

August 9, 2019 – Stanley Gorski speaking with Kelsey Duinkerken at the Gutman Library with administrative assistant Christina Lucia present, Thomas Jefferson University East Falls Campus in Philadelphia, Pennsylvania

*Guide to abbreviations:*<sup>1</sup>

KD: Kelsey Duinkerken

SG: Stan Gorski

CL: Christina Lucia

{LG} laughter

{CG} cough

- partial words

-- restarts

KD: My name is Kelsey Duinkerken of the Jefferson Scott Memorial Library, and I'm here with Stan Gorski of the East Falls Gutman Library. And today we're going to be talking about the history of the East Falls campus, which has had many names since its founding, including the Philadelphia Textile School, the Philadelphia Textile Institute, the Philadelphia College of Textiles and Science, Philadelphia University, and now Thomas Jefferson University. So the School was originally founded in eighteen-eight-four, um, but I'd actually like to start talking, um, in eighteen-seventy-six with the Centennial Exposition that was held in Philadelphia. Um, so could you tell me about the eighteen-seventy-six fair and how that ties into the School's inception?

SG: Yeah, the uh, well eighteen-seventy-six was the Centennial, Philadelphia Centennial Exposition. Uh, I think it was probably one of the first major -- well they didn't call them World's Fairs at that time, but it was, it followed as an example the um, eighteen-fifty-nine London, uh, London Exposition, industrial fair. Um, it was on the same type of model. The idea of bringing together, um, nations from the world, showing their, their, their culture, showing their crafts, and showing also their industry, science, and technology. So the Philadelphia Centennial, um, besides bringing in the various states in the United States, as I said, brought in a lot of European -- foreign -- work. And there was a number of buildings. There, uh, built specifically for that in an area of Fairmount Park right off the Schuylkill River. Um, one of the things that -- the United States actually did very well. I mean they showed the world that they were progressive, that they, that a country that was only a hundred years old had made a lot of advancements. And culturally in the sciences, technology, and applied, and applied arts. And also in the art world. Uh, after the Fair a number of the crafts people or the textile people said they were -- they felt that the American arts, or the textiles, didn't match up as well with the European, um, as they thought that they should. United States was doing very well with producing massive amounts of textiles. The factories in New England were probably larger than anything in England. Um, and they produced huge amounts. But the actual finished product -- special products, uh, special blends, special processed materials weren't as sophisticated as what was being shown by the Europeans. And of course, you know, the Europeans for this Centennial brought their best examples. Um, and a lot of the textile manufacturers felt that the United States just didn't match up. Now, it also, you have to keep in mind that Philadelphia was a major textile producer. New England certainly, certainly was, was the uh main

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<sup>1</sup> Transcription rules are based on the University of Pennsylvania's February 2011 Transcription Guidelines: [http://www.ling.upenn.edu/~wlabov/L560/Transcription\\_guidelines\\_FAAV.pdf](http://www.ling.upenn.edu/~wlabov/L560/Transcription_guidelines_FAAV.pdf)

area for production for massive amounts or large scale quantities, but Philadelphia also had a lot of textile manufacturing and it was, uh, more specialized. Um, and so there was some familiarity with specialized textile products, and a number of the local manufacturers said, you know, "We, we are not doing as well as the Europeans in the actual finished products." So there was concern among a number of them that maybe one of the things that they did in Europe that wasn't being done in the United States was actually, um, putting together, or having available, vocational schools. Rather than in the United States, uh, many of the uh, supervisors or people in the industry learned from actually working in a, in a factory. And then they learned the processes and then they, they you know, work- came up the corporate -- well, I wouldn't say corporate, but came up the management ladder. In Europe there was technical schools you'd go to and you could learn the principles and then actually work your way into the industry. They, so the thinking was that maybe that's what we should be doing in the United States. Um, at the same time that they were talking about, um, I mean at the same time that textile producers were talking about this, there was also a vocational -- there was a trade school movement happening in the United States. Um, institutions, cultural institutions were giving evening classes to people who wanted to advance themselves. Um, there was a large number of, well, let's say people who -- I mean there was a large number of immigrants and so forth coming in and the feeling and, the way of advancing to produce, I mean to become more middle class was to get an education. There was, there was this increase in the number of the cultural institutions who were starting evening classes and so forth. Um, one of the developments also from the Centennial was the um, the uh, an industrial arts program. Well, the artwork, it was from the Centennial, uh, became part of -- there was a women's committee who had their own women's pavilion and they also what they did was they acquired, um, made a plea to have the artwork become part of a museum, and so they also thought it could become, as I was saying earlier about vocational, so that became part of the Pennsylvania Museum and School of Industrial Art. Um, the vocational was focusing in on teaching art and sculpture, pottery, crafts, and so forth. And um, to uh, to individuals. It wasn't like a college program; it was just individual courses. So that was happening. There was this interest that textile manufacturers had an interest. Um, there was a man called Theodore Search who was an educator basically. He was born in Bucks County, um, he taught actually at some schools, and he eventually -- I'm not sure of this, I've always been kind of curious trying to find out a little bit more, I don't know, over the last thirty or forty years. Thirty years I've been looking for a repository of his personal papers, and I still haven't found it. I don't know if they do exist. Um, but he decided for some reason to get into the, um, uh, commercial businesses. Uh, like I said, he was an educator and he taught some classes in his twenties. And then he ends up being in management in one of the textile firms in Philadelphia. He was aware of what had happened at the Centennial. Um, he talked with a number of his uh compatriots in the other textile firms, and they all kind of agreed that, you know, education, or a textile school would be, would be valuable to the industry. Um, they formed an association in Philadelphia. I'm not going to get this right. Philadelphia Manufacturers' Association of Textile Fabrics or something. Something like that. Very {LG}, it's very close to it. Um, with the idea, well, of, well, of communicating ideas in the textile industry. But also with the idea that, uh, raising money with the eventual possibility of starting a textile school. Back and forth, back and forth, they raise some money and they didn't raise enough. There was the feeling that they should have -- they shouldn't start before they had twenty-five-thousand. They, they got close to twenty-five-thousand and then they all kind of voted it should be more money and so eventually um, Theodore became, he said, "Well I'm just going to start." And at that time, this is in the early eighties, eighteen-eighties, he became associated with the Pennsylvania Museum and School of Industrial Arts. He actually, uh, they had a committee of education, or instruction. Committee of Instruction and he was the Chair for that committee. Uh, I don't know which came first, his interest in the, in the textile school with the textile association or his -- and if that led then to his being part of the Pennsylvania Museum and School of Industrial Arts or his work with them and then the idea that there should be a textile school. But

anyway, he was associated with that, and when he started, as I said, he, he decided to start the School without having the full amount that they had, he had been, they had been trying to acquire. He started actually by having classes in his, in a room. When I say classes, one class. He had one class. An accounting class. Textile accounting. And from that class, and this is in eighteen-eighty-four. Again I'm -- he had an association with the, the uh, the Pennsylvania Museum School. That class then was absorbed, er, or was permitted to be taught through the School. I guess there was a period, as near as I can figure there was a period of a couple months before that happened. So basically he did start the School on his own, and then it became part of the Pennsylvania Museum School. And I mean Pennsylvania Museum, Museum and School of Industrial Arts. Um, you know, why -- the fact that he was Chair of the Committee for Instruction leads me to say -- I mean leads me to think that he had an in so he could kind of say, "Well, why don't we, right?"

KD: Yeah.

SG: You know, "This is a good idea for us to get into, you know, textiles. Why don't we do this?" However, I should say that throughout the history of our connection with the Pennsylvania Museum, uh, which eventually becomes the Philadelphia Art Museum, um, there was always a separation between the textile school and the fine arts training school, craft school, whatever you want to call it. They were never completely merged. I mean they were basically two arms, or two branches, in the same institution. So they started, they actually started having a few courses. The School at that time was located on Spring Garden. Um, and this is eighteen-eight-four. Um, as I said, Theodore Search was in management in a textile firm, but he certainly was not an expert in weaving or, or any of the aspects of textile production. He was, his ability was in management. And as I said the first course he taught was in accounting. And that's probably the only thing he was, you know, he should have been teaching. Um, he brought over the first -- he looked for some instructors and there was people that didn't, didn't last. I mean literally that were hired and then they went and found another job and left. But he brought over a German, uh, Posslet. Posselt. P O S S E L T. Um, and this man was brought up in the uh, in the German vocational schools, textile vocational schools. And uh, he was the first really instructor teaching different, different classes. Um, from what I've been ascer- been able to ascertain reading notes and letters and so forth, was his English was very poor. And actually Theodore Search {LG}, it's amazing. They had early morning classes. Search would listen to his speech, or at least would listen to his presentation in the morning before he went to class. So like at four o'clock, five o'clock in the morning they would meet, he would give his talk and then Search would help him with his English, and then he would go and teach the class. Um, I mean, that was dedication. Uh, this went on. Uh, the number of students -- the first class that, that Search did in the accounting had five students. Um, slowly the numbers increased. Or maybe I should say quickly they increased. However, um, the School, the School at Spring Garden became relatively small. I think it's because the other courses they were uh offering were also popular, or there were people who wanted them. And textile, uh, courses, because as I said, mentioned earlier, Philadelphia was a textile center, there was a lot of people interested because what we, we were talking about courses that would lead one into a management position. Whether that was supervisor of a, of a department or in management. It wasn't, I mean, they would talk about individual aspects of, of uh, of fabric production, but with the idea eventually that you would be in a management position. So a number of people, people working in that industry in Philadelphia and other places, you know, this is a nice easy way to advance. As I said earlier, vocational training. Uh, they -- the first ten years -- let's see. Eighty-four, there was slowly added other courses, um, either in cotton manufacturing -- I, to be honest with you after the uh, I don't know what would be the second course that they offered after the textile accounting, but then they offered, um, it seemed like every other year they'd offer another area. Um, I know in the uh, in the late -- I mean not late -- eighty-six, eighty-seven, they started offering a class in

dye chemistry, dyeing. As I said there was in the latter part of the eighties I think they started doing silk and so forth. So the number of courses increased. The amount of students also increased. Um, there was a short period there where they moved out -- the textile division moved out of the Spring Garden location to Buttonwood Street. They were there for about a year, maybe a little longer. And then the museum school bought the property on Broad and Pine. Um, Broad and Pine was a much larger building. Um, it had been the Asylum for Deaf and Dumb -- Pennsylvania Asylum of Deaf and Dumb. Um, had been on the market. When they moved in there, the building -- I mean there's the Greek-Roma- Roman façade in the front, but if you, if you, in the back there's like two arms that go back. Or two building structures. One, one side was, became the school for fine arts and the other became the Philadelphia Textile School. And that's what it was called at the time. It was the Philadelphia Textile School. And this was in nineteen -- no, I'm sorry, not nineteen. Eighteen-eighty-three. Um.

KD: Eighteen-ninety-three?

SG: Eighteen-eighty-three.

KD: Oh, eighty-three?

SG: Eighteen-eighty-three.

KD: OK.

SG: They were over, yeah, they were over at Spring Garden only for about ten years.

KD: Yeah. It was founded in eighteen-eighty-four though right?

SG: Yeah.

KD: So this would be eighteen-ninety-three.

SG: Oh, I'm sorry, ninety-three.

KD: Yeah, yeah, yeah {LG}.

SG: I'm sorry.

KD: That's alright!

SG: You're right, you're right, you're right.

KD: It's Friday.

SG: Um, actually one of the things that, now, now -- one of the things I've always thought, the School was founded in eighteen-eighty-four. Everybody uses that. You see that on all the emblems and everything. Eighteen-eighty-four. However, the Pennsylvania Museum School, and I mean Pennsylvania Museum and School of Industrial Arts was founded in eighteen-seventy-eight, I think. So I often thought, we were absorbed by them, why don't we use our finding as eighteen-seventy-eight?

KD: Yeah, because it sounds like you were started under them originally and then later broke off.

SG: Oh yeah, yeah. I mean, I, I always think of the example of University of Penn. University of Penn was -- uses their founding date as the date of that high school that was in one of the buildings {LG}. They don't do it when they started their first class. So why don't we use eighteen-eighty-seven {LG}?

KD: Yeah {LG}.

SG: But we don't. We use eighteen-eighty-four. Uh but anyway

KD: Yeah.

SG: You know, as I digress, um, you're right. Eighteen-ninety-three we bought Broad and Pine. Interestingly enough, the money that was required for that. The School looked at the building and didn't have the money. It was something like over a hundred-thousand dollars. And there was an offer. What had came up then was William Weightman said to them, the administration, "I will give you a hundred thousand dollars if you can come up with the rest of the money." I think it was -- actually now that I think about it it was more like a quarter of a million, maybe two-hundred-thousand. He said, "I'll give you a hundred-thousand if you can acquire the rest." Um, there was back and forth, and actually eventually the administration didn't come up with the money. But then, uh, by a certain date, they were supposed to do it by a certain date. Didn't happen. But the other people that were going to buy the property at that time backed out. They said, "No, the School should have it." Anyhow, the School did get it, acquire it. The interesting thing -- or I always thought was interesting -- was it was William Weightman who, who made this offer. And William Weightman is the owner of Ravenhill.

KD: Hm.

SG: So in eighteen-ninety-three William Weightman provides most of the money -- well, a good, half the money, at least half, to purchase a home for the School, and then in nineteen-eighty-two -- actually nineteen-eighty, we purchased William Weightman's home. And prevent it from being turned into condos or something. I mean.

KD: Did he have any particular interest in textiles at that time?

SG: OK.

KD: Do we know why he was interested?

SG: Here's anoth- {LG} here's another, another -- somebody was, spent a lot of time, I always thought, you know, OK, here's, here's another novel or another tel- television scenario. No, he didn't, but his daughter-in-law was a student there, and he was close to his daughter-in-law. And because of that he put up the hundred-thousand dollars. Or when I say daughter-in-law, I think it's either daughter-in-law. It was some very close rel- I mean in the family. And he -- it was that one shot. He only did that and then had no connection. I mean they made him like honorary trustee and all this stuff but yet he never shows up again in the whole history of the School.

KD: It's interesting that there were women at the time. I wouldn't have expected that in the School.

SG: Well, the women were on the other side.

KD: Oh, OK.

SG: On the craft side.

KD: Got it.

SG: There is photos. Now when I say there were, they were all -- see, there is photos of the students there. And if you talk about the textile students, they're all men.

KD: Mm hm.

SG: I don't doubt there might have been -- well, it's all men. When they say textile, it's all men. And then when you, when you look at occasionally there's some photos of the fine arts side. And it's like, actually it's running about sixty percent women, seventy percent. There are some men and that, that's it. I, I still don't have a good, a good feel for how much interaction there was. I mean, the thi-, the thing to keep in mind is that at this time, and all the way up until nineteen-forty-two we're not talking about a college. We're talking about a School that was giving certificates and courses. I mean, most, a number of the students, most of the students were enrolling in a two or three year program. Two -- a two year program. Not in the first ten years but, you know, as we're talking a little bit further down the road, you know when they're at Broad and Pine. We're talking about a two year program or a three year program or individual courses. And also an evening school. There was always an evening school. Um, and again, but it wasn't, it was a certificate. You didn't get a diploma. A lot of the students already had college degrees and were coming to pick up some information because their parents owned a textile mill. And I'd say most of the people, you know, went into management. Um, now how easy, or was it easy for a person who was in one of the design classes on the, on the fine arts side to take a course or not, I'm not sure. But there are people who are listed, there are women who are listed in the early catalogs having uh, received medals for textile design or for Jacquard design I should say. You know, um, but were they only taking courses at the textile side? Or were they taking courses on the other side and then, you know, took the one course that -- it's, it's, uh, it's an interesting question.

KD: Yeah.

SG: Uh, but there is mention of some women on the, on the textile side. But I don't know if they took the whole, you know, three years or two years or if that's what they originally signed up for.

KD: These certificates, was it really one certificate or were there a few different tracks or paths students could take around that time?

SG: Well you could take, I mean, you could be in a -- when I say certificate you got the certificate for either the two or three year program. And yes, you could take just a, a textile dyeing certificate. So you took, you know, you had chemistry classes and then you had actual practical dyeing experience. Uh, you know, whether you could kind of mix in a wool -- course on wool production or something, you know, I'm not absolutely sure. Uh, you know, how easy that was. Um, I, you know, I've looked at a lot of the college cata- -- I mean a lot of the college -- a lot of the School's catalogs, but I haven't read them that closely.

KD: Yeah, sure {LG}.

SG: So how {LG} how close that would be. The um -- yeah the, eh, so, yeah, the evening, you know, the evening courses actually were the, were very popular. And I think that's what a lot -- you know, ah, you know, a number of the students were able -- and so they were at Broad and Pine from eighteen-ninety-three, um, and we go through until, uh, basically eightee- nineteen-forty-six. I mean there was a number of years when it basically the School was, uh, um, texti-, OK, textile, Philadelphia Textile School. Um, yeah, they didn't change the name to Philadelphia Textile Institute until the forties. So during that time period, from what I understand, uh, there was ups and downs. You know, you start talking, you know, the eighteen-eighties, the textile industry was a major industry in Philadelphia. Um, by the nineteen-twenties, not so much. Um, you know, the industry moved south for a variety of reasons, closer to -- transportation was easier. Closer to the cotton fields. Union, the increase of unions in the east. You know, drove a lot of manufacturers south where there was little unions. Um, costs were cheaper. Everything was cheaper. Um, the School had some problems. I mean, when I say problems, maybe the number of students and it was always on a budget. I mean, uh, you know, running very close to the margins, so to speak. There was some interesting, eh, there was one time in the twenties when they were really, uh, facing uh, some uh, budgetary problems. You see the fact is, it wasn't an individual school. It was part of the Pennsylvania Museum, which around the nineteen-twenties, nineteen-thirties changes its name to the Philadelphia Art Museum. In fact they even dropped off the name, the School of Industrial Arts I think was dropped off in the twenties. And, you know, the Philadelphia Art Museum, and I'll, I'll continue calling it that for now, from the nineteen-twenties on. Um, its aim wasn't education. Its aim was art {LG} and building a world-class art collection. Um, they, they tolerated the textile school, but they certainly weren't giving it any breaks. I mean, if you pay for yourself, you're, you know, fine. But, you know, don't expect us to write, you know, blank checks for equipment or for salaries and so forth. So, you know, if they weren't bringing it in from their tuition -- the School has always been tuition driven. It still is. Um, if you weren't bringing in tuition then you've gotta cut the expenses. You know, you gotta cut, you know, cut the surplus out. Um, there was an instance in the twenties, as I was saying, that they, they were -- things were tight and uh, I always think it was fascinating -- and again, this is another area that probably would bode well from more research. Right after the Second World W- -- Second -- First World War -- well, during the First World War I should say, the United States impounded a lot of German products. One of the things that the Germans, Germany was well, was actually the main producer of, regarding the textile industry, was dye stuffs. The chemical dye stuffs. And the United States impounded a large amount of it that was in -- had come into the United States to be sold. But they basically took it over and says, you know, "We're at war with you, you're not going to be permitted to sell it." So after the War they didn't give it back. They kept it, and they sold it as reparations. And because, well, because the, the uh, some of the administrators at the School were well known as proponents -- well were well known in the textile industry and also because the textile industry still was important they were, they had connections in Washington D C, the School ended up with -- well they received when this, when the dye stuffs were sold, received like a good proportion of it. Over four-hundred-thousand dollars, which helped, you know, pay for their expenses for at least a few years {LG}. Um, but there wasn't that many schools to receive that. I, actually I don't know if there was -- there might have been one other institution from that sale, and I always thought that that would have been, you know, P H D pro-, you know, student here could find out all the why, why this happened. But uh, yeah, for once there are connections.

KD: Were there any other schools like this at the time?

SG: What happened.

KD: Or was this one the first?

SG: OK. I'm probably going to off a little, probably not exact here, but certainly when our, when the School was founded, no, there wasn't. The School was successful in the sense that it was known in the industry. An interesting fact is if you look at any, um, information about Philadelphia you probably would be hard to find notice that the School existed. But in the industry, after the first, you know, let's say into the eighteen-nineties, the School had a very good reputation. Uh, and it might be because there wasn't anything else out there. Uh, but it had a good reputation. We had even students from Europe and so forth. Um, by the nineteen-twenties there was other competition. There was other schools that had opened up. Um, generally, not completely free-standing. Usually it was departments of other institutions. We are the oldest textile school in the United States. However, if you want to ask me who gave out the first textile college degree, it wasn't us. It was actually a southern school. I think Clemson. And the uh, nineteen- -- I mean eighteen-ninety-five or something. Because which -- we didn't give out degrees yet. I mean yeah, it was a vocational school. So yes, late eighteen-nineties into nineteen-ten, nineteen-twenties there was other schools that were developed. And because most of the industry is in the south they tend to be in the south. Um, so there was competition. Um, our reputation was still pretty good through the thirties. Of course the Second World War kind of saved the industry. I mean well, I shouldn't say saved it. It kind of gave it a, you know, a boost there for a few years. The Textile School, um, like a lot of the industries, a lot of people in the School, a lot of the students ended up going into the service. Uh, there was actually a major influx of women, um, more -- the School, the School was kind of uh, smart -- they've always been kind of innovative about how to make money {LG}. I mean how, you know, how to actually put something together that'll bring some students. And what they did during the Second World War was have training courses for people working in the clothing and supply areas, the quartermasters. Army quartermasters and so forth -- inspector's. And there was courses, um, and a lot of them were for -- a lot included women, you know. I don't know the length of it, but you know, a short-term course that would allow you to then inspect, you know, apparel and so forth. Um, also the uh, but a lot of the, I mean a lot of the faculty went into the quartermaster also as textile inspectors in more of a management level. And as I said, the uh, the students really decreased -- one of the things that happened, there had been a yearbook that was published. The first yearbook that the School published was in nineteen-sixteen, um, and in forty-two, by forty, they were publishing it every year. Um, and then nineteen-forty-two I think it was published and then they didn't publish another one until forty-six or forty-seven. And that's because there just wasn't, there was nobody around. I mean, the amount of students and everything else. But because of, you know, the training for the quartermasters and actually doing research also for the government, um, the School was the -- not in the Second World War but the First World War -- the School was actually involved in the decision by the Army to uh, use -- the color of the uniform's olive drab was decided by the School as the uh, as to be the most inconspicuous color {LG}. Because up until that time it was blue or something. And uh, they were saying, you know, we gotta use something different. And it was actually a decision by some of the professors at the School who were saying "Why don't you try this. This is a better color."

KD: Hm.

SG: But anyway, um, so in the forties -- and that also gave more money -- admittedly there was more um, um, more profit for the textile firms that were still located in Philadelphia and so forth. Um, so uh, there was an interest because of the needs of the, during the Second World War. At that time, however, the administration also realized that this isn't going to continue forever so in forty-two, yeah -- I'm trying to remember exactly. I think it was forty-two. Either forty-two or nineteen-forty or forty-two they, um, decided -- they started offering more courses and went for accreditation as a college.



KD: And that's when they changed their name, right? The first time?

SG: They, they changed their name when -- after the Second World War there was a textile institute, there was a textile foundation. Alumni and a number of individuals founded a separate nonprofit called the Textile Foundation, which started accumulating money to -- for another campus. And when, when doing that, when they bought the property, the School also initiated a legal process of separating themselves from the Pennsylvania -- well, the Philadelphia Art Museum. And, and then the insti- -- what was came out of it was the Philadelphia Textile Institute. Um, the process of separating themselves from the art museum took a few years because, you know, the art museum felt, you know, that, you know, who owns the scholarships, who owns the alumni donations, the equipment. You know, how much are you going to pay us for this? Who belongs to what? Etcetera, etcetera. Um, so the legal -- this, you know, uncoupling took, took a little bit of time. The uh, at that time, as I said, in forty-six the Foundation also bought this property. When I say this property -- actually where we're sitting right now wouldn't be part of it {LG}. It was, it was only the twelve-and-a-half acres over here that were part of the Kolb estate. Kolb. Kolb. K O L B estate. Um, and Hayward Hall and the mansion. Well the mansion was originally there, which is the Reichlin Building. And then the School built, before they moved here, they built Hayward. And they also built a building, a library called Hesslein, which isn't here now. It's been torn down because of Kanbar. When that building, when Hayward was finished, then they physically moved to this location.

KD: What made them choose East Falls?

SG: They didn't want to be in the city. Um, and beyond that I guess it was what was available and what was affordable. I'm not sure, hm, I'm not sure how much this estate cost. I'd have to look at my records. I think it was like a hundred-and-sixty-thousand. Somewhere in that neighborhood. Um, a hundred-and-thirty-five. But, then again, in nineteen-forty that's a lot. But uh, at that time -- I don't know if the fact -- it's always, I've always been -- I've often wondered if it had to deal with something to do with the fact that the educational character of the area. I mean Penn Charter was still, was here at that time. Lankenau School was here at that time, which is where we're sitting actually on the property. Ravenhill was operating at that time. Germantown Academy was down the str-, down on the other end of Schoolhouse Lane. Yeah, you know, and it's an attractive area. And you think maybe that had some, some bearing on looking at this, looking at the East Falls area. Just because it was close. But yet it was an attractive, and it was, you know, they thought it might be attractive for their students. Um, I don't know if they looked in any other -- I don't know if they looked at Bucks County.

KD: Mm hm.

SG: There's no notes or records that indicate there was looking at any of the other counties outside Philadelphia. Yeah, I mean technically we are in Philadelphia too so I don't know if they looked in the suburbs at all. You know, that would be an interesting question. At one time there was a plan to uh, build on Logan, on the uh, Logan square over on the um, the Boulevard.

KD: The Parkway?

SG: Parkway, yeah. Um, they did own property on the Prom- Parkway for a short period of time, but the funding for the building -- it's interesting, in the school Archives there's a rendition of a, of a building {LG} that they were thinking of building.

KD: Yeah.

SG: Um, it actually looks somewhat like what was on Broad and Pine {LG}, but um, you know, they, they couldn't acquire the uh, uh, the funding and then they sold the uh, the lot. But um, you know, whether they were looking, you know, where else they looked besides this estate I -- that's an interesting question. So, so they moved out here. Hayward was built, um, forty-nine. First class was basically was nineteen-forty-nine. And then uh, yeah, the slow -- there's, there's changes of hands -- I mean there's changes of leadership going on at this time. Um, when they moved out to here they had a new President. The uh, the uh President -- one of the interesting things when you start looking at this history of the School is there is always this fight, up til recently -- and it was a fight -- between the old school, the uh, the old school textile focus. I mean, you know, you should be -- you were a textile school, you were learning textiles really well, um, you know you're whole day -- and when I say they only had a certificate program, you know, it doesn't mean they were only coming in for an hour once a week or something. I mean they were, they were, students were still expected to be taking, you know, classes five days a week and be in class, you know, seven, eight hours a day. So the focus was really on textiles and intensive. And yes, it produced really people who knew the industry. But, you know, as the industry was going down, you know, what else, you know, what else could you do if you took a course here? Or why should you even take a certificate program if you couldn't get a job? I mean, you know, you could get a job in nineteen-ten if you had a degree here, but nineteen-thirty-five, you know, or nineteen-forty, or nineteen-fifty, you know how? So there was, there's always been this, this -- there's been other academics or other people in the faculty or in the administration saying we should become more like a college or a regular academic institution or a, you know, a four year program. That started with one of the -- and it wasn't the President at that time, they called him more the Director. It was a gentleman, Heard. H E A R D, um, in the nineteen-forties who talked about bringing in more classes. And actually it worked because they did receive accreditation by the, by Pennsylvania as a college in nineteen-forty-two. Um, yeah, I think it was forty-two. I keep on saying forty-two. It must be, forty-two or forty. Um, but, again, he didn't -- he received a lot of, a lot of flak for that. Um, in fact he was uh, he left. He wasn't, uh, the Director for that long. Only three or four years and then he uh, he stopped. Um, when they moved out here they, they, uh, um, hired an educator as -- his title became President. It wasn't initially President, uh, but it did become the President so I'll use the President. Um, and that was Hayward, and he really pushed, again, for more classes. Um, when I said they were accredited in the early forties, that was by Pennsylvania. They weren't accredited by Middle States until the, sometime in the early fifties. And that was a much harder hurdle because they did have to have substantial courses in, um, in the humanities and also in the sciences and so forth.

KD: Now were they offering degrees at this point yet?

SG: Yeah, yeah. The uh, the first non-textile degrees probably were being offered in the late fifties in business. Um, so, you know that -- the attempt, I mean -- but there's always this fight with, with the old school textile department. When I say old school it's just, it's like the P- -- I mean the tradition of the School, the fighting of the traditions of the School, and also with people who had been here for years and years and were saying, "This is what we were founded for, and this is what we should be staying with." Um, there was also a number of the, of the textile instructors were from industry. Or people who had their background in that, and their academic credentials weren't as rigid as, you know, the people teaching the academic courses. Um, in fact probably up until the fifties there was probably people on staff teaching textiles that didn't have a college degree. Um, so there was always this kind of clash. In fact, another -- after Hayward left, or after Hayward, you know, ceased being President, I think in the sixties, early sixties, another gentleman became President. Pendleton. Pendleton really pushed for a

breakdown- a break, a breakdown of the uh, of the schools. Um, and in fact at this time it was nineteen-sixty, um, that the School's name changed. Now it's Philadelphia College of Textiles and Science. So even in the change of Textile -- Philadelphia Textile Institute to Philadelphia College of Textiles and Science you're starting to see the emphasis is only on textiles. Um, so that name change, I mean, you could see the handwriting on the wall. And Pendleton came in and he was even pushing more of that. You know, trying to build up the individual departments. One of the things he did that got a lot of pushback was looking at the individual programs in textiles and saying, "Well, textile dyeing, that's basic chemistry so that should be part of the chemistry department. Um, textile fashion design, fashion merchandising, that's actually based on retail in the business world so that should be more in the business school." So he was actually taking parts. OK so textile production, that's OK, that should be textile school. But he was breaking it up and there was a lot of feeling of all this is textile so it should all stay, you know, in the program. Um, so there was arguments, and in fact it got to the point where after four years the faculty actually voted him out. I mean {LG} there was a vote of no confi- of no, um, no support. And then he, he resigned. They just said they were not going to support his program. Um, but he was basically right. I mean that's basically where it was going. Um.

KD: With all of those curriculum changes, how was the student population changing here on campus? I'm assuming it got bigger, maybe there were students living on campus now too.

SG: Well, you're right. It slowly -- I mean, after the War when we started on this campus we're certainly talking more male than female. Um, but that changed. That changed, you know, when you start getting into the late-sixties, early seventies, the proportion of women, you know, thirty percent, forty percent and so forth. I mean now it's actually fifty-five percent, forty-five percent male. Or, you know, pretty -- I mean, it's more predominately women. Uh, so there was certainly more women on campus. Um, you had uh, you certainly had the development of more courses. I mean different, different courses. Um, the sciences -- because of the chemistry -- the thing interesting about, because there's always been this textile dyeing interest. The chemistry department has always been fairly, fairly decent for a small college. Um, I mean it's certainly not as comparable to a university at that time, but, you know, for a small college the sciences were somewhat -- though admittedly biology wasn't, wasn't that strong. But that became, there became more interest. And when we started getting into -- seventies, eighties. When we started getting into the eighties and nineties, you started really to get a wide range of programs. I mean the physician- the physician's assistant program is in the nineties. The architectural school starts in nineteen-ninety. Um, there's certainly more interest in design in the late, uh, eighties. The uh, the M B A program goes back to seventy-six, I think. In the late seventies. Which would be one our first graduate programs. One and also, you know, while all this is happening, in the seventies -- and I should, I would be remiss if I didn't mention this -- in the seventies maybe as early as the late sixties there's kind of a resurgence of the evening school. The evening school was originally the -- I mean going back to the founding of the School, evening school was a major component. Then it lost, um -- there were still individual courses but you couldn't get a degree at first. Well after we started granting degrees you couldn't get a degree in the evening school. It was individual courses, but then they, I guess, the administration started to realize that if you off- if you could offer things in the evening, they could bring you money {LG}. Um, and degrees and so forth. So there, the School has offered a wide range, starting in the sixties through the seventies, eighties, a wide range of different programs. I mean there was a program, you know, for nurses who wanted to complete their -- who wanted to get their Bachelor's degree. They already had their R N but they wanted to get a nur- -- a Bachelor's degree. There was a program for teachers. There was something -- I know they even did something for uh, for uh law enforcement.

KD: What made them choose those topics? Those seem so far from-

SG: Whatever they thought, whatever they thought.

KD: OK.

SG: There would be a population that would be of interest to.

KD: And so then they just got teachers and courses?

SG: Yeah, just like you hire adjuncts.

KD: Sure.

SG: You know, I mean, you hire one or two people to teach that course and so forth. You don't start a whole department. Um, and a lot of times, I mean, the law enforcement -- I mean I always thought that one was, law enforcement? But they did something -- and I don't know what the schedule was, but I mean what the program was like, but there was courses for, again, for those people in law enforcement who need a B.S. Um, there used to be, I mean, there was this whole discussion, and I don't know this personally, but from talking with people who at one time were here, there was this whole discussion about whether the law enforcement people should carry their guns on campus or not. Or should they be locked up and then pick 'em up, at, you know {LG}. And I'm thinking, "Whoa, that's, that's interesting {LG}."

KD: Yeah.

SG: Um, but, you know, that's way in the past. And that was because there was that market. And it did help. I mean, it helped financially, the institution. Now how much that bled over into the day school -- the day school and the evening school there for a number of years was two separate things. Uh, there was programs offered at the night, night school that you couldn't get in the day school. And uh, I mean you know, I mean there was different diplomas and so forth. It was an interesting -- and like my knowledge, a lot of my knowledge of what was going on in the day, I mean night school, was just because of some of the material I found in the uh, the School Archives dealing with the advertisements for programs. And uh, you know, classes and so forth. I mean how else could I -- you just didn't hear about it, when you were, you know, worked in the day school. Uh, even the library usage was, you know, was -- I guess there was people who used it, but, you know, I didn't see them. So, the uh, so we had -- uh, I'm just trying to think what the big differences were. Well you had changes in, in leadership. Um, Gallagher, after uh, after Pendleton. He came on board in the eightie- early eighty, eighty-two, eighty. Gallagher was, was dynamic and he knew what he wanted. And he expanded, um, he expanded the academic um, programs. He also expanded the size of the School. Uh, I mean we picked up a lot of, uh --well he exp- -- no, I shouldn't -- not the physical, but he built buildings. I mean this Library was built under him. Um, and Tuttleman, an education was built under him. Ronson, the Ronson dorms. Also the acquisition of the, um, Independence Plaza, which is an apartment housing complex across the street. The School didn't build it, but it acquired it under him. The School eventually changed its name again in nineteen-ninety-nine to Philadelphia University. Obvious- -- I mean you can see textiles is gone completely. Though around that time, two-thousand-and-two, two-thousand-three I think there was actually the first time, it was the first P H D was granted. And it was in textile engineering and so {LG}.

KD: OK.

SG: We didn't completely.

KD: What made them change it to Philadelphia University?

SG: The same.

KD: Because they kept expanding the scope?

SG: Right. And why should we be limited to textiles, everybody think about us as a textile school. Even in Philadelphia College of Science and Textiles.

KD: Yeah. And did they also then get University status at that time too?

SG: Yeah, yeah. Well the University -- when they, when they were thinking of changing the name they were -- actually, what I, again, you know, Gallagher didn't talk to me personally about this, but from what I understand they were talking about getting a University status, applying for University status and then it came up, "Why don't we just change the name completely?" So, um, you know if we're going for part of it why not for the whole thing. And they found out, interestingly enough, at some time in the early nineties the School, the administration had, had uh, I don't know, I don't know what the process is, but they had actually put, they had actually registered some names. Um, in case they ever wanted to use them for the School. And one of the things that they had registered was Philadelphia University. I think there was also Manayunk University and some other titles. Um, that would have been funny if they'd picked Manayunk {LG}. But anyway.

KD: Yeah, this isn't Manayunk {LG}!

SG: Yeah, really, it's not in Manayunk. But anyway, um, still, uh, but they had done Philadelphia University and I think if I, if I -- I was working here at the School around that time, and they did, they did ask everybody to put down their uh -- they asked people to make uh, make suggestions or names for the School. Um, a lot of people thought Philadelphia University was too close to University of Pennsylvania. Um, I know that sounds kinds of funny because Pennsylvania and Philadelphia are two different -- but it's interesting. After the School changed its name to Philadelphia University, not so much -- I don't think -- it doesn't happen now, but it certainly wouldn't happen now after the merger with Jefferson, but uh, for a few years in the Library I used to get reference questions from people who actually wanted to talk to somebody at the University of Pennsylvania. Which I always thought, hey, Philadelphia and Pennsylvania are, are different {LG}.

KD: {LG}

SG: So, but, you know. So I mean, there was some discussion about that, but uh. And it took a while for people to get used to it. Uh, P C T and S was uh, people were familiar with that.

KD: Do you think it was harder for alumni and students?

SG: Alumni.

KD: Yeah.

SG: There was a lot of alumni who were -- there is still some alumni, and also faculty that taught, um, here under Philadelphia College of Textiles and Science that still feel kind of, sad. And also forgotten. Um, there is uh, one of the uh, former deans or direc- -- chair of the textile school, that actually still gives us, um --that I'm still in communication with. That lives in the neighbor- -- not this neighborhood. Lives in Ambler. And you know. You know, how many years ago was this, and he's still sad {LG} to say the least. So yeah, you know. But yeah, how many more years is that going to last for. I mean, you know, it's kind of hard to believe that even with Philadelphia -- I mean Philadelphia University, when you think about it we were Philadelphia University for about sixteen years. Yeah, sixteen, seventeen years. So, and how many classes is that? That's, that's at least four full classes of four years a period.

KD: Mm hm.

SG: So there's a lot of people out there who don't know the Philadelphia College of Textiles and Science. And I bet you there's a lot of students, and also faculty, that the textile connection is part of the history. I mean, they're familiar that there used to be some connection to textiles, but you know, what does it have to do with the education here now at the School.

KD: Yeah. So through, throughout that seventeen, eighteen years that this institution was known as Philadelphia University and it had achieved university status, how had things changed? Were there new curriculums offered? Did the kind of footprint expand?

SG: Well.

KD: The number of students expand?

SG: Well, there's, there was new buildings. As I was saying before, new buildings put up. Gallagher lasted until, I mean -- I shouldn't say lasted. I guess if he wanted to stay here he probably could have even stayed longer. Um, I think he ended up being what, twenty-two years. Something like that. Twenty-four years. Um, a fairly long time for a college president. Um, then, then Spinelli. Steven Spinelli took over. Steven Spinelli, um -- Gallagher was uh, I mean there's a lot of opinions about, about his skill sets and so forth, but Gallagher was always focused on, I mean, he was ra-ra for the School. And he was um, concerned about the educational quality um, of the School. And he was concerned about the programs and, you know, the physical environment. Like I said, he built this Library, and there was the um, Kanbar Center was started under him. Actually probably finished in the uh, and the expansion on the gym was, was also under him. Um, the fact it's called Gallagher was after. After he retired they renamed it the Gallagher. Gymnasium and the Center. Uh, yeah. Uh, but he was, you know, his -- he was also a people person. I mean, you know, he'd be willing, he'd be one of those Presidents, administrators, to be, you know, if you sat down and talked with him, you know, it didn't matter who you were he would talk with you and so forth. And he remembered names. Um, St- the next President was, was a little bit, I mean was more, more of a financial person. Wasn't an educator. I'd call Gallagher an educator. Steven Spinelli, even though he had a P H D was more of an entrepreneur. I mean that's what he was originally. He was an entrepreneur. And he was very interested -- and actually it was not a bad, bad thing. He was interested in fundraising and he attended -- he wasn't so much on campus as, you know, out there trying to raise funds for the School, and so forth. He, he wasn't a developer of new programs, but of trying to make this a viable institution. And admittedly, he was President during a re-, you know, during

a, a major recession, and also the shrinking of the population. The student population base. So it was not an easy time to be a President of a small, liberal arts college that really didn't have a huge endowment. Um, and didn't have, you know, a cachet of, you know, major aca- academic excellence. I mean, you know, in a lot ways {LG}, you know, the fact that we survived as long as we did {LG} is, is, is, is a, you know, gives credit to the administration {LG}. Uh, I mean, I was always amazed working here that we didn't have a larger endowment than we did. I mean, you know, because we supplied so many top- -- I mean management people to an industry that was making money at one time, early on, you know. Guys didn't give us anything {LG}.

KD: {LG}

SG: You know, I mean, um, because -- and you know for small schools, you know, in this environment, you know, it certainly doesn't hurt to have a large endowment. But the uh -- I'm trying to think during Spinelli's reign, I mean as President, the uh, there was concern about, about, about the finances certainly. Um, the attempt to uh, bring in more graduate students. I think there was more of an emphasis on, under him, to start looking at the graduate marketplace. Um, and that led to more, um, uh, intensive programs in some of the subject areas. I mean we started looking more at healthcare. I mean our P A program, as you probably are familiar with, became more intensive. And also became, I think, you know, I mean well known in the industries. Uh, there was more emphasis on design, industrial design and the graphics design programs flourished. Um, I, you know, the -- I can understand actually why Spinelli looked at the, you know, in talking with the people at Jefferson. Um, I don't know who the initial com-, I mean discussions were. If I, I think with Klasko. I can understand why he'd be interested in a merger. I mean, you know, my personal feeling is, you know, the, the next ten, twenty years are going to be really tough for small, small schools. And I honestly do believe that there is too many for the students. Not enough students are available. Also the fact that the, the cost for attending schools has gotten so uh, has grown to such a proportion. Unless the Government did something about giving free college tuition. Then that would certainly make things different. But, the way things are now, I just don't see how some of the smaller schools without the endowments or without some special cachet, um -- you know I don't think Swarthmore is ever going to have a problem. If you're a, you know, considered to be one of the top liberal schools in an area, um, but I don't see how some of the small schools are going to exist without merging or working out some sort of collective arrangement. So that, that doesn't surpr- -- I mean I can, I can understand why Spinelli had an, would have been interested in that type of arrangement. And I think-

KD: What was the camp-

SG: Huh?

KD: Oh, I was just going to say, what was the feeling on campus when that happened?

SG: You know.

KD: Did people feel like it was inevitable or?

SG: People didn't think that that was inevitable. They were hop-, you know, everybody was kind of hoping that you could be your own boss and so forth. And I think there's a lot of people who feel like we were just, you know, taken over by Jefferson. And obviously, I mean, you know, the, the number of

people who work downtown and the number -- the amount of money that is available -- I shouldn't say available. The amount of money that, that is downtown, whether it's available, you know, that's, I don't know. Um, but just, just the uh, the uh, the base downtown being so much larger than here, you know, people thought that, that overshadows, overshadows us. Uh, though a number of people also felt that well, because it's such a, it's such a large institution that maybe, you know, we'll benefit. And some did. I mean there was some salary adjustments. There was some programs, new programs and so forth and everything else. And uh, I like to think that uh, you know, there'll be a school here now for the foreseeable future {LG}. You know, it's format and how it's structured and everything else'll be, I don't know, but they'll, they'll be, they'll be these buildings teaching students {LG} for a while.

KD: Yeah.

SG: You know, now. So.

KD: And it -- I mean it seems like the School has been ready to adapt over the decades and over the years, from the beginning of the twentieth century on in ways it needed to.

SG: There's -- yes. Yes. I mean there's, there's, there's many uh, missteps, but overall, you know, the School has, was able to maneuver itself and it was individuals who were able to maneuver and make some, make some decent decisions. Um, like I said, I think the, I think the fact that we were tied up with the uh, the Museum as long as it was maybe was a little too long. Maybe if we cut that around the First World War, or after the First World War, um-

CL: {CG}

SG: Maybe the School would have been a little different. Um, maybe, maybe it would have been no school -- I mean, there's, there's, there's always the ifs. I mean I found it fascinating in reading one of the documents that they were talking about starting an engineering program back in the eighteen-nineties.

KD: Wow.

SG: Well, if they had done that, you know, that might have been the most important thing. I mean, you know. Maybe this would have been something like, I don't know, M I T or something. You know at that time. Because that's about the time M I T was founded, so. You don't know.

KD: So we've talked a lot about institutions over the years. Thinking about the people who were a part of the various iterations of the School and College, are there any notable alumni or faculty over the years that you think would be worth mentioning?

SG: Uh. The {LG} fact that it's taking me a while to think is {LG}, it's a bit.

KD: It's a long history too {LG}.

SG: {LG} It's probably an indication that there's -- I have to think about it. Yeah, there's, there's certainly a number of people. There's people in the textile world that are important who came from here, but to the general public, you know, they're not names that anybody would recognize. I mean, I think, I don't



know if I mentioned it to you earlier, at one time, you know, we were talking about the um, the grant from PACSCL for doing all of the papers of Fred Fortess. And Fortess, you know, there's a fiber, a man-made fiber named after him. Fortell. Um, but {LG} yeah. You know, I mean is that all? That most people know? I mean the fact, you know that's important in the industry, or was important, uh, but the uh, you know I think the Presidents that I mentioned are, are important. Some of the other, there's been, I mean there's a, there's a textile historian who's written on the textile industry in Philadelphia and so forth who I think has done some really nice work. Who's still a historian over at Rutgers. Phil Scranton. But again, you know, you have to be in American industrial history to uh {LG} to recognize the name, and so forth. Uh, we had the gentleman was on our staff who worked with DeBakey in producing the first artificial, um, grafts for heart. He was a, a weaving expert. No, no, I'm sorry, not weaving. Knitting, uh, knitting expert, and he worked, he developed the machine for producing the grafts that DeBakey used early on for heart and uh, you know, that's, you know, is major. Has a major impact on the healthcare industry. Or a major development in the healthcare industry in the twentieth century. But um, again, not a name that would -- I mean even using the name DeBakey, I mean you're in the health industry, you'd know who that is.

KD: Yeah, I'm not familiar with him {LG}.

SG: But, but you know, the talk about, you know, the gentleman, the knitting -- uh I mean, yeah, the knitting instructor, or the professor. It's, you know, it's in the records. But.

KD: It's still important for the history of this institution though.

SG: Oh yeah.

KD: Yeah.

SG: Oh yeah. You know, I mean, and, I mean if you go upstairs on the second floor here, you look at all the portraits of all the uh, the faculty. They're all teachers who have won teacher-of-the-year award. Um, and actually some of them, again, you know some of them have done some major -- not, you know, it's all relative, to have done work, written books and they, you know, and they're cited and so forth and have done research. But, you know, to the average individual it's -- but then again that's like any school.

KD: Sure.

SG: Yeah, you go anywhere and you see all these portraits of everybody. You know, who are they {LG}?

KD: That's true.

SG: They're not, you know. So. So.

KD: So is there anything else you'd like to bring up that we haven't talked about yet?

SG: I don't know. No.

KD: {LG}

SG: Not, not, I mean not right now. Uh, maybe -- actually, one of the things that I, I stayed away from because I know we're going to be talking about it again is, is some of the buildings and the histories of the buildings.

KD: Sure. Yeah.

SG: And I kind of -- when you talk about the development of the School, like I was talking about like the purchase of the Kolb and so forth. The mansion. You know that, I thought, you know, I shouldn't be going into that in depth because we're going to be talking about that and the buildings and so forth. And some of the buildings in my mind have some really fascinating -- there's some other, there's some characters and people that are associated with some of the buildings that, that actually people might -- I mean would have more notoriety than, than what I've been talking about. But I didn't think it would be right to talk about that in here. Um, and also, you know, one of the things, the history that I'm talking about the School. I could talk about the early history from what I've read and what I've seen from the Archives. When we start talking about more contemporary history I can only talk about what I've experienced. And while I'm in the Library and I do see, in some ways, more people than some other departments on campus, it's still a biased view or, you know, a narrow view of what's happening in the - like one of the things that I didn't even, I don't think I even mentioned was sports.

KD: Sure.

SG: And, I'll be honest with you, I don't know that much about the {LG} sports on campus. And you know, there's been, uh, you know, there's been a definite -- I mean there's been a strong interest in sports. I mean, we're, we're only at Division Two in most of our sports. I mean there is no Division One program here. But the Division Two has, um has done some interesting things. I mean, the uh, basketball. As a Division Two team, since sixty-seven? They won the National Championship. Um, well this was, again, as a small school that was Division Two -- Herb Magee is, is the basketball coach. Still the basketball coach here. He's -- I don't know how many games he's won. What is it, a couple thousand? Over a thousand games?

CL: Definitely over a thousand.

SG: Yeah, for like a -- which is, yeah. Which is major. Um, so I mean there's, there's other things that are going on that I don't know about. Or that I'm not as plugged into.

KD: Sure

SG: Uh, you know, one of the things I mentioned is the School slowly turning from a commuter school to a dorm school. Um, all the commuting, you know aspects -- you know, actually I commute. I drive home every day, so I'm actually more of a commuter, but you know the ac- -- well, but what I should say is the uh -- what is here available for the people who live here, the students. I'm not on campus, you know, twenty-four seven or seven days a week so it's hard for me to talk about that. Um, the sports is actually, you know, it's, now that I think about it, there is a few interesting things that have happened in the sports over the years. Um, there should be a separate sports history. Um, that would be interesting.

KD: That would be, yeah.

SG: Yeah, you ought to talk to Herb Magee when he retires.

KD: I know, that's a good idea.

CL: {LG}

KD: I'm sure he-

SG: Herb Magee actually was, was a student here.

KD: Oh, OK.

SG: And he, he was, he was certainly the first, I don't know, he might be the only person, to have acquired, to have made, fifty points in one game. Um, might not be the only one now, but he was certainly was the first. And then he came -- and then he went out and he coached one or two, for one or two years somewhere else, and then he came back, and he's been here since then. Um, he was a student in the sixties. Um, so, you know, he has some national reputation. That is somebody with a national reputation. One time -- what I always found interesting too -- one time our soccer team had a national reputation. Um, this is going back into the early sixties. Um, because, uh, it wasn't Division One though so it didn't -- but it had a good reputation. We were like really, really competitive because of the coaching. Because of the players he was able to bring in. Um, and then there's some bizarre instances. Like where we at one time had a strong cricket team.

KD: Hm.

SG: For one or two years because of European students. Uh there used to be a sailing club here. Intermural sailing club, I didn't even know we had sailboats.

CL: {LG}

SG: Um, I think we have a crew now.

KD: I believe so.

SG: Yeah.

CL: Ladies and men.

SG: Um.

KD: I see the logo on the Schuylkill River on the bridge.

SG: Yeah, um. Oh. This is just because I look at the Archives. We had a football team up until nineteen-oh-five {LG} until it disbanded.

KD: So did Jefferson {LG}.

SG: So {LG}. Yeah, so, hey. Uh, well, OK {LG}.

KD: {LG}

SG: That's probably the last of my sports stories {LG}.

KD: Sure. Anything else about student life or campus life that you can think of that you want to mention?

SG: I was always hoping -- and maybe I should mention this in the buildings -- but I was always hoping that somebody could come up with ghost stories, you know, from some of the older buildings. I mean, more than one person. You know, like this person would say it, and then another person would say the same thing, and say, "Wow, OK, now we've got a solid ghost story." Um, but no, no. Every so often I hear something about Ravenhill, but not continually {LG}. Uh actually, wow, what's a campus without a good ghost story, you know, hey? Um.

KD: I guess kind of tied to that, are there any kind of student lore stories about different parts of campus or student traditions? That incoming classes do or anything?

SG: Yeah, they -- that's one of the things that they used to do. Again, picking up from, from, from the old yearbooks and uh some of the, the School newspapers and everything else, it seemed like there's nothing that's lasted over the years. There used to be like school dances and so forth that were like important. There was a textile dance in the fifties that was like a major -- in fact they, they would {LG} they would actually pick one of the women who was one of the students as the cotton queen or something {LG}. And, I mean, so, but you know, obviously that didn't last {LG}.

KD: Yeah.

SG: Uh, there, you know I'm sorry to say I can't -- there isn't anything that's really, you know, stuck. Um, as much as I'd like to be informed of something like that. I mean there was -- and some of the things have just changed over -- and again going back to buildings, this property is part of the Lankenau School. Lankenau School was a K through twelve girls' school. And then you had the Textile School right on the other side of the fence, and apparently there was a lot of, not arguments, but, you know, missives. Letters from this administration to the other saying, "Guys, knock it off." And you know, too much, you know, back and forth, um, you know, stay away from the college kids. College kids stay away from, you know, what's going on over here. And don't be dismissive about the student body and all this stuff. But, but, that all, again, that stuff disappeared because when we bought the School and so forth. And actually times change too, and everything. I mean the fifties are different -- I'd like to believe the fifties are different than the nineties or the two-thousand-tens and so forth. So. Uh, there probably is. I can't uh, I, you know, nothing, um, nothing jumps out at me as a yearly tradition. I mean even with the freshman and everything -- your son was a-

CL: Mm hm.

SG: A student here. And I mean for freshman year, they didn't have to do anything special or?

CL: Not that I'm aware of.

SG: Yeah, lately.

CL: Not that he would tell me.

KD: {LG}

SG: Yeah, I mean.

CL: Yeah, no.

SG: I mean no, no, no wearing outfits or hazing or anything?

CL: Not that I'm aware of.

SG: Yeah. I mean there is clubs.

KD: OK.

SG: I -- and there is, there is for, well, there is organizations. Like there's a textile fraternity and so forth. There -- at this point there's none of them have an actual physical structure. In the past they have had.

KD: OK. What years did they have a house or any other type of building?

SG: Uh, yeah, that.

KD: Just approximately.

SG: I don't know. Yeah, that's probably going back into probably the six- the fifties and sixties. Um, so I mean there was an, I mean an organization. Of course there's the, like I was saying, the sailing club and everything else. There's a full range of different clubs. I mean, you know, again, depending on the uh, depending on the time period. You know, there was a black, a black awareness group in the, in the seventies. Um, I don't know if there's one now. But then there wasn't there for a long time, but there might -- actually, there might be some- something being done now. I mean obviously any of the gay, there's a gay, uh, society, or -- I don't know what it, what its title on campus is at the moment. But, you know, obviously you wouldn't have something like that back in the fifties or sixties or seventies. Or actually-

CL: L B

SG: Huh?

CL: L B

SG: Yeah.

CL: I don't know what the whole acronym is.

SG: Well, I, I.

CL: There's a group.

SG: Yeah. Um, they have a specific name, and I'm not sure right off -- I'll check in my notes. I couldn't give -- so the, again, depending on what soci- depending what society is in general you have certain things that are of interest and then they disappear and then come back. So, um, I actually have, and sometime in the future can show you, I actually had a student, uh, who I had working in special collections actually go through all the yearbooks and put a list of all the clubs. You know actually do a list of the -- and they, you know, this club first appears in nineteen-forty and then disappears in nineteen-sixty and so forth. Which I thought was kind of, it kind of gives you an indication of what, what was happening on the college campus and so forth. It's interesting. But I couldn't even begin to tell without looking at it {LG}. I have no.

KD: Sure.

SG: I have no memory. How's that?

KD: That's good! That's great. Anything else that comes to mind about the campus?

SG: Maybe I'll think of something when we do the uh, the buildings.

KD: Sure.

SG: The uh, what else are we doing? We're doing buildings.

KD: Yup. We're doing one on buildings and one on the Library.

SG: Oh, OK, on the Library.

KD: Yup.

SG: OK.

KD: I think this is it for the campus one though, yeah, so thank you!

SG: Yup.

[End of recording]