

Mastercopy

FROM THE ARCHIVES OF  
PENNSYLVANIA ACADEMY OF THE FINE ARTS  
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Schools  
of  
The Pennsylvania Academy  
of the Fine Arts

Broad Street above Arch  
Philadelphia



1907-08

Founded 1805

FROM THE ARCHIVES OF  
PENNSYLVANIA ACADEMY OF THE FINE ARTS  
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Circular  
OF  
Committee on Instruction



SCHOOLS  
OF  
THE PENNSYLVANIA ACADEMY  
OF THE FINE ARTS

BROAD STREET ABOVE ARCH

PHILADELPHIA



FOUNDED 1805

SEASON OF

1907—1908

MANAGEMENT OF  
THE PENNSYLVANIA ACADEMY OF THE  
FINE ARTS

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VICE-PRESIDENT

JOHN H. CONVERSE

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CURATOR OF THE SCHOOLS

HUGH H. BRECKENRIDGE

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## MANAGEMENT OF THE SCHOOLS

FACULTY. HERBERT M. HOWE, M.D., Chairman.  
THOMAS P. ANSHUTZ.  
GEORGE MCCLELLAN, M.D.  
CHARLES GRAFLY.  
HUGH H. BRECKENRIDGE.  
CECILIA BEAUX.  
WILLIAM M. CHASE.  
FRANK MILES DAY.  
HENRY MCCARTER.  
HENRY R. POORE.  
PAUL PHILLIPPE CRÉT.  
W. SERGEANT KENDALL.

COMMITTEE ON INSTRUCTION. HERBERT M. HOWE, M.D., Chairman.  
THEOPHILUS P. CHANDLER.  
CLARENCE C. ZANTZINGER.  
JOHN FREDERICK LEWIS, *ex officio*.

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## SCHOOLS OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS 1907-1908



The one hundred and second year of these schools will begin on Monday, October 7, 1907, and will continue until Saturday, May 30, 1908. The school year is divided into two terms of seventeen weeks each, the first term beginning Monday, October 7, 1907, and closing Saturday February 1, 1908; the second term beginning Monday, February 3, 1908, and closing Saturday, May 30, 1908.

The schools are open from 9 o'clock A.M. until 5 o'clock P.M., daily, except Sunday. Afternoon and evening classes are open from 4.30 o'clock P.M. until 10 o'clock P. M.

Visitors are admitted to the schools only on Wednesdays and Fridays from 4 to 5 P.M.

The schools are closed on Sundays, Thanksgiving Day, Christmas Day, New Year's Day, and Washington's Birthday.

The schools are under the immediate care of the Curator and Committee on Instruction appointed by the President and Board of Directors, together with the Faculty; and the methods of instruction pursued will be the best experience suggests.

THE  
SCHOOL  
YEAR.

HOURS.

VISITORS.

HOLIDAYS.

MANAGE-  
MENT.

## COURSES.

The Courses of the Schools are as follows :

	CLASSES.	INSTRUCTORS.	
DAY LIFE AND HEAD COURSE.	Drawing and Painting from Figure.	William M. Chase.	
	Drawing and Painting from Head.	William M. Chase. Cecilia Beaux. W. Sergeant Kendall.	
	Modelling from Figure and Head.	Charles Grafly.	
	Composition.	Henry R. Poore. Charles Grafly.	
	Illustration.	Henry McCarter.	
	Perspective Lectures.	Frank Miles Day.	
	Anatomy Lectures.	George McClellan, M.D.	
		CLASSES.	INSTRUCTORS.
	DAY ANTIQUÉ COURSE.	Drawing from Cast. First Section.	Hugh H. Breckenridge.
		Second Section.	Thomas P. Anshutz.
Still-life Painting. First Section.		Hugh H. Breckenridge.	
Second Section.		William M. Chase.	
Modelling from Cast.		Charles Grafly.	
Composition.		Henry R. Poore. Charles Grafly.	
Illustration. First Section.		Henry McCarter.	
Second Section.		Henry McCarter.	
Perspective Lectures.		Frank Miles Day.	
Anatomy Lectures.		George McClellan, M.D.	

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## CLASSES.

## INSTRUCTORS.

Drawing from Figure.	William M. Chase.	WOMEN'S AFTERNOON LIFE COURSE.
Modelling from Figure.	Charles Grafly.	
Composition.	Henry R. Poore. Charles Grafly.	
Illustration.	Henry McCarter.	
Perspective Lectures.	Frank Miles Day.	
Anatomy Lectures.	George McClellan, M.D.	

## CLASSES.

## INSTRUCTORS.

Drawing from Figure.	Thomas P. Anshutz.	MEN'S NIGHT LIFE COURSE.
Modelling from Figure.	Charles Grafly.	
Composition.	Henry R. Poore. Charles Grafly.	
Illustration.	Henry McCarter.	
Perspective Lectures.	Frank Miles Day.	
Anatomy Lectures.	George McClellan, M.D.	

## CLASSES.

## INSTRUCTORS.

Drawing from Cast.	Thomas P. Anshutz.	NIGHT ANTIQUÉ COURSE.
Modelling from Cast.	Charles Grafly.	
Composition.	Henry R. Poore. Charles Grafly.	
Illustration.	Henry McCarter.	
Perspective Lectures.	Frank Miles Day.	
Anatomy Lectures.	George McClellan, M.D.	

## CLASSES.

## INSTRUCTORS.

Problems in Design.	Paul Phillippe Crét.	COURSE IN ARCHI- TECTURAL DESIGN.
Drawing from Figure.	Thomas P. Anshutz.	
Modelling.	Charles Grafly.	
Drawing from Cast.	Thomas P. Anshutz.	
Perspective.	Frank Miles Day.	

COSTUME  
SKETCH CLASS.

The Costume Sketch Class will be under the direction of Mr. Anshutz.

MISS BEAUX'S  
CLASS.

At some time during the school year Miss Beaux will conduct a Portrait Class for members of the Life and Head Course.

MR. CHASE'S  
TALKS.

The talks to students given by Mr. Chase during the past year have been a feature of the course, and will be continued for the coming season.

LECTURES  
ON  
COMPOSITION.

Supplementary to the semi-monthly criticisms of compositions there will be throughout the year special talks on construction and self-expression with black-board and stereopticon demonstrations.

ANATOMY  
AND PER-  
SPECTIVE.

The Lectures on Anatomy and Perspective begin in the second week of November.

A detailed schedule of Classes will be found on page 22.

ADMISSION  
REQUIRE-  
MENTS.  
ELEMENT-  
ARY  
ANTIQUÉ  
COURSE.

It is understood that the First Sections of the Antique Drawing and Still-life Painting Classes, with the night Antique Class, are preparatory and intended as a suitable introduction to the higher study of art in the Academy's courses. Drawings or sketches from the solid object will be required for admission to the schools. Applicants may prepare these in the school rooms, or may forward specimens made for the purpose.

ADMISSIONS.

All applications for admission and for promotion to higher classes will be acted upon by

ADMISSIONS  
CONTINUED.

the Faculty, with the concurrence of the Committee on Instruction, at the regular meetings held on the Thursday before the last Wednesday of each month, excepting the months of June, July, and August. Students may enter the schools or be promoted to higher classes at any time during the season, but all admissions and promotions are on probation and subject to reconsideration at the discretion of the Faculty. Before making any application for transfer from one class to another, students must have approval of such application from the Instructor of the class in which they are working.

All applications must be on file the day before the meeting of the Faculty.

It is an imperative rule that all work submitted for examination for any purpose must be signed, otherwise it will not be considered.

To avoid loss, studies must be reclaimed promptly after examination.

Those desiring to enter the Second Section of the Day Antique Drawing Class must present signed drawings from the solid object. Those desiring to enter the Second Section of the Still-life Painting Class must present signed paintings from the solid object.

Students will be admitted to the Life and Head Classes only by the action of the Faculty after an examination of their work in Drawing from the full length figure, either antique or life.

ADMISSIONS.  
CONTINUED.

Students admitted to a Day Life Class require no further examination for admission to the Head Class.

Color work in a Life Class or a Head Class will be permitted, subject to the approval of the Instructor in charge.

Specimens of modelling of sufficient merit are required for admission or promotion to the Life Modelling Classes.

Day Life and Head Course students are privileged to work without extra charge in all the classes of the schools, including the evening classes.

Day Antique Course students may work in the Night Antique Classes without extra charge.

NIGHT LIFE  
MODELLING.

The Night Life Modelling Classes will be continued unless the attendance should fall below six in any class.

PARTIAL  
COURSES.

Students desiring partial courses, including one or more of the above classes, will be required to make a special application to the Faculty; but in this case they will not be entitled to the privileges or rates of tuition accorded to those taking the full course.

ARCHITECTU-  
RAL DESIGN.T-SQUARE  
ATELIER  
OF THE  
ACADEMY.

With the co-operation of the University of Pennsylvania and the T-Square Club, the class in Architectural Design, established in 1904, and known as the T-Square Atelier of The Pennsylvania Academy of the Fine Arts, will be

ARCHITECTU-  
RAL DESIGN.  
CONTINUED.

continued. Professor Paul Phillippe Crét will give regular criticisms throughout the season.

The work of the students in this course will consist chiefly of problems in design, but drawing from the antique or life will also be required. Modelling and Perspective may be included if desired.

For the convenience of students who are members of the T-Square Club, all work in Architectural Design, other than nine-hour sketches, may be done at the T-Square Club House. Students of this course who are not members of the T-Square Club will have facilities for doing their work in Architectural Design at the Academy or the University as they may elect. The following work will be done at the Academy: Drawing from the Antique or Life, Modelling, Perspective, and in Architectural Design, all nine-hour sketches.

The class is divided into two sections:

The First Section consists of those who, while not mere beginners, are still unprepared for advanced work. Admission to the First Section will be obtained by the submission of satisfactory examples of work to the Faculty.

The Second Section will consist of students who have been promoted from the First Section or who have been admitted directly as graduates of recognized schools of architecture or as having equal qualifications.

ARCHITECTU-  
RAL DESIGN.  
CONTINUED.

Members of the architectural course desiring to take part in the competitions of the New York Society of Beaux Arts Architects will be at liberty to send their work there for judgment and award.

By arrangement with the Managing Committee of the John Stewardson Memorial Scholarship in Architecture, awarded by the University of Pennsylvania, the problem for the competition for that scholarship will be identical in time and subject with one of the more important problems of the Academy's course, so that students of that course, if otherwise properly qualified for the Stewardson competition, may take part therein by simply performing their regular work.

It is also expected that arrangements will be made by which the graduates of the School of Architecture of the University of Pennsylvania, who are students in the Academy course, may take part in the competition for the Alumni Fellowship by submitting in competition one of the regular problems of the Academy course.

All students must enroll at the Pennsylvania Academy of the Fine Arts and pay their dues of ten dollars per term (twenty dollars per annum) to the Curator, receiving a membership card, without which no student will be admitted to the classes. Those who have not previously been students of the Academy will be required to pay the Academy's matriculation fee of five dollars.

CRESSON  
FUND FOR  
FOREIGN  
SCHOLARSHIPS.

By the terms of the wills of Emlen Cresson and Priscilla P. Cresson, a Fund has been created as a Memorial to their deceased son, William Emlen Cresson, Academician, the income of which is to be applied by The Pennsylvania Academy of the Fine Arts in sending pupils of merit of the said Corporation to Europe to study art.

Under this foundation, during the past five years the Academy has sent abroad for study forty-three pupils for terms varying from four months to three years.

For the school year of 1907-1908, the Academy will have at its disposal a number of Travelling Scholarships for awards to students of the Schools, in Painting, Sculpture, and Architectural Design. These will consist of Long-term and Short-term Scholarships, the number of each to be determined by circumstances. The Long-term Scholarships will be for the period of one year or more; the Short-term Scholarships will be for a period of four months, from June to September, inclusive.

Of the Short-term Scholarships it is a condition that students shall return to the Academy for study during the following school year, and it is expected that they will again be competitors for Cresson Scholarships.



CRESSON  
FUND FOR  
FOREIGN  
SCHOLARSHIPS.  
CONTINUED.

*The work required each month in the Academy Schools from students in Painting, Sculpture, and Architectural Design, will be the principal factor in determining the award of these Scholarships. Candidates failing to submit such work will be ineligible.*

Painters will be required to present work each month in Composition, in drawing or painting from the Figure, in drawing or painting from the Head; and to participate in such *Concours* and examinations as are announced during the season.

Sculptors will be required to present each month work done in the Life Modelling Class and a composition in clay or wax. They are required to participate in such *Concours* and examinations as are announced during the season.

The requirements for the Night Classes are the same as for the Day Classes, but Night Students will not be required to present drawings from the Head, except in the *Concours*, which for them will be held at night. There will be no Still-life *Concours* for night students.

CRESSON  
FUND FOR  
FOREIGN  
SCHOLARSHIPS.  
CONTINUED.

In the School of Architecture the awards will be made upon two plan problems, two sketches, one archaeology design and five drawings from the cast or life, made in five different months, and entered for five different monthly reviews.

CHARLES  
TOPPAN  
PRIZES.

The Charles Toppan prizes for the year 1907-1908 will be, respectively, \$400 and \$300.

These prizes were established in 1881 by the gift of Mrs. Charles Toppan, Miss Harriette R. Toppan, and Mr. Robert N. Toppan.

The prizes will be awarded only to students who have worked regularly in the Academy Schools for at least two years, one of which must be the year of the competition.

Neither of the prizes will be awarded to the same person two years in succession, nor to the same person more than twice.

The works submitted must be original paintings dealing with the subject or subjects named by the Committee on Instruction, and all works in competition must be presented on or before Saturday, May 2, 1908.

According to the positively expressed terms of the gift, the *drawing* of the pictures will receive the first attention of the judges. The size of the canvasses submitted must not be less than twelve inches nor more than thirty-six inches in either dimension.

The subjects chosen for the year 1907-1908 are *Solitude* and *Joy*.

Pictures receiving the awards will become the property of the Academy.

It is required that pictures submitted in competition for these prizes shall be the unaided work of the student, without criticism.

CHARLES  
TOPPAN  
PRIZES.  
CONTINUED.

No work will be accepted without the approval of the Committee on Instruction, and there is no obligation to award a prize if in the opinion of the Committee none of the works submitted is of sufficient merit.

EDMUND  
STEWARDSON  
SCULPTURE  
PRIZE.

The Edmund Stewardson Prize of One Hundred Dollars, in the Department of Sculpture, will be awarded for the ninth time at the close of the school year.

This is an annual prize, to be competed for by present students of the Academy with such pupils of other art schools as may be approved by the Committee on Instruction. Having once received this reward, a student becomes ineligible.

The subject for the competition shall be a full-length figure from the Antique or Life, either in the round or in relief, and will be announced by the Committee on Instruction on the first day of the Competition.

Studies shall not be less than two feet six inches in height and not more than three feet in height, and shall be made within eighteen hours, during three consecutive days, in six sessions of three hours each.

Each competitor shall privately draw by lot a number, and shall enclose the same with his or her name in a sealed envelope to the Secretary of the Academy. Upon completion of the work the competitor shall place a corresponding

number upon the study submitted to the Jury of Award. When the subject is in high relief, position in the competition room shall be determined by lot. No one except the competitors shall be admitted to the competition room at any time during the days of the competition, nor shall any person except the Judges be present during their inspection of the studies.

The Judges or Jury of Award shall be three professional sculptors, having no official connection with the Academy, or school or schools whose pupils may have taken part in the competition. When the successful number shall have been announced by the Judges, the Secretary shall, in the presence of one or more of the Directors of the Academy, open the sealed envelopes, and declare the name of the successful competitor. If no study be satisfactory to the Judges, the prize may, in their discretion, be withheld; and when no award is made, the amount of the prize may, in the discretion of the Board of Directors of the Academy, be added to the principal of the prize fund, or distributed with future prizes.

The clay models offered in competition must be kept standing in good condition until otherwise ordered, and figures cast by the Academy become its property.

The competition for the year 1908 will take place on March 23, 24, and 25.

EDMUND  
STEWARDSON  
SCULPTURE  
PRIZE.  
CONTINUED.

AWARDS IN  
COMPOSITION  
CLASS.

The following awards, founded by Henry J. Thouron, a former Instructor in composition in the Academy Schools, will be made at the close of each school year, the terms of said awards being as follows :

One of \$50 and one of \$25 for the two best groups of not less than three compositions upon subjects given to the class during the current season ; the first to be decided by the Faculty, the second by a vote of the students then working in the schools ; and one of \$50, and one of \$25, the first for general progress in the study ; the second for the work showing, in its treatment of said subjects, the most poetic, or best abstract, or idealistic point of view, the same to be decided by the Instructor of the class. The same awards are not to be made twice to the same student.

In the event of not making the annual awards, or any portion of them, the money is to accumulate until it shall amount to the sum of \$500, when it shall be awarded, by vote of the Faculty, as the result of a competition in Composition upon a given subject, to the successful student for a three months' summer trip abroad, to include certain specified places and galleries, and for the special study of Composition.

ZOOLOGICAL  
PRIZES.

Annual prizes have been founded for the best groups of original studies made from living animals. Competition for these prizes is open to all students of the Academy.

Exhibitions of the Students' work are held each year in the Fall and Spring.

EXHIBI-  
TIONS.

The Cresson Travelling Scholarships and other prizes will be awarded at the close of the second term.

AWARDS.

The income from the various Funds of the Academy makes possible low rates of tuition, as follows :

FEEES.

FEEES FOR REGULAR COURSES.

Day Life and Head Course . . .	\$40.00	per term.
Including any Antique or Night Life Classes desired.		
Day Antique Course . . . . .	20.00	"
Women's Afternoon Life Course . . . . .	20.00	"
Men's Night Life Course . . . .	16.00	"
Including any Night Antique Classes desired.		
Night Antique Course . . . . .	16.00	"
Architectural Design Course	10.00	"

FEEES FOR SPECIAL COURSES.

Painting from Head . . . . .	\$30.00	per term.
Drawing from Figure . . . . .	26.00	"
Drawing from Antique . . . . .	20.00	"
Modelling from Life, Day . . . .	26.00	"

FRES.  
CONTINUED.

Modelling from Life, Late Afternoon . . . . .	\$20.00 per term.
Modelling from Life, Night . . . . .	15.00 "
Modelling from Antique . . . . .	20.00 "
Still-life Painting . . . . .	15.00 "
Composition . . . . .	12.00 "
Illustration . . . . .	20.00 "
Perspective . . . . .	12.00 per course.
Anatomy . . . . .	12.00 "

Regular attendance is not compulsory but no reduction from these rates will be made on account of absence.

All new students upon entering the Academy will be required to pay a Matriculation Fee of five dollars.

A payment of one dollar is required for the use of lockers. Materials for study must be provided by the students. All articles required in the classes are for sale in the Schools at lowest prices.

A student's ticket entitles the holder during and after attendance at the schools to the use of the Galleries, Special Exhibitions, the Library, the Print Collection, and the Lectures given from time to time under the auspices of the Academy.

FRES.  
CONTINUED.

Payments must be made, strictly in advance, to the Curator.

Assistance in securing board or rooms will be given upon request. The cost of living in Philadelphia is not high, and suitable accommodations within reasonable distance of the Academy are readily obtainable, for both men and women.

Blank forms of application and any further information regarding the Schools may be obtained by addressing

HUGH H. BRECKENRIDGE,  
Curator of the Schools.

BROAD STREET, ABOVE ARCH,  
PHILADELPHIA.

¶ To the Students in the Schools the Academy's Reference Library and Galleries are free. The permanent collection of paintings and sculpture, including the Gallery of National Portraiture, the Temple Collection of Modern American Paintings, and the Gibson Collection, largely made up of works of the Continental Schools, are of great value as an assistance to study. Copying in the Galleries is permitted under reasonable regulations.

¶ Students are also given free access to the many current exhibitions which the Academy holds each year. These, especially the Annual Exhibitions of Oil Paintings and Sculpture, are a source of inspiration and a valuable index to the trend of artistic thought.

SCHEDULE OF CLASSES.

MONDAY.		TUESDAY.		WEDNESDAY.		THURSDAY.		FRIDAY.		SATURDAY.	
9 A.M.—12 M.		9 A.M.—12 M.		9 A.M.—12 M.		9 A.M.—12 M.		9 A.M.—12 M.		9 A.M.—12 M.	
Women's Life Drawing. Men's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d. Illustration.	Women's Life Drawing. Men's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d.	Women's Life Drawing. Men's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d.	Women's Life Drawing. Men's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d.	Women's Life Drawing. Men's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d.	Women's Life Drawing. Men's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d.	Women's Life Drawing. Men's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d.	Women's Life Drawing. Men's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d.	Women's Life Drawing. Men's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d.	Women's Life Drawing. Men's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d.	Women's Life Drawing. Men's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d.	Women's Life Drawing. Men's Life Modelling. Drawing from Cast, 1st. Drawing from Cast, 2d.
12 M.—1 P.M., DAILY. PEN AND PENCIL SKETCH CLASS.		12 M.—1 P.M., DAILY. PEN AND PENCIL SKETCH CLASS.		12 M.—1 P.M., DAILY. PEN AND PENCIL SKETCH CLASS.		12 M.—1 P.M., DAILY. PEN AND PENCIL SKETCH CLASS.		12 M.—1 P.M., DAILY. PEN AND PENCIL SKETCH CLASS.		12 M.—1 P.M., DAILY. PEN AND PENCIL SKETCH CLASS.	
1-4 P.M.		1-4 P.M.		1-4 P.M.		1-4 P.M.		1-4 P.M.		1-4 P.M.	
Men's Life Drawing. Women's Life Modelling. Mr. Kendall's Head Class. Drawing from Cast, 1st.	1 Mr. Chase's Head Class. Mr. Kendall's Head Class. Drawing from Cast, 1st.	Mr. Kendall's Head Class. Men's Life Drawing. Women's Life Modelling. Still-Life Painting, 1st.	1 Mr. Chase's Head Class. Mr. Kendall's Head Class. Drawing from Cast, 1st.	Men's Life Drawing. Mr. Kendall's Head Class. Women's Life Modelling. Still-Life Painting, 1st.	Men's Life Drawing. Mr. Kendall's Head Class. Women's Life Modelling. Still-Life Painting, 1st.	Men's Life Drawing. Mr. Kendall's Head Class. Women's Life Modelling. Still-Life Painting, 1st.	Men's Life Drawing. Mr. Kendall's Head Class. Women's Life Modelling. Still-Life Painting, 1st.	Men's Life Drawing. Mr. Kendall's Head Class. Women's Life Modelling. Still-Life Painting, 1st.	Men's Life Drawing. Mr. Kendall's Head Class. Women's Life Modelling. Still-Life Painting, 1st.	1 Mr. Chase's Head Class. Mr. Kendall's Head Class. Drawing from Cast, 1st.	1 Mr. Chase's Head Class. Mr. Kendall's Head Class. Drawing from Cast, 1st.
4-30-7-30 P.M.		4-30-7-30 P.M.		4-30-7-30 P.M.		4-30-7-30 P.M.		4-30-7-30 P.M.		4-30-7-30 P.M.	
Women's Life Modelling from Cast. Composition.	Women's Life Drawing. Women's Life Perspective Lecture.	Women's Life Modelling. Anatomy Lecture, 4-5 P.M.	Women's Life Drawing.	Women's Life Modelling. Anatomy Lecture, 4-5 P.M.	Women's Life Modelling.	Women's Life Modelling.	Women's Life Modelling.	Women's Life Modelling.	Women's Life Modelling.	Women's Life Drawing.	Women's Life Drawing.
7-10 P.M.		7-10 P.M.		7-10 P.M.		7-10 P.M.		7-10 P.M.		7-10 P.M.	
Men's Life Drawing. Drawing from Cast.	Men's Life Modelling. Drawing from Cast.	Men's Life Drawing. Drawing from Cast.	Men's Life Modelling. Drawing from Cast.	Men's Life Drawing. Drawing from Cast.	Men's Life Drawing. Drawing from Cast.	Men's Life Drawing. Drawing from Cast.	Men's Life Drawing. Drawing from Cast.	Men's Life Drawing. Drawing from Cast.	Men's Life Drawing. Drawing from Cast.	Men's Life Modelling. Drawing from Cast.	Men's Life Modelling. Drawing from Cast.

<sup>1</sup> Held in alternate two weeks from 9 to 12 A.M., the Women's Life Modelling and Men's Life Drawing being substituted from 1 to 4 P.M.  
<sup>2</sup> Not held on alternate two weeks when the Head Class meets from 9 to 12 A.M.  
<sup>3</sup> Criticisms on the second Monday of each month at 4 P.M., and on the last Monday of each month at 8 P.M. for painters and illustrators; for sculptors, criticisms monthly on dates to be announced.  
<sup>4</sup> Held on the first and third Tuesdays of each month at 4 P.M.  
<sup>5</sup> Held every two weeks.