

rooms with excellent light. Students of college advancement, specializing in Art, are seriously advised to elect History and Appreciation of Art as one of their literary subjects. In every branch of the School of Art the object is to make the pupil proficient and to give her a foundation upon which she can build. The methods of instruction are varied, and are such as have been found to be the most efficient in developing the possibilities of each student, and in giving her the means of artistic self-expression.

STUDIO CLASSES

I. Elementary.—The first steps in the appreciation of form, proportion, and values are taken in this course. The work is done in charcoal from simple still-life studies, which enables the beginner to learn the principles of drawing, the foundation of all art expression.

II. Life Drawing.—The costumed model is used daily in the life drawing class. After becoming familiar with their materials, students are encouraged to begin work in this most interesting branch of Representative Art. The models are posed to help the pupil in the study of both composition and illustrations, and studies are produced in all the different mediums—oil, water color, chalk, pastel, pen and ink, charcoal, and clay. Quick sketching is practiced frequently, and is most beneficial for all students and for those making a specialty of illustration, it is excellent training in character drawing.

III. Clay Modeling.—Clay modeling is taught by the use of casts and living models. Casts are used as models for the beginner, and as skill is gained, work from the life model is encouraged.

IV. China Decoration.—China painting may be undertaken by those who are sufficiently advanced in drawing and design. Students capable of passing an examination in drawing will be excused from further work in this line. The study of design is required in all classes.

V. Pen Drawing.—Pen drawing is of special use to those desirous of becoming illustrators. A good foundation in drawing and values is necessary. Use is made in this class of casts, still life, flower studies, and costumed models.

VI. Pottery.—A class in pottery offers opportunities to build, decorate, and glaze the pupil's own conceptions. A study is made of the compositions and uses of the different clays and glazes. A kiln is part of the equipment of this department, and the firing of pottery and china is taught.

VII. Outdoor Sketching.—The campus offers ample opportunities for outdoor sketching. Application is made of the principles of composition, values, perspective, and color.

VIII. Design.—One day in each week instruction is given in the fundamental principles of design. The study tends to develop original thought, stir up latent ideas, and induce activity of the imagination. Various applications of these principles are made by the entire class to borders, rugs, book covers, stenciling, wood-block printing, etc. The most advanced students design practical and artistic furniture and study methods of interior decoration. This class is required of all Art students.

IX. Etching.—A room well equipped with a hand press and all the conveniences for etching enables the advanced student in drawing to apply this knowledge in a practical way and to enjoy this most fascinating and attractive form of Art. The beauty of line and tone is expressed in landscapes as well as in sketches from the life model, the colored inks giving a charm and variety to the many prints made from one plate.

IV. CONSERVATORY OF MUSIC

The Ward-Belmont School of Music possesses the combined virtues of the Belmont School of Music and the Ward Conservatory, both of which had long been the objects of the high praise and the generous patronage of educated musicians both in and out of Nashville. It is more than a complete modern Conservatory of Music; it offers to music students what all of them need—supplementary work in English, French, German, and Literature. The “mere musician,” the talented player or singer who lacks general education, will be to-morrow more than ever before at a disadvantage, and will be regarded as just so much less a musician. The best musical educators are agreed that general mental discipline should not precede, but should continuously accompany musical studies; and schools of music are seeking what we have already at hand—intimate affiliation with literary classroom work. Under our system, musical study and practice are not allowed to suffer or be crowded out, but the student is shown how she may become both a cultured woman and a thorough musician. Our musical faculty is now probably the largest and most expensive maintained one in any school for girls in America. No teacher is chosen who has not had the best of advantage, most of them in both this country and Europe, teachers