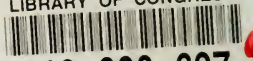


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UNIVERSAL EXHIBITION ST. LOUIS 1904

# AUSTRIA

Imperial Royal Ministry  
for Public Instruction

EXHIBITION  
of Professional Schools  
for Arts and Crafts



VIENNA 1904

Published by the I. R. Ministry







THE UNIVERSITY OF CHICAGO  
PRESS



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# PROFESSIONAL EDUCATION IN ARTS AND CRAFTS IN AUSTRIA.

To meet the didactic requirements of the great and ever increasing development of industry the Austrian Government has founded an extensive network of professional schools based on a large scale, and conducted on uniform principles.

The organizing of these schools by the Austrian state was begun 33 years ago under the pressure of the general revolution of the 19<sup>th</sup> century which, as is known, brought about a complete change in the conditions of production and living, and necessitated a thorough re-organization of professions and trades.

In leading circles the conviction forcibly gained ground that professional education was no longer to be left to chance, or to private initiative. It had to be placed on an entirely new basis, and it was essential, in face of the rapidly increasing influence which the unexpected development of technical science as well as the influence of high art had attained on arts and crafts, to supply the rising generation with special schools on a higher standard of professional and theoretical science and practical knowledge than heretofore.

The Austrian Government has taken this new and difficult task energetically in hand and carried it through on the basis of a firm and consistent plan of organization and at great expense.

In a short time numerous schools and auxiliary institutions were founded to satisfy the claims of industry and handicraft, and during the last three decades they have been increased and the standard raised and adapted to keep pace with the demands of the times.

To meet the requirements of the great variety of life in arts and crafts and the difference of local circumstances, the organization and teaching at the professional schools for arts and crafts is exceedingly varied. Students of either sex from 12 years upwards, of every craft, have been taken into consideration in these schools.

The system of instruction is so arranged as to enable pupils firstly to perfect themselves in any special professional craft, secondly to give



further instruction to those already employed in arts and crafts and finally to prepare candidates for such a calling.

According to the standard, the aims and the method of teaching, the schools are classified as follows:

a) High School for Arts and Crafts (Höhere Gewerbeschule). Its purpose is to perfect young men who possess a certain general knowledge (the four lower classes of a secondary school, or with a fair pass at a middle class school) and who intend devoting themselves to a more extended and higher industrial calling in art handicraft, architecture, mechanics, chemistry, electro-technic or textile industry, and who aspire to positions as finished art-handicraftsmen, architects or builder's-foremen; as managers of small industrial establishments or as technical and art overseers in large factories, workshops &c. &c. Besides the necessary professional knowledge and skill, this type of school offers a higher standard of general education.

No previous practical experience is at present demanded before entering the school, nor is it necessary to be practising a trade simultaneously. The instruction is principally theoretic with the exception of that in those higher schools for arts and crafts which come under the category of art schools.

The course of instruction lasts 4 years.

b) The Professional Art School (Fachschule) has the purpose of perfecting its students in some craft. Special weight is laid upon the systematic practice in the workshops and upon instruction in drawing and modelling; while theoretical teaching is kept in the back ground.

All who have satisfactory proofs of having passed all the classes of the elementary School (which in Austria is until the completion of the 14<sup>th</sup> year) can, as a rule, be admitted.

The course of instruction lasts from 3—4 years, and if the student has had previous practical experience, even a still shorter period. This class of school takes the place of apprenticeship.

At present there are professional art-schools for lace-work, textile-industry, carpentry and cabinet making, basket-work, stone-masonry, pottery, glass-decorating; for iron and steel-working, machinery, elec-



tricity; for locksmith's work, working in crude iron, the manufacture of musical instruments and bronze articles, for mounting and working precious stones, for machine embroidery, clock-making and gunmaking.

c) The Foreman's School (Werkmeisterschule). This school is for giving workmen who have had long practice in trade, professional-theoretical, and as far as possible, practical instruction in a short time, in order to open up for them a larger and more copious sphere of work as master-craftsmen, foremen, builder's superintendents, draughtsmen &c. &c.

The Conditions of admission are the passing of the elementary school and several years' practice in some trade. At present there are schools for the building-trade, for machinery, electricity, weaving, spinning, dyeing and dressing.

The instruction on building is mostly given only during the winter months, whilst the pupils are working practically during the summer. The course of instruction extends over a period of two years; for the building department from 4—5 terms.

The newly established "School for Builders and Art Craftsmen" (Bau- und Kunsthandwerkerschulen) is a sort of foreman's school and is organized in the same way but has a shorter period of instruction.

d) The General Artisans' School (Allgemeine Handwerkerschule), which takes pupils of 12 years of age offers them a better preliminary education for their profession than can be obtained at the elementary schools. The course of instruction lasts from 2—3 years. Particular attention is paid to instruction in drawing as well as to practical teaching in workshops in the rudiments of wood and metal-working.

e) Continuation School for Arts and Crafts (Gewerbliche Fortbildungsschule). This school is above all intended for the further education of artisans and factory apprentices, who are bound by law to attend the same.

Masters and assistants may also attend these schools.

The instruction takes place in the afternoon or early part of the evening of particular week-days and on Sunday mornings; and the course lasts from 2—4 years.

These schools are divided into general and special-continuation schools for arts and crafts. The former have to take into consideration the didactic requirements of all the trades represented in the different places where the schools are, and the latter offer the students of a special trade, or group of allied trades an opportunity of more advanced instruction. Teaching includes in both cases technical and commercial knowledge as well as that of arts and crafts. Particular attention is paid to drawing.

Besides these five types of schools we find within the organization of many schools other branches of teaching for the promotion of technical knowledge. Amongst them we may mention:

The public drawing and modelling rooms which give master-craftsmen and their assistants the opportunity of using the models belonging to the schools for copying under the superintendence of the teachers.

Special courses for stokers, engine men and electricians, on hygiene concerning the working people, on the prevention of accidents, mechanical-weaving, road surveying, construction of canals &c. &c.;

Finally courses in drawing and modelling, held for pupils of the elementary and middle schools in order to give them a better preparation for their vocation in life.

According to the didactic requirements to be fulfilled and the sphere of work proposed, the basis of organization and administration of the professional schools is varied.

There are some schools which represent only one of the above named principal types, others which include two or more of them (even of heterogenous tasks) besides a number of secondary departments under one management. Finally there are special schools which form centres for teaching and research whose sphere of activity is extended all over Austria or at least over a great part of the country.

Besides the very extensively organized and much frequented schools which are fitted out with all the modern appliances, there exists a number of smaller and minor institutions of various degrees of importance and different aims.

It is quite impossible from a technical standpoint to class these schools systematically, as nearly every one has its own individual feature and they are only to a certain degree uniform. The schools have been arranged in groups in so far as their administration corresponds.

1. Central Institutions for Arts and Crafts (Gewerbliche Zentralanstalten) which have higher aims and more extensive spheres of work of certain faculties. To these belong the Austrian Museum for Art and Industry, Vienna; Schools for Arts and Crafts in Vienna and Prague; Technological Industrial Museum, Vienna; the Graphic Education and Experiment Institution, Vienna; the Experimental School for Leather Work, Vienna; the Central Lace-School, Vienna; Art Embroidery-School, Vienna; Model School for Basket-making, Vienna.

All the above-mentioned leading technical institutions are under the control of the State.

2. State Schools for Arts and Crafts (Staats-Gewerbeschulen). These include several of the types above-mentioned. There are also combinations of higher schools for Arts and Crafts with foremen's schools, continuation-schools and special courses; and further foremen's schools with continuation-schools and also different professional schools and other classes attached.

At present there are 21 State Schools for Arts and Crafts.

3. Schools for Builders and Art Craftsmen (Bau- und Kunsthandwerkerschulen). These schools are in the course of organization.

4. Professional Schools for Arts (Fachschulen). The work of these schools is either devoted to the requirements of any local trade or covers a group of allied trades (e. g. cabinet making, wood-carving, turning). A great number of these special schools is provided with continuation classes, public drawing-rooms, draughting and modelling courses &c. &c. At present there are 82 professional government schools for Arts and 75 schools subsidised by the State.

5. General Artisans' Schools (Allgemeine Handwerkerschulen). To their principal type are added continuation schools, public drawing rooms and other special divisions.



At present there are 6 government artisans' schools and 5 subsidised by the State.

6. General Artisans' and special Artisans' Continuation Schools and General Drawing Schools. (Allgemein-gewerbliche und fachlich-gewerbliche Fortbildungsschulen und allgemeine Zeichenschulen).

At present there are 850 continuation schools; the number of the special artisans' continuation schools is still comparatively small, and endeavours are being made to increase it.

The continuation schools are mostly supported locally; (by Local Boards, The Country, Chambers of Commerce and Industry, and Trades' Unions), but the majority of them are subsidised by the Government (generally to the extent of  $\frac{1}{3}$  of the yearly total expenditure). Private schools are subsidised as soon as the State has a certain influence in the management.

Instruction in all these schools is so arranged that school and practice go hand in hand. With few exceptions only such an organization can transmit to the pupils, at a minimum expenditure of time and money, that extensive theoretical and practical knowledge which the present and future of industrial life has a right to demand. Pupils with practical experience form the best material for the school, and on leaving remain faithful to the trade they have chosen.

Special care is taken on the part of the administration of public instruction to obtain a certain co-operation of the various schools; this is brought about on the one hand by a central management, administration, and inspection, and on the other hand by a number of these institutions being organized as central boards to a number of other lower schools and courses which they influence in an especially artistic, technical and commercial direction.

A number of the State schools for artisans are fitted out with laboratories for experiments and for testing materials, whilst others have workshops furnished with manual and mechanical power.

The Board of Education works out and controls the programme of instruction at all the above named schools.



Government expenditure\*) for the development of this kind of professional instruction is very high.

In 1904 the total budget amounted to 9,511.467 Kronen. The attendance of the schools is constantly increasing. In 1903—1904 26,307 pupils attended the various above mentioned Government schools for arts and crafts, and 115,000 pupils the continuation classes.

All these Schools are regularly inspected. There are two kinds of inspection, the one concerning teaching in special branches all over the country, the other embracing all the schools for various arts and crafts of only a certain district.

The teachers are chosen to correspond with the different degrees of instruction.

They are mostly comprised of engineers, architects, machinists and chemists; of finished men from the Art-Handicraft-Schools, Academy of Arts, teachers from Intermediate Schools and also of foremen and professional-teachers who have practical knowledge in trade and factory.

With the exception of the teachers for general subjects, only such men are engaged who have had several years' practice.

The advancement and progress of the teachers as well as arrangements for their pensions and the care of widows and orphans is all attended to by the State on certain fixed rules. At the Continuation Schools, teachers from the elementary and middle class schools are mostly employed, but for the drawing classes for crafts, the teachers must undergo a special course of training.

At present there are no special training colleges for teachers at Schools for Arts and Crafts, but nevertheless arrangements have been made to give teachers the necessary education. These arrangements are as follows:—

1. Teachers and candidates are sent to school and industrial establishments at home and abroad.

\*) Austria, the Western part of the Austro-Hungarian Empire, which has an area of 622,000 square Kilometers and a population of about 45 Millions, has an area of 300,000 square Kilometers and a population of 26,151,000. An average of 36 hellers per head is spent on professional instruction.

2. Candidates for special professions are educated at public expense.
3. Periodical conferences of directors and teachers are held.
4. Special technical courses are held for teachers.
5. Instruction of teachers on latest improvements is given by visiting masters.

6. Finally a journal is published by the Board of Education, "Education in Arts and Crafts in Austria" (Zentralblatt für gewerbliches Unterrichtswesen\*) which contains all the official decrees, changes in the staff and also a list of the books and appliances for teaching approved of. In the non-official part, questions on the sphere of technical education are discussed.

Great weight is laid on the means of instruction and the appliances for giving the same. Support is given to the inventors of these appliances, for which special offices and depôts exist. Moreover private Museums are subsidised by Government, as their Collections and Libraries greatly help this instruction.

Numerous grants and scholarships are given to deserving and needy pupils. Such pupils are not only supported during their studies, but are when specially gifted assisted to continue the same at home and abroad.

In the foregoing pages only those institutions have been taken into consideration which have a purely pedagogic and didactic aim. But besides these aims the schools and colleges have another very important duty, namely the direct influence on trade by keeping up a regular intercourse between the schools and industrial life. From small beginnings this intercourse has developed most satisfactorily. The means for further developing and maintaining this intercourse are: 1. Instructing the Tradesmen. 2. Putting orders in their way. 3. Professional advice and information free of charge. 4. Lending models, drawings and sketches. 5. Furthering the economic undertakings of those engaged in trade and aiming at mutual help. 6. Taking interest in exhibitions of work done by apprentices, and finally by sending out visiting teachers to give lectures on technical subjects.

\*) Vienna, Alfred Hölder. Price 12 K. 21 volumes have been published.

The last mentioned institution has proved to be of great importance, it represents a form of teaching which might be greatly developed; it has become more and more popular and attained greater results among those in trade, than any other form of instruction and has undoubtedly a great future. The results of the school teaching come to light only slowly and by degrees, whilst visiting teachers have an immediate and direct influence on the technical calling of the craftsmen and the effect of their teaching is at once visible. The chief object of the lectures held by visiting teachers is to propagate amongst the small tradespeople, both in towns and outlying districts, knowledge tending to their artistic, technical and economic advancement.

The expense of this is borne by the Board of Education.

In concluding this general report it must still be remarked that Education for Arts and Crafts is not yet regulated by law because this modern branch of education is still in embryo and consequently necessitates a constant change and reorganization.

\* \* \*

## INSTITUTIONS FOR FURTHERING ARTS AND CRAFTS.

During the last four decades Austrian Arts and Crafts have made great progress and obtained quite a high position in the market of the world.

In this branch remarkable progress has of late been made, particularly as regards originality of the form, taste, and perfect finish of articles produced, which are much esteemed at home and abroad.

To a great extent this development owes its success to a number of institutions which have been formed by the Government for reviving and furthering this important branch of production. These institutions are:—

The Austrian Museum for Art and Industry in Vienna.

The Schools for Arts and Crafts in Vienna and Prague.

The Graphic Education and Experiment Institution in Vienna.

The Art Embroidery School in Vienna.

The Central Lace School in Vienna.

The Model School for Basket-making in Vienna.

The numerous Schools for Arts and Crafts in the country.

The Austrian Museum for Arts and Industry, Vienna, which was founded in 1863 is the centre of all this movement in the domain of Arts and Crafts. The impulse for founding this Museum, dates back to the beginning of the 19th Century, it was due to the want of taste exhibited, the decrease in the appreciation of Art, and the desire for total independence from France, whose Art productions claimed universal preference.

In its position as the leading institution, this Museum has many spheres of work. Above all others it has to increase the productive power of Art-Handicraft, to improve and ennoble the taste of workers in Art as well as that of the public, and in this way to further activity in Arts and Crafts. Besides this it has to lead Art-Handicraft into higher spheres, to sharpen and educate the desire for original standard art creations, and to influence provincial Art Schools in the



same direction. The Museum has at the same time to facilitate the sale of work of home Handicrafts, especially for export, and finally it has to initiate and fructify new branches of Art activity.

The Museum acts as an intermediary for arranging business between buyers abroad and home Art-dealers and gives for this purpose any information required.

To assist the Museum to fulfil its many sided and important duties, it has a rich collection of ancient works of Art, an extensive and excellent library, and collections of standard works of modern Handicraft. It arranges periodical special Exhibitions in Vienna and the Provinces, provides for lectures and classes on Art-Handicraft subjects, and offers prizes for successful plans, drawings and objects of Art produced by exhibitors. It publishes various papers on "Art-Handicraft" as well a monthly Magazine "Kunst und Kunsthandwerk".\*)

For the education of young people, the training of teachers in Art, and for general instruction in drawing, the School for Arts and Crafts of the "Austrian Museum for Art and Industry" in Vienna and the School for Arts and Crafts in Prague have been established.

Besides preparatory courses, these Schools have training Classes and special workshops for Architecture, Decorative-painting, Plastic, Wood-Carving, Art-Embroidery, Lace-designing, Chasing &c., and also courses of instruction for training candidates in Drawing.

Both these schools are organized on an entirely modern basis, and have already produced a great number of good craftsmen as well as competent teachers; they have by these means influenced the prosperity of Arts and Crafts and added greatly to the reorganisation of teaching in designing, modelling and painting.

The "School and Experimental Laboratory for Graphic Art" in Vienna teaches the best methods used in photography and graphic reproductions, and facilitates their application to art, industry and science, whilst purely artistic, technical, physical and chemical subjects

\*) Vienna, Artaria & Co.: Price yearly 24 Kronen.

are attended to with equal zeal. This institution has, no doubt, added much to the great development of graphic art in Austria, and served like the former three schools as a model for similar educational establishments in other countries.

The School for Art-embroidery in Vienna is likewise organized as a central and leading institution, it serves for the education of first class embroiderers. All kinds of embroidery are taught there, the school aims at the revival of ancient technics and the introduction of new ones.

In this school unique patterns are thought out and made, and the eye becomes educated to judge correctly; by these means taste is refined and the influence of art in general on embroidery is acknowledged. In close connection with this institution there is a studio where former students of the Art-schools are encouraged to invent new forms and designs and to develop their technical knowledge under the direction of competent teachers. Much success has been the reward of these endeavours.

The Central Lace-making Course in Vienna may be called a distinct organization of itself in consequence of the heterogenous duties it has to perform. Besides perfecting professional lace-makers and teachers in every branch of this art, — pillow-lace, needle and crochet-lace, — it has to act as the head-office in all artistic, technical and even commercial matters as far as the lace-industry of the whole country is concerned, including all schools, courses and classes.

Since its foundation, the "Central-Lace-making Course" in Vienna has been providing the Austrian lace-industry, which is at present a very thriving one, with new designs invariably made by first-rate artists. Moreover, it promulgates new methods and technics, it causes experiments to be made with new materials and eventually introduces them.

It collects orders by the aid of the "Society for the Development of the Lace Industry in Austria",\*) and distributes them amongst the provincial schools and by those among private lace makers; by these

\*) Vienna, Seilergasse 14.

means the central lace course influences the general lace production and adds to the chances of a regular sale. Therefore, this "Course" is, like the "Vienna Basket-making School" not only an educational, but to a certain extent also a commercial undertaking, as it regulates price and supply according to the prevailing tendency of the demand and often provides hundreds of hands, men and women, with profitable work.

The statistics show a constantly increasing export of Austrian lace.

The "Vienna Model-workshop for Basket-making" pursues in its way the same aims and undertakes the same duties, but carries its means of assistance even so far as to keep large willow-plantations from which basket-makers are furnished with the best sorts of material.

This above named workshop provides the schools and home-workers with good patterns, it forms foremen and teachers and gives to the working people all technical and commercial information required.

In consequence of the favourable influence produced by these schools, the Austrian basket industry became entirely independent of foreign supplies, and the export rose to a satisfactory figure.

The endeavours of the Board of Trade to promote lace and basket work as well as the toy-making industry\*) are of the greatest importance, as these branches of work are pursued as a kind of home industry by the inhabitants of villages who struggle hard for existence.

It is a sphere of government action of the greatest importance to allow these classes of the population, which have hitherto to a great extent been excluded from modern culture, to participate in the advantages of joint action and self help.

All other schools that were mentioned at the beginning of this report, with the exception of those of an exclusively technical character, as the construction of machinery, electro-technics &c., pursue their tasks more or less from an artistic point of view, yet without losing sight of the technical, technological and com-

\*) Visiting teachers give the workmen good models and technical hints.



mercial interests connected with the corresponding industry. In all art-schools drawing, painting and modelling are the principal and fundamental subjects.

The reformative movement begun by the Ministry several years ago will soon be carried through.

The old method of teaching Applied Art, whereby the imagination and creative faculties of the pupils were suppressed, consisted chiefly in fostering mere manual dexterity, viz., copying conventional designs and drawing from plaster casts. This method did not suit the higher requirements of the present times any longer.

The new methods require above all, the early and profound study of forms and colour in nature, the development of the faculty of observing correctly, of retaining and reproducing impressions. They further require that drawing and modelling should go hand in hand, that taste ought to be cultivated, and invention, energy and individual talent should be systematically furthered.

The letters of different alphabets were deemed worthy of an artistic reformation, the way of teaching in the different styles of architecture and teaching by means of objects have been changed, in short a thorough revolution of the old system has taken place.

In the short interval between the abolition of the old method of teaching and the introduction of the new one in 1899, the Ministry for Public Instruction had great difficulty in procuring the necessary number of competent teachers. This drawback was effectually removed three years ago by the establishment of daily courses for teachers. Since that time courses have been arranged at government expense during the five weeks of school vacation.

These courses\*) have proved an effective means of propagating modern teaching. Within a short time good and sometimes astonishing results have shown themselves at the schools, not only greater zeal and interest have been awakened but also less talented students obtained better results than before.

\*) Most of them are held in Salzburg.



Regular inspections of the schools by competent officials are held and examinations take place and measures taken according to results obtained.

Finally it is but just to note the very favourable influence upon the progress of applied art caused by the activity of provincial schools. These, besides having their own resources, are being liberally supplied with models, drawings, and all necessary appliances for teaching by a central institution called the Office for Providing Means for the Teaching in Arts and Crafts at the Austrian Museum for Arts and Industry.

This office has continually to provide the abovenamed schools with numerous graphic reproductions of designs for arts and crafts and of objects executed. These draughts done in a way so as to be serviceable for the workshop are used not only by the schools but are also handed over to the workers in arts and crafts. Hitherto 150.000 sheets of these reproductions have been distributed. These united exertions will produce within a short time an important improvement in art production even in remote districts. The partiality of the population for Art products and their natural ability in that direction will be developed by these means, and we may reach a state of general promotion of Arts and Crafts which was characteristic to former times in Austria.

\* \* \*

The exhibition of objects sent by professional art-schools has been carried out by the government inspector of the latter, i. e. Hofrat Artur von Scala, director of the Austrian Museum for Arts and Industry, Vienna.

# COLLECTIVE EXHIBITION OF THE IMP. ROY. PROFESSIONAL ART-SCHOOLS.

The following schools are represented:

- Bethyn (Bohemia). I. R. School for Ceramic art.
- Bergreichenstein (Bohemia). I. R. School for Wood-work.
- Bobowa (Galicia). School for Lace-making.
- Bozen (Tyrol). I. R. School for Arts and Crafts.
- Bruck o Mur (Styria). I. R. School for Wood and Iron-work.
- Chrudim (Bohemia). I. R. School for Wood-work.
- Cortina d'Ampezzo (Tyrol). I. R. School for Wood-work.
- Drosau (Bohemia). School for Lace-making.
- Ferlach (Carinthia). I. R. School for Gun-making.
- Gablonz (Bohemia). I. R. Art-School for Brass-founders, Engravers and  
for makers of Articles in Bronze etc.
- Gossengrün (Bohemia). I. R. School for Needle-lace-making.
- Gottesgab (Bohemia). School for Lace-making.
- Graz (Styria). I. R. Professional Art-School.
- Grulich (Bohemia). I. R. School for Wood-work.
- Haida (Bohemia). I. R. School for Glass-making.
- Hallein (Salzburg). I. R. School for Wood-carving and Stone-working.
- Hallstatt (Upper-Austria). I. R. School for Wood-work.
- Hořic (Bohemia). I. R. School for Sculptors and Stone-masons.
- Idria (Carniola). I. R. School for Lace-making.
- Innsbruck (Tyrol). I. R. Professional Art-School.
- Jägerndorf (Schlesien). I. R. School for Weaving.
- Karlstein (Bohemia). I. R. School for Watch and Clock-making.
- Königgrätz (Bohemia). I. R. School for Art-Iron-work.
- Königsberg on Eger (Bohemia). I. R. School for Wood-work.
- Kolomez (Galicia). I. R. School for Wood-work.

Laas (Tyrol), I. R. School for Stone-work.  
 Laibach (Carniola), I. R. School for Wood-work and Embroidery.  
 Lemberg (Galicia), I. R. Professional Art-School.  
 Luserna (Tyrol), I. R. School for Lace-making.  
 Oberleutensdorf (Bohemia), I. R. School for Modelling and Toy-making.  
 Predazzo (Tyrol), I. R. School for Lace-making.  
 Proveis (Tyrol), I. R. School for Lace-making.  
 City of Salzburg (Salzburg), I. R. Professional Art-School.  
 City of Salzburg (Salzburg), Course for Training Industrial Teachers.  
 Steinschönau (Bohemia), I. R. School for Glass-making.  
 Tachau (Bohemia), I. R. School for Wood-work.  
 Teplitz-Schönau (Bohemia), I. R. School for Art-pottery and similar  
 Crafts.  
 Turnau (Bohemia), I. R. School for Polishing and Setting Precious Stones.  
 Villach (Carinthia), I. R. School for Wood-work.  
 Vienna I (Lower-Austria), I. R. School for Art-embroidery.  
 Vienna I (Lower-Austria), I. R. Central Lace-making course.  
 Vienna II (Lower-Austria), I. R. Model-workshop for Basket-weaving.  
 Vienna VI (Lower-Austria), I. R. School for Weaving.  
 Vienna VII (Lower-Austria), I. R. Establishment and Experimental  
 Laboratory for Graphic Arts.  
 Walachisch-Meseritsch (Moravia), I. R. School for Wood-work.  
 Wallern (Bohemia), I. R. School for Wood-work.  
 Zakopane (Galicia), I. R. School for Wood-work.

General arrangement and decorations designed by Prof. Rud. Hammel,  
 Vienna, in co-operation with the office of the Austrian Museum  
 for Arts and Industry. All wooden parts made of Slavonian oak.

Porch: Zakopane (Wings of a folding door); Hallein (Lateral Columns);  
 Königgrätz (Wrought iron ornament).

Wainscot: Villach (Panelling); Bozen and Cortina d'Ampezzo (Intarsia Panels); Hallstatt, Lemberg and Salzburg (carved panelling); Bozen (carved Columns in the four passages); Königgrätz (wrought iron ornament).

Ceiling: Walachisch-Meseritsch.

Fire-place with side-wings: Bozen (wood-work and carvings); Bechyn (grate); Teplitz-Schönau (decorative panel); Graz (blower of wrought iron and copper); Kolomea (carved benches); Tachau (turned flower-stand); Bergreichenstein (wooden arch and panelling).

Show-cases near the entrance: Chrudim and Königsberg.

Carved Twin-benches: Innsbruck and Hallein.

Show-case for guns: Hallein.

Show-case standing apart: Grulich.

Marble-fountain: Laas.

Marble-stand: Hořic.

Table: Salzburg.

Metal Mountings: Lemberg.

Wall Tapestry: School for Textiles, Vienna.

Portières: Art-embroidery School Vienna, I. R. Schools at Graz and Laibach.

Carpet: Jägerndorf.

In show-cases near entrance:

Lace\*) made in the Central Lace-making Course, Vienna; also in Bobowa, Drosau, Gossengrün, Gottesgab, Idria, Luserna, Predazzo

\*) In sending orders for lace-reproductions it is requested to mention the number under which the desired piece is exhibited. Address: Verein zur Hebung der Spitzenindustrie, I. Seilergasse 14, Vienna.



and Proveis. Embroidery from the corresponding departments of the Industrial Schools in Vienna, Graz and Laibach; Toys from Oberleutensdorf.

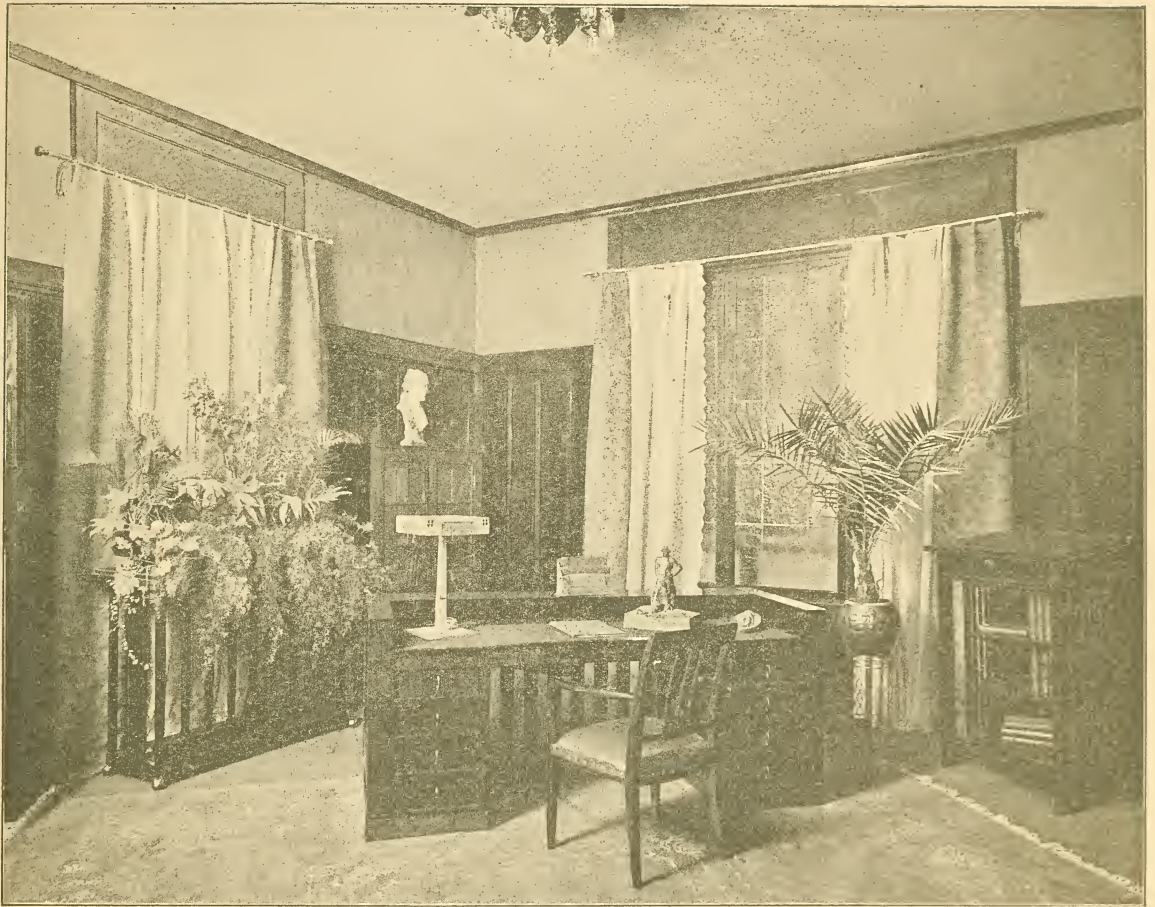
In the show-case standing apart to the right:

Jewellery and Settings of Precious Stones from Cortina d'Ampezzo, Gablonz and Turnau, Repoussé Metal-work from Gablonz, Fancy-glasses from Haida and Steinschönau.

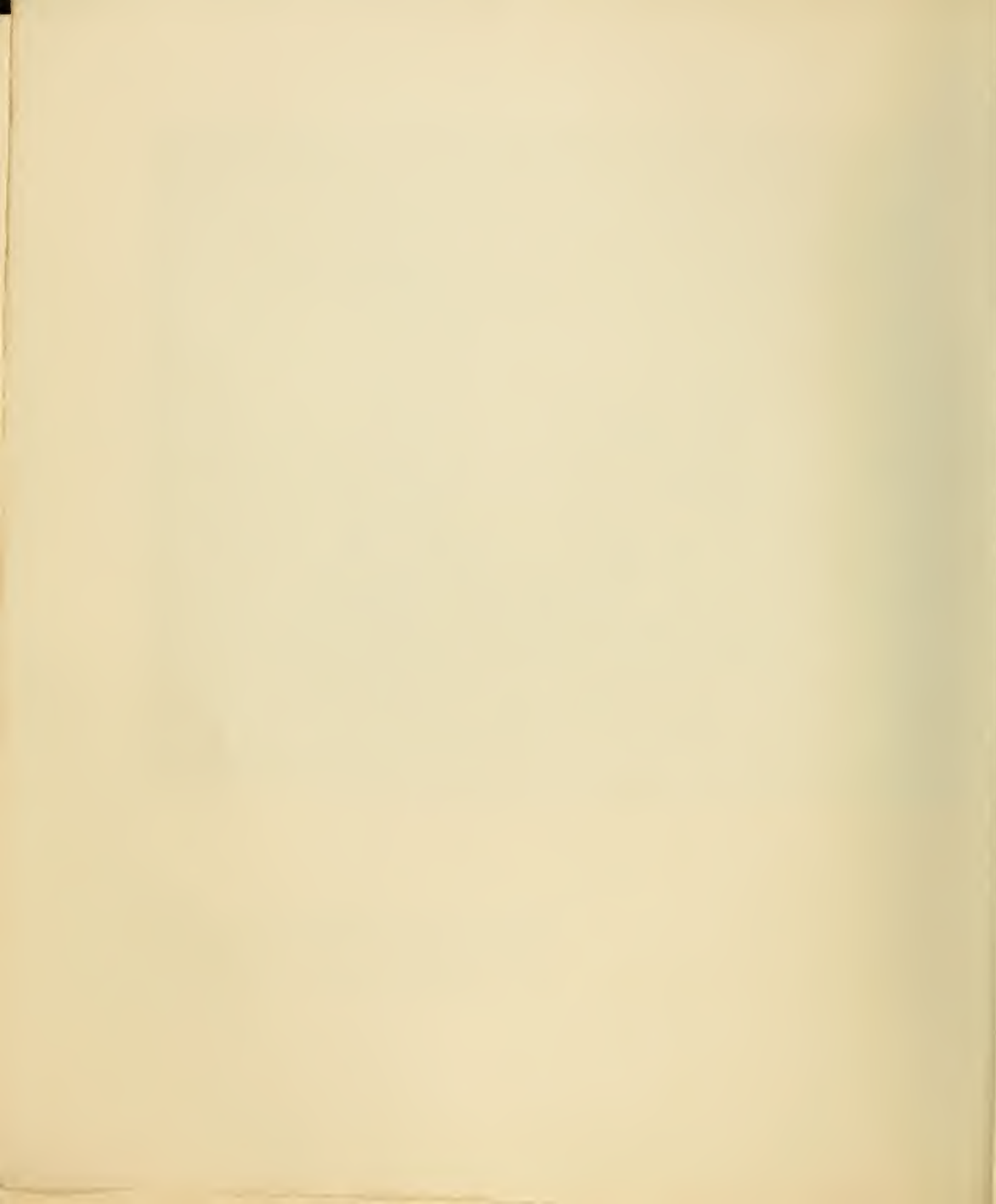
Show-case: Small Fire-arms from the School in Ferlach.

For decorating the room: Articles from the Salzburg Industrial Courses; Graphic Reproductions from the School and Experimental Laboratory for Graphic Art, Vienna; Terracotta Vessels from the Industrial Schools in Bechyn and Teplitz-Schönau; Carvings of figures in Wood from the Schools in Bozen and Hallstatt; Basket-work from the Model-workshrop for Basket-making, Vienna.

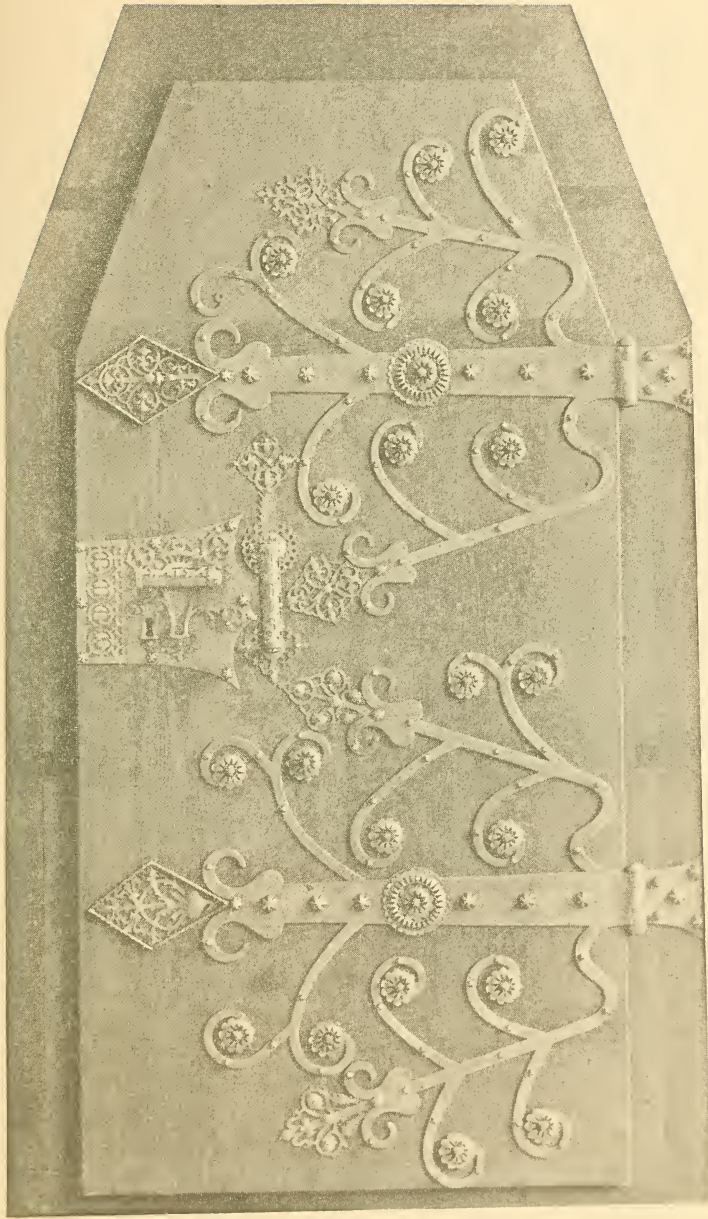




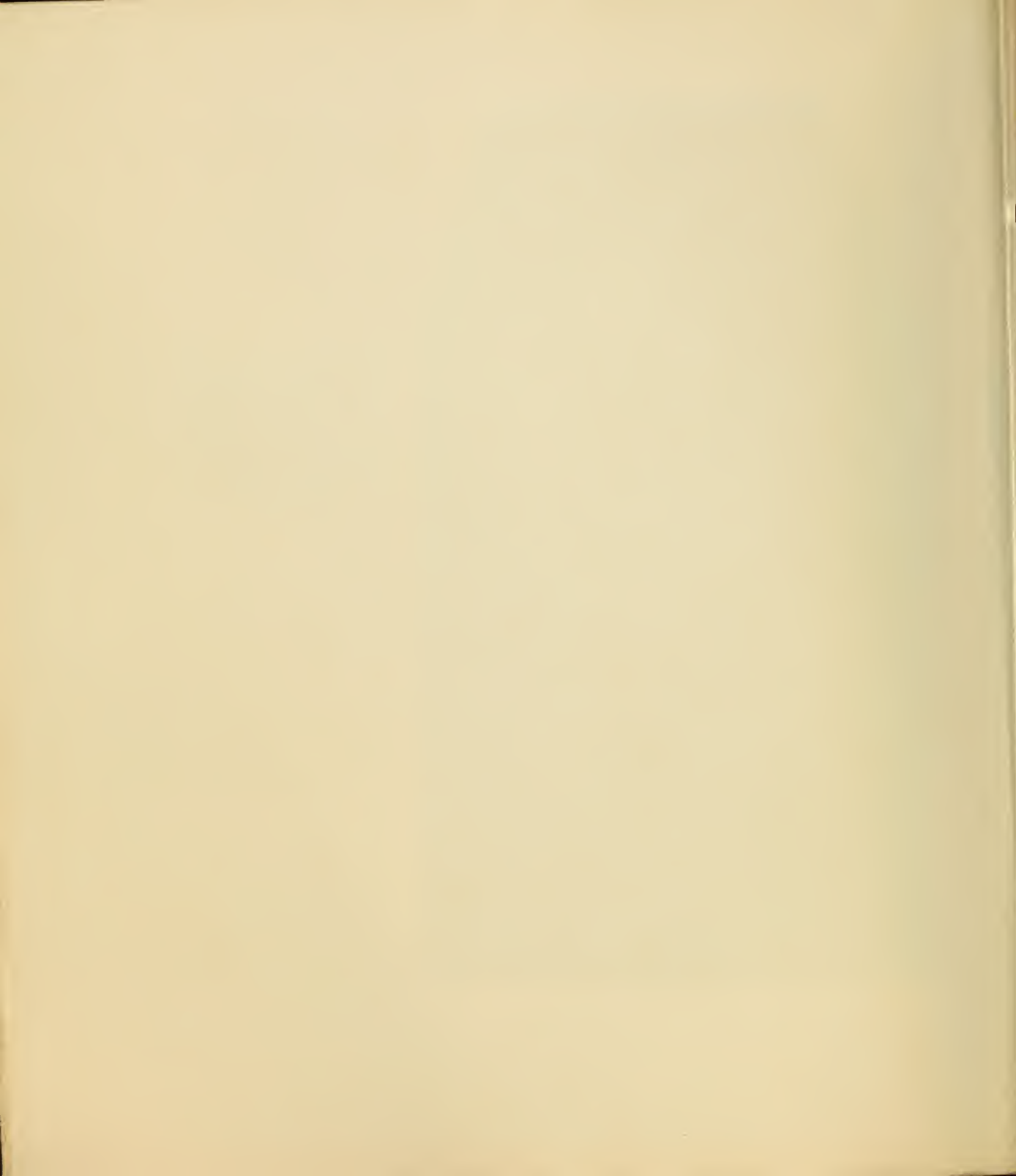
Gentleman's room. Mahogany furniture. Designed by Prof. R. Hammel. Executed in the model-workshop for Art.-joinery of the I. R. Technological Museum for Applied Art. Vienna. □□

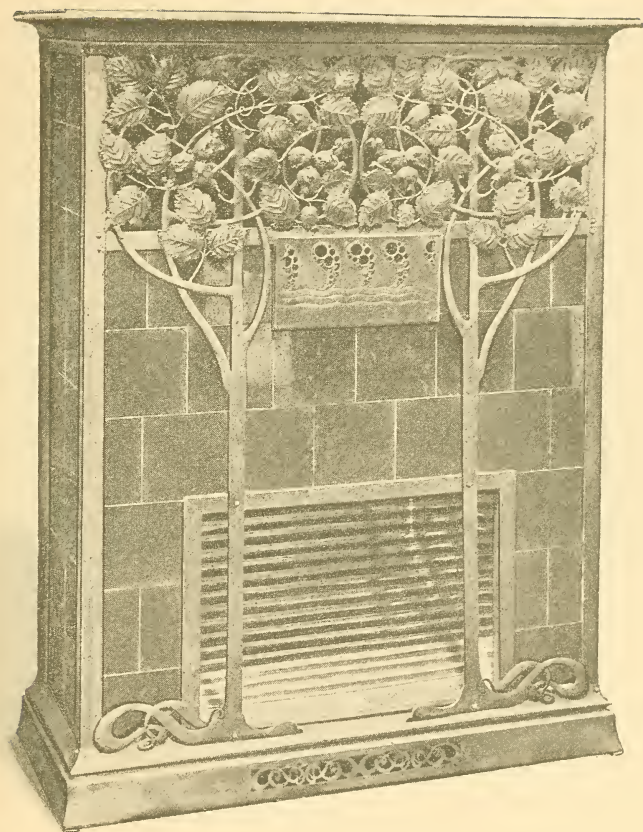




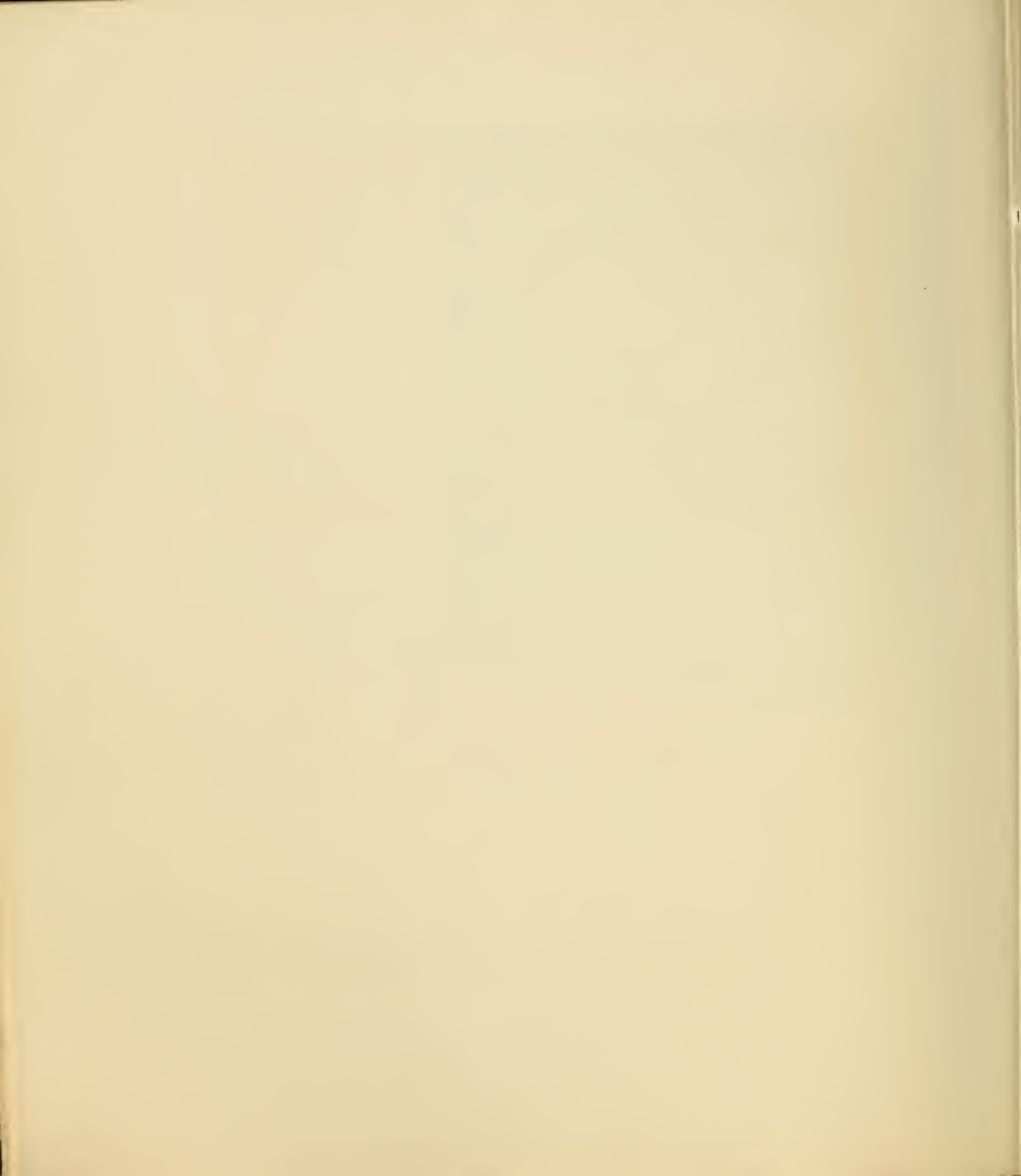


Facsimile of a door in  
the "Golden Chamber",  
Hohensalzburg Castle. By  
the I. R. School for Arts  
and Crafts in the city  
of Salzburg and the I. R.  
Professional School at  
□□ Königgrätz. □□

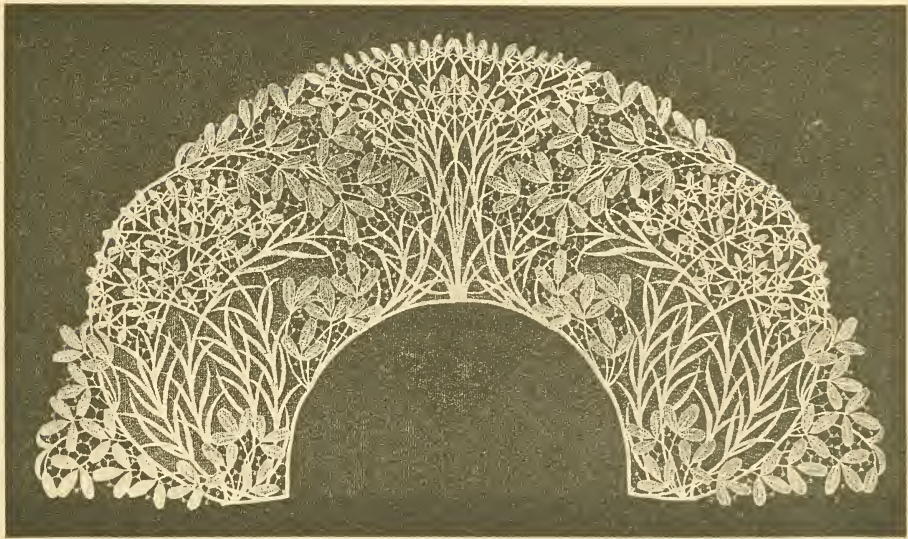




Fire-place for gas. By Prof. Rudolf  
Hammel, made by L. & C. Hardt-  
muth, Vienna. □□ □□

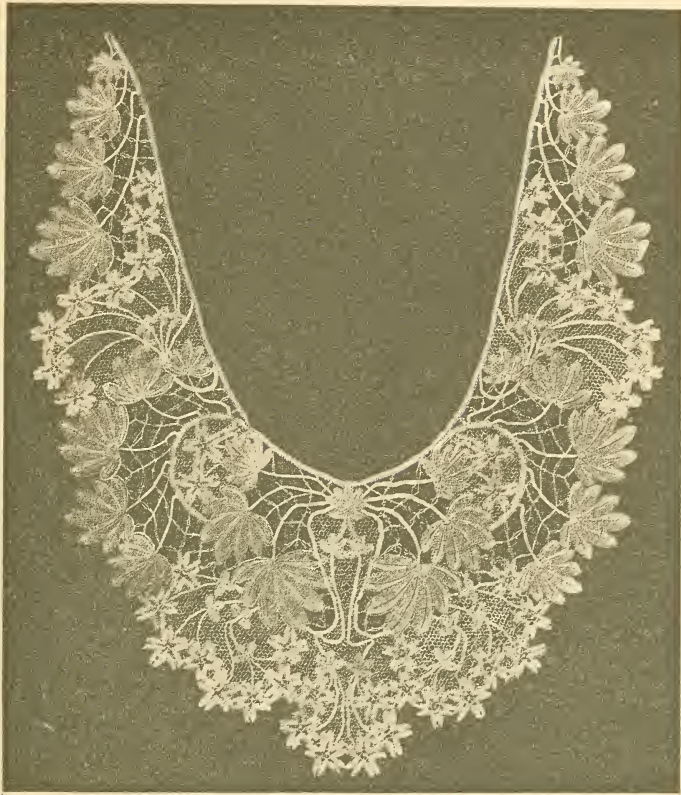






Fan of needle lace. Made in the I. R. Central Lace-course in Vienna after sketch  
□□ from Prof. Joh. Hrdlička's Book on Lace. □□





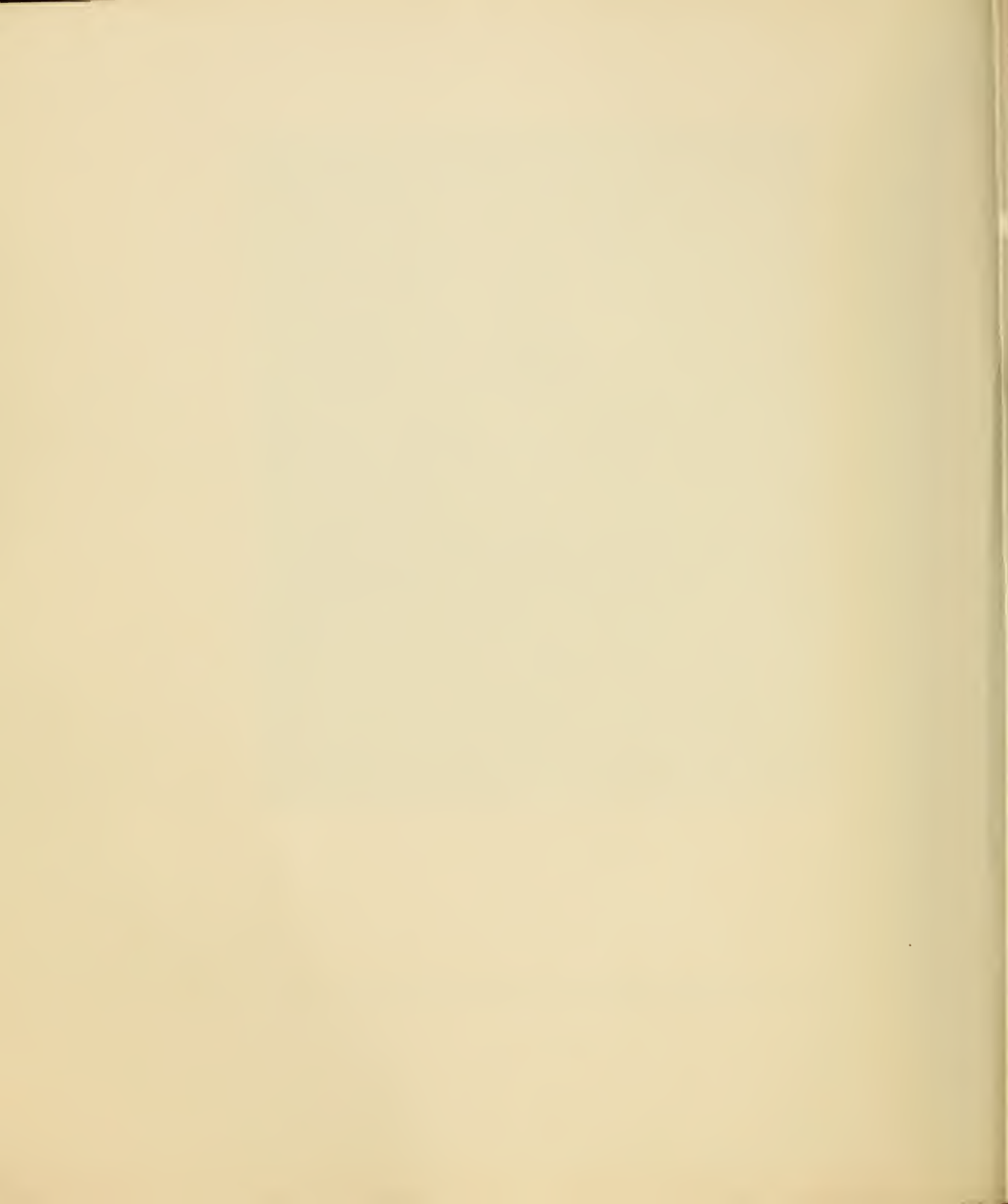
Collar needle lace. By  
Karl Vlcek, executed in  
the Central Lace-course,  
□□ Vienna. □□



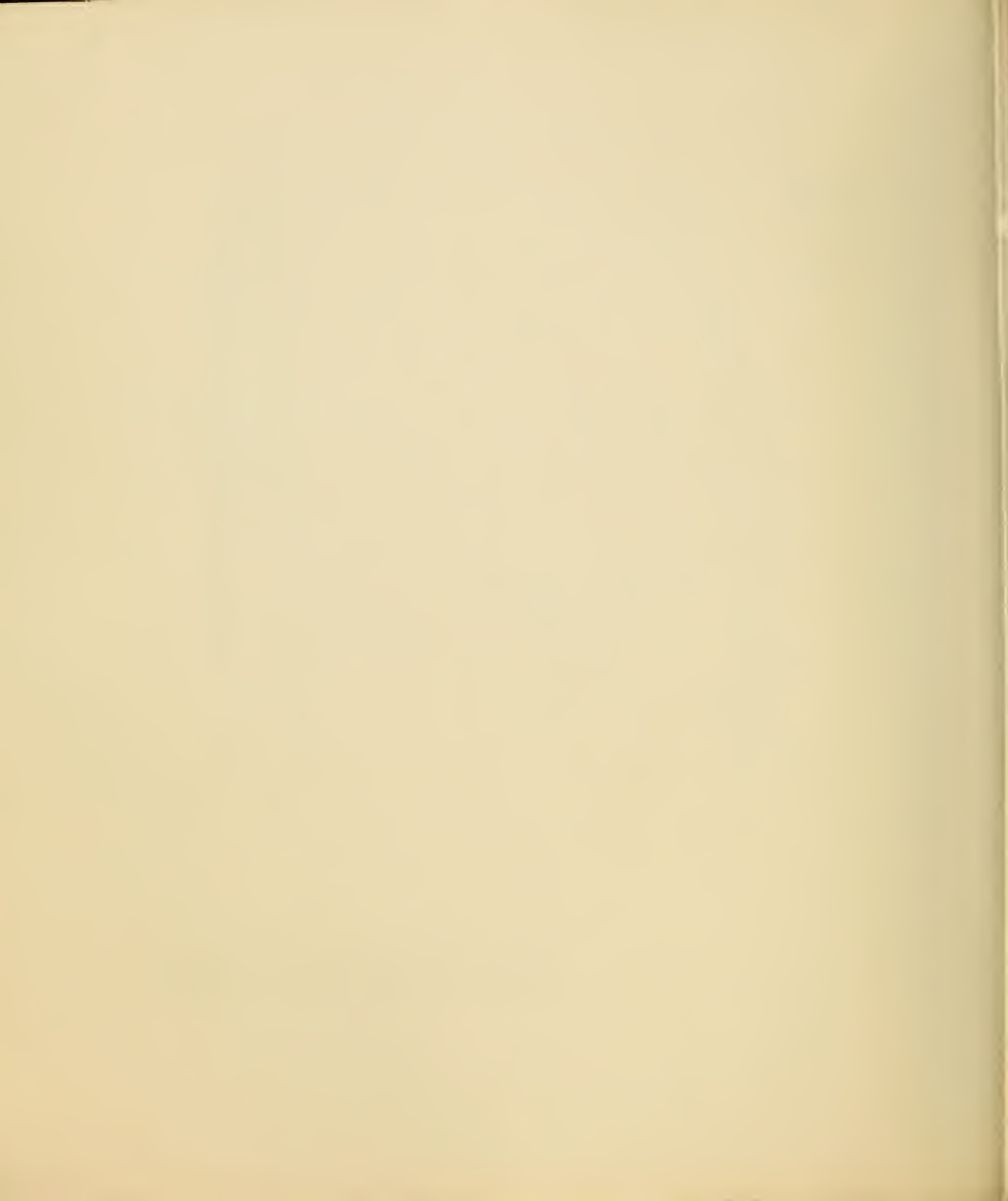




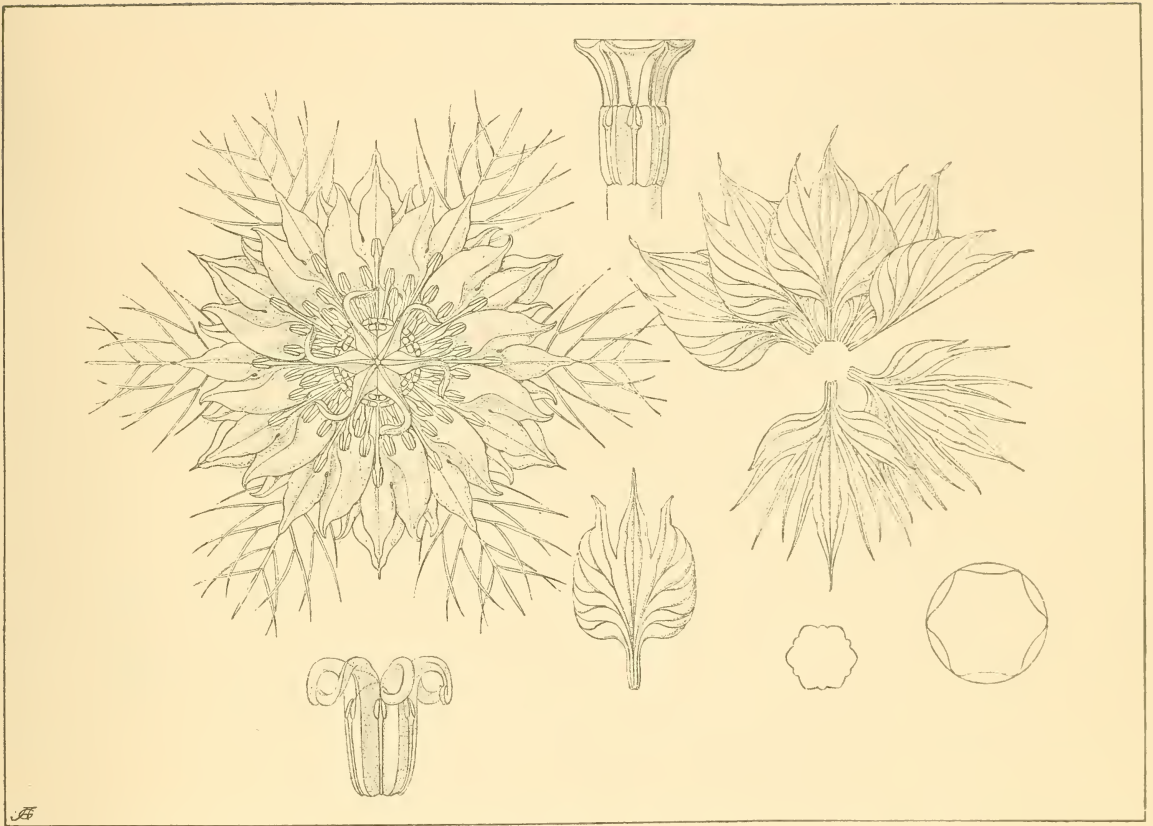
Scarf in satin stitch, made in the I. R. Art-embroidery School, Vienna.





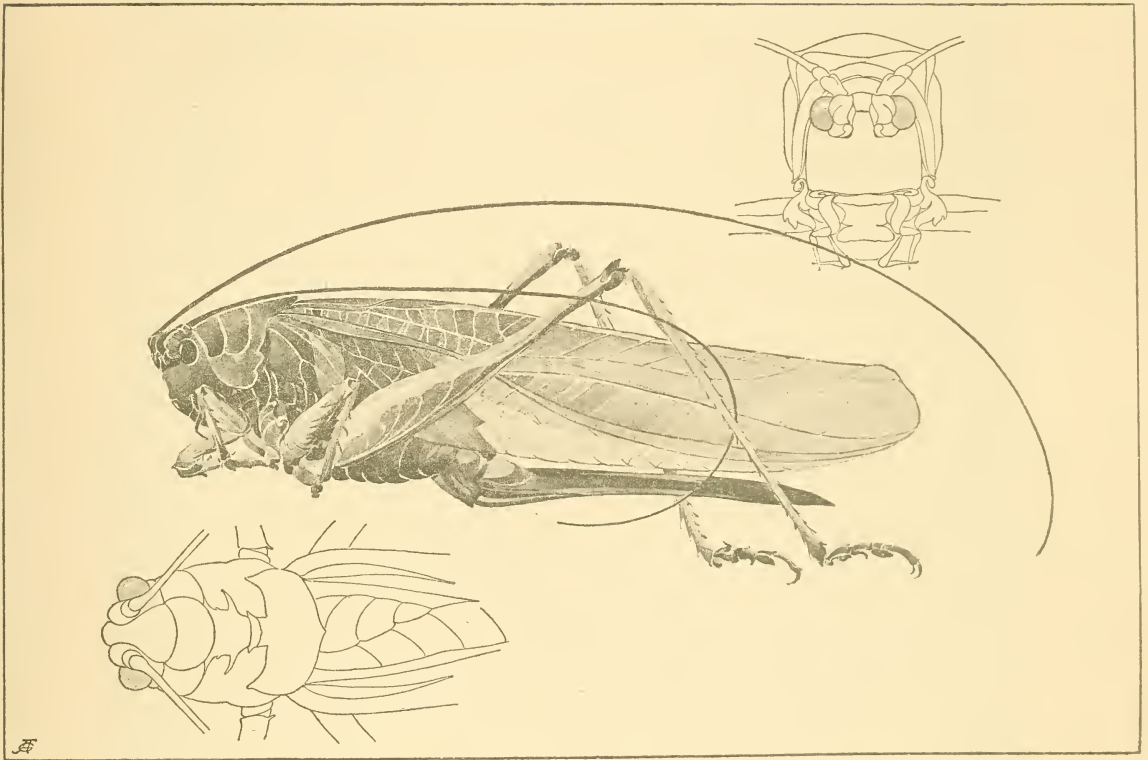




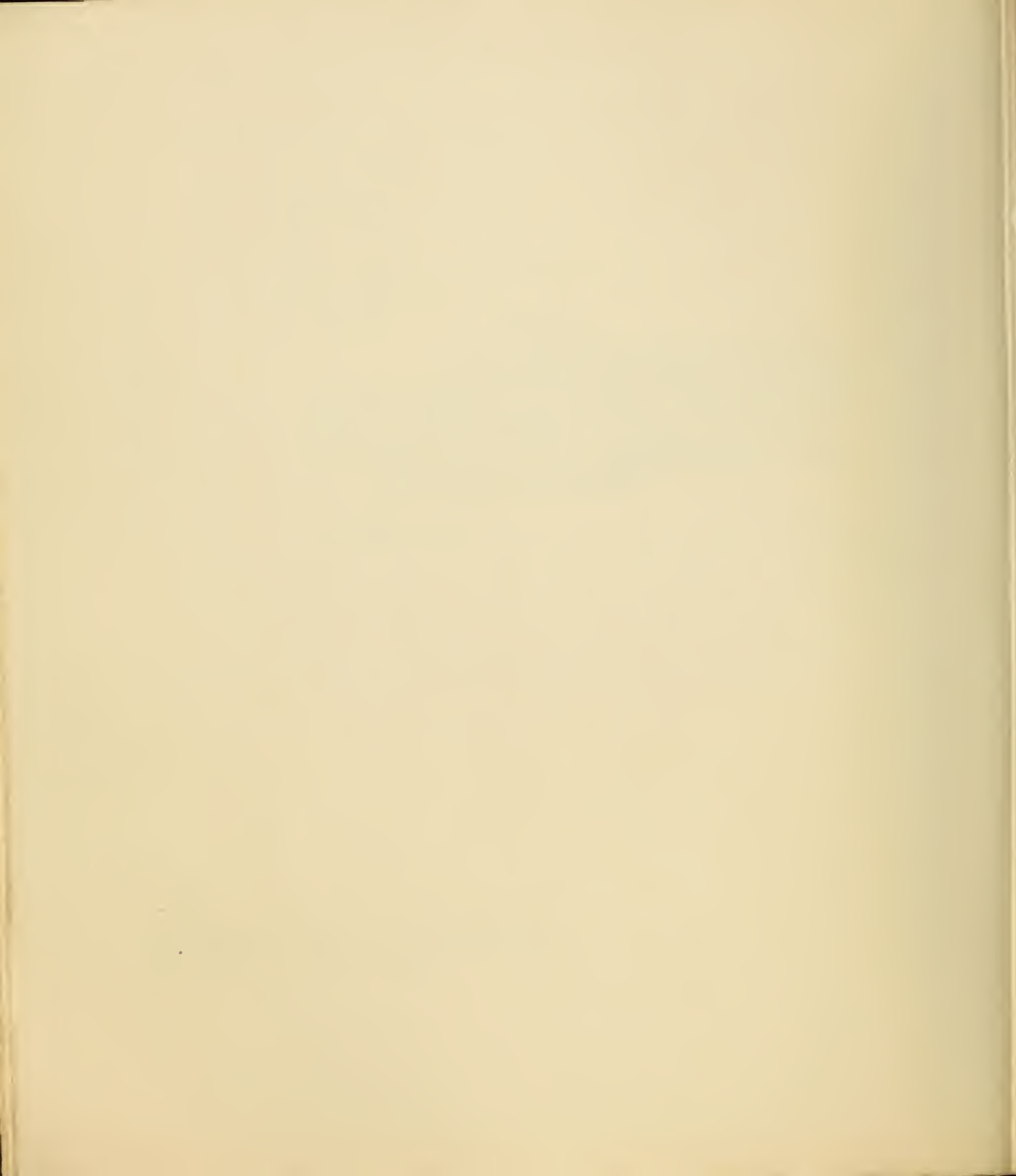


Nigella floral motives for plastics. Made in the  
Professional Drawing course at Salzburg. By  
□□ A. Bayer. □□





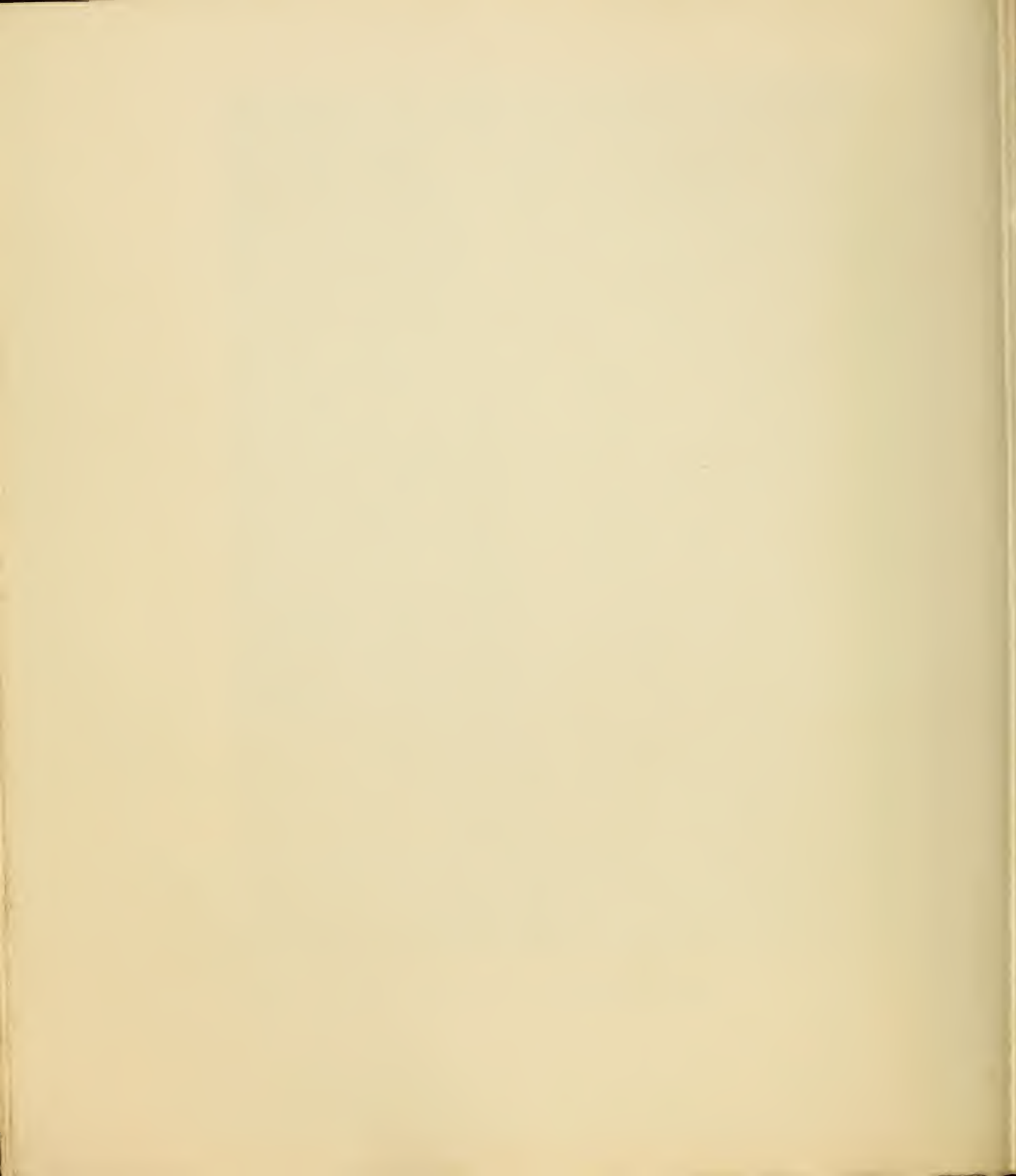
Grasshopper. Sketch for decorative purposes. By  
J. Schottenhaml in the Professional Drawing  
□□ Course at Salzburg. □□

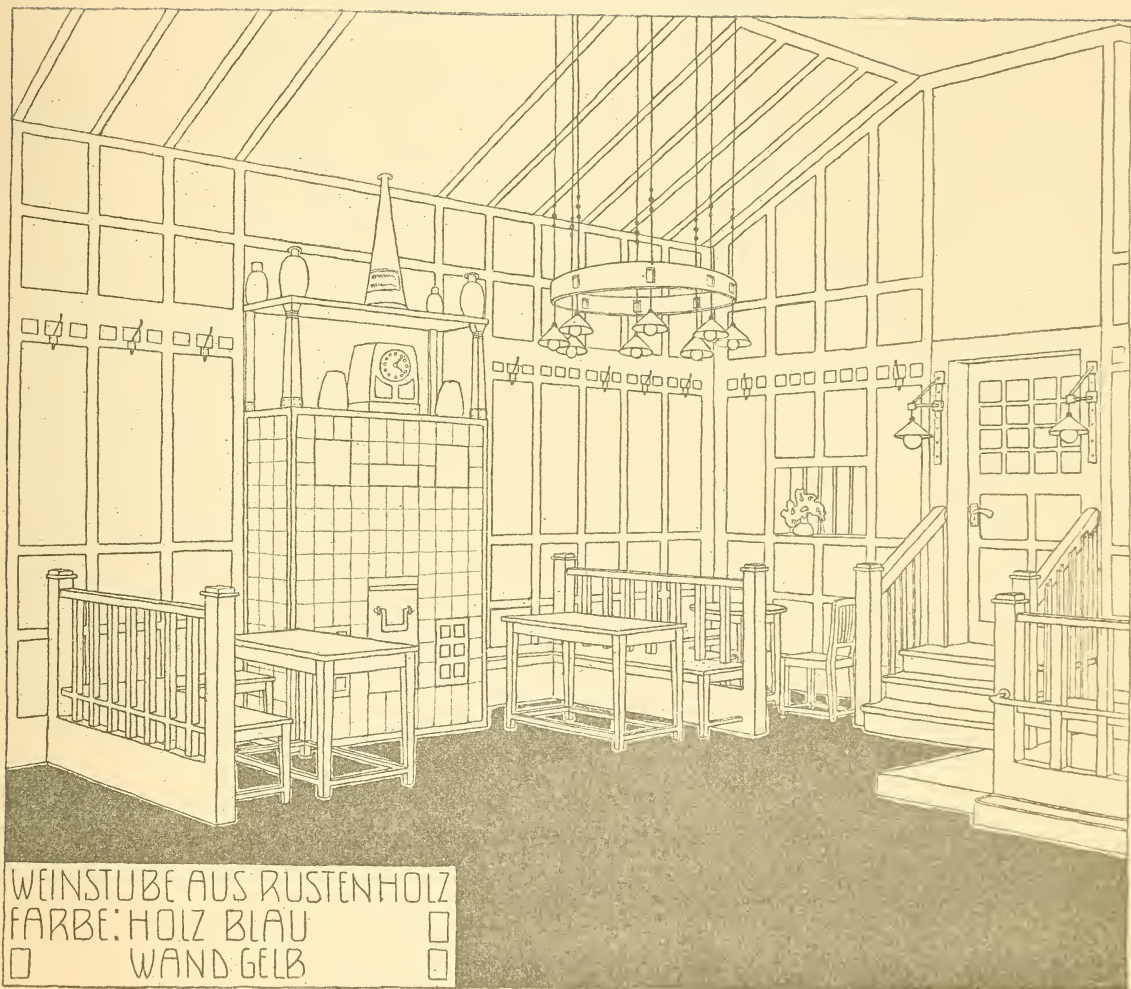






Fuchsia. For decorative purposes in ceramic. Made in the Professional Drawing  
□□□ Course at Salzburg by F. Nowotny. □□□

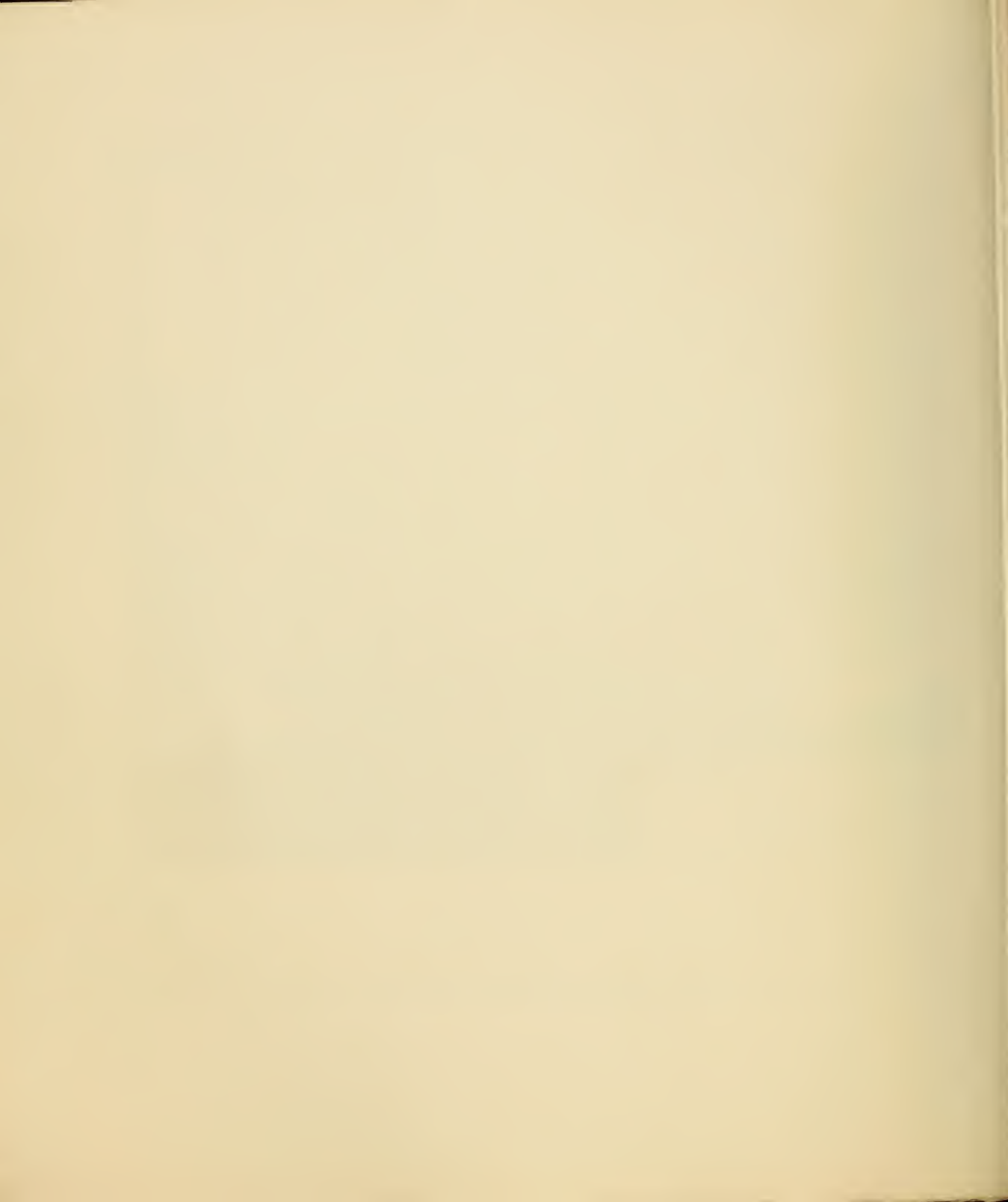




□□□

Wine-room. Salzburg Professional Drawing Course. By K. V. Delneri.

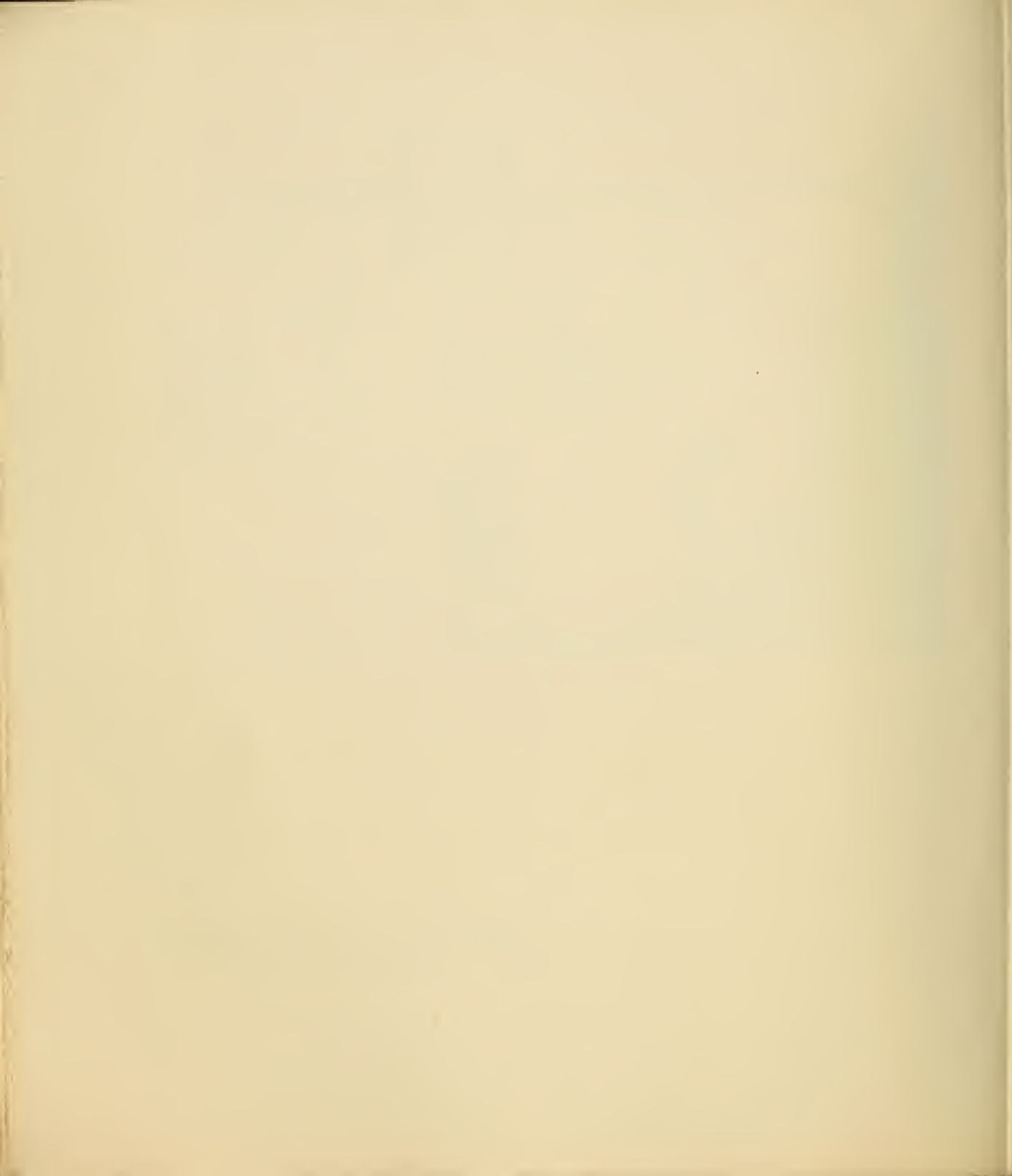
□□□







Interior. From the publication „Wohnräume“  
(Living Rooms), published by the headoffice  
□□ for Applied Art-schools. □□



# IMPERIAL ROYAL SCHOOL FOR ARTS AND CRAFTS IN PRAGUE.

(DIRECTOR: ARCHITECT GEORG STIBRAL.)

General arrangements and decorations by Prof. J. Kotěra, drawings for the joiner's and wood-carver's work made under Prof. J. Kotěra. Wood-work of oak inlaid with rosewood by Strnad & Vaniček, Prague.

Fire-place of red Bohemian marble, designed in Prof. J. Kotěra's, department, executed by L. Šalda in Prague. Decorative Panels of bronze and onyx, designed by Prof. S. Sucharda, cast by Karl Bendelmayer in Prague; Grate of wrought iron, designed in Prof. J. Kotěra's department, carried out by Wenzel Nejedlý in Prague.

Panels of cut tiles, designed in Prof. J. Beneš's department, made in the Rakonitz Chamotte-Works.

Lighting Apparatus of iron and copper with iridescent glass; designed in Prof. J. Kotěra's department, made by Wenzel Nejedlý in Prague.

Painted Panels for decorative purposes, designed by Prof. J. Schikaneder, and made in his department.

Two ornamental Panels of bronze and covered with patina; designed by Prof. C. Klouček and modelled by his pupils. Cast by Karl Bendelmayer in Prague.

Two Wood Panels, designed and made in Prof. J. Kastner's department.

Two Panels with figure designs of terracotta, made in the general modelling workshop of Prof. S. Sucharda.

Bust of wood; designed, carved and painted in Prof. J. Kastner's department.

Embroideries for the frieze, the furniture and skylight, designed in Prof. J. Kotěra's department and executed in the departments of the Misses Ida Krauth and Wilhelmina Kudelka.

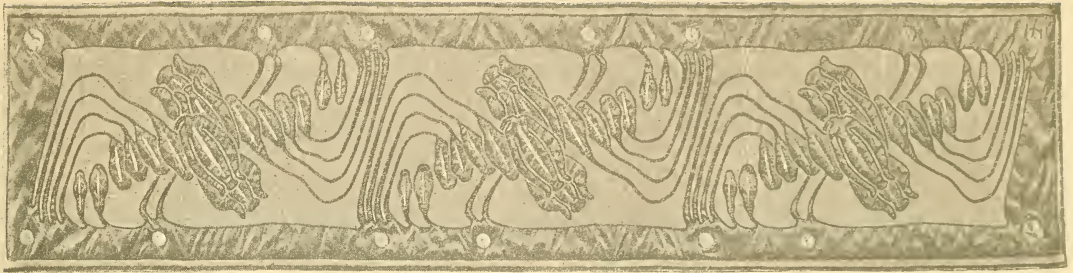
In show-cases: Metal-work, designed by Prof. E. Novák and his students, made in the students' workshop. Fancy-glasses, designed in Prof. J. Kotěra's department, and made in the glass-works of Count Johann Harrach in Neuwelt (Bohemia); Plaquettes by Prof. S. Sucharda; Book-bindings from sketches by Prof. A. Hellmessen's students; Small Plastic Objects in terracotta and bronze, designed in Prof. S. Sucharda's department; Earthen Vessels with plastic decorations, mostly by Prof. C. Klouček and modelled by his students. Made in the Rakonitz Chamotte-Works.





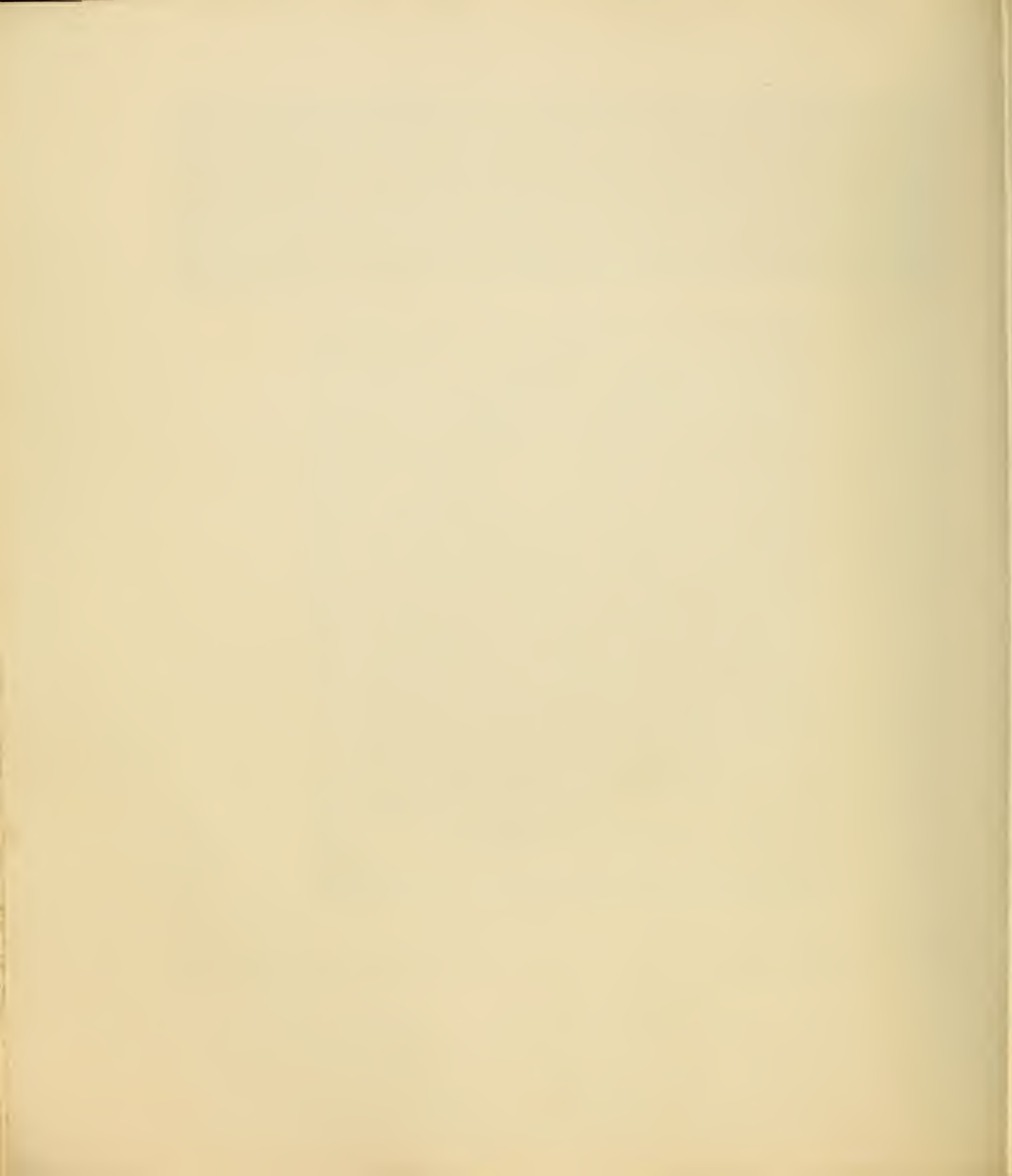
□□ Ornamental door of stone. By Prof. C. Klouček and his School. □□



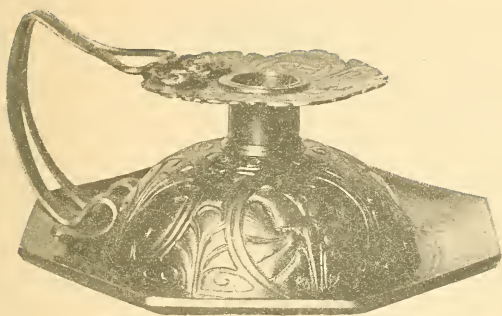


Frieze in embroidery. Made in the Art-embroidery School. □□

Ornamental Panel. Made in Prof. J. Schikaneder's School. □□







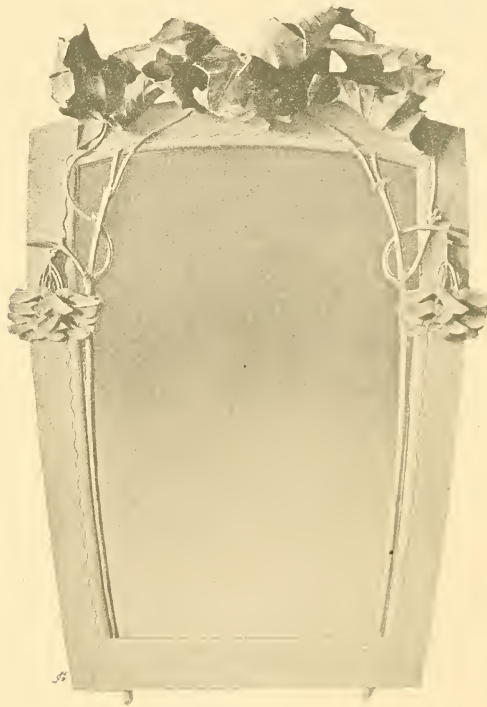
Candle-stick in repoussé work. Made in  
□ Prof. E. Novák's School. □

Decorative figure. Made in Professor  
□ S. Sucharda's Modelling School. □





Etched Drinking-Glasses and tumblers. Designed in Professor □ J. Kotèra's School. □



Carved Mirror-frame. Made in Prof. J. Kastner's School. □



# IMP. ROYAL SCHOOL FOR ARTS AND CRAFTS OF THE AUSTRIAN MUSEUM, VIENNA.

(DIRECTOR: FELICIAN BARON VON MYRBACH.)

General arrangements and decorations designed by Prof. Josef Hoffmann, executed by J. W. Müller, Vienna.

Anteroom: Artistic Window Glazing, executed in the department of Prof. Kolo Moser. In glazed frames Woodcuts and Algraphies from Prof. v. Myrbach and Prof. Kolo Moser's departments.

Principal room: Frieze of plaited ribbons, designed in the studio of Prof. v. Myrbach and executed in the department for Gobelin weaving of Mrs. Leopoldine Guttmann. Carpet, designed by Prof. Hoffmann, executed by J. Ginzkey in Maffersdorf.

Two Panels in metal-mosaic, designed and executed in Prof. Kolo Moser's studio.

Show-cases containing Lace, Embroidery, Book-bindings, Enamels, Jewellery, wrought and cast Metal-work, small plastic objects in wood, stone and ivory. Designed and executed by students of different departments.

Four decorated niches with ceramic objects, designed and executed by students of the Industrial Course for Art-pottery. (Manager Prof. Dr. Friedrich Linke.)



Desk with Albums and Picturebooks containing Algraphy and Woodcuts, designed, executed and printed in Professor v. Myrbach's department.

On four tables: Portfolios and collective volumes with sketches and diagrams made in the departments of the Professors Oskar Beyer, Hermann Herdtle, Josef Hoffmann, Karl Karger, Erich Mallina, Willibald Schulmeister and Rudolph v. Larisch. Photographs of plastic models from the departments of the Professors Josef Breitner, Hermann Klotz, Franz Metzner, Stephan Schwartz and Arthur Strasser. The objects exhibited here represent works of all the various branches of this School and also show the different stages and degrees of progress. Besides the results of the preparatory classes of the general department we meet with works of the Professional Art Schools as well as with those of the workshops and technical classes.



Woodcut by Erwin Lang's General  
□□ Course. □□





Drawing by Agnes Speyer. Prof. Kolo  
□□ Moser's department. □□

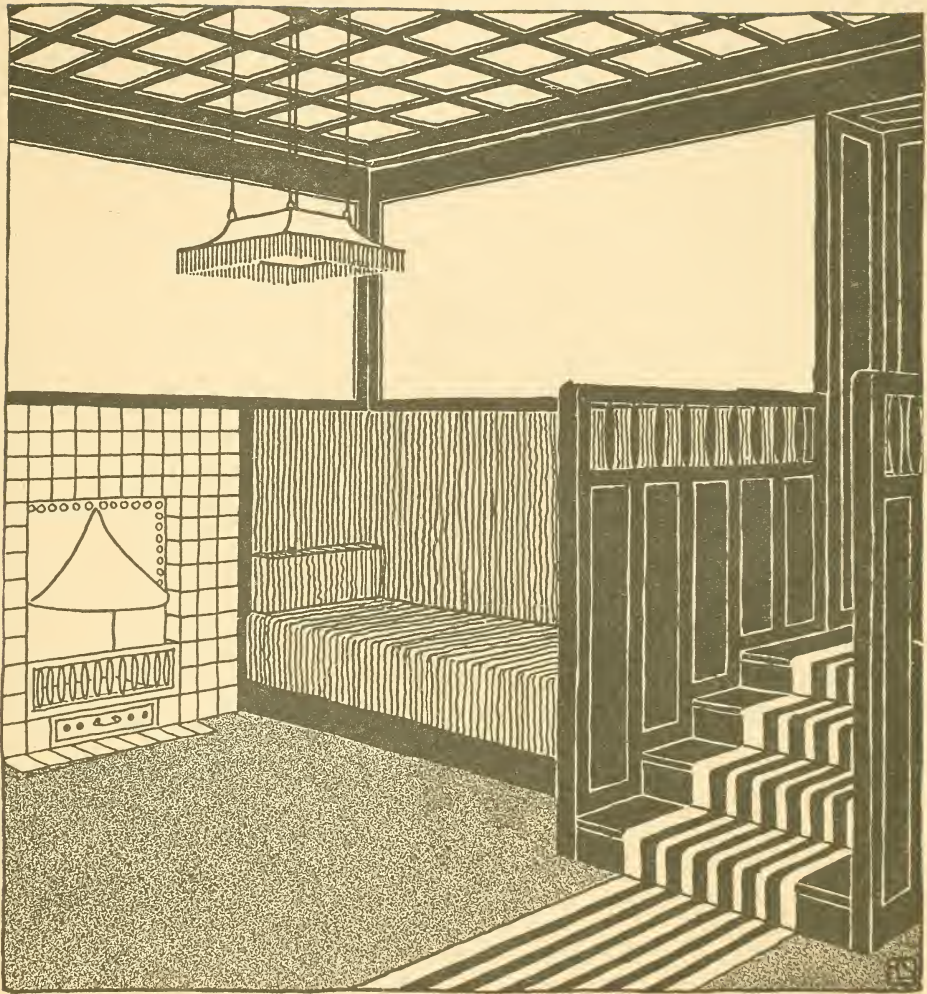






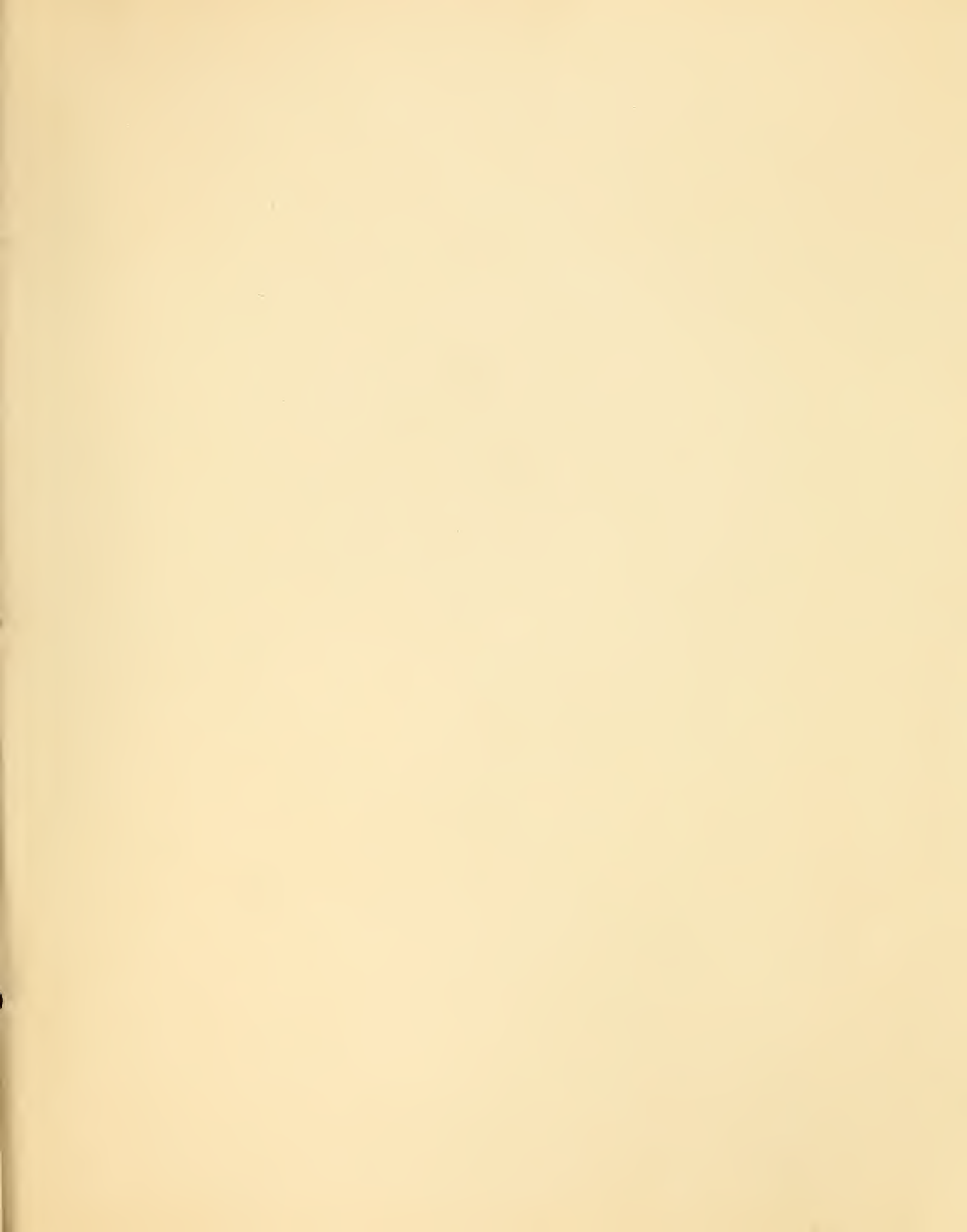
Wood-cut by Josef Strojic. Prof.  
□ v. Myrbach's department. □





Sketch by Johann Stubner. Prof. Josef  
□□ Hoffmann's department. □□



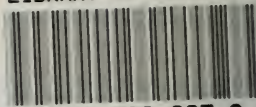








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