





THE NILES
PHILADELPHIA

26851

THE PENNSYLVANIA
MUSEUM AND SCHOOL
OF INDUSTRIAL ART

SCHOOL OF
INDUSTRIAL ART

CIRCULAR
1918—1919

BROAD & PINE STREETS
PHILADELPHIA

The Real Estate Trust Company of Philadelphia

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MEMBERSHIP IN THE CORPORATION

A list of members is published each year in the Annual Report.

The Trustees of the Pennsylvania Museum and School of Industrial Art desire the active co-operation of all public-spirited citizens who are in sympathy with its work. The institution has only the nucleus of an endowment and depends for its support, in addition to the very moderate fees for tuition, and appropriations from the City and State, on the dues of members, of which there are four classes, viz:

PATRON MEMBERS IN PERPETUITY:—Those who contribute the sum of \$5,000 or more, whether in money or objects for the Museum.

FELLOWSHIP MEMBERS IN PERPETUITY:—Those who contribute \$1,000 at one time.

LIFE MEMBERS:—Those who contribute the sum of \$100 or more at one time.

ANNUAL MEMBERS:—Those who contribute not less than \$10 yearly.

All members are entitled to the following benefits:

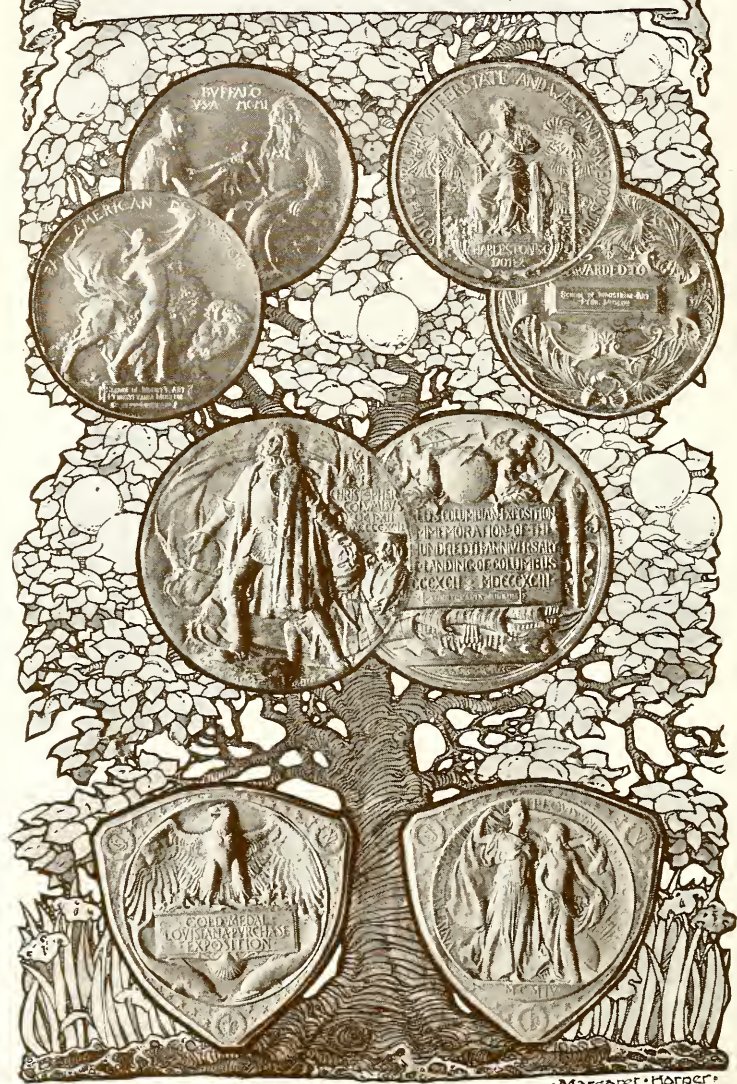
The right to vote and transact business at the Annual Meeting.

Invitations to all general receptions and exhibitions held at the Museum and the School. Free access to the Museum and School Libraries and admission to all lectures. Also a copy of each of the following publications: The Annual Report of the Corporation. The Annual Circulars of the School of Industrial Art and the Philadelphia Textile School. The Art Handbooks and Art Primers, issued from time to time by the Museum. The Illustrated Quarterly Bulletin of the Museum.

(A printed list of publications will be mailed to any member on application.)

Applications for membership and remittances should be sent to the Secretary, Leslie W. Miller, at the School, Broad and Pine Streets, Philadelphia, Pa.

MEDALS AWARDED



•Margaret•Hopper•

STUDENT EXHIBITS OF THE PENNSYLVANIA MUSEUM
AND SCHOOL OF INDUSTRIAL ART

THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART



CIRCULAR SCHOOL OF INDUSTRIAL ART

BROAD AND PINE STREETS
PHILADELPHIA

FORTY-SECOND SEASON
1918-1919

DAY EVENING SATURDAY
SUMMER CLASSES

DESIGN INTERIOR DECORATION
ILLUSTRATION NORMAL ART
COSTUME DESIGN

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*All programs owing to present unsettled conditions
are subject to change.*

OFFICERS FOR 1918

President—Theodore C. Search
Vice-Presidents—John Story Jenks, John G. Carruth
Treasurer—James Butterworth
Assistant Treasurer—James L. Allan
Secretary and Principal of the Schools—Leslie W. Miller
Director of the Museum—Langdon Warner
Counsel—Franklin Spencer Edmonds, Esq.

BOARD OF TRUSTEES

Ex-Officiis

The Governor of the State The Mayor of the City

By Appointment

James Butterworth, Appointed by the State Senate
Harrington Fitzgerald, Appointed by the House of Representatives
Charles H. Harding, Appointed by Select Council
John G. Carruth, Appointed by Common Council
Edward T. Stotesbury, Appointed by the Commissioners of Fairmount Park

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Mrs. Rudolph Blankenburg	John D. McIlhenny
Charles Bond	Mrs. Arthur V. Meigs
John Gribbel	John W. Pepper
Mrs. Henry S. Grove	Walter H. Rossmässler
Thomas Skelton Harrison	Theodore C. Search
John Story Jenks	Edgar V. Seeler
Gustav Ketterer	Mrs. Joseph F. Sinnott
John. H. McFadden	James F. Sullivan
William Wood	

MUSEUM COMMITTEE

Chairman—John Story Jenks

Thomas Skelton Harrison	Gustav Ketterer
John H. McFadden	Mrs. W. T. Carter
John D. McIlhenny	Mrs. Wm. D. Frismuth
John W. Pepper	Mrs. John Harrison
Edgar V. Seeler	Mrs. Edward T. Stotesbury

Mrs. Rudolph Blankenburg, *ex-officio*

Assistant Curator and Lecturer—Mrs. Cornelius Stevenson

ASSOCIATE COMMITTEE OF WOMEN TO THE BOARD OF TRUSTEES

President—Mrs. Rudolph Blankenburg
First Vice-President—Miss Nina Lea
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Secretary—Mrs. Henry S. Grove
Treasurer—Mrs. Joseph F. Sinnott

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Mrs. Jasper Yeates Brinton	Mrs. Arthur V. Meigs
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Miss Cornelia L. Ewing	Miss Mary E. Sinnott
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Mrs. Frank K. Hipple	Mrs. John Wister
Mrs. Robert R. Logan	Mrs. Jones Wister
Mrs. J. L. Ketterlinus	

Honorary Member
Mrs. M. Hampton Todd

COMMITTEE ON INSTRUCTION

Chairman—Theodore C. Search

Charles Bond	Mrs. F. K. Hipple
Thomas Skelton Harrison	Miss Nina Lea
John Story Jenks	Mrs. Arthur V. Meigs
John D. McIlhenny	Mrs. Thomas Roberts
Edgar V. Seeler	Mrs. C. Shillard-Smith
James F. Sullivan	Mrs. Joseph F. Sinnott
William Wood	Mrs. John Wister
Mrs. John Harrison	Mrs. Jones Wister

Mrs. Rudolph Blankenburg, *ex-officio*

The President is ex-officio a member of all committees.

FACULTY

LESLIE W. MILLER, Principal, Lecturer in Art History, Principles and Methods.

HOWARD FREMONT STRATTON, Director, School of Industrial Art.

INSTRUCTORS

CHARLES THOMAS SCOTT, Structural Design

HELEN AUGUSTA FOX, Surface Design

J. FRANK COPELAND, Interior Decoration

THORNTON OAKLEY, B.S., M.S., Illustration

OTTO FREDERICK EGE, Industrial Drawing

MARY PICKERING DOW, Costume Design

EDWARD WARWICK, Structural Drawing

IDA EVELYN MACFARLANE, Color, Methods of Teaching

BERTRAM SIDNEY CHADWICK, Technical Design

HERMAN DEIGENDESCH, Drawing

MABEL BRUCE HALL, Drawing

ALBERT JEAN ADOLPH, Drawing

H. EDWIN RIEGER, Drawing

DOROTHEA E. FINLEY, Drawing

KATHERINE NORCROSS LYNN, Drawing

HENRY CLARENCE PITZ, Rendering

JOHN RAY SINNOCK, Modeling

ELMER LUKENS, Woodwork

SAMUEL YELLIN, Wrought Iron

MRS. CORNELIUS STEVENSON, Curator's Course

EDWARD T. BOGGS, Architectural Drafting

WETHERILL P. TROUT, Building Construction

KATHERINE DeW. BERG, Librarian

JAS. L. ALLAN, Registrar

CHARLOTTE HIESTER, Clerk

ADVISORY COMMITTEE

- Alice Barber Stephens, Illustration
George Walter Dawson, Illustration
Edgar V. Seeler, Architecture
Frank Miles Day, Architecture
Gustav Ketterer, Interior Decoration
Frances Darby Sweeney, Stained Glass
G. Gerald Evans, Furniture
Herbert D. Allman, Wall Papers
J. L. Ketterlinus, Commercial Lithographic Design
Sarah G. Altemus, Costume
Kennard J. Kornbau, Metal Work
Robert W. Lesley, Decorative Cement Work
Edward A. Trego, Decorative Cement Work
Edward Stern, Commercial Illustration, Design, and Printing
E. Lawrence Fell, Typographical Design and Printing



Poster by Frederick Knight

CALENDAR

SCHOOL YEAR 1918-1919

SEPTEMBER

Thursday, 19—Examination for Admission to Day Classes

Friday, 20; Saturday, 21—Registration Days

Monday, 23—Sessions of Day Classes begin

Wednesday, 25, 7 P. M.—Registration of Students in Evening
Classes

Monday, 30—Sessions of Evening Classes begin

OCTOBER

Saturday, 5—Saturday Class begins

NOVEMBER

Thursday, 28; Friday, 29; Saturday, 30—Thanksgiving Holi-
days. School closed

DECEMBER

Monday, 23, to Saturday, January 4—Christmas Holidays.
School closed

JANUARY

Monday, 6—School reopens

FEBRUARY

Saturday, 22—Washington's Birthday. School closed

MARCH

Saturday, 22—Sessions of Saturday Classes end

Wednesday, 26—Sessions of Evening School end

APRIL

Good Friday, 18, to Monday, 21—Easter Holidays. School closed

Tuesday, 22—School reopens

MAY

Thursday, 22—Annual Commencement and Exhibition

Saturday, 31—Annual Exhibition of Students' Work closes

JULY

Monday, 7—Opening of four weeks' Summer Session

AUGUST

Friday, 1—Summer Classes end

*Applicants may register at any time before the beginning
of the School Year*

HISTORICAL SKETCH

ORIGIN AND PURPOSE

The Pennsylvania Museum and School of Industrial Art, an institution the origin of which was due to the increased interest in art and art education awakened by the Centennial Exhibition, was incorporated on the twenty-sixth day of February, 1876, for the purpose, as stated in the 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 MUSEUM

The collections at Memorial Hall, in Fairmount Park, where the Museum is located, embrace examples of art work of every description. It was determined by the founders to make the collections of the Pennsylvania Museum as largely as possible illustrative of the relation of art to the industries. 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 upwards of thirty thousand objects.

THE SCHOOL

The School, which has as its object the training of designers, craftsmen, and teachers of art, was opened during the winter of 1877-78, at Broad and Vine Streets. It was removed in 1879 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 1336 Spring Garden Street.

LOCATION OF SCHOOL

The present property, at Broad and Pine Streets, acquired in 1893, is by far the most spacious and most advantageous in its location of any establishment in America that is devoted to the uses of a school of art, situated as it is on the principal street and in the very heart of the city.

SCHOOL REGULATIONS

REQUIREMENTS FOR ADMISSION

Applicants for admission to any of the Day Classes, except the Junior Class, are expected to be as proficient in the common English branches as the completion of the ordinary grammar school course would imply. The entrance examination, September 19th, at 9 o'clock, consists of an English composition, and drawing in pencil or charcoal from models and simple casts of ornament.

SCHOOL REGULATIONS

Pupils are not to receive social visits, telephone messages, or mail, at the School, and when desiring to bring visitors into the class rooms they must notify the teachers in charge. The special rules are posted in various parts of the building. Any damage to the School property must be made good by the student causing it. No book, chart or other educational appliance is allowed to leave the building under any circumstances.

All work must be put away before the student leaves the building. Work executed by students and left at the school for exhibition or other purposes will be returned any time up to July 1st if requested, otherwise it will be destroyed, as the School has not space to care for this large accumulation. Lost articles may be inquired for of the Janitor. Students are requested to give prompt notice of change of address to the Registrar and Director.

Schedules showing the arrangement of classes and the hours to be given by the instructors to each are posted in the class rooms. Students must observe the schedules, and may not claim the teachers' attention at other times, or expect admission to the class rooms except at the specified periods.

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 is given at well-known hours, the progress of each is substantially in his own hands.

Students are on probation for the first three months; they are expected to be prompt and regular in attendance on all exercises and lectures of their courses. Irregularity, inattention, wrong attitude, and failure to meet requirements will be regarded as sufficient cause for dismissal.

Students are expected to recognize these requirements as elements in any business career for which they may be making preparation. Polite and orderly conduct is also insisted upon at all times.

The students are expected to wear suitable aprons, smocks or overblouses while in the School as a necessary protection in their work, and if desired samples of materials and patterns may be procured at the supply room.

ADVICE TO STUDENTS

The Director and his assistants will be in attendance to explain the course and advise intending pupils on and after Monday, September 16th, and students are urged to register and arrange all preliminaries a few days before the actual opening of the School. All students are urged to have eye examinations made by competent oculist before entering the School.

As the students advance in their work, they will be advised and directed as clearly as possible toward the professional aim for which they seem best qualified.

A committee of members of the Alumni Association will be at the School to assist any of the new pupils who may desire suggestions in making their arrangements for board, etc., and to introduce them to the various organizations designed for the benefit of the members of the School.

COMPETITIONS

Competitions are held in different courses from time to time, which students of these subjects are required to enter. The results are treated in precisely the same way as those obtained by the formal examinations, and the pupil's standing is made to depend upon them to quite as great an extent. No certificate or diploma is granted to any student who does not obtain a creditable rating in these competitions.

HOURS OF STUDY

DAY CLASSES

9 A. M. to 12 M.; 1 to 4 P. M. Every day in the week except Saturday.

EVENING CLASSES

7.30 to 9.30; Monday, Tuesday and Wednesday,

SATURDAY CLASSES

9 A. M. to 12 M.

SUMMER CLASSES

9 A. M. to 12 M.; 1 to 3 P. M.; Saturday, 10 to 12 M.

F E E S

A year of eight months, \$80, or \$12 a month; students coming from foreign countries, \$90 a year, or \$12 a month.

EVENING CLASS

A year of six months, \$15.

SATURDAY CLASS

A year of six months, \$10.

SUMMER CLASS

A term of four weeks, \$20.

All fees are payable in advance, and *money once paid will not be refunded*, except by special action of the committee.

The fee for the Diploma is \$5.00, payable on notice from the Registrar. Graduates returning to the School for further study may have their fees remitted in consideration of services rendered by assisting in teaching, or by the execution of work for purposes of demonstration.

SCHOLARSHIPS

STATE SCHOLARSHIPS

In consideration of an annual appropriation to the School by the Legislature of Pennsylvania, each county of the State is entitled to at least one free scholarship in any regular course of the School for three years. Counties sending more than one Senator to the Legislature are entitled to as many scholarships as there are senatorial districts. These appointments are made by the Governor of the State, usually on the recommendation of members of the State Legislature.

BOARD OF PUBLIC EDUCATION SCHOLARSHIPS

Provision for free instruction in this institution is also made by The Board of Public Education of the City of Philadelphia. Pupils of all the High Schools, as well as of the Normal School and of the Public Industrial Art School are eligible for these appointments, which are made by The Board of Public Education on the recommendation of the Principals of the several schools, to whom all applications for them should be addressed.

OTHER SCHOLARSHIPS

A certain number of free scholarships, which are granted annually as prizes for meritorious work by students who have already spent at least one year in the School, with the exception of those placed at the disposal of the Associate Committee of Women, have also

been provided by the following bequests:

Joseph E. Temple,
Joseph F. Sinnott, and
Robert P. De Silver,
The Elizabeth Duane Gillespie Memorial Fund.

By the following gifts:

Mrs. William Weightman, Jr., William Keehmle Ramborger
Mrs. Chapman Biddle Miss Mary A. Dobbins,
Mrs. Frederic W. W. Graham, James H. Cresson,
Mrs. John Harrison, Chas. Valentine Neumann, (Eve.)
Miss Fannie S. Magee, John D. McIlhenny,
Miss Mary Williams and Mrs. Walter R. Stenger.

The Associate Committee of Women Fellowship is awarded to a deserving student.

TENURE OF SCHOLARSHIP

Scholarships are subject to recall at any time if, in the judgment of the Principal, the progress of the holder is unsatisfactory. A scholarship holder who fails to attend regularly or to do the work of his class receives notice to this effect, and is warned that unless a marked improvement is shown at once the scholarship will be declared vacant. He is usually given one month after the date of such notice in which to show that the warning has been heeded and has produced the desired effect. If, however, at the expiration of this time his progress still continues to be unsatisfactory, he is notified that the scholarship has been forfeited.

Holders of scholarships who fail to complete the work of Class A (Industrial Drawing) in two years are ineligible for a renewal of their scholarships. Scholarships are not awarded for partial courses.

SCHOOL EXPENSES

MATERIALS FOR STUDY

Instruments and materials for study must be provided by the students. The average cost of materials for the day class ranges from \$2.00 to \$20.00, according to the course followed; the evening class, \$2.00 to \$15.00. Students should be prepared to purchase their outfits upon entering the School. All articles required in any class are for sale at the School at less than retail prices, and the students are expected to purchase them here.

LOCKERS

Each student is provided with a locker for drawing boards and materials. On receiving the key the student must deposit \$1 (or \$2 for the larger lockers, in which wraps, etc., can also be kept), of which sum 50 cents is refunded when the key is returned, provided the return is made within one month after the date on which the term expires, otherwise the deposit is forfeited. Access to the lockers is regulated by class room requirements and hours.

BOARD

Board may be obtained in the vicinity of the School for \$6.00 a week and upward. The School assumes no responsibility in connection with this part of a student's career.

A lunch room is maintained in the school building under the direction of the Students' Art League, where lunch may be obtained at moderate prices.

DIPLOMAS

The School's Diploma is awarded upon the satisfactory completion of each of the following courses:

DESIGN:

SURFACE DESIGN AND COLOR
CONSTRUCTIVE DESIGN AND MODELING
COSTUME DESIGN AND PAGEANTRY

INDUSTRIAL ART (Teachers Course)

INTERIOR DECORATION

ILLUSTRATION

To be admitted to any of these courses the student must have completed the work of the Industrial Drawing Course or its equivalent.

CERTIFICATES

On the satisfactory completion of the following courses a certificate is awarded:

INDUSTRIAL DRAWING
SURFACE DESIGN AND COLOR
CONSTRUCTIVE DESIGN AND MODELING
DRAWING AND AESTHETICS

ILLUSTRATION

ARCHITECTURAL DRAWING (Evening)

METHODS OF ART TEACHING (Saturday)

CURATORSHIP

COSTUME DESIGN

METHODS OF ART TEACHING (Summer)

The time required for the completion of any of these courses depends entirely upon the diligence and proficiency of the student.

CREDITS REQUIRED FOR THE INDUSTRIAL ART DIPLOMA (Teachers Course)

The Industrial Art Diploma is recognized by the Philadelphia Board of Education as the equivalent of the University degree.

INDUSTRIAL DRAWING COURSE (Class A)

Instrumental Drawing	6
Cast and Memory Drawing	6
Historic Ornament	7
Lettering	2
Elementary Design and Brush Work	3
Modeling	3
Perspective	3
Analysis of Ornament.	1

Certificate "A" 31

SURFACE DESIGN AND COLOR (Class B)

Design	18
Plant Analysis	4
Historic Ornament	3
Color, Theory and Prac- tice	2
Cast Drawing	3

Certificate "B" 30

CONSTRUCTIVE DESIGN AND MODELING (Class C)

Design	4
Modeling	12
Pottery	6
Anatomy	1
Cabinetwork	3
Metal	3

Certificate "C" 29

DRAWING AND AESTHETICS

(Class D)

Cast, Life and Memory Drawing	15
Study of Methods.	3
Practice in Teaching.	6
Museum Study	4
Composition	3
Rendering	3
Aesthetics	2

Certificate "D" 36

THEORY AND PRACTICE OF TEACHING

(*Saturday)

History and Theory.	1
Pedagogy	1
Practice	1

3

WOODWORK AND JOINERY

(*Saturday)

Knowledge of Materials and Tools	1
Efficiency	1
Woodwork	2

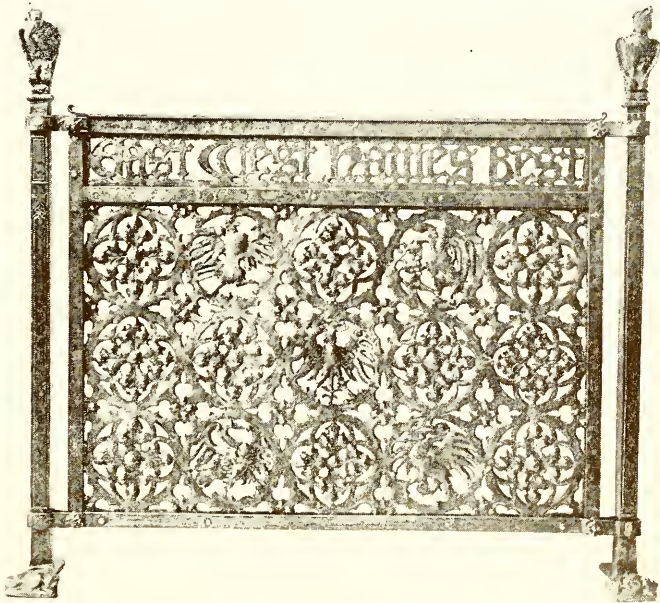
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**Students enrolled in the Industrial Art Courses are entitled, without extra charge, to attend these Saturday Sessions and required to satisfactorily complete the work.*

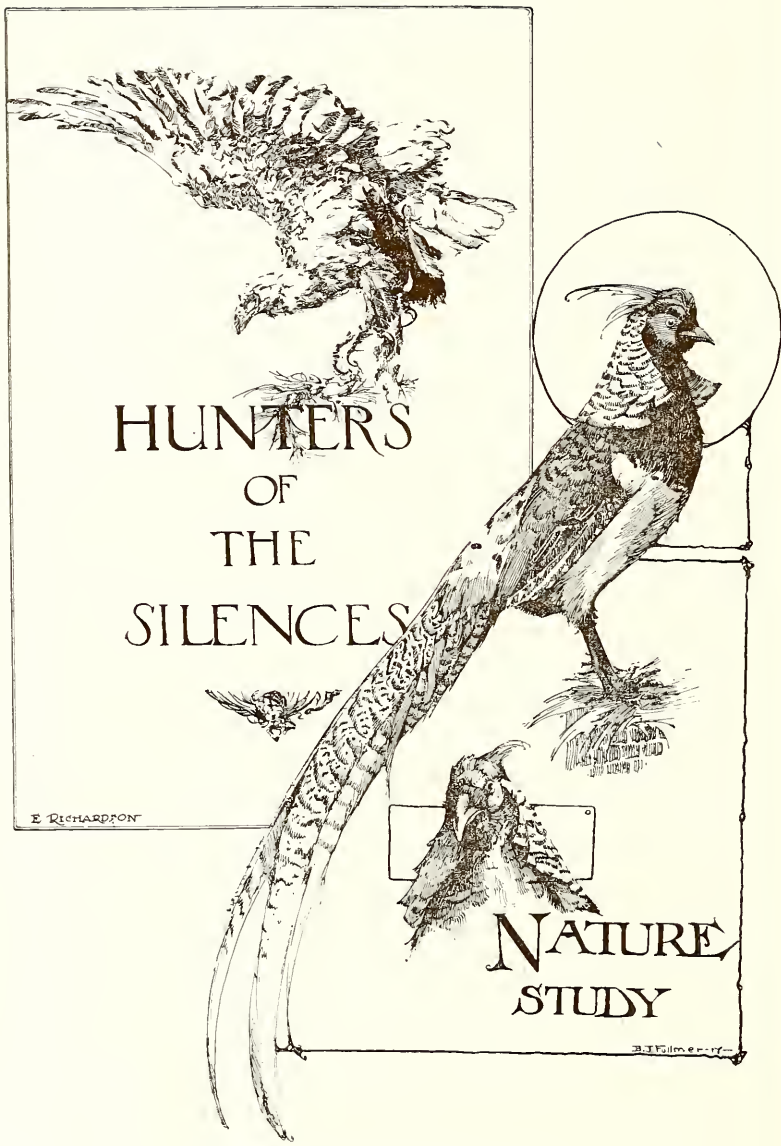
LECTURES

Courses of lectures on the following subjects are given during the School year. Schedule of dates, hours and classes required to attend regularly are posted on the School bulletin boards:

Elements of Design.	Composition.
Principles of Constructive Design.	Anatomy.
Historic Ornament "A."	Lettering.
Historic Ornament "B."	Furniture.
Contemporaneous Illustrations.	Color Harmony.
Principles of Interior Decoration.	Pottery.
Methods of Art Teaching	



Fire Screen in Wrought and Pierced Iron
Designed and Executed by Parke Emerson Edward
A Student of the School



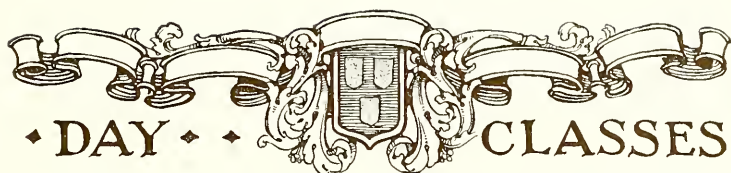
HUNTERS
OF
THE
SILENCES

NATURE
STUDY

E. RICHARDSON

J. J. V. L. M. E. R. Y.

Studies by members of the Illustration Class
First Section



COURSE IN INDUSTRIAL DRAWING

Class A

INSTRUMENTAL DRAWING

Geometrical drawing, nets and tracery; scale drawing; mechanical perspective, shadow and orthographic projection.

CAST DRAWING

Study for proportion, construction and the separation of light and shade, from casts of various elements of the human figure, animals, etc. Training in memory drawing.

HISTORIC ORNAMENT AND WATER COLOR RENDERING

The Egyptian, Roman, Byzantine and Saracenic styles of ornament are studied for purposes of original adaptations. Water color renderings are made in the School and museums, from casts and objects of these periods. Lectures, research, and written papers supplement this course.

LETTERING

Lectures on the origin and evolution of the alphabet, appreciation of manuscript, formal hands and type faces. Principles of lettering, with practice in pencil, brush and pen forms.

ELEMENTARY DESIGN AND BRUSH WORK

Brush exercises, division of space by lines, tones, executed freely to develop inventiveness. Brush studies in color of nature forms for purposes of design.

MODELING

Modeling various ornamental elements in different degrees of relief for the appreciation of expression in a plastic medium. Exercises are given in interpretation of historic examples and modeling original forms.

PERSPECTIVE

Theory of parallel, angular and aerial perspective, sciagraphy, practice in sketching and rendering objects, furniture, interiors, etc.

ANALYSIS OF ORNAMENT

The analysis and interpretation of the best elements of Architectural Ornament. Designing of original forms.

Concours in all these subjects are given at regular periods.



Original Designs for Brocades in the Venetian and Byzantine Styles
By Otilie P. Bachman

COURSE IN SURFACE DESIGN AND COLOR

Class B—Section I

SURFACE DESIGN

Practice in surface design includes problems for mosaic, tiles, stencils, block prints, wall paper, carpet, rugs, lace, silk, cretonne, etc.

ANALYTICAL STUDY: Nature

Drawing and analysis of plants and other natural forms, as sources of suggestive decorative elements.

Historic Ornament

Study of Gothic, Renaissance and other historical periods in relation to design.

Color Theory and Practice

Study of the qualities of hue, tone, and chroma; exercises in color matching, various harmonies, etc.

In connection with the lectures upon the above subjects, library and museum research is required.

CAST DRAWING

Study in different mediums from casts of various historic periods, and the human figure.

At the conclusion of each subject a concours is given.

Examinations in this course are: Historic Ornament, Color Harmony, Principles of Design.

Class B—Section II

The study in this section is devoted to more technical design, and includes the execution of rugs on a four-frame, hand-power Jacquard loom; study of processes of reproduction for printed silk, wall papers, lace, etc.



View of Modeling Room



View of Wood-carving Room

COURSE IN MODELING, AND CONSTRUCTIVE DESIGN

Class C—Section I

CONSTRUCTIVE DESIGN

Rapid sketching of problems in constructive design. Drawing to scale and full size original designs for furniture, pottery, and metal work.

MODELING.

Exercises in different degrees of relief and in the round, from casts, drawings, and prints. Decorative interpretation of animals. Original designs for terra cotta, cement, cast and wrought metal, wood and stone carving, furniture, and mosaic, in clay, wax, and plaster.

POTTERY

Sketching, designing, and construction of forms, as bowls, vases with handles, etc.

WOODWORK

Furniture design; detail drawing; study of materials and tools, and their care and use. Joinery and constructive details. Studies of decorative carving.

METAL

Instruction is given in the various processes of metal manipulation and enrichment, as repousse, chasing, piercing, and etching.

ANATOMY

Anatomical studies of animals and the human figure, from casts, life, and photographs. Synthetic treatment pursued, as placing the bones and building the muscles up in the order of the several layers.

Class C—Section II

The designing and execution of furniture, pottery, metal, and mosaic, which are parts of the course primarily as processes of design in Section I, become essential results in this section.

Lectures and concours are given at stated periods on Historic Ornaments, Principles of Construction, Design, Anatomy, and the various mediums employed in this course.



Drawing from Life by Frances Lichten

DRAWING AND ÆSTHETICS

Class D

DRAWING FROM CASTS AND LIFE

Study of the figure from the living model for decorative suggestions. Costumes and accessories are continuously used to produce effective combinations. The work from casts is continuous.

PRACTICE AND METHODS IN TEACHING

Analysis of School curriculum. Each student must present typical lessons, demonstrations and outline courses of studies for classes of various degrees of maturity.

MUSEUM RESEARCH

Survey of the educational functions and possibilities of the modern museum. Study of the evolution of the industrial arts and design. Research in various collections and museums is carried on throughout the course.

STUDY OF MEDIUMS

Practice in interpreting objects in various mediums, as ink, pencil, paint, and charcoal.

DECORATIVE COMPOSITION

Composition exercises for decorative illustrations, posters, book plates, etc. Lettering is a feature of this course.

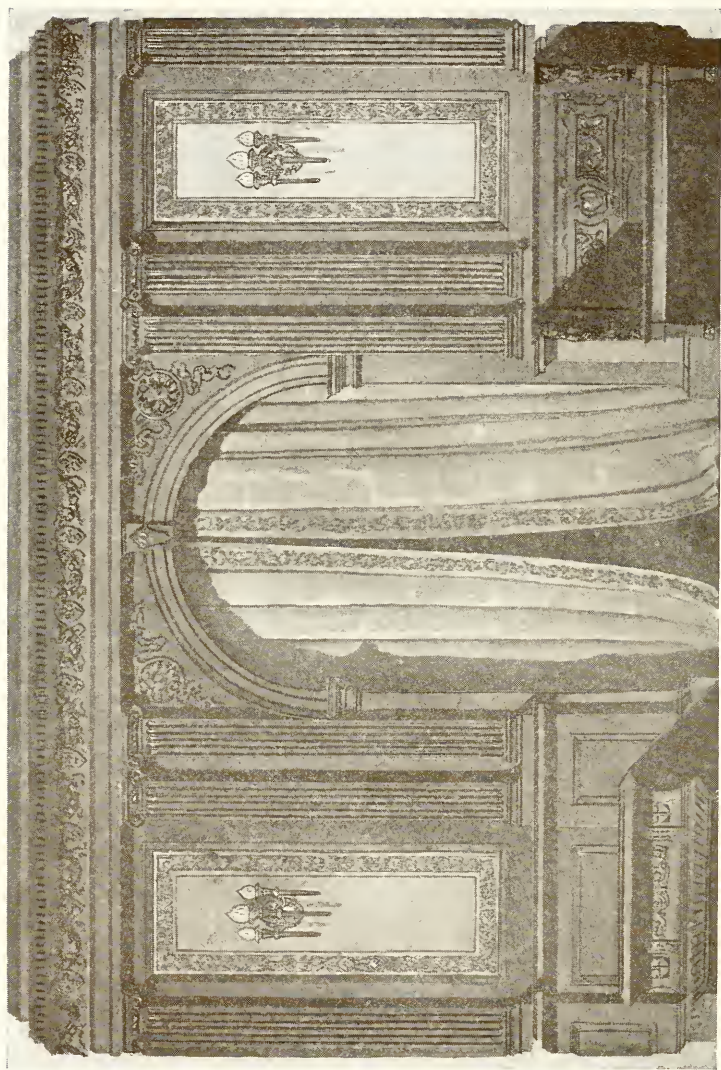
RENDERING

Students in this class are required to make demonstrations of their ability to render correctly in various mediums, value, color, and textures of objects.

COURSE OF TRAINING FOR CURATORS

This course comprehends, during the first season, October to May, the study of the history museums; the functions of the modern museum, whether art, industrial, scientific, local, historical, or special. The choice of the dominant idea for a museum, and the requirements and equipment of the building. The installation, classification, labeling, and nature of collections and their treatment. The diseases of objects and their remedies. The art of collecting. The library. The administration.

The second season extends the study to the evolution and variation of decorative forms and designs with a view to the identification of objects, including Egyptian, Babylonian, Etruscan, Apulian, Aegean, Greek and Roman designs and forms and their derivatives down to modern times. The history of glazes and glass. Imitations and restorations, and their detection. This work is done in the Museum at Memorial Hall.



Elevation of Italian Renaissance Hallway
Designed by a member of the Interior Decoration Class




This course is planned for the training of designers, and decorative painters, for practical work in interior decoration. It involves a thorough study of the various historic periods. Design and rendering in color for interiors in elevation and perspective. Decorative painting in water color, tempera, and oil. Color harmony. Drawing, designing, and modeling of ornament. Original designs and working drawings for furniture, architectural details, hangings, stained glass, stencils, and mosaics. Drawing from casts and life. Library and museum research under direction. The application of studies from nature, as flowers, fruit, landscape, and figure, to decorative uses.

The work of the class is supplemented by lectures on Color Harmony, Period Furniture, the History of Architecture and Ornament, and by visits to notable buildings and collections where the best historic and modern work may be seen, and to the shops of the best decorators and other craftsmen, the aim being to develop good taste by the constant consideration of the principles of design.

Problems of practical application, as models for stage settings and their development; or decorative features in relation to school purposes are given to members of the 3d Section.



Illustration by Hildegard Luppain



COURSE
· IN ·
ILLUSTRATION



This course includes study in drawing and painting from casts, the living model, nature and objects; costume and drapery; anatomy, and decorative lettering. Original composition for book plates, head and tail pieces, initial letters, covers, posters, and general decorative illustration in various mediums.

Sessions are held regularly, at which compositions are required from every student. Originality in thought and treatment is the aim of these classes. The compositions are criticised with special reference to their sincerity and truth.

Members of the advanced section work from the costumed model five periods a week, and are also given practice in the construction of imaginary heads and poses, so that they may be enabled to express varied character without reference to a model.

Lantern slide lectures, showing the best examples of contemporaneous illustration, are given several times a year.

The three sections of this class constitute a course based upon a general preliminary training developed in the first section by an especial study of nature forms and structure, and the direct application of this to various themes. In both the first and second sections competitive problems supplied by business establishments and organizations are marked features, and in the third section practical demonstrations of original work are required through reproductions.



Costume adopted from Raphael's Portrait of Johanna of Aragon
Made and worn by Norma Stine



COSTUME DESIGN

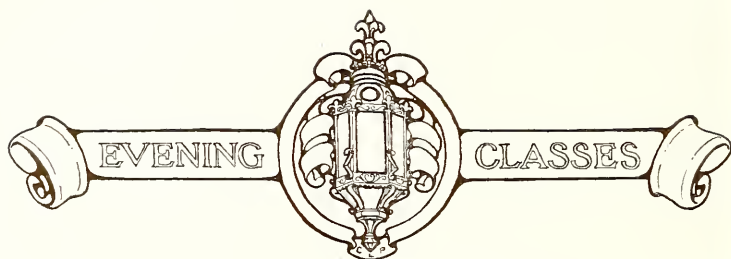
This class is for the study of the best types of costume. The students are given training in such historic styles as would suggest fundamental principles of draping, or of ornamentation, or would aid in developing good taste. Color combination and textures are particular features of the course. Sketches and careful studies are made from the costumed lay figure and the living model; also anatomical studies, and exercises are given in rendering the materials used, in pencil, ink, and water color, with special reference to the proper presentation of subjects, and to reproduction in periodicals and catalogues.

Practical demonstration in the use of materials is required from each student. This work is carried out with proper fabrics furnished by the school, and becomes part of the school's permanent collection. The adaptation of effective dress to pageants and other decorative, dramatic representations, is made a feature of the work.

Derived from the
Statue of Menes



Executed by
Esther Robert Lippincott



PROGRAM

It is possible for the students to practice most of these subjects every evening, but the special instruction will be given as follows :

SUBJECT	EVENING			PAGE
Architectural Drafting and Design	Mon.	Tues.	Wed.	33
Building Construction	Mon.	Tues.	Wed.	33
*Composition Illustration	Mon.	. . .	. . .	29
Costume Design and Rendering	Mon.	Tues.	Wed.	31
Design—Carpets, Lace, Wall Paper	Mon.	Tues.	Wed.	21
Design General	Mon.	Tues.	Wed.	21
Drawing	Mon.	Tues.	Wed.	19
Drawing from the Cast	Mon.	Tues.	Wed.	19-25
Drawing from Life	Mon.	Tues.	Wed.	25-34
Drawing, Analysis of Ornament	Mon.	Tues.	Wed.	19
Historic Ornament	Mon.	. . .	Wed.	19-21
Illustration	Mon.	Tues.	Wed.	25
Interior Decoration (Practice)	Mon.	Tues.	Wed.	27-33
Interior Decorations (Principles) . . . .	. . .	. . .	Wed.	29
Lettering	Mon.	. . .	. . .	19
**Lectures, Historic Ornament . . . . .	. . .	. . .	Wed.	19-21
Library. Reference	Mon.	. . .	. . .	. . .
Modeling	Mon.	Tues.	Wed.	23
Perspective . . . . .	. . .	Tues.	. . .	19
Pottery	Mon.	Tues.	Wed.	23
Printing—Composition	Mon.	. . .	. . .	34
Rendering, Water color, pen and ink, etc.	. . .	. . .	Wed	19
Wood Work	Mon.	Tues.	Wed.	23
Wrought Iron Forging	Mon.	Tues.	Wed.	33

*Third Monday of each Month.

* *Beginning the second Wednesday in January; six lectures.



COURSE IN ARCHITECTURAL DRAFTING AND DESIGN

The subjects studied in this course are: instrumental drawing; the orders of architecture after Vignola, and from the Greek; shades and shadows; wash drawings; elements of design; order problems in competitions; criticism in design; academic rendering; planning; perspective; architectural design in different periods"; elements of landscape architecture.

The competitive work of the pupils of the architectural drawing class is judged by a committee of architects.

Students can supplement this work by study in the water color, modeling, ornament, perspective and drawing classes.

COURSE IN BUILDING CONSTRUCTION

This course is for young men intending to become builders, head carpenters, mechanics, etc. The studies include details of house and general building construction in all its parts; properties of building materials, making of and familiarity with architects' plans, elevations, and specifications; estimating; plumbing, heating, and ventilation.

WROUGHT IRON CLASS

Instruction is given in the various processes of iron forging, and the execution of practical problems, as candlesticks, grilles, weather vanes, hardware, sconces, fire sets, etc., from original designs.

PRINCIPLES OF INTERIOR DECORATION

This course includes instruction in the principles of color and design in direct relation to the problems of the interior decorator; and the study of the distinguishing characteristics of furniture and furnishings of the important periods, and the present day use of these periods.

This will be supplemented by research work, and illustrated lectures on historic ornament.

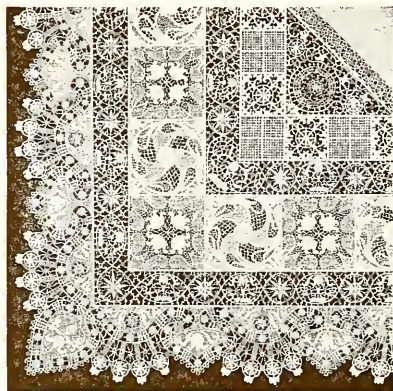
CLASS FOR PRINTERS AND COMPOSITORS

The instruction will have special reference to the principles involved in producing excellence in printing. The consideration of the size, appropriateness of style, spacing of type, the relation of type to paper, marginal effects, the designing of light and dark (tone) areas, color, the use of ornamental features, as head and tail pieces, initial letters and borders, and the placing of illustrative forms, will be fully discussed and illustrated.

Practice in the sketching of "lay outs" will be continued throughout the course.

LIFE CLASS

The life classes are for the study of the figure from the living model by students who are sufficiently advanced to profitably pursue such study. Poses are designed to express the decorative possibilities of the figure. The school has a very large collection of costumes and accessories, contributing the best combinations for effective arrangements.



Original Design for Lace
By a Student of the Design Class



THEORY AND PRACTICAL METHODS OF INSTRUCTION

The course has special reference to the work of supervisors and grade teachers, and includes general free-hand drawing, black-board demonstrations, perspective, water color, plant analysis, historic ornament, stenciling, and block printing. The Principal of the School delivers lectures upon the place of drawing in modern education, principles of design, color, plans and elevations, isometric and cabinet projection, comparative anatomy, aesthetics, and art history. The lectures are followed by work in the classroom on the subjects given.

A course of home reading is required, and a book of clippings covering the subjects studied during the school year is compiled by each member of the class.

NORMAL DESIGN CLASS

The Design class is for the development of various phases presented in the Methods of Art Teaching course, and embraces the principles and practice of design, color harmony, lettering, and composition. *A certificate is awarded upon the satisfactory completion of the above two courses.*

JUNIOR CLASS

The object of this class is to extend the opportunities afforded by the School, to younger students who may be interested in these subjects, but are occupied during the greater part of their time with other studies of a general character.

The class work is progressive and may extend over several years.

Subjects of Study

Sketching and rendering in pencil, charcoal, and color, of nature forms, casts, and familiar objects; designing for booklet covers, tile, pottery, stencils and block prints; decorative landscapes; illustrating, and work in modeling and pottery.

Rendering of nature forms, casts, and familiar objects. Elementary original composition. Stencils. Block printing. Decorative landscape. Illustration.

Modeling and Pottery—Fruit, vegetable forms, and leaves, from casts and nature; animals from the cast and prints. Elementary original composition. Pottery.

WATER COLOR

Pupils in this class are instructed in the rendering of drapery, objects, flowers, etc., in water color. As far as possible decorative applications are made of these studies.

The decorative rendering of landscapes is studied during the latter part of the course.

CLASS IN WOOD WORK AND JOINERY

This class has special relation to the Manual Training given in the Public Schools, and is fundamental preparation for cabinet and interior wood work.

ALUMNI ASSOCIATION SKETCH CLASS

This class makes use of the many Period Costumes of the School. Members work in any medium. As this class is under the auspices of the Alumni Association there is no charge to Alumni members; non-members pay a fee of five dollars (\$5.00) to the Treasurer of the Alumni Association. The class is under the general regulation of the School and is in session one evening a week.

SUMMER SESSION

Instruction, demonstrations and lectures are given in aesthetics, historic art, principles and practice of design—surface and constructive; lettering and illuminating; methods of teaching and supervising; costume design and rendering; drawing; technique of mediums; craftwork; interior decoration and furniture study.

Special announcement, giving definite information regarding courses, dates and faculty, is issued in April.

PRIZES AWARDED ANNUALLY AT THE CLOSE OF THE SCHOOL YEAR

*The School reserves the right to retain premiated work
for one year.*

PRIZE SCHOLARSHIPS

Five Scholarships on the Joseph F. Temple Foundation.

Six Memorial Prize Scholarships awarded by the Alumni Association of the Pennsylvania Museum and School of Industrial Art, to Associate Members, for a term of one year, for advanced study in the School, as follows:

The Charles Godfrey Leland Scholarship. Founded by Mrs. John Harrison.

The M. Theresa Keehmle Scholarship and the Aspasia Eckert Ramborger Scholarship, Founded by William Keehmle Ramborger.

The Edward Tonkin Dobbins Scholarships (3). Founded by Miss Mary A. Dobbins.

Mr. and Mrs. John McIlhenny Memorial Scholarships (2).
Founded by John D. McIlhenny.

The Georgia McIlhenny Memorial Scholarship.

THE ASSOCIATE COMMITTEE FELLOWSHIP, founded by the Associate Committee of Women to the Board of Trustees.

Two hundred and fifty dollars a year to be awarded by the Faculty to a student in the School.

PRIZES—GENERAL

ASSOCIATE COMMITTEE OF WOMEN'S PRIZE

Elizabeth Duane Gillespie Prize--Twenty dollars for work in the Industrial Drawing Course.

MRS. THOMAS ROBERTS PRIZE

Twenty dollars for general excellence.

GIRLS' INDUSTRIAL ART LEAGUE PRIZE

Ten dollars for work by a student member of the League.

PRIZES—DESIGN AND CRAFT WORK

ASSOCIATE COMMITTEE OF WOMEN'S PRIZE

Two prizes of ten dollars each for work in design.

FREDERIC GRAFF PRIZE

Twenty dollars for architectural design.

MRS. FRANCIS FORBES MILNE PRIZE

Ten dollars for design.

HERBERT D. ALLMAN PRIZES

Ten dollars each for wall paper design, and for the best effect of contrasted color harmony.

MRS. THOS. SKELTON HARRISON PRIZE

Fifteen dollars for work in wrought iron.

JOHN HARRISON MEMORIAL PRIZE

Twenty-five dollars for wrought iron.

G. GERALD EVANS PRIZE

Ten dollars for a piece of cabinet work distinctive in design and execution.

CHARLES GODFREY LELAND PRIZE

Twenty dollars for wood carving.

MRS. JOSEPH F. SINNOTT PRIZE

Ten dollars for original garden vase executed in cement.

EMMA S. CROZER PRIZE

Twenty dollars for work in modeling.

MRS. J. L. KETTERLINUS PRIZE

Ten dollars for Museum Bulletin design.

MRS. HENRY S. GROVES PRIZES

Twenty dollars for Pageantry.

MRS. WILLIAM T. CARTER PRIZES

Thirty dollars for Costume design.

PRIZES—ILLUSTRATION

HENRY PERRY LELAND MEMORIAL PRIZE

Fifteen dollars for work in illustration.

MRS. C. SHILLARD-SMITH PRIZE

Twenty-five dollars for best Illustration by a member of the Graduating Class.

MRS. J. L. KETTERLINUS PRIZE

Ten dollars for decorative quality of illustrative work.

PRIZES—DRAWING, RENDERING

EMMA S. CROZER PRIZE

Twenty dollars for work in drawing.

MRS. JOSEPH T. BAILEY PRIZES (2)

Five dollars each for animal studies.

MISS NINA LEA PRIZE

Twenty dollars for water color rendering.

MARY LUCRETIA RAMBORGER PRIZE

Five dollars offered by the Alumni Association for the best set of drawings made in the Alumni Association's Sketch Class.

F. WEBER & CO. PRIZE

Drawing table, for work in Instrumental Drawing.

A LIST OF FORMER STUDENTS OF THE SCHOOL WITH THEIR OCCUPATIONS

Students are asked to aid the Director in correcting and extending this list.

The Alumni Association of the School has established a Business Bureau for the development of opportunities for employment and the disposal of designs and work of members and pupils of the School.

HONOR ROLL

*Anderson, Fred	Infantry	*Matson, J. B.	Aviation
*Alston, Fred. C.	Artillery	*Melville, Ralph	Infantry
*Ashbrook, Jas.	Paymaster	*Metz, Earl E.	Infantry
*Austin, Harold E.	Camouflage	*Miller, Edw.	Infantry
*Bauer, Adrian	Infantry	*McManus, Philip	Infantry
*Berry, Lt. Norman K.	Aviation	*McCormick, Vincent	Camouflage
*Betts, Leston	Camouflage	*Nuss, Albert	Camouflage
*Blumenthal, Corp. S. L.	Ambulance	*Noble, Oswald	Artillery
*Borie, Sewell	Ambulance Corps	*Nye, William	Infantry
*Bower Maurice	Medical	*Olmstead, Ingeisoll	Infantry
*Boyd, Anson C.	Infantry	*Patterson, H. A.	Engineers
*Buehr, Walter F.	Camouflage	*Pennegar, Leo	Infantry
*Cain, David	Infantry	*Pennell, Leslie	Reconstruction
*Carrigan, Robt. M.	Aviation	*Pinkovitz, H. L.	Infantry
*Ciavarra, Pietro	Infantry	*Pitz, Henry	Infantry
*Clark, Early R.	Engineers	*Price, Wm. W.	Reconstruction
*Clayter, Frederick	Camouflage	*Prittie, Edwin	Infantry
*Cole, Sgt. Walter	Engineers	*Rommel, Alphonso J.	Infantry
*Cooley, Byron R.	Navy	*Renner, Herbert	Infantry
*Davenport, Corp. Ernest	Cavalry	*Rex, Hilary	Aviation
*De Bow, Theodore	Engineers	*Ricci, Serg. Armand	Engineers
*Deibert, John M.	Medical	*Rile, Lt. H. J.	Engineers
*Dorrell, Ernest	Medical	*Rickenbaugh, Robt.	Navy
*Downs, Raymond	Medical	*Rivel, Thos.	Artillery
*Dunkelberger, Ralph	Signal Corps	*Robinson, Hilliard	Artillery
*Edwards, Parke E.	Signal Corps	*Savage, James	Engineers
*Ferkler, Wm. H.	Infantry	*Schoenhut, Harry E.	Artillery
*Frankhauser, Chas.	Ambulance	*Shackleford, Theo.	Infantry
*Freelon, Lt. Allen R.	Infantry	*Shenton, Corp. Edward	Engineers
*Fromuth, Sgt. H. C., Jr.	Artillery	*Shuyler, Clyde	Infantry
*Gaul, Clifford	Navy	*Smith, Capt. Wm. J.	Infantry
*Grauer, William	Infantry	*Smythe, Samuel	Medical
*Giuliano, Antonio	Quartermaster	*Spangenberg, Ruel P.	Infantry
*Harrison, John Jr.	Navy	*Spizzari, Luigi	Cavalry
*Henderson, Leslie	Engineers	*Tanniswood, Calvin	Navy
*Hess, Horace	Infantry	*Taylor, Earl J.	Infantry
*Horn, Frank E.	Infantry	*Thompson, Wm. H.	Infantry
*Hub, Harry C.	Infantry	*Thorn, Warren Hall	Navy
*Johnson, B.	Infantry	*Thorn, Warren H.	Navy
*Kneuble, Capt. John	Artillery	*Tedlie, Harry	Medical
*Knutzen, B.	Navy	*Vance, Holton A.	Signal
*Lane, Lt. Wade	Infantry	*Walenta, Edmund J.	Y. M. C. A.
*Lambdin, Corp. Winfred	Infantry	*Walgren, Adrian A.	Marine
*Lawson, Alex.	Navy	*Walton, Sgt. Albert	Marine
*Lawson, George Z.	Ambulance	*Walton, Edward	Ambulance
*Leidy, Sgt. Erwin	Quartermaster	*Weber, Walter	Engineers
*Lloyd, J.	Navy	*Weston, Harold	Infantry
*Longenecker, Paul	Infantry	*Williams, Robt.	Navy
*Maham, Philip	Artillery	*Woberg, W.	Engineers
*Malick, F. G.	Infantry	*Wyckoff, Wm. T.	Ambulance
*Majer, Carl	Signal Corps	*Yost, Herman	Medical
*Martin, Leslie	Infantry	*Ziegler, Harry S., Jr.	Medical

ARCHITECTS AND ARCHITECTURAL DRAUGHTSMEN

- | | |
|---|---|
| Barretto, Carlos Manila, P. I. | Klauder, Charles Z. ... Philadelphia |
| Bassett, George C. Philadelphia | Klinges, I. P. Philadelphia |
| Bencker, G. B. Philadelphia | Lehman, E. P. Philadelphia |
| Bencker, Ralph B. Philadelphia | Long, Albert T. ... Washington, D. C. |
| Berzner, A. Philadelphia | MacKellar, R. Red Bank, N. J. |
| Betelle, J. Oscar Philadelphia | Martin, Frank Philadelphia |
| Bickel, C. Philadelphia | Mayo, Walter Philadelphia |
| Bishop, A. C. Philadelphia | McConaghy, Caroline . Philadelphia |
| Bissell, E. P. Philadelphia | McIlvain, Cornelius ... Philadelphia |
| Biswanger, C. T. Philadelphia | Molitor, John Philadelphia |
| Boggs, Edward T. Philadelphia | Morgan, T. S. Philadelphia |
| Boyer, Lynn H. Philadelphia | Murray, L. Walter. Portland, Ore. |
| Brinkworth, W. B. Philadelphia | Oslon, R. L. Philadelphia |
| Cairn, W. Brooks Philadelphia | Phelan, J. V. Philadelphia |
| Calder, Norman New York City | Powers, E. S. Woodbury, N. J. |
| Calvert, Louis Philadelphia | Prentzel, D. A. Philadelphia |
| Casner, C. A. Philadelphia | Reeve, R. M. Philadelphia |
| Churchman, C. W., London, England | Rieger, H. E. Philadelphia |
| Coneys, John Philadelphia | Ring, J. Philadelphia |
| Conway, W. L. Philadelphia | Ritter, F. J. Philadelphia |
| Custer, W. L. Philadelphia | Russ, C. F. Philadelphia |
| Davis, Paul Philadelphia | Schinommyer, W. G., . Philadelphia |
| De Moll, C. Philadelphia | Seeler, Edgar V. Philadelphia |
| Dingee, Joseph T. Philadelphia | Shaef, Charles Philadelphia |
| Donoline, J. M. Philadelphia | Sheffler, J. F. Reading, Pa. |
| Davis, Frank Philadelphia | Shepherd, J. G. Philadelphia |
| Dunlap, A. Philadelphia | Shuler, Clyde Philadelphia |
| Edmunds, F. D. Philadelphia | Simon, Grant Philadelphia |
| Etter, H. B. Philadelphia | Smith, Walter Bell. Philadelphia |
| Fetterolf, Edwin H. Philadelphia | Smith, W. J. Chicago |
| Feustmann, Maurice M., Philadelphia | Stehle, C. Philadelphia |
| Fry, J. W. B. Philadelphia | Stratton, Richard Philadelphia |
| Getz, Peter F. Philadelphia | Talum, H. Philadelphia |
| Grater, Ursinus Norristown, Pa. | Thompson, William H., Philadelphia |
| Harris, C. Philadelphia | Tiers, Walter H. Philadelphia |
| Hays, Frank A. Philadelphia | Walton, H. L. Philadelphia |
| Higgins, Joseph R. Philadelphia | Walton, W. Philadelphia |
| Hinderman, Carl Philadelphia | White, Ralph E. Philadelphia |
| Hoover, Ira W. Toledo, Ohio | Winter, R. C. Philadelphia |
| Irwin, H. Philadelphia | Yardley, E. H. Philadelphia |
| Jamieson, J. P. St. Louis | Yocum, Stanley Philadelphia |
| Kimmel, T. Earl Washington, D. C. | Zeigler, Chas. A. Riverside, N. J. |

BOOKBINDERS

- | | |
|------------------------------------|-----------------------------|
| Fauns, B. P. Philadelphia | Masagi, Hiromoto Japan |
| St. John, Agnes Boston, Mass. | |

BUILDERS

- Reeves, Henry Philadelphia

CABINET MAKERS

- | | |
|-------------------------------------|----------------------------------|
| Hemsing, William S., Souderton, Pa. | Huth, J. C. Philadelphia |
| Hennig, Charles Philadelphia | Netzley, J. C. Ephrata, Pa. |
| Theis, C. W. Philadelphia | |

CARVERS (IVORY)

Bachman, H. E. Philadelphia

CARVERS (STONE)

Carlson, F. Philadelphia	Koester, Louis Philadelphia
Cooper, E. Philadelphia	Patterson, George Philadelphia
Fraser, Donald Philadelphia	Walmsley, J. Philadelphia

CARVERS (WOOD)

Banner, Edward Philadelphia	Lutz, C. A. Philadelphia
Bateman, John Bridgeton, N. J.	Mensch, William Philadelphia
Bauer, Charles J. Philadelphia	Remmlein, J. Philadelphia
Dalmasse, Romaine . . . Philadelphia	Ruckes, George Philadelphia
Demian, J. Philadelphia	Ruppel, F. C. Philadelphia
Deni, Frank Philadelphia	Segal, I. Philadelphia
Dentzel, W. Philadelphia	Stern, F. B. Philadelphia
Franke, Charles Philadelphia	Schoch, J. E. Camden, N. J.
Kaufman, J. Philadelphia	Vecchioli, Donato . . . Philadelphia
Wumseh, W. Philadelphia	

FURNITURE MAKERS AND DESIGNERS

Barber, John Philadelphia	Holt, William, Grand Rapids, Mich.
Barber, J. Burton Philadelphia	Krause, Louis Philadelphia
Dewar, W. H. Philadelphia	McDevitt, Ralph Philadelphia
Evans, G. Gerald Philadelphia	Mercer, W. Harry Philadelphia
Fava, Angelo Philadelphia	Mervine, Claude B., Pittsburgh, Pa.
Foster, Ernst Grand Rapids, Mich.	Nonnemaker, Jay Grand Rapids
Golz, Julius Philadelphia	Roberts, W. S. Philadelphia
Henshell, Fred Philadelphia	Smith, Oscar L. Philadelphia
Smyser, D. H. Dallas, Texas	

UPHOLSTERERS

Klotz, Geo. A. Philadelphia	Ramsden, J. V. Philadelphia
Ritter, W. L. Philadelphia	

INTERIOR DECORATORS

Adolphe, Albert Jean, . . Philadelphia	Livengood, Francis H. . Philadelphia
Anderson, J. W. Morristown, Pa.	Mertz, O. E. Philadelphia
Anderson, John W. . . . Philadelphia	Lucereni, John Philadelphia
Barrell, F. W. Philadelphia	Lynan, Ethel Philadelphia
Barthmaier, H. C. . . . Philadelphia	MacCartney, Francis . . Philadelphia
Benner, C. A. Philadelphia	MacGregor, N. Philadelphia
Bergmann, Carolyn . . . Philadelphia	Mann, Helen Philadelphia
Bond, W. A. Philadelphia	Mather, William W. . . . Philadelphia
Brown, Elmers Philadelphia	Melcher, George Pasadena, Cal.
Buryhof, Charles Philadelphia	McCarter, William, Jr. . Philadelphia
Cave, Herbert E. Baltimore	Nash, Carl E. Pasadena, Cal.
Chambers, M. Louise . . . Cincinnati	Nelson, John Joseph . . Philadelphia
Chew, Walter G. Philadelphia	Norak, Joseph Philadelphia
Clark, A. W. Philadelphia	Ohmer, Ralph Jersey City, N. J.
Cohen, Louis G. Philadelphia	Orwig, Henry M. St. Louis, Mo.
Cole, Marie Philadelphia	Paredes, Gregorio. Manila, Philippines
Craighill, S. Preston . . New York	Power, Edith M. New York, N. Y.
Crooks, Emily S. Philadelphia	Prichard, E. S. Philadelphia
D'Ascenzo, Nicola Philadelphia	Pullanz, J. Philadelphia

Deker, Joseph	Philadelphia	Renner, Herbert	Philadelphia
Dean, Colin	Philadelphia	Rogers, A.	Philadelphia
Down, Raymond	Philadelphia	Rowe, Charles	Pittsburgh, Pa.
Ecob, Frances H.	Flushing, N. Y.	Rindskoff, Alexander C.	New Orleans
Elter, Harry	Philadelphia	Sheridan, Mark	Los Angeles, Cal.
Ely, Donald H.	Chicago, Ill.	Sherry, M. V.	Philadelphia
England, Russell	Philadelphia	Shisler, A. F.	Philadelphia
Ernst, Clara L.	Philadelphia	Shover, Lucy M.	Indianapolis, Ind.
Fetherston, Florence C.	Philadelphia	Shupert, Madissa	Philadelphia
Fisher, Edith	Pittsburgh, Pa.	Sima, Frank A.	Philadelphia
Friedman, Joseph	Philadelphia	Sprenkle, Arthur G.	Pittsburgh, Pa.
Gerber, Fred.	Philadelphia	Stevens, Thos. George	Philadelphia
Gerber, Philip	Philadelphia	Stout, A. H.	Philadelphia
Goldberg, David	Philadelphia	Sutton, Daniel Everett	Philadelphia
Gugert, George L.	New York City	Taws, Louis J.	Philadelphia
Hadley, Paul	Indianapolis, Ind.	Taylor, Anna	Philadelphia
Hamilton, William	Pasadena, Cal.	Teupe, F. W.	Kansas City, Mo.
Heberton, Harriet L.	Philadelphia	Thoma, Annabel L.	Philadelphia
Hemphill, Rebecca	Philadelphia	Van Artsdalen	Philadelphia
Humma, John R.	New York City	Walton, F., Jr.	Philadelphia
Inskip, William	Buffalo, N. Y.	Waterman, Anna M.	Philadelphia
Jounce, Walter	Philadelphia	Wehner, Tony	Philadelphia
Kaufmann, W.	Philadelphia	Welker, Carl V.	New York
Keire, Henry	Philadelphia	Wenck, Charles S.	Boston, Mass.
Keyser, Leon	Philadelphia	Whitehead, Chas. V.	Philadelphia
Kier, Lynton H.	Philadelphia	Willis, Charles	Philadelphia
Knowles, W. Irving	Philadelphia	Wolters, R.	Philadelphia
Knox, Lena	Pittsburgh, Pa.	Wood, Elizabeth	Philadelphia
Leuman, Edna	Philadelphia	Ziegler, W. L.	Philadelphia
Littlefield, Spencer	Philadelphia	Zilinziger, Albert	Philadelphia

SCENE PAINTERS

Sparks, Will	Philadelphia	Sparks, William, Jr.	Philadelphia
Williams, John	New York, N. Y.		

DECORATIVE PAINTERS AND DESIGNERS

Bates, Aura A.	Philadelphia	Mehalck, S. T.	Philadelphia
Baxter, Reba	Philadelphia	Molarsky, Morris	New York
Bickle, Helen A.	Philadelphia	Newman, W. Maud	Philadelphia
Cummings, H. N.	Washington, D. C.	Nichulas, B. Ashmead	Philadelphia
Dantzig, M.	New York	Padula, L.	Philadelphia
Edwards, William M.	Philadelphia	Platt, Marie S.	Nantucket, Mass.
Gillespie, Katherine	Philadelphia	Sauer, J. E. B.,	Shellburne Falls, Mass.
Grauer, William	Philadelphia	Smith, Edith	Philadelphia
Grim, W.	Philadelphia	Trueblood, Sarah E.	Philadelphia
Huntingdon, Mrs. A. W.	Philadelphia	Van Gelder, Peter	Philadelphia
Jones, Edith G.	Philadelphia	Warga, Ernest	Philadelphia
Kelly, Laura	Philadelphia	Welker, Carl V.	New York

DECORATIVE SIGN PAINTERS

Blankoff, E.	Philadelphia	Meagher, W. J.	Philadelphia
Feely, Morris	New York	Norris, Frank	Camden, N. J.
Hammerle, Carl	Philadelphia	Thume, R.	Philadelphia
Herzberg, Charles	Philadelphia	Woodward, Frank	Cleveland, Ohio
McLaughlin, O.	Philadelphia	Jackson, A. Ware	Harrison, Ark.

CHINA DECORATORS

Cannon, Florence V. Camden, N. J. Cochran, Mrs. W. J. . . . Philadelphia
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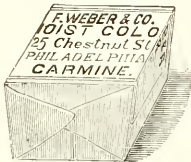


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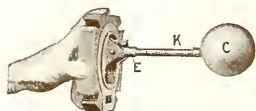
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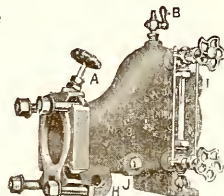
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