures.

Lectures on the Anatomy of the Human and of Animal Form, as applied to Decorative Art, on Harmony of Color, Water-Color Painting and related subjects are given throughout the year.

Class instruction in the Geometrical branches is given every Wednesday morning, and lectures on Original Design, on Art History and on Perspective are given by the Principal every Monday morning from 11 o'clock to half-past 12, and every Thursday evening. All first-year students are expected to attend these lectures.

Lectures on Color Harmony and on Anatomy are given Fridays from 12 to 1 o'clock. Mr. Dana's lectures on Water-Color Painting are given every other Friday from half past 9 until 12.



Design for Oil-Cloth Rug (Committee's Prize, 1890), by Cora Warren.

SUBJECTS OF STUDY.

INDUSTRIAL DRAWING.

CLASS A.

EXERCISES.

Freehand Drawing.

- (1) Drawing of Ornament from casts in charcoal, pen-and-ink and crayon.
- (2) Model drawing in charcoal, pen-and-ink and crayon.
- (3) Drawing of Pieces of Furniture, Chairs, Tables, etc.

- (4) Studies of Drapery in crayon, pen-and-ink, wash, etc.
- (5) “ “ Objects of Industrial Art from the Museum.
- (6) “ “ Flowers and Foliage from Nature, in charcoal, pen-and-ink and water-color.
- (7) Lettering.
- (8) Analysis of Plants for the purposes of Design.
- (9) Original Designs from natural forms.
- (10) Studies in Historic Ornament, especially the designing, in the different styles, of work which can be executed in the School; Architectural Sculpture, Furniture, Cabinet Work, Pottery, Glass, etc
- (11) Design applied to Surface Decoration, flat or in relief.

Instrumental Drawing.

- (12) Exercises with instruments (construction of plane figures line shading, etc.).
- (13) Plans and elevations of buildings and machinery.
- (14) Descriptive Geometry (intersections and developments, shades and shadows).
- (15) Perspective.

Examinations.

- (1) Plane Geometrical Drawing.
- (2) Projections.
- (3) Machine Drawing.
- (4) Perspective.
- (5) Model Drawing.
- (6) Drawing from Memory.
- (7) Historical Ornament, a written paper, illustrated by drawings.

(This class attends lectures once a week on Geometry in all its applications to drawing: and once a week on Perspective, on the Principles of Design, on Historical Ornament, or some other subject directly related to the work of the class-room.)



Dagger, with Sheath of Silver, in the collection at Memorial Hall. From a Pen-and-ink Drawing by Fanny C. L. Smith, a Pupil in the School.

DECORATIVE PAINTING AND APPLIED DESIGN.

CLASS B.

EXERCISES.

- (1) Enlargement and reduction of colored ornament, from Plates having a historical interest and from Actual Fabrics, Carpets, Wall Papers, etc.
- (2) Exercises with Instruments. Drawing of Geometrical Patterns from Plates and Fabrics. (For students who have not taken the Certificate of Class A.)
- (3) Grinding and Preparation of Colors.
- (4) Studies in Color Harmony, consisting of Original Designs treated in different schemes of color.
- (5) Studies of Plants and Flowers from Nature.
- (6) “ “ Groups, Draperies, etc.
- (7) “ “ Objects from the Museum.

- (8) Studies from the Living Model in the Advanced Drawing Class.
- (9) Original Designs for Body Brussels and Ingrain Carpets, Smyrna Rugs, Turcoman Curtains, Upholstery Goods, Wall Papers, Oil Cloths, Linoleum, Lace, Embroidery, etc.
- (10) Diploma Work—Design executed in Color for some decorative work, as a Frieze, Panel, Spandril, etc.

Examinations.

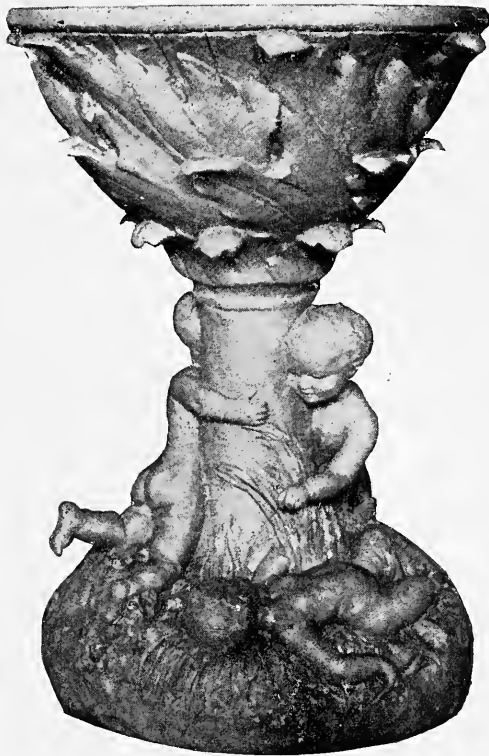
- (1) Time Sketch in water colors of flowers or a group of objects.
- (2) Exercises in Color Harmony, in water colors.
- (3) Paper on the Origin and Chemistry of Pigments.
- (4) “ “ Principles of Design in Surface Decoration.
- (5) Description of Lithography, Engraving and Etching, Porcelain and Pottery Decoration, Fresco Painting, Mosaic Work, Inlays, Colored Glass Work.
- (6) Study from the Living Model.

(This class attends the lectures on Anatomy, on Harmony of Color, on Historic Ornament, and on Principles of Decorative Design.)

The work of the class-room is supplemented by visits to industrial establishments in the neighborhood, and accounts of these visits, as well as criticisms of current exhibitions of pictures, etc., are expected from every pupil.



Porcelain Vase in the collection at Memorial Hall. From a Pen-and-ink Drawing by Jennie W. Woodhull, a Pupil in the School.



Garden Vase (Maddock First Prize, 1890), designed and modeled by Mary Ellen Slater.

DECORATIVE SCULPTURE.

CLASS C.

EXERCISES.

In Clay.

- (1) Studies of Ornament from casts.
- (2) “ “ Details of Human Figure from casts.
- (3) “ “ Animal from casts.
- (4) “ “ Ornament from prints and photographs.
- (5) “ “ the Living Model, in advanced Drawing Class
- (6) Wood Carving and Plaster work.
- (7) Original Designs for Ornament in Terra Cotta.

- (8) Anatomical Studies of the Human Figure.
- (9) Designs for Work in Cast or Wrought Metal.
- (10) Designs for Furniture or Cabinet work with carved enrichments.
- (11) Diploma Work. A piece of Decorative Sculpture either in relief or the round.

Examinations.

- (1) Paper on Principles of Design as applied to Sculptured Objects.
- (2) Time Sketch in Clay of Ornament from cast or print.
- (3) Paper on Anatomy of the Human Figure.

(This class attends the lectures on Animal Anatomy, on the Principles of Constructive and Decorative Design, and on Historical Ornament.)



Pen-and-ink Drawing, from Photograph, by Vernon H. Bailey, a Pupil in the School.



Study of Indian Corn, in Pen-and-ink, by Mary L. Price, a Pupil in the School.

ADVANCED DRAWING CLASS.

This class is for the thorough study of the figure from the cast and from the living model. Students are admitted only after completing the courses described on pages 25 and 27, or, in the case of those who do not desire to complete the course, or who have received their preliminary training in other institutions, on passing a satisfactory examination in drawing the human figure, either from life or from the cast.

The class works from the draped model, and each pose is arranged with as much reference to the study, either of historical costume or of beauty of decorative effect, as of the figure itself.

This class is under the personal instruction of the Principal.

TEACHERS' CLASS.

(For those employed as Teachers in either Public or Private Schools.)

EXERCISES.

Freehand Work.

- (1) Drawing of Ornament from the cast.
- (2) " from models..
- (3) " Pieces of Furniture, as chairs, tables, etc.
- (4) Foliage from Nature.
- (5) Analysis of Plants for the purpose of Design.
- (6) Elementary Design.
- (7) Studies of Historic Ornament.
- (8) Applied Design.
- (9) Drawing from Dictation.
- (10) Modeling, with special reference to the work of the Kindergarten.

Instrumental Work.

- (11) Plane Geometrical Drawing.
- (12) Elements of Projection.
- (13) Elements of Perspective.

Examinations.

- (1) Model Drawing.
- (2) Drawing from Dictation.
- (3) Plane Geometrical Drawing.
- (4) Elements of Projection.
- (5) Elements of Perspective.
- (6) Drawing on the Blackboard.

CARVING CLASS.

Course of Study.

- (1) Selection, Sharpening and Care of Tools.
- (2) Bosses and Scrolls from Casts and Models.

- (3) Intaglios and Mould Sinking.
 - (4) Ornament from Prints and Drawings.
 - (5) Original Designs for Panels, Carved Enrichments for Furniture and Cabinet Work, Picture-frames, Easels, etc.
-

CLASS IN STAINED-GLASS WORK.

Course of Study.

- (1) Selection and Care of Tools.
 - (2) Tracing from Cartoons.
 - (3) Pattern Cutting.
 - (4) Glass Cutting.
 - (5) Lead Glazing.
 - (6) Painting in Vitrifiable Colors and Glass Enamel.
 - (7) Etching on Glass.
 - (8) Glass Mosaic.
-

CERTIFICATES AND DIPLOMAS.

Students completing satisfactory exercises in the enumerated Subjects of Study in Class A (see page 23) will be eligible for the examinations which are held at stated times during the year, and on passing the examinations will receive the certificate. Pupils who, having received the certificate, also complete the courses in Decorative Painting and Decorative Sculpture, will receive the diploma of the School. All works executed by pupils are regarded strictly as exercises, not as results, and students will practice the several kinds of subjects until the work required can be performed with facility in a reasonable time.

At least one specimen of each student's work in each class will be retained by the School.

Fees.

All fees are payable in advance, and *money once paid will in no instance be refunded* except by special action of the Committee. The fee for the day class is \$40.00 a year. Students entering for less than a year pay at the rate of \$8.00 a month.

The fee for the evening class is \$10.00 a year.

The fee for the teachers' class is the same as that for the evening class.

Prizes.

The following prizes are awarded annually at the close of the School year:

President's Prize.—A set of instruments and materials of the value of \$25.00, offered by the President for the best set of drawings executed by students in the Course in Industrial Drawing.

First Committee's Prize.—Of \$20.00, awarded by the Associate Committee of Women for the second best set of works in the Course in Industrial Drawing.

Second, Third and Fourth Committees' Prizes.—Of \$10.00 each, offered by the same Committee for work in original design.

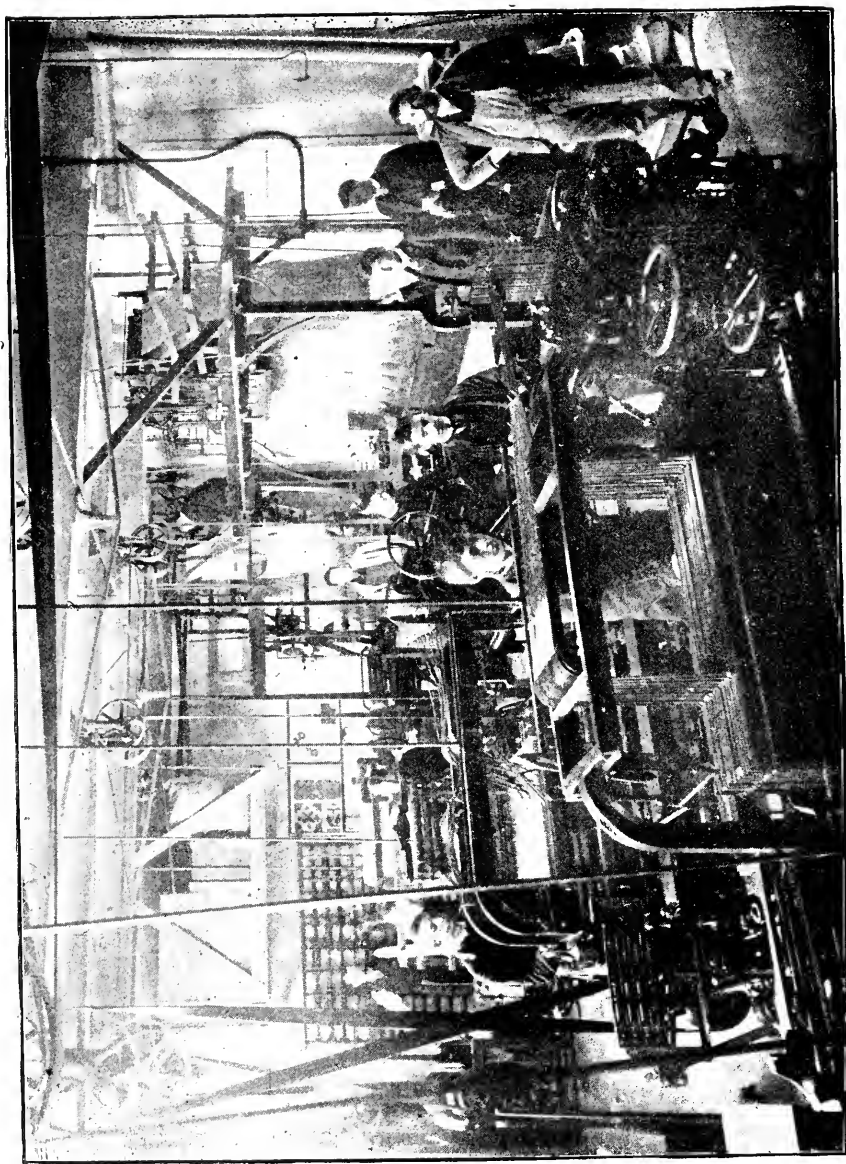
Ripka Prize.—Sketching Outfit for best decorative work in color. Offered by Ripka & Co., Philadelphia.

First Richards Prize.—Portfolio of Etchings offered by Mr. F. DeBourg Richards for best work in pen-and-ink.

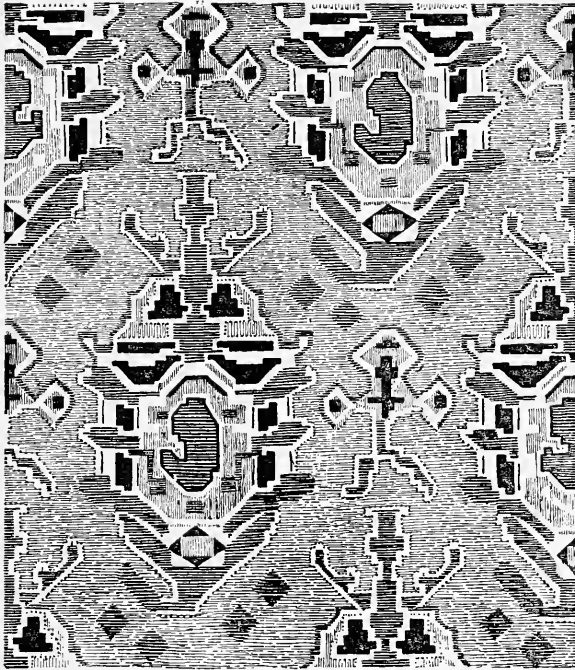
Second Richards Prize.—Of the same character, awarded for the same class of work.

Wilson & Fenimore Prizes.—First Prize, \$15.00; Second Prize, \$10.00. Offered by the firm of that name for designs for wall paper.

Maddock Prizes.—First Prize, \$20.00; Second Prize, \$10.00. Offered by Thomas Maddock, of Trenton, N. J., for designs for pottery.



WEAVING ROOM.



Design for Brussels Carpet (ground) (Committee's Prize, 1890) by Elizabeth F. Washington.

TEXTILE SCHOOL.

COURSES OF STUDY.

The general course of instruction embraces the Theory of Textile Designing and its practical applications to the art of weaving and related branches—scouring, bleaching and dyeing of yarns and materials. In addition, chemistry is taught with special reference to the needs of the different branches of the textile industries.

The course of instruction extends over a period of three years, and is especially adapted to meet the wants of those desiring to study cloth manufacturing, designing of textiles,

weaving and dyeing. The course is intended to give the student a thorough scientific and practical knowledge of these subjects.

Lectures.

Lectures are given on the different materials used in the Textile industries, such as wool, cotton, silk, mohair, jute, flax, etc., their source, chemical and physical structure of the fibre, the action of chemicals on the different fibres, and their affinity for the various dyestuffs.

Having studied the raw materials, the different processes by which they are converted into yarns, such as sorting, cleansing, carding and spinning of wools, mixing, opening, carding, drawing and spinning of cotton, etc., are taken up systematically.

Dyeing.

In connection with the department of dyeing, there is a laboratory fitted up in the most complete manner with apparatus and chemicals for carrying on experimental work, as well as for the practical applications of scientific principles to the art of dyeing. The students work in a small dye-house and learn, in a practical way, not only the art of dyeing, but also how the yarns are scoured and bleached. From time to time, the class visits the large dye-houses to be found among the many large manufacturing establishments in and around Philadelphia and view the methods of carrying out their student work on a large scale.

Special Course in Dyeing.

For those who desire to take up the course of dyeing alone, a special course is arranged, the student spending the greater portion of his time in the laboratory at practical work.

SUBJECTS OF STUDY.

DESIGNING AND WEAVING.

First Year—Theoretical Work.

Squared Designing Paper for the different Textile Fabrics.
Classification of Weaves “ “ “ “ “

FOUNDATION WEAVES.

The Plain or Cotton Weave.—Construction. Influence of the Twist of the Yarn. Fancy effects produced by using Threads of Different Sizes, or by the Combination of Two or More Colors.

Twills.—Construction. Influence of the Twist of the Yarn upon the Various Textures. Division of Twill Weaves. Combination of Two or More Colors for Producing Different Effects.

Satins.—Methods and Rules for Constructing the Various Satin Weaves. Influence of the Twist of the Yarn upon Fabrics Interlaced with Satin Weaves.

Drawing-in of the Warp in the Harness.—Description of the Operation. Principle of a Drawing-in Draft. Methods Used for Preparing Drawing-in Drafts. Division of Drawing-in Drafts. Straight Drawing-in Drafts. Fancy Drawing-in Drafts. Drafting of Drawing-in Drafts from Weaves. Preparing the Harness-Chain by Fancy Drawing-in Drafts. Rules for estimating the Number of Heddles Required for Each Harness, *a*. For Straight Drawing-in Drafts, *b*. For the Various Fancy Drawing-in Drafts. The Reed, and Rules for Calculations.

DERIVATIVE WEAVES.

From the Plain or Cotton Weave.—Common Rib-Weaves. Common Basket-Weaves. Fancy Rib-Weaves. Fancy Basket-Weaves. Figured Rib-Weaves. Effects Produced by using Two or More Colors in Warp and Filling of Fabrics Interlaced upon Rib and Basket Weaves. Oblique Rib-Weaves. Combination of Common and Oblique Rib-Weaves.

From the Regular Twill-Weave.—Broken Twills. Using Two or More Colors for Producing Various Effects upon Fabrics Interlaced with Broken Twills. Steep Twills of 63° Grading or Diagonals. Steep Twills of 70° Grading. Steep Twills having a Grading of 75° . Reclining Twills or Twills having a 27° Grading. Curved Twills. Skip Twills. Combination of Two Different Common Twills to Steep Twills of 63° Grading. Corkscrew Twills. Entwining Twills. Twills having Double Twill Effects. Twill Weaves Producing Checkerboard Effects. Combination of Warp and Filling Effects from a 45° Twill Weave after a Given Motive. Fancy Twill Weaves. Pointed Twills.

Derivative Weaves from Satins.—Double Satins. Granite Weaves. Combination of Different Systems of Weaves into One Weave. Figured Effects Produced by the Fancy Arrangement (of Two or More Colors) upon Fabrics Interlaced with Derivative Weaves.

Weaves for Single Cloth Fabrics of a Special Construction and Peculiar Character.—Honeycomb Weaves. Imitation Gauze (Plain and Figured). Combination of Weaves for Fabrics constructed with One System of Warp and Two Systems of Filling. Combining Two Systems of Filling to One Kind of Warp for Increasing the Bulk of a Fabric. Figuring with Extra Filling upon the Face of Fabrics interlaced with their own Warp and Filling. Combination of Weaves for Fabrics constructed with Two Systems of Warp and One System of Filling. Two Systems of Warp and One System of Filling for Producing Double-Faced Fabrics. Using an Extra Warp as Backing for Heavy-Weight Worsted and Woolen Fabrics. Figuring with Extra Warp upon the Face of Fabrics Otherwise Interlaced with the Regular Warp and Filling.

Miscellaneous Yarn Calculations.

ANALYSIS OF TEXTILE FABRICS.

Methods and rules in practical use for ascertaining the Weight per Yard, and Ends per Inch, in Warp and Filling for the Finished Fabrics from a given sample. Ascertaining the Weave. Ascertaining Raw Materials used in the construction of Textile Fabrics. Ascertaining the Texture

required in Loom for a given fabric sample. Ascertaining the Arrangement of Threads in a sample, according to their Color and Counts for the Warp and Filling. Ascertaining the Sizes or Counts of the Yarns necessary for the Reproduction of a given Sample. Ascertaining the Weight of Cloth per yard from Loom. Ascertaining the Process of Finishing necessary. (Ascertaining the Shrinkage of a Fabric during Finishing, with an Explanation of the Relations between Finished Width and Length of a Fabric and its Width and Length from Loom.)

Practical Work.

The Practical Work in the weave-room for the first year is confined to small Hand Looms especially adapted to the purpose. Each student has the use of one of these Looms, and he performs, himself, the various operations such as Warping, Beaming, Drawing-in, Reeding, Adjusting the Warp in the Loom, Chain Building, etc., after which he weaves the experimental designs, and thus sees the practical results of his theoretical instruction.

Instrumental Drawing.

Exercises with instruments; construction of plane figures; line shading, etc.

Freehand Drawing.

Enlargement and Reduction of Designs; Analysis of Plants for use in Design for Textile Fabrics.

Students must pass satisfactorily the Course of Freehand Drawing to be admitted into the Second Year's Course.

Second Year—Theoretical Work.

DOUBLE CLOTH.

Description and object of making double cloth fabrics. Rules for designing double cloth fabrics. Double cloth weaves designed with warp and filling, one end face to alternate with one end back. Warp, one face, one back, filling, two face, one back. Warp, two face, one back. Filling, one face, one back. Warp and filling, two face, one back. Warp

and filling, two face, two back. Warp, two face, two back, filling, two face, one back. Warp and filling, three face, one back. Double cloth weaving without stitching both cloths. Principle of constructing seamless bags, hose and similar fabrics. Double cloth fabrics in which the design is produced by the stitching being visible upon the face of the fabric. Worsted coatings. Matelasses. Quilts (plain pique fabrics and figured pique fabrics). Rib fabrics. Three-ply fabrics. Four-ply fabrics, etc.

PILE FABRICS.

Pile Fabrics Produced by the Filling.—Velveteens, Fusians, Corduroys. Chinchillas, Whitneys, Plain and Figured. Chenille for the Manufacture of Curtains and Rugs. Chenille as Produced in the Manufacture of Fringes.

Pile Fabrics in which the Pile is Produced by a Separate Warp in addition to the Ground Warp.—Description of the Structure of Warp Pile Fabrics. Terry and Velvet Pile. Velvet and Plush Fabrics. Figured Velvet. Astrakhans: their various methods of construction. Tapestry Carpets. Brussels Carpets. Double-faced Carpets.

Double Pile Fabrics.—Principle of their Construction. Methods of Operation for Producing Double Pile Fabrics and Cutting the same on the Loom during Weaving.

Turkish Towelings and Similar Fabrics.—Smyrna Carpets and Rugs. Two-ply Ingrain Carpet.

GAUZE FABRICS.

Principle of Construction of Gauze Fabrics. Combination of Plain and Gauze Weaving. Jacquard Gauze.

The Jacquard Machine, as Necessary for Figured Work. History of the Jacquard Machine. The Jacquard Machine. General Arrangement and Application. Illustration of the different parts of the Jacquard Machine. Method of Operation, etc. The Jacquard Harness. The Comber-boards. Tying-up of Jacquard Harness. Straight-through Tie-up. Straight-through Tie-up for Repeated Effects, in one Repeat of the Design. Straight-through Tie-up of Jacquard Loom, having Front Harness attached. Centre Tie-up. Straight-through and Point Tie-up Combined. Straight-through

Tie-up in Two Sections. Tying-up a Jacquard Harness for Figuring Part of the Design with an Extra Warp. Straight-through Tie-up in Three Sections. Point Tie-up in Three Sections. Combination Tie-up in Two Sections. Straight-through Tie-up in Four Sections. Tying-up of Jacquard Loom with Compound Harness attached. Tying-up Jacquard Looms for Gauze Fabrics.

Modifications of the Single Lift Jacquard Machine.—Double Lift Single Cylinder Jacquard Machine. Double Lift Double Cylinder Jacquard Machine. Substitution of Tailcords for Hooks, etc.

Tying-up of Jacquard Harness for Two-ply Ingrain Carpet, etc.—General Description of the Construction of the Fabric. Straight-through Tie-up. Point Tie-up.

Stamping of Jacquard Cards; with reference to the Designs.

Lacing of Jacquard Cards.

Square Designing Paper for the different Textile Fabrics executed on the Jacquard Machine.—Selection for Designing Paper for Single Cloth. For Double Cloth. For Two-ply Ingrain Carpet, etc., etc. Colors used for Painting Textile Designs.

Work in Color; Lectures on Color Harmony.

Freehand Drawing.

Sketching of Designs for Textile Fabrics to be executed on the Jacquard Machine.—Methods of Setting the Figures. Size of Sketch Required. Enlarging and Reducing Figures for Sketches. Transferring of the Sketch to the Squared Designing Paper. Outlining in Squares. Rules for Outlining in Squares Inside or Outside the Drawing Outline. Illustration of a Sketch. Outlining on Squared Paper. Finished Design. Fabric Sample (Single Cloth). Design for Damask Fabrics to be executed on a Jacquard Loom, with Compound Harness attached. Designs for Two-ply Ingrain Carpet. Designs for Dress Goods, Figured, with Extra Warp. Designs for Figured Pile Fabrics.

Instrumental Drawing.

Plans for machinery, mill buildings, etc. Illustrating process of weaving. Illustrating sectional cuts of Textile fabrics, etc.

Second Year—Practical Work.

The practical work for the second year embraces the study of the various Power Harness Looms, including the Knowles and Crompton of the latest patterns, single and double beams, dismantling, setting up and timing of their various parts. Box motions and chain building explained. Rules and calculations for change gears, also such as to ascertain desired speed of shafting, and size of pulley required for a given speed of loom. Practical weaving on these looms of various worsted and woolen Fabrics. Drawings of the various "take-up motions" and other principal parts of the looms.

Principles of the cam-loom and of the roller-loom, with reference to the best manner of adapting these to fancy work.

The Jacquard Machine.—Principles of construction and method of operation of the single-lift machine; the various modifications, such as double-lift single cylinder, double-lift double cylinder, laying out of comber boards, and figuring for various changes in texture.

The study of the Bridesburg Clipper Loom, timing of its various parts, and practical work with the same, with special reference to its use in connection with the double-lift double cylinder Jacquard machine for damask table-covers, etc. The study of the Ingrain Carpet Machine and various tie-ups for the same. The Ingrain Carpet Hand Loom and the Murkland Power Carpet Loom analyzed and explained; practical work with these looms. Card-stamping for the different fabrics, as damask table-covers, dress goods, upholstery, ingrain carpets, etc. Card lacing.

Third Year.

The third year is devoted mainly to Dyeing and the higher classes of Textiles.

It is also intended for students who desire to study more fully any special branch in which they may wish to engage.

Tools Required in Practical Department by each Scholar.—One small monkey-wrench; one screw-driver (medium size); one pair plyers; one pair scissors; one pair overalls and jacket.

DYEING.

Theoretical Chemistry.
Lectures and Laboratory Practice.
The Elementary Substances.
Chemical Changes.
Metallic and Non-metallic Elements.
Theory of Atoms and Molecules.
Application of the Atomic Weights.
Chemical Equations and their Interpretation.
Acids, Bases, Salts.
Qualitative Analysis.
Detection of Metallic Elements.
Detection of Acids.
Analysis of Salts.
Organic Chemistry as Applied to Dyeing.
Wool, Cotton, Linen, Silk, Mohair.
Chemical and Physical Structure.
How to Distinguish Fibres from each other.
Action of Chemicals of Fibres.
Affinity for Different Coloring Matters.
Wool Scouring and Bleaching.
Cotton Bleaching.
Theories of Dyeing.
Mordants and their Application.
Artificial Coloring Matter.
Natural Coloring Matter.
Application to Different Fibres.
Forms in which Fibres are Dyed.
Fast and Fugitive Colors.
Matching of Colors.
Practical Work in Dyeing.

CERTIFICATES AND DIPLOMAS.

On the completion of the regular First and Second Year Courses respectively, Certificates are awarded.

The Diploma of the department is only awarded to those who have satisfactorily completed the full Three Years' Course of Study.

Fees.

Full Textile Course, Day Class, \$100 per year of 36 weeks.

Dyeing alone, Day Class, \$100 per year of 36 weeks.

Designing and Weaving Course, Evening Class, \$20 per term of 6 months.

Designing alone, Evening Class, \$15 per term of 6 months.

Dyeing, Evening Class, \$15 per term of 6 months.

Special Courses in Textile Design can usually be arranged to suit the requirements of the pupil. The fees for such courses will, however, never be less than those paid in the regular course. Special courses cannot be taken in the evening class.

Deposits.

Students in the Dyeing Department, Day Class, are required to make a deposit of \$10 to cover breakage; for the Evening Class this deposit is \$5.

Prizes.

Three Prizes are offered in the Textile Department, one in each of the first, second and third year classes, as follows:

The American Wool Reporter Prize of \$20 for the most meritorious work by a student who has completed the first year course.

The American Wool Reporter Prize of \$30 for the most meritorious work by a student who has completed the second year course.

The Finckel Prize of \$25 for the best work by a graduate of the full three years' course.

Rules for Competition.

A student is considered eligible to enter into competition for these prizes when he has completed, to the satisfaction of his instructors, the course of study prescribed for the first thirty weeks of the term.

At the end of this period, those desiring to compete are allotted time for this work; while those who are not eligible, or who do not care to enter the competition, must devote that time to regular work.

The Prize Work may consist of either Trouserings, Suitings, Dress Goods, Upholstery, or any other class of fabric on which the authorities of the School may decide.

In the first year the student, after completing his designs, is supplied with the necessary colored yarns and performs his work on the hand-loom.

The second and third-year students dye their own yarn, make all the necessary calculations, and perform the work on the power-looms, entirely unaided.

Donations.

The School has to thank the following manufacturers, firms and individuals for their generous donations of yarns and materials for use in this department during the year:

F. A. Bochman & Co., Philadelphia, fine worsted yarns, various colors.

R. Sergeson & Co., Philadelphia, shuttles.

G. C. Hetzel & Co., Chester, Pa., fine double and twist and fancy-colored worsted yarns.

Wm. R. Weeden, Providence, R. I., woolen and worsted yarns, fancy colors.

Paul Whitin Manufacturing Co., Northbridge, Mass., fine-dressed cotton yarns.

Aberfoyle Manufacturing Co., Chester, Pa., fine-colored cotton yarns.

Griswold Silk Co., Philadelphia, spun silk yarns, various colors.

Erben, Search & Co., Philadelphia, stock illustrating the various processes of worsted manufacture.

Samples of jute, flax and hemp from Messrs. E. H. Fidler & Co., J. F. Bailey & Co., and C. Moore & Co., Philadelphia.

Samples of wool from Justus, Bateman & Co., Philadelphia.

Samples of cotton in the various stages of manufacture from R. D. Wood & Sons, Millville, N. J.; R. Garsed & Co., Philadelphia.

Samples of dyestuffs from Messrs. W. Pickhardt & Kuttroff, W. J. Matheson & Co., Sykes & Street, E. Sehlbach & Co., Schulze, Berge & Koehl, Lutz & Movinx.

ROLL OF STUDENTS.

1890-91.

ADAM, ROBERT D.
ALGEO, BRADLEY C.
ALLEN, JENNIE HOVEY
ALLEN, MARIA PURDON
ALSOP, RACHEL G.
ANDREWS, SUE M.
APPLEYARD, WM. S.
ATWOOD, ANNA T.
BAILEY, VERNON HOWE
BALDERSTON, ANNE
BATES, WM.
BAYARD, MABEL
BELL, EMILY
BENNETT, JOHN B.
BERG, KATE DEWITT
BERNER, FRANK
BERRY, FRANK S.
BETTON, W. L.
BLAIR, JOHN J.
BLOUNTZ, JOHN
BLUM, HENRY L.
BOTTOMLEY, FRANK S.
BOWMAN, EVA F.
BRADLEY, JOSEPH F.
BRAID, CHRISTINA F.
BREADIN, HARRIET N.
BREHM, W. H.
BROWN, EVERETT H.
BROWN, F. G.
BRYAN, JAMES G.
BRYLAWSKIE, DELLA
BUNTING, ETHEL
BURY, GEORGE
BUTTERWORTH, ALBERT
CAMERON, ROBERT

CAMPBELL, J. W.
CAPELLI, SAMUEL
CHAMBERLIN, BERTHA
CHAMBERS, S. P.
CHASE, ELIZA B.
CHEYNEY, MARIANNA
CLEPHANE, P. M.
COLESBERRY, J. BENNETT
COLGAN, MICHAEL H.
COMFORT, WM. C.
CONGER, WM. H.
COUPE, ALBERT
CRAWFORD, JAMES W.
CROWTHER, JOHN
CUTLER, N. P.
DANSIG, MEYER
DEMOLL, CARL G.
DENNISON, GRACE
DESANGES, JOSEPHINE
DEWAR, WM. H.
DOBBIN, HENRIETTE
DONOHUE, MICHAEL H.
DOUGHERTY, EDWARD J.
DRYFOOS, CARRIE
EGBERT, SUSAN ROGERS
EICHHOFF, ALBERT F.
EINSTEIN, HENRIETTE
FISHER, SALLIE R.
FORSYTH, ELIZABETH S.
FOX, HELEN A.
FOX, JOSEPH C.
FRALEY, BLANCHE D.
FRIEND, GEORGE J.
GAENSLER, FRED. B.
GALLAGHER, CARRIE H.

GALLER, M. V.
 GARVIN, LIDIE L.
 GEIGER, T. NEILSON
 GERBER, FRED.
 GILMORE, WM. J.
 GOLDBACH, CARL B.
 GOODELL, CAROLINE D.
 GOODWIN, F. D.
 GRAF, HARRY C.
 GRAHAM, SAMUEL
 GRAUZZM, WM.
 GRAY, WM. F.
 GREEN, BESSIE G.
 GRIESSINGER, FRED.
 GRING, AMY
 GUILLOU, ELISE
 GUMPERT, W. B.
 HACKER, MARTHA B.
 HALLOWELL, ELIZABETH M.
 HALLOWELL, H. F.
 HARKNESS, CARRIE V.
 HARMSTEAD, L. D.
 HARRIS, WALTER J.
 HARTLEY, ERNEST
 HARTMAN, A.
 HARTSHORNE, A. C.
 HARVEY, SARAH J.
 HEERGEIST, C. W.
 HEGER, GODFREY
 HEMING, CHAS. M.
 HEMSING, W. S.
 HENRY, MATTHEW M.
 HILL, THOMAS
 HIMELSBACH, JOS., JR.
 HOGAN, MARY H.
 HOHLFIELD, HERMAN
 HOLLINGSWORTH, JOHN A.
 HOLT, MARIA L.
 HOLT, THOS. C.
 HORNSBY, THOMAS
 HORROCKS, T. HOWARD
 HUDSON, MILTON S.
 HUNTZINGER, B. FRANK
 HYLAND, JOHN T. A.
 IVES, E.
 IVES, EDITH
 IVES, HENRY G.
 JACKSON, MARY K.

JACOBS, L. LOUISE.
 JAMIESON, JAMES P.
 JONES, JENNIE S.
 JONES, MARY ANNA
 KEENE, CHARLES
 KELLER, FRANK W.
 KELLER, SALLIE F.
 KELLEY, ANNA LAURA
 KELSH, EDWARD
 KENDIG, LEAH
 KENYON, ANGIE
 KERSHAW, K. K.
 KEYES, ARBELIN HAYDN
 KEYS, GEORGE
 KIEHL, NETTIE I.
 KINEAVY, ROBERT F.
 KITE, REBECCA
 KUNZE, GRANT
 LACEY, RICHARD
 LACHENMEYER, PAUL
 LAMPHERE, W. D.
 LAWRENCE, JOHN
 LEE, VALENTINE B.
 LEECH, MATTHEW
 LENTZ, OLIVER G.
 LENZ, FRED.
 LETCHWORTH, S. H.
 LINDERM, P.
 LIPP, EMMA L.
 LOCKHART, GEORGE
 LONGSTRETH, EMMA J.
 LOTTE, EDWARD L.
 LOVATT, GEORGE J.
 LOVELAND, WALTER H.
 LUFKIN, BERTHA V.
 MACALISTER, JANET B.
 MACGREGOR, NORMAN R.
 MACLAREN, J. T.
 MAGINNISS, MAUD
 MAGUIRE, CLARENCE C.
 MARCELLUS, P. S.
 MARKS, MARTIN
 MARSHALL, MARY W.
 MATHERS, JOHN
 MAXWELL, SAMUEL R.
 MAY, ANNA KANE
 MAYER, FRED E.
 MCCOLLIN, MARGARET M.

McCOLLUM, JAMES D.
McCONAGHY, J.
McINTIRE, HARRY B.
McILWAYNE, MATTIE
McKEOWN, PHILIP
McLAUGHLIN, JOHN
MEEK, W.
MERCER, SARA
MILLER, CLARA L.
MOLITOR, JOHN
MORTON, JOHN I.
MUNZ, JACOB
NAYLOR, GEORGE
NEWMAN, O. B.
NEWMAN, W. MAUD
NYE, MYRTIE E.
O'FARRELL, JOHN
O'HARA, A. P. J.
OPPERMAN, A. A.
O'TOOLE, THOMAS
OTTO, P. J.
PARRY, ANNA W.
PARRY, LUCY S.
PATCHELL, D. C.
PAYNE, EDWIN D.
PEARCE, JOSEPH N.
PEARSON, FRED.
PEDDLE, C. R.
PENNOCK, OLIVIA C.
POLLOCK, GRACE H.
POGLE, WM. H.
POSTELMAN, GEORGE
POTSDAMER, BELLE
POWELL, BERRY F.
PRICE, MARY L.
PRICE, WALTER F.
PURDY, ISABEL B.
RADCLIFFE, JOHN R.
RAWLINS, MARY B.
REBER, HARRY
REDMAN, MATTIE
REDMAN, SALLIE A.
REITH, EMIL W.
REUSTLE, JOSEPH
RICE, WILLARD M.
RICH, WM.
ROBERTS, AMY J.
ROBERTSON, WM. J., Jr.

ROBESON, EMMA J.
RUNYAN, STANFORD K.
RUSH, FRANK H.
RUTTER, FLORENCE
SCHILLINGER, HUGO
SCHMIDT, HATTIE F.
SCHOETTLE, FERD.
SCHOETTLE, MARC.
SCOTT, WALTER
SECKEL, LAWRENCE
SHEPPARD, MRS. F. C.
SHIRLEY, ROBERT
SHULTZ, LOUIS
SLEATER, C. M.
SMILEY, WILLIE
SMITH, ALFRED W.
SMITH, CHANNING
SMITH, EMMA A.
SMITH, WAGER
SOMERS, MAE E.
SOUDER, CURTIS
SPARKS, WM.
SPEIRS, JAMES
SPENCER, J. W.
STAIBLE, KARL
STANDRING, G. L.
STECK, ELWYN A.
STEIN, D. AMBROSE
STEPHENSON, ALBERT E.
STEVENSON, THOMAS
STRANDBERG, CONSTANCE
STUBBS, JOHN
SUPPLEE, EUGENIE
SUTTON, CHARLES
SWEENEY, MRS. D.W.
TAYLOR, JAMES
TAYLOR, JOHN
TAYLOR, SARAH A.
THOMPSON, JOHN D., Jr.
THOMPSON, WALTER
TRITTEN, EMIL CLARK
TROTTH, EMMA
TURNER, WM. LAIRD
URE, ALLAN McLYMONT
VALENTINE, CORA
VANGUNTEN, CHAS. J.
WAGNER, WM. F.
WALENTA, GEORGE J.

WALTER, W.
WALTON, ANNA
WALTON, H. L.
WARNER, ELIZABETH W.
WARREN, CORA
WATERHOUSE, GEORGE W.
WEEDEN, WM. RAYMER
WEIHENMAYER, F. C.
WEIHENMAYER, WM. J.
WEISEL, DEBBIE D.
WEISS, HERMAN
WELSH, LAURA
WHITTINGTON, FRED. O.
WILKINSON, HOWARD M.

WILLIAMS, ANNA W.
WILLIAMS, THYRZA C.
WILSON, A.
WILSON, JAMES
WISE, HERBERT
WOLFENDEN, DANIEL
WOLFERSBERGER, RENA
WOLFERSBERGER, WM. C.
WOOD, FRANK
WOOD, WM. W.
WRIGHT, ALEXANDER
WRIGHT, W. S.
YARNALL, SALLIE G.
ZELLERS, JOHN W.



Study of Chrysanthemums, by Helen A. Fox, a Pupil in the School.



Study in Pen-and-ink Drapery from Lay Figure, by Vernon H. Bailey,
a Pupil in the School.

A Partial List of Former Students of the School, with their Present Occupations.

- ALDRICH, W. S., Instructor, Johns Hopkins University.
 ALLEN, FRANKLIN, Designer, Boston Manufacturing Co., Waltham, Mass.
 ALSOP, RACHEL G., Teacher of Drawing, Friends' Select School, 16th & Race Sts.,
 ADOLPH, ALBERT J., Designer, Carlile & Joy, Philadelphia. [Phila.]
- BANES, J. W., of Erben, Search & Co., Philadelphia.
 BARR, WILLIAM, Dyestuff Salesman, Davis & Walton.
 BEATTY, JOHN R., Woolen and Cotton Manufacturer.
 BECK, ROBERT K., Designer, John A. Lowell, Boston, Mass.
 BERG, KATE H. W., Decorative Painter, Philadelphia.
 BILSON, C. R., Designer, DeKosenko & Hetherington, Philadelphia.
 BIRD, CLINTON H., Woolen Manufacturer, Bethlehem, Conn.
 BISSEGER, J. J., Draughtsman, Cope & Stewardson.
 BLACK, W. A., Designer, Carey Bros., Philadelphia.
 BOND, W. E., Designer, Neshuanick Mills, East Hampton, Mass.
 BREADY, EDWIN K., Designer, with Clarence Whitman, N. Y.
 BROOKS, JAMES E., Ink Manufacturer.
 BROOM, HARRY, Dyeing, Firth & Foster Bros., Philadelphia.
 BURT, JOHN, Boss Dyer, M. A. Furbush & Sons.
 BUTTERWORTH, SAMUEL, with Saranac Silk Mills, Philadelphia.

CAMPBELL, PETER, Dyeing.
 CAMPBELL, ARCHIE, Boss Dyer, Ivins, Dietz & Magee, Philadelphia.
 CAMPBELL, J. ADDISON, Woolen Manufacturer, Manayunk.
 CARROLL, BENJAMIN, Designer, Philadelphia.
 CONDON, MORRIS G., Overseer, James Doak, Jr., & Co., Philadelphia.
 CHADWICK, ROBT., Conshohocken Woolen Mills.
 CHALK, WM. GEORGE, Designer, Philadelphia.
 CHUBB, AMY, Designer, John B. Bierck & Co.
 COUPE, ALBERT, Designer, North Star Woolen Mill, Minneapolis, Minn.
 CUMMINGS, HELEN N., Decorative Painter, Philadelphia.
 DAVIDSON, H. O., Designer Wamsuta Mills, New Bedford.
 DAVIS, SAMUEL, Designer, Albert Cranshaw, Manayunk.
 DEWAR, WM. H., Designer with Geo. W. Smith, Philadelphia.
 DIEZ, JOHN, Designer, Philadelphia.
 ENGEL, GEO. W., Designer, Philadelphia.
 ENTWISLE, ALBERT, Instructor, Manual Training School, Philadelphia.
 EVANS, GERALD, Designer, Vollmer, Philadelphia.
 FARLEY, ROBERT, Overseer Weaving Department, Philadelphia.
 FENNER, ETHLYN K., Teacher of Drawing, Pratt Institute, Brooklyn.
 FINCKEL, CONYERS B., Instructor in Dyeing, Pennsylvania Museum and School
 Industrial Art.
 FIRTH, EDWARD, with Firth & Foster Bros., Philadelphia.
 FITZGERALD, SMITH, Foreman Wool Sorting, Craven & Dearnley.
 FOSTER, J. W., with Firth & Foster Bros., Philadelphia.
 FOSTER, FRANK, with Firth & Foster Bros.
 FRISSELL, FRANK, Ass't Superintendent Russell Mfg. Co., Middleton, Conn.
 FROMUTH, AUGUST, Designer, J. & J. Dobson, Philadelphia.
 FRY, J. W. B., Architect, Philadelphia.
 GADSBY, H. C., Treasurer Hope Mills, of North Carolina.
 GLEDHILL, JOSEPH, Designer, Philadelphia.
 GOODWIN, HOWARD R., Designer, Philadelphia.
 GOODWIN, MYRTIE D., Teacher, Pennsylvania Museum and School Industrial Art.
 GRANGE, CHARLES, Plush Weaver, J. & J. Dobson.
 GRAY, W. F., Professor of Drawing, Manual Training School, Philadelphia.
 HALL, T. L., Designer, Philadelphia.
 HALLOWELL, ELIZABETH M., Teacher of Drawing, Philadelphia.
 HARRIS, W. J., with T. A. Harris.
 HOGAN, MARY H., Teacher of Drawing, Public Schools, Harrisburg.
 HORROCKS, J. HOWARD, with Horrocks & Bro., Dyers, Philadelphia.
 HARVEY, GEO. H., Carpet Manufacturer (firm of Harvey & Co.), Philadelphia.
 HAYES, J. J., Boss Dyer, West Jersey Dye Works.
 HAYS, FRANK A., Architect, Philadelphia.
 HENRY, JAMES, Designer, Leedom, Bristol.
 HILL, EUGENE H., Designer, Philadelphia.
 HILL, JOSEPH E., Teacher of Drawing, Philadelphia.
 HOLT, MARIA L., Teacher of Stained-Glass Work, Philadelphia.
 HOLT, THOMAS, with Shaum & Uhlinger.
 HOLT, WILLIAM, Designer, Berkey, Gay & Co., Grand Rapids.
 HOPFER, CHARLES, Designer, Philadelphia.
 HUQUENELE, ADELA, Teacher of Drawing and Painting, Philadelphia.
 HOSEY, THOS., Dyeing, Wm. Wood & Co., Philadelphia.
 HUDSON, MILTON, Architect, Williamsport.
 IVINS, WM., JR., with Ivins, Dietz & Magee, Carpet Manufacturing.
 JACKSON, CHAS., Teacher of Drawing, Media.
 JACKSON, WALTER H., Mechanical Draughtsman, Schoen Manufacturing Co.
 JACOBS, GEARY, Woolen Manufacturer, Jacobs Bros., Portland, Oregon.
 JUNGKURTH, JOHN W., with Thomas Wood & Co., Philadelphia.

KELLY, JOHN, Designer, Philadelphia.
 KENWORTH, SAMUEL P., Tapestry Carpet Manufacturer.
 KETCHAM, WINIFRED E., Designer, Keystone Watch Case Co., Philadelphia.
 KNEEDLER, HARRY M., Manufacturer.
 KNIGHT, HARRY B., Dyestuff Salesman, F. Brett & Co.
 KRAYER, J. FREDERICK, Designer, DeKosenko & Hetherington, Philadelphia.
 KUNZE, GRANT, with Stead & Miller, Upholstery Manufacturers.
 LACHENMEYER, PAUL, Instructor in Drawing, Pennsylvania Museum and School Industrial Art.
 LANG, WM., Designer, Philadelphia.
 LATHROP, BESSIE, Teacher Modeling and Carving, School for Deaf-Mutes, Northampton, Mass.
 LAWSON, DAVID, Designer, Philadelphia.
 LAYCOCK, JOHN, with Stead & Miller, Philadelphia.
 LETCHWORTH, SARAH H., Teacher of Drawing, Frankford Asylum, Philadelphia.
 LEVERING, JOHN, with Erben, Search & Co., Philadelphia.
 LEWIS, D. C., with R. D. Wood & Son, Millville, N. J.
 LITTLEWOOD, A. C., with G. J. Littlewood & Co., Dyers.
 LITTLEWOOD, BENJ., Boss Dyer, Wm. Wood & Co., Philadelphia.
 LUDELL, HAROLD, Designer, Philadelphia.
 LUTZ, EDWIN G., Designer (General), Philadelphia.
 MAGEE, JAMES S., Carpet Manufacturer, Philadelphia.
 MALCOM, JOHN, Dyeing, Quaker City Dye Works Co., Philadelphia.
 MARTIN, WM. S., Designer, Philadelphia.
 MASON, A. HAMILTON, Swift Manufacturing Co., Columbus, Ga.
 MCGUIGAN, JOHN, with Thos. Dolan & Co., Philadelphia.
 MCKEE, VEAGH, Designer, Philadelphia.
 MERCER, FRED. T., Draughtsman, Philadelphia.
 MERCER, W. HARRY, Designer (Furniture), Philadelphia.
 MELLON, WM. S., Designer, Philadelphia.
 MITCHELL, ALEXANDER T., Designer, Everett Woolen Mill, Great Barrington, Mass.
 MORTON, JOHN I., with Thomas Dolan & Co., Philadelphia.
 OGIER, VICTOR, Designer, Philadelphia.
 PARRY, ANNA W., Illustrator, with Strawbridge & Clothier, Philadelphia.
 PENNELL, JOSEPH, Artist, London, England.
 PHILLIPS, A. C., Finishing, Joseph Bancroft & Sons.
 PHILLIPS, John C., Finishing, Joseph Bancroft & Sons.
 PRICE, S. M., Teacher of Drawing, Miss Irwin's School, Philadelphia.
 PUGH, GEO. W., Designer, Philadelphia.
 RADCLIFFE, JOHN R., Foreman Dye Works, R. D. Wood & Son, Millville.
 RAMBO, H. E., Carpet Manufacturer, Philadelphia.
 REDDIE, ARCHIBALD F., Designer, McCallum & Sloan, Philadelphia.
 REDIFER, ANNA E., Instructor of Drawing, State College, Pa.
 REINECKE, WM., Dyeing, with Wm. R. Diller & Co.
 RICE, R. A., Superintendent, Imman Pascoag, R. I.
 RICE, WILLARD M., Designer, John Bromley & Sons, Philadelphia.
 RICORDS, JENNIE T., Designer, Ketterlinus & Co., Philadelphia.
 RILEY, JOSEPH F., John Bromley & Son, Philadelphia.
 ROLLER, OSCAR F., Foreman Ketterlinus & Co., Philadelphia.
 ROGERS, WM. H., Overseer Weaving Department, John G. Carruth & Co., Philadelphia.
 SCHLESINGER, ALFRED R., Designer, Chicago.
 SHAW, ALEXANDER, Color Mixer.
 SHINLE, JOHN, Designer, Philadelphia.
 SIMONS, A. C., Instructor in Carving, Pennsylvania Museum and School Industrial Art.
 SKEEN, JOHN, Designer and Illustrator, Philadelphia.

SLATER, NELLIE, Instructor in Modeling, Pennsylvania Museum and School Industrial Art.

SMITH, THOMAS, Designer, John Bromley & Sons, Philadelphia.

SOMERS, MAE E., Decorative Painter, Philadelphia.

STEWART, JAMES T., Manufacturer, Philadelphia.

STONE, THOMAS, Designer, Potomka Mill, New Bedford, Mass.

STRATTON, HOWARD F., Teacher, Pennsylvania Museum and School of Industrial Art.

SWARTZ, ALBERT, with Quaker City Dye Works, Philadelphia.

TROOST, WM., Designer for Rutter & Merritt, Ornamental Iron Works, Philadelphia.

TITHER, JAMES T., Designer and Superintendent, Media, Pa.

TOLMAN, ANDREW, Designer, South Berwick, Maine.

TRUITT, JOSEPH, with Thomas Dolan & Co., Philadelphia.

VAN GELDER, PETER, Decorative Painter, Philadelphia.

WALTON, JOHN P., Designer, Philadelphia.

WATSON, AGNES M., Artist, Philadelphia.

WATT, THOS. E., Designer.

WEISNER, CHAS. B., Designer Amoskeag Mfg. Co., Manchester

WILKINSON, HOWARD M., Designer, with Andrew Cochran, Philadelphia.

WILLIS, ALBERT P., Instructor of Drawing, Cornell University, Ithica, N. Y.

WILSON, VICTOR, Designer and Draughtsman, New York.

WOODWARD, ESTELLE, Teacher of Drawing, Philadelphia.

WOLTERS, HERMAN, Designer, Cornelius & Sons, Philadelphia.

YUNDT, CHARLES, Designer, Philadelphia.

ZELLERS, JOHN W., Designer, Montgomery Web Co., North Wales, Pa.

President Miller's wise management, has become a great success, and has passed from it days of speculation to be a recognized power and influence in business life, so much so that every available vacancy is filled. The influx of new students this season has been so large that no more can at present be admitted, and any applicant must enter his name and wait for a vacancy. Designing, modeling, carving, dyeing and weaving are the things taught in their highest branches, and the success in these has been so great that the Potters' Association of the United States has voted to contribute substantially to the regular support of the School that the ceramic art can be included in its curriculum.

"American Wool Reporter," Boston, February 12, 1891.

From the commencement this School has numbered among its Board of Officers the leading Manufacturers, who have devoted a large share of attention to the development of the work. At this School young men and women are thoroughly instructed in the useful arts, including drawing, painting, modeling, wood carving, textile designing, weaving, chemistry and dyeing. In order to thoroughly appreciate the work of this School, a personal visit will convince all that it is filling a much-needed want. So thoroughly is this School appreciated that with its present accommodations it is overcrowded, and several students are awaiting vacancies. And the need to day is a much larger building where the work of the School can be more effectually carried on. During the past year, by the generous contributions of our leading textile machinery manufacturers, generally, the practical work has been brought up to a state of perfection second to no other institution of its character in this country or in Europe.

"The Manufacturer," Philadelphia, March 2, 1891.

THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART.

The Manufacturer notes, with special interest, the January report of the above-named Institution. It shows that we have in our midst one of the most progressive schools in the country; one which stands without a rival in its peculiar course of study, and one which not only the decorative artists of our city look to for intelligent progress, but which also inspires our Philadelphia textile manufacturers with the warmest interest. It would be speaking less than the whole truth to set such limitations to its influence, as the School is now almost national in its character. A constantly increasing demand for the skilled talent of the graduates is being received from the best manufacturing districts of the country, and the school is sure to leave the marks of its influence upon the industrial community.

The managers are thorough-going and energetic. Every want in the development of the work is at once met, nothing being permitted to interfere with its progress. *The Manufacturer* is glad to be able to say that much of this rapid development in the Textile Department is due to the interest taken by many of our leading manufacturers, and, while commending this especial feature of the School, we do not desire to detract one particle from the splendid work done by the enthusiastic men and women in the other departments of art, a work which has long since made itself felt in many decorative and mechanical industries, not only in Philadelphia but elsewhere. Yet it is none the less true that the generous subscriptions of our textile interests established and maintained the Textile Department and made it the first school of the country.

Extract from the "Art Amateur" for January, 1891.

There is, it may be safely said, no other art school in the United States, and possibly no other in the world, where a student can acquire in so short a time that technical knowledge which makes his labor of higher market value, or attain it in a greater degree, than at this one.

The School endeavors to qualify its young American students that they may be equipped to supersede the Scotch, German or French designers, who, taking advantage of the unpractical training of our home talent, come over here to draw large salaries. A graduate of this School may feel assured that, if industrious and energetic, he is in no danger of being pushed to the wall in the struggle for existence that rages vigorously in our large cities; and it may be safely said that the students of few art schools dare venture a similar belief in the marketable value of the education they have received.

**From Frank P. Bennett & Co., Proprietors "American Wool Reporter,"
Boston, Mass.**

Mr. THEODORE C. SEARCH, Philadelphia.

JUNE 15, 1889.

DEAR SIR:—Our Mr. Bennett having been greatly surprised and pleased at the excellent and original work which is being done in the Textile Department of the Pennsylvania Museum and School of Industrial Art, making a degree of progress in American technical education, which is not being applied to the textile industries to anything like the same extent anywhere else in the United States, we desire to make a very modest testimonial of our appreciation of the enterprise by offering a prize of twenty-five dollars for the most meritorious work by any pupil who has completed two years of study in the School at the time of the next graduating exercises.

The prize shall be called "The *American Wool Reporter* Prize," and awarded upon such method of decision as to the merits of the pupil's work as may seem best to you. Such technical education as this School is promoting seems to us more important than the tariff.

Yours respectfully,

FRANK P. BENNETT & CO.

"The Times," Philadelphia, June 14, 1891.

The School is carrying on a most important work in a way that is unequalled in this country, and is doing it for the public benefit with very little public aid. The State ought long ago to have recognized its duty to this admirable institution, and it is earnestly hoped that the Governor may not find it necessary to withhold the very modest appropriation of \$10,000 voted by the last Legislature and now awaiting his approval. No more proper use of public money can be made than for public industrial education. The State should recognize in the Pennsylvania Museum and School of Industrial Art its best memorial of the great Centennial.

"The Press," Philadelphia, June 15, 1891.

The Legislature acted most worthily when it passed a bill appropriating \$10,000 for the Pennsylvania Museum and School of Industrial Art in this city, which measure is still in the hands of the Governor. The institution, an outgrowth of the Centennial Exposition, is not confined in its usefulness to this city, but each county in the State is entitled to a free scholarship. Its Board of Officers comprise some of the best known and most substantial business and professional men, Governor Pattison and Mayor Stuart being members *ex-officio*. All branches of artistic designing as applied to manufactures are taught at the School, and the pupils are thus fitted for positions both more remunerative and more useful than if they were compelled to seek employment without such instruction. It is a School which is in every way deserving of the most generous encouragement.

"The Philadelphia Record," June 14, 1891.

The bill appropriating \$10,000 for the Pennsylvania Museum and School of Industrial Art, which passed the Legislature and is now in the hands of the Governor, would afford valuable aid to an important adjunct of the industrial resources of this community. The benefits of this School are widespread, as each county in the State is entitled to a free scholarship. The institution, which is located at 1336 Spring Garden Street, is an outcome of the Centennial Exposition. Here are taught all methods and branches of artistic designing as applied to manufacturing. When its pupils graduate, they are able to secure employment as designers at lucrative salaries. Young men who might be otherwise obliged to take positions as operatives in a factory, after graduating from this School, readily command \$50 a week as designers. It is through the development of artistic taste in this direction that industrial supremacy may be secured and maintained.

"The Press," Philadelphia, June 13, 1891.

The Pennsylvania Museum and School of Industrial Art is, at once, one of the most useful and best known of the educational institutions of the city. It has attracted attention in this country and in Europe. Its methods have profoundly modified practical technical training elsewhere, and its graduates obtain positions and discharge duties which place the success of the School beyond question. Like all higher education of the best order, this School deserves and demands the support and aid of the State.

"The Dry Goods Economist," New York, February 7, 1891.

Our Philadelphia correspondent writes under date of Feb 4:—On Monday evening the first working reception of the season was given at the School of Industrial Art, in Philadelphia, and many ladies and gentlemen made an inspection of the premises and the manner in which the students were taught the principles of technical education. Very few can have gone away without being impressed with the efficiency of the training, and the influences the students of the School must exert in the future in their competition in business life against the highly-trained artistic designers of Europe. The School, under





