The following explanation of the policy of the School of Practical Art is offered in the hope that it will be helpful in choosing a school which will best equip you for your artistic future.

Of vital importance is the proper choice of the kind of art which would be wisest for you to follow. You will have to determine whether your art has to supply you with the necessaries and luxuries of life or whether you are so situated financially that these things are already assured. If you decide that you cannot afford a "play course" in art, then you must be extremely careful not to choose such a course through inexperience or poor advice.

The following pages of this catalog are illustrated and written in a manner designed especially to give you the specific knowledge of only that which is safe, practical, and profitable in the varied field of art endeavor. In other words, this is a commercial art school, devoting all its time to the proper training of the student in the modern art of the business world.

Roy A. Davidson
Director
This reproduction of a student's original painting is typical of the modern trend of illustration and shows the practical application of drawing from the model. This inviting field offers great freedom of expression in drawing and color.
MAGAZINE ADVERTISING ILLUSTRATION

To glance through the current issue of any one of the numerous magazines appearing on the news stand is to realize the variety and extensiveness of this branch of the work. A more prolific field can hardly be imagined. There are hundreds of magazines and other publications displaying through their pages the advertisements of thousands of various kinds of merchandise and products. Almost all of these carry an illustration or decoration of some kind. With each new issue all advertising copy and illustration is usually changed and the artist is called upon to furnish new drawings.

Here is a ready market which is always seeking ideas and new ways of making drawings to advertise automobiles, toilet articles, fashions, fabrics, sporting goods, radios, jewelry, furniture.

With this variety of subjects the properly trained artist should have no difficulty in choosing the type of work for which he is best adapted.

The extent to which the beginner's ability can be developed in a short time is shown in the original magazine advertisement reproduced here. This student's drawing possesses marked professional qualities in draftsmanship, medium handling and advertising principles.
In reading the daily paper it is interesting to note the hundreds of style drawings used by the department stores and hat and style shops in presenting their merchandise.

The simplicity of these drawings suggests that they are easy to make and if the artist receives the high salaries attributed to her profession, this branch of commercial art appears to be very inviting. These drawings are easy to make specific and proper training, very high salaries are in store for the fashion artist whose work possesses the appeal that creates sales. The fashion artist also finds other outlets for her work through the magazines, advertising agencies, printers, manufacturers and many others.

This pen and ink fashion illustration was made by a student for newspaper reproduction and is typical of this class of work.
MAGAZINE COVERS

THE magazine cover is always an alluring problem for the artist who likes color, and the editors attach great importance to this department of their publications.

Many of the best known artists whose work appears regularly on the magazine covers sell only the right to use their paintings and then resell them to lithographers and printers for enormous sums. They may next appear as an illustration advertising some product, or as a calendar decoration.

The above magazine cover is reproduced from a student's original water color painting and shows how effective a drawing can be made with the use of only two colors.
PROBABLY no other branch of art offers a greater opportunity to young artists than the ever-changing black and white illustrations in the newspaper columns. Here the artist’s efforts are not limited to one drawing, for his commission usually covers an entire campaign. This makes individual technics quite necessary, for these ads must “tie up” as they appear in the papers from day to day. Strong display and selling qualities are also essential in this type of work.

In newspaper advertising, lettering is quite as important as drawing, as some hand lettering is almost always used. Not only must it be properly styled and perfectly rendered, but also it is an important factor in the whole composition and therefore requires careful consideration.

The original of this reproduction was drawn by a student from the actual objects for a newspaper advertisement and is a good example of how complete and interesting pen and ink technics can be made.
CARTOONING

The possibilities of quickly representing humor, tragedy, historic events, political situations and caricatures of famous personages by a few well-chosen lines make the services of the cartoonist indispensable. The political cartoonist is an authority and power in his community. How dull would be the sporting pages of a newspaper without the sparkling wit and clever caricatures of the sports cartoonist. To a large extent, the Sunday paper owes its great popularity to the colored comics. Even the most conservative business houses are using the commercial cartoon to carry their message to the public. Many artists have made fortunes through royalties received by syndicating their work, and the magazines devoted to humor offer still another market for good ideas and drawings of this nature.

The cartoon reproduced above by courtesy of the Boston Advertiser was drawn by "Les" Stout, a former student of this school, and now the regular sports cartoonist of this publication.

The cartoon on the left was drawn by "Al" Banks, also a graduate of this school, and now employed as sports and political cartoonist on the Worcester Telegram-Gazette.
The field for catalogue and book cover designs is large and varied. The above are reproduced from students' original drawings sold by the school. The full significance of this and the following page is explained in detail on page 13.
Reproduced here are a few of the many original black and white newspaper and magazine ads drawn by advanced students and sold by the school. These drawings have been reduced to about one fifth of their former size. Some of the above firms have been buying their art work from this school for the past fifteen years.
The student's painting reproduced here represents the varied and interesting field of poster design. Improved processes of reproduction have extended the scope of this work considerably and artists are no longer limited to the crude two and three flat color drawings of the past. Now, the finest works of art obtainable are eligible, providing they are sufficiently colorful and properly arranged as to advertising requirements.
THE COURSES

The following list of subjects is covered in a thorough and extremely practical manner in the general course offered by this school.

ILLUSTRATION
- Advertising
- Newspaper
- Magazine
- Catalogue

COMPOSITION
- Pictorial
- Advertising
- Perspective
- Layouts

DESIGNING
- Catalogue cover
- Book cover
- Monogram
- Title page
- Book plate
- Border
- Trademark
- Box top
- Costume
- Label
- Greeting card

DRAWING
- Pictorial Perspective
- Advertising Layouts

POSTER WORK
- Street car cards
- Posters
- Window display cards

LETTERING
- Letterhead

EMBOSSING
- Monogram

THEORY OF COLOR
- Title page

FURNITURE DRAWING
- Box top

INTERIOR DECORATION
- Greeting card

LIFE DRAWING
- Letterhead

ANATOMY
- Pictorial Perspective

FIGURE CONSTRUCTION
- Monogram

COMMERCIAL PAINTING
- Title page

After a student acquires a thorough foundation the opportunity is given to specialize in any branch of work desired.

The experience gained by this school, through fifteen years of successful teaching, assures you of a highly perfected course in the above subjects, which have proven to be the safest, most practical and profitable to follow.

ENTRANCE REQUIREMENTS

No examination or previous study is necessary, unless the student wishes to enter the advanced classes.

The student is given every encouragement and constant help which our system of individual instruction makes possible. Personal ability determines progress and the nature of the work pursued. Students are always given the benefit of our frank criticism. Any student who does not, in the opinion of the Director, show sufficient talent to warrant continuing, will be notified, allowed to drop the work, and all unused tuition will be refunded.

The time required to complete the course depends greatly upon the student’s ability and how diligently he applies himself to his work.

As the number of students entering the School each term is necessarily limited, a permanent desk is assigned to each which is reserved and charged for during absences.

A diploma is awarded to students upon satisfactory completion of the course. Certificates are issued to those who for any reason cannot complete the course.

It is especially recommended that students call at the School for an interview with the Director and get a personal insight into the character of the work which is being done.
The above is a student's crayon drawing from the model. This type of work is very popular with advertisers as it is so readily adapted to a great variety of products.
RESULTS

The School of Practical Art offers to its students an exceptional feature in its sales service. This department is a real factor in the final training of our students as it offers them an opportunity to get actual professional experience, and the added prestige of having printed samples of their work. This carries great weight with prospective employers.

Hundreds of drawings are sold through this department each year, a few of which are shown on pages 8 and 9.

The following are a few of the many firms who have employed graduates of the School in their art departments. The students accepted these positions not as apprentices but as competent artists. Professional work was expected of them and produced by them from the start.

It is difficult for a beginner to realize just what this means, for it is customary for the uninitiated to believe that any kind of an art education will attain these same desirable results. Unfortunately this is not so. To follow commercial art as a profession requires commercial art training. For fifteen years the School of Practical Art has devoted all its time and effort to teaching commercial art. This unchanging policy has made available to you an efficient, complete, and extremely practical course, which you will find upon investigation to be unequaled and unobtainable elsewhere.

Boston Herald  Folsom Engraving Co.  Gilchrist's
Boston Telegram  Shepard Stores  Central Engraving Co.
Boston Advertiser  Bob Robinson Studios  Kimball Art Service
Seaver Howland Press  The Lincoln Engraving Co.  Wright Engraving Co.
Franklin Engraving Co.  Hamlin-Howe & Stewart  Tolman Printing Co.
Craig Scenic Art  Sprague-Hathaway Co.  Jordan Marsh Co.
American Engraving Co.  Gin-Wol Company  Lambert Studios

Worcester Telegram-Gazette  Dowd-Wyllie & Olson, Illustrators, Hartford
Donovan & Sullivan, Engravers  Nashua Gummed & Coated Paper Co.
Howard Wesson Co., Worcester  Brockton Photo Engraving Co.
Doughty-Davidson Co., New York  Jacobs & Co., South Carolina
This reproduction of a student's painting is a good example of the full color advertisements of food products so extensively used in the magazines. Very high prices are paid for drawings of this nature, which invitingly portray the product. To those who prefer color this is an extremely pleasant and profitable field.
FEES

ALL payments count from date to date and must be made in advance. Make checks payable to the School of Practical Art.

TERMS FOR ALL-DAY CLASSES

<table>
<thead>
<tr>
<th>HOURS</th>
<th>TERMS FOR HALF-DAY CLASSES</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 TO 11:30 A.M.; 12:30 TO 3 P.M.</td>
<td>9:00 TO 11:30 A.M. OR 12:30 TO 3 P.M.</td>
</tr>
<tr>
<td>First term, September 12 to January 20</td>
<td>First term, September 12 to January 20</td>
</tr>
<tr>
<td>$120</td>
<td>$85</td>
</tr>
<tr>
<td>Second term, January 20 to June 1</td>
<td>Second term, January 20 to June 1</td>
</tr>
<tr>
<td>120</td>
<td>85</td>
</tr>
<tr>
<td>Both terms paid in advance</td>
<td>Both terms paid in advance</td>
</tr>
<tr>
<td>225</td>
<td>160</td>
</tr>
</tbody>
</table>

EVENING CLASSES

Monday, Wednesday (Life), Friday

<table>
<thead>
<tr>
<th>HOURS</th>
<th>2 nights</th>
<th>3 nights</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:30 TO 9 P.M.</td>
<td>per week</td>
<td>per week</td>
</tr>
<tr>
<td>Per month</td>
<td>$10</td>
<td>$12</td>
</tr>
<tr>
<td>Three months</td>
<td>27</td>
<td>33</td>
</tr>
<tr>
<td>Season</td>
<td>80</td>
<td>95</td>
</tr>
</tbody>
</table>

There will be no classes held on Saturday.

Materials particularly selected for their adaptation to our work may be purchased at the School.

Registration fee . . . . . . . . $5 Locker fee for school year . . . . . . . $3

EXHIBITIONS

EXHIBITIONS of students’ work will be held at the studios of the school, at 857 Boylston St., the last week in December and the week of June fourth, from 9 A.M. to 9 P.M. The public is cordially invited to attend.

The fall term starts September 12. Reservations will be accepted for later dates as long as there are vacancies.

THE LOCATION OF THE SCHOOL

THE School of Practical Art is located at 857 Boylston St., two minutes’ walk from Copley Square in the art centre of the city. This location is most convenient, being but a short distance from the Back Bay railroad stations, the subway, and other lines of transportation.

ACCOMMODATIONS

OUT-of-town students may secure accommodations at the following places: the Boston Student’s Union, 81 St. Stephen Street, Boston; the Y.W.C.A., 40 Berkeley Street, Boston; the Franklin Sq. House, Boston; the Student’s House, 96 Fenway; and the Y.M.C.A., Huntington Ave., Boston.

For further lists of suitable boarding places and rooms, apply to the Women’s Industrial and Educational Union, 264 Boylston Street, Boston.
I am getting wonderful experience and plenty of outside work here in Clinton, S.C. I just delivered a painting for which I received two hundred dollars. There is a wonderful opportunity here and I am trying to make good.

I want to say that I greatly appreciate your help and teaching and patience with me.

Yours sincerely,

Paul H. Burroughs
Clinton, S.C.

We wish to congratulate your school for the thorough manner in which you turn out students.

We have two of your young men in our art department and they are giving us good work. They show that they have had the best of training in their particular line.

We feel that it is your right to know how well they are doing.

Yours truly,

Hamlin-Howe & Stewart, Inc.
F. H. Alden, Treas.

We have an opening for a young man who is particularly adapted to making commercial designs.

If you have anyone going through or who has finished a course of this nature or if you have anyone in mind as a past graduate, we would be pleased to have you communicate with us.

McKenzie Engraving Co.
C. F. Sollows, Sec.

We wish to acknowledge your attention to our recent letter and would say that Mr. Carroll Ellis has called upon the writer and after looking at his samples we think that he would readily fit into the groove that we have. He is starting with us Wednesday morning.

Thanking you for your kind attention.

McKenzie Engraving Co.
C. F. Sollows, Sec.

The student is indeed fortunate who can claim affiliation with this school.

Boston Post

I want you to know that recently I obtained a position in the Art Department of Dowd-Wyllie & Olson, Engravers and Illustrators. We receive a wide variety of work and I draw all the original layouts.

Thanks to the two years of training at the School of Practical Art the firm is more than satisfied with my work as my salary has already been increased.

Success to the school,
Louis Denault

We have used a great many of your commercial drawings in the past eleven years with exceptional satisfaction. It is seldom that an idea even in the rough fails to appeal to our clients. However the work as per specifications above is for a new customer and a fussy one so we shall expect something out of the ordinary.

H. Wesley Curtis

Well, I am still the official fashion artist for the Boston Globe. I suppose you see my "masterpieces" in the paper every day.

I hope to get up to see you with those original drawings soon.

From your former "star" pupil
Gertrude Bowen
Boston Globe

Your organization has furnished us with art work for more than ten years now — and we think we know something of values in art work.

J. W. Barber Adv. Agency
Harold F. Barber, Prs.

Your school was recommended to me by the Mass. Institute of Technology and now, after two years of your instruction I hold a very good position on the Art Staff of the Boston Advertiser. I want to thank you for the efficient training I received and for securing this position for me.

Lewis M. Ayer

With the exception of page 7, all drawings used in this catalog, including the front cover design, were made by students of this school during the 1926 and 1927 terms.

The cartoons on page 7 were contributed by graduates.