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1928

## The School of Practical Art Course Catalog (1928-1929)

School of Practical Art

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*Catalog*  
1928  
1929



*the*  
**SCHOOL OF PRACTICAL ART**  
**857 BOYLSTON STREET BOSTON MASS.**



# *The* School of Practical Art



ESTABLISHED 1912

857 BOYLSTON STREET  
BOSTON, MASSACHUSETTS



*The colorful costume of Hawaii offered these students in the Illustration class a very fascinating problem*

**T**HE School of Practical Art extends a cordial invitation to visitors to come in and see where the students work, how they work, and what they do. A visit to the light, airy classrooms filled with enthusiastic students will convince you of the spirit of happiness and earnest endeavor which always prevails in the School of Practical Art



## What Can I Do?

**T**HIS question puzzles many high school boys and girls today. Those who graduate in June look forward to a bright future. They know that opportunity awaits them just around the corner. But what can they do before they reach the corner? Others do not want to complete the high school course. Yet if they leave school, what can they do? Go to work? "Oh, no, not yet," they say.

The happy solution of this problem lies in doing something which holds their attention, yet provides them with a useful and profitable occupation. And here it is! A school that teaches *practical art*.

Every girl delights in the bright gayly colored cover of her favorite magazine, or the slim dashing figures on the fashion pages. And where is the boy who doesn't enjoy the "funnies" in the daily newspapers, or a pen sketch of his baseball hero? These are only a few of the interesting features of practical art.

A course in practical art provides boys and girls with an occupation which is not only entertaining, but, if they wish, enables them to successfully enter the business world. As every year brings an increasing demand for this creative work, the youth of today finds in practical art training the answer to the question "What can I do?"





*Reproduction of student's original design painted from model. The young people of today take a keen interest in doing this creative work which provides them with an attractive and profitable occupation.*

## **A Pioneer in Practical Art**

**T**HE School of Practical Art was established in 1912 by Roy Atherton Davidson because of the great need of a school where boys and girls could receive vocational training in practical art. The School is thus a pioneer in this line of work, and its sixteen years of experience in teaching only practical art has made its courses of real worth and commercial value. Mr. Davidson, the director, is a dominant figure in the field of commercial art, both through his work and his teaching.

### **Thorough Preparation**

**T**HE School gives fundamental and practical instruction in all branches of commercial art, so that graduates of the School may be efficiently prepared to accept the varied opportunities open to trained men and women.

The system of individual instruction gives the student every encouragement and constant help. The progress and nature of his work depend upon his personal ability and initiative.

### **Opportunities for Graduates**

**T**HE graduates are active in many fields. They design posters for advertising firms, magazine covers, make fashion and costume illustrations for large department stores, and catalog covers. They become cartoonists, newspaper and book illustrators, or are employed by high-grade printing houses to do special work in lettering, greeting cards, catalog illustrating and layouts.

### **Convenient Location**

**T**HE School of Practical Art is located at 857 Boylston Street, two minutes' walk from Copley Square in the art centre of Boston. This location is most convenient — only a short distance from the Back Bay stations, the subway, and other lines of transportation.

### **Living Accommodations**

**O**UT-OF-TOWN students may secure pleasant and attractive accommodations at the Boston Students' Union, 81 St. Stephen Street, Boston; the Y. W. C. A., 40 Berkeley Street, Boston; the Franklin Square House, Boston; the Students' House, 96 Fenway; and the Y. M. C. A., Huntington Avenue, Boston.

For further lists of suitable boarding places and rooms, apply to the Women's Industrial and Educational Union, 264 Boylston Street, Boston.



Work of students in the Illustration class. This class offers an exceptional opportunity for individual interpretation of form and color. Students work direct from the model in water color, oil, pastel, pen and ink, and crayon.

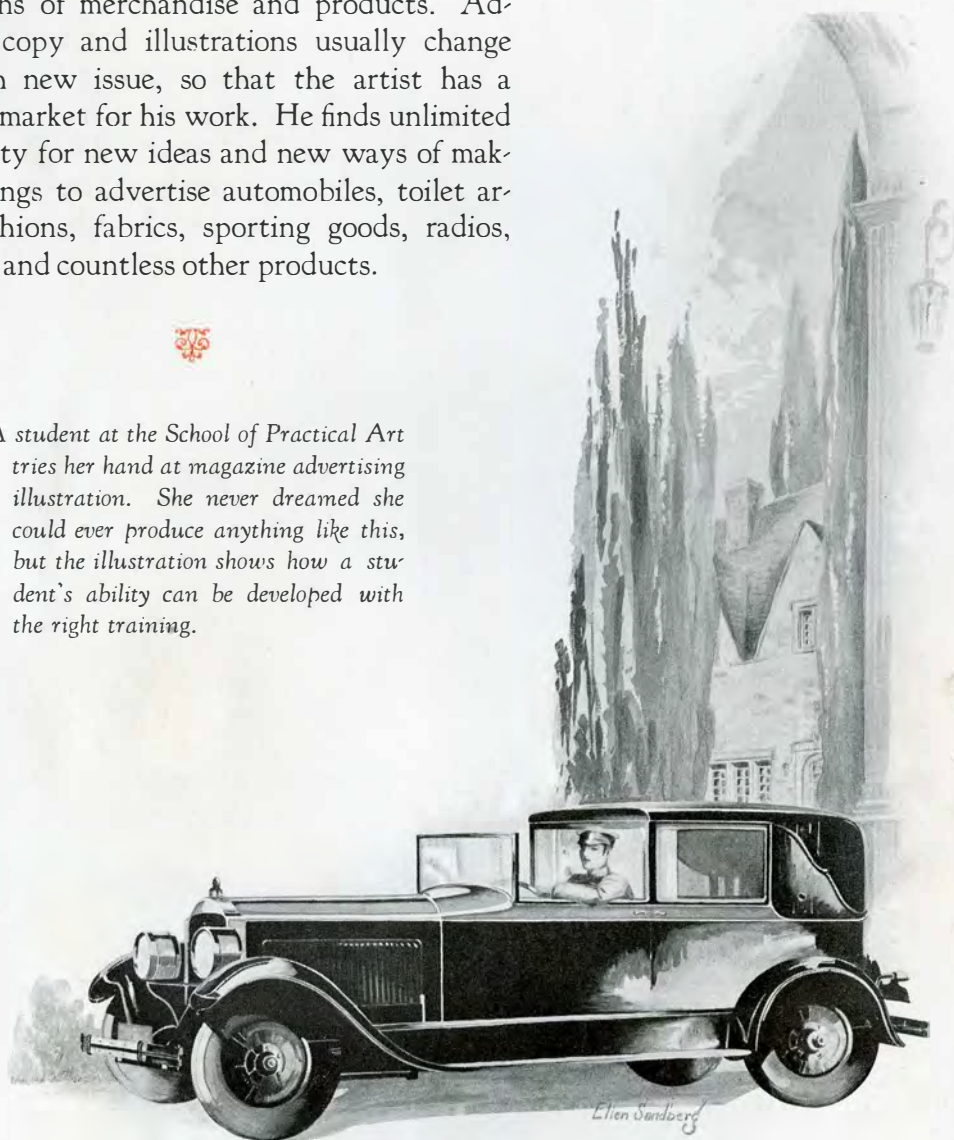
## Magazine Advertising Illustration

**I**F a student becomes interested in magazine advertising illustration, the School makes every effort to develop this talent to the utmost. It gives him individual criticisms and helpful suggestions so that he enjoys every new project. He sees his work grow from immature sketches to a finished design.

Students who like this type of work find a fertile and profitable field for their creative ability. The advertising pages of magazines and other publications display thousands of illustrations of merchandise and products. Advertising copy and illustrations usually change with each new issue, so that the artist has a continual market for his work. He finds unlimited opportunity for new ideas and new ways of making drawings to advertise automobiles, toilet articles, fashions, fabrics, sporting goods, radios, furniture, and countless other products.



*A student at the School of Practical Art tries her hand at magazine advertising illustration. She never dreamed she could ever produce anything like this, but the illustration shows how a student's ability can be developed with the right training.*



## Fashion Drawing

**F**ASHION drawing appeals particularly to the modern girl. From dollhood days to high school days, Dame Fashion holds the feminine interest. Every year the demand for fashion illustrators increases. More and more the large department stores and exclusive shops realize the importance of style drawings in selling merchandise.

The practical art course lays the foundation for such creative work. The training is thorough and efficient, yet never dull. All the students take a keen interest in the work, and under expert guidance their talents and ability develop rapidly.



*"It's lots of fun to draw these pen and ink fashion illustrations," says Virginia Layton, a graduate of the School. "I did this one for newspaper advertising."*



## Magazine Covers

EVERYONE likes to scan the magazine covers with their bright backgrounds and gay designs. Here is a wide field for students at the School of Practical Art. They learn the use of color combinations and how to produce their ideas effectively with that "snap" and "punch" so necessary in modern cover designs. Their ability to create new designs is carefully watched, and every attempt is made to guide each student along the lines best suited to his or her talents. The type of work is such that students never lose interest, for each day brings something different, something new.



Willard A. Lenz, one of the students at the School of Practical Art, designed this vivid magazine cover direct from the model. He used only two colors, but aren't they effective?

## Newspaper Advertising Illustration

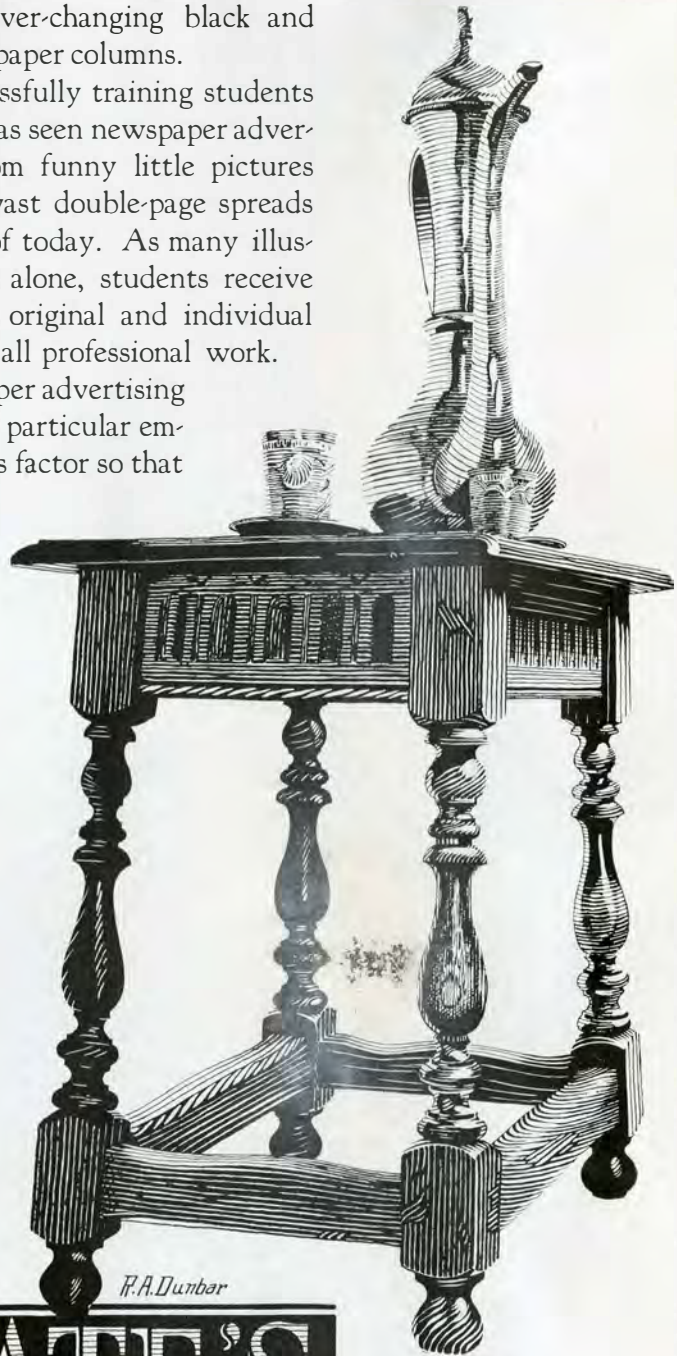
**P**ERHAPS no other branch of art offers a greater opportunity than the ever-changing black and white illustrations in the newspaper columns.

Through its years of successfully training students in commercial art, the School has seen newspaper advertising illustration develop from funny little pictures with no selling value to the vast double-page spreads appearing in the newspapers of today. As many illustrations are sold on treatment alone, students receive careful training in developing original and individual technics, a necessary factor in all professional work.

Another feature of newspaper advertising is lettering. The School places particular emphasis on the importance of this factor so that the students gain a thorough knowledge of the various types of lettering and how to link them effectively with their illustrations.



*An attractive newspaper illustration in pen and ink drawn by a student. See how he adapts the lettering to the illustration! Not only do students learn that the lettering must be properly styled and perfectly rendered, but also that it is an important factor in the whole composition.*



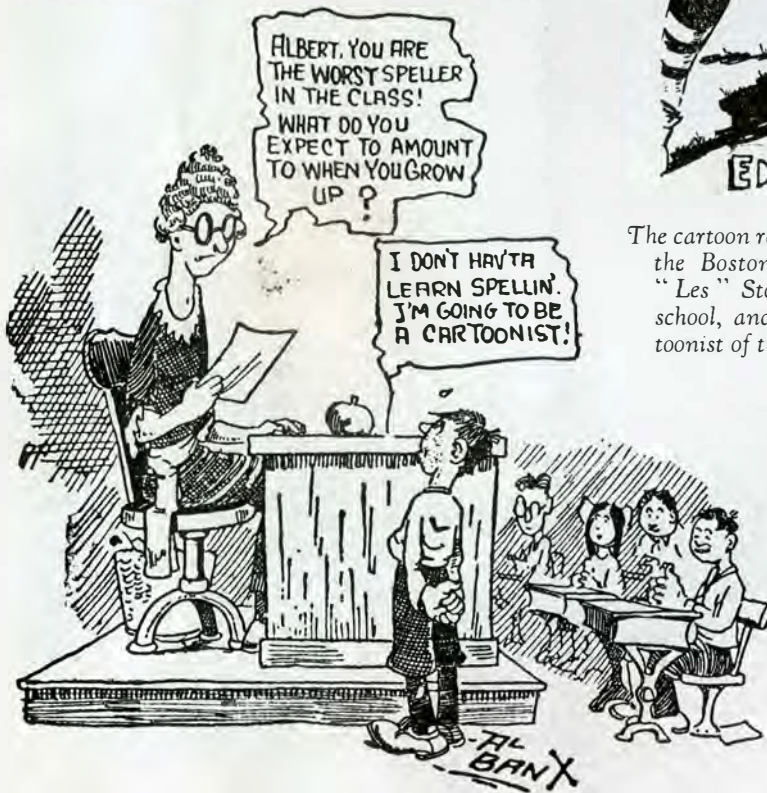
*R.A. Dunbar*

*at*  
**WINGATE'S**

## Cartooning

**T**HE possibilities of quickly representing humor, tragedy, historic events, political situations, and caricatures of famous people appeal to modern young people.

Here again, the student finds a wide field for his talent. The Sunday paper owes its great popularity to the colored comics. "Mutt and Jeff" are better known than Emerson and Beecher; while "The Gumps" rank with the Forty Immortals. Even the most conservative business houses use the cartoon to carry their message to the public. The American Telephone and Telegraph Company employs this method of advertising its extension lines, and everyone is familiar with the newspaper cartoons advertising food products such as ginger ale, bread, etc. Magazines devoted to humor offer still another market for interesting 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, a graduate of this school, now employed as sports and political cartoonist on the Worcester Telegram-Gazette.



Catalog and book cover designs reproduced from students' original drawings. Thousands of dollars' worth of students' drawings are sold by the School each year. This helpful service proves most valuable to the students and encourages them in their work, besides giving them actual professional experience.



Reproduced here are a few of the many black and white newspaper and magazine ads drawn by advanced students and sold by the School. Nothing gives a student more satisfaction than to realize that his work will actually sell, for then he knows that his training is not only practical, but profitable.



*Group of students at work in first-year class*



*A first-year student, Miss Mildred Bigelow of Middlesex, Vermont, receiving personal instruction from Mr. Pollock. Individual difficulties are overcome quickly and as often as they arise by the School of Practical Art method of instruction.*

## Interesting and Practical Instruction

**S**TUDENTS at the School of Practical Art find the instruction interesting and practical. The elementary work gives them a thorough foundation in drawing, design, and color, as well as the use of practical methods for reproduction.

After a student has completed his elementary training, he often wonders why it seems so easy to produce original drawings and designs. The reason is simple. Instead of only one drawing period a day as in high school; five hours a day, five days a week are devoted entirely to art. This accounts for the rapid progress and, what appears to many students, remarkable results.

The School of Practical Art has selected its instructors with the greatest care and thought. The teaching staff is of the highest order, representing the most capable men, not only in the field of commercial art, but also in the fine arts. Thus, the work of every student comes under the direct supervision of an expert.

## Illustration

**T**HIS subject includes *advertising* illustration — how a drawing of a product may best carry its message to the public; *newspaper* illustration — the value of strong display and selling qualities; *magazine* illustration — the type and character of drawing best suited to different magazines; *catalog* illustration — the selling value and decorative quality required in this field; *book* illustration — how to catch the reader's attention by a live picture.

## Cartooning

**T**HE instruction covers *newspaper cartooning* — how a few deft lines portray happenings in everyday life; and *commercial cartooning* — the value of the cartoon in advertising merchandise and products.

## Fashion and Costume Drawing

**P**EN and ink sketches and silhouettes of modern styles for newspaper, magazine, and catalog reproduction.

## Poster Work

**I**NCLUDED in this work are all kinds of *posters* suitable for advertising purposes; also *street car* and *window display cards* which are always a part of every big advertising campaign.

## Composition

**T**HE students learn the value and importance of composition in *pictorial*, *advertising*, and *layout work*.

## Designing

**T**HE work in designing covers an unusually broad field. Here the students do catalog covers, book covers and book plates, trade marks, labels, letterheads, monograms, title pages, borders, box tops, and greeting cards.

## Other Branches of Commercial Art

**T**HE other important branches of commercial art in which students receive careful instruction are:

Lettering	Furniture Drawing
Embossing	Interior Decoration
Theory of Color	Life Drawing
Anatomy	Figure Construction
Painting in Water Colors and Oils for Commercial Purposes	

The general course covers thoroughly all subjects listed in this catalog.

## A Course for Advanced Students

**F**OR those students who have had two or three years' previous training in the less practical fields of art, the School of Practical Art offers a one-year course which is arranged to fit them to enter the business world as trained *commercial* artists.

## The School of Practical Art System

**T**HEORY without practice is useless, therefore this school stresses the desirability of learning by doing.

Essential to the success of a commercial artist is a thorough foundation in drawing and design, individuality, and especially a skilled hand.

These are the underlying principles of the School of Practical Art system.

Sixteen years' use has perfected this system to such a degree that the student who adheres strictly to its guidance and discipline is positively assured of professional competence upon graduation.

## Entrance Requirements

**N**O examination or previous study is necessary, unless the student wishes to enter the advanced classes.

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

## Diplomas and Certificates

**S**TUDENTS who satisfactorily complete the course receive diplomas. Certificates are issued to those who for any reason cannot complete the course.

## Limited Enrollment

**A**S 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.

## Tuition

**A**LL 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

HOURS	
9.00 A.M. TO 11.30 A.M.; 12.30 P.M. TO 3.00 P.M.	
First term, September 10 to January 21 . . . . .	\$120
Second term, January 21 to June 1 . . . . .	120
Both terms paid in advance . . . . .	225
Monthly rate . . . . .	30

### TERMS FOR HALF-DAY CLASSES

HOURS	
9.00 A.M. TO 11.30 A.M. OR 12.30 P.M. TO 3.00 P.M.	
First term, September 10 to January 21 . . . . .	\$90
Second term, January 21 to June 1 . . . . .	90
Both terms paid in advance . . . . .	170
Monthly rate . . . . .	22
Summer term, July 1 to September 1, 9 A.M. to 2 P.M. . . . .	50

### EVENING CLASSES

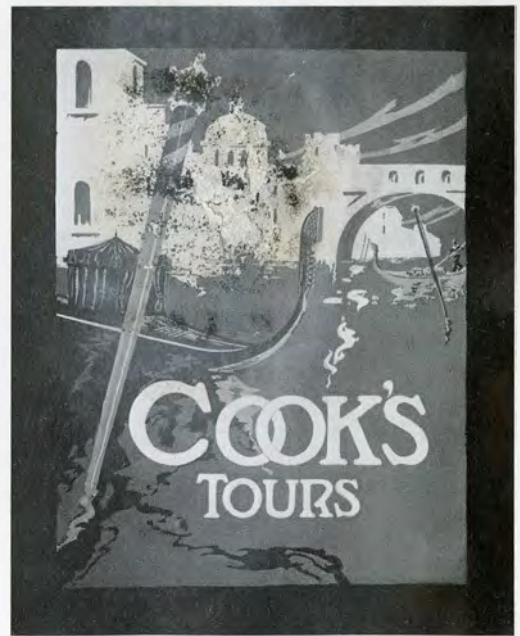
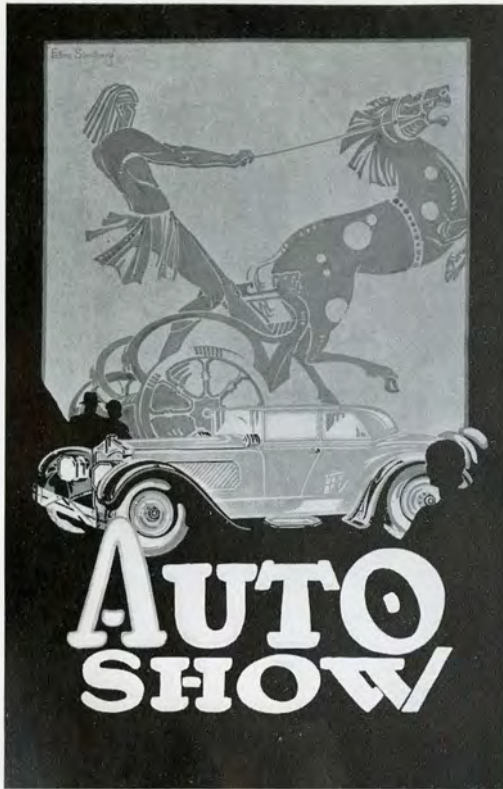
MONDAY, WEDNESDAY (LIFE), FRIDAY		
HOURS		
6.30 P.M. TO 9.00 P.M.		
	2 nights per week	3 nights per week
Per month . . . . .	\$10	\$12
Three months . . . . .	27	33
Season . . . . .	80	95

Students enrolling after a term has started will only be charged tuition for the remainder of that term.

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

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

No registration fee is required of evening students.



*The students' paintings reproduced here represent the varied and interesting field of poster design. Students always enjoy painting these gay posters because they can use their own ideas, and then, too, an attractive poster always finds a ready market.*

## Students Gain Professional Experience

**A**CTUAL professional work as part of the training is a very important and unique feature of this school. Business houses and advertising agencies are continually placing orders with the School for work, which is done by the students. This is a real factor in the final training of students as it gives them an opportunity to gain actual professional experience, as well as the added prestige of having printed samples of their work. In this manner, hundreds of drawings by students are sold each year. A few of them are shown on pages 12 and 13 of this catalog.

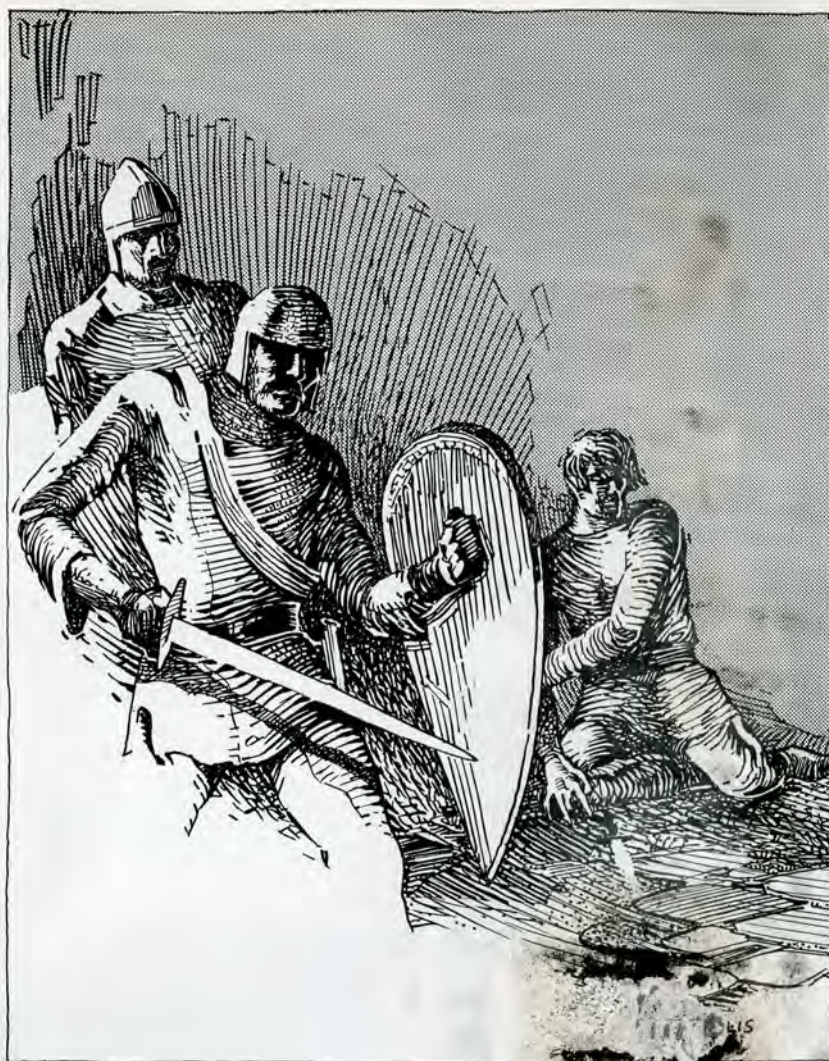
## Where Training Counts

**T**HE following are a few of the many firms who have employed graduates of the School in their art departments.

Boston Herald	Folsom Engraving Co.	Gilchrist's
Boston Globe	Proctor Engraving Co., Lynn	Dennison Mfg. Co.
Forbes Lithograph Co.	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	Suffolk Engraving Co.
P. R. Warren Co.	Howard A. Baxter Studios	Griffith Stillings Press
American Engraving Co.	The Cosmos Press, Inc.	Jordan Marsh Co.
Rust Craft Co.	Vincent Edwards & Co.	Lambert Studios
Porter Sargent Co.	Conaway, Winters & Ochs, Inc.	Buck Printing Co.
		Stone Forsythe Co.
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., Clinton, S. C.
Geo. C. Whitney, Worcester		Charlotte Engraving Co., Charlotte, N. C.
	Park City Engraving Co., Bridgeport, Conn.	

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 so many people think that any kind of an art education will attain these same results. Unfortunately, this is not so. To follow commercial art as a profession requires commercial art training. Since its foundation in 1912, the School of Practical Art has devoted all of its time and effort to teaching commercial art. This unchanging policy has made available to art students an efficient, complete, and extremely practical course, which is unequaled and unobtainable elsewhere.



*Pen and ink drawings by students in the Illustration class. These drawings are typical of the decorative and modern treatments so popular in book and magazine illustrations.*

## Appreciative Letters from Former Students and Business Houses

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. B. ALBURY, Treas.

WE HAVE an opening for a young man who is particularly adapted to commercial designs.

If you have anyone good who has finished a course of this nature or if you have anyone in mind as a past student who would be pleased to have you contact us.

McKENZIE ENGRAVING Co.  
C. F. SOLLINGS, 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. SOLLINGS, 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

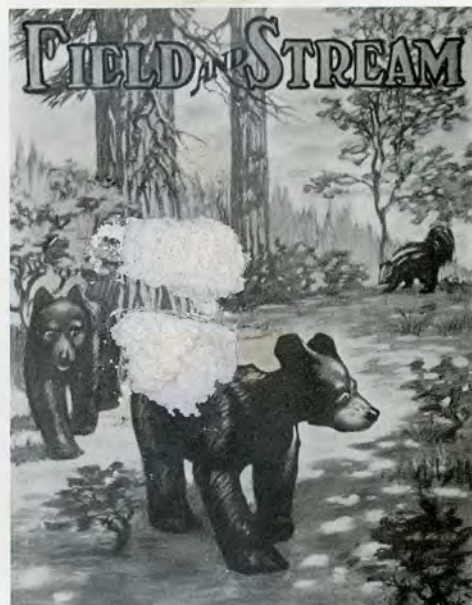
GERTRUDE BOWEN  
BOSTON GLOBE

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, Pres.

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



These reproductions of students' original paintings are excellent examples of magazine cover designs. This is a pleasant and profitable branch of the work and very high prices are paid for original ideas like these.

## CALENDAR 1928-1929

The school year is from September 10 to June 1.

Day classes are in session from 9.00 A.M. to 11.30 A.M., and from 12.30 P.M. to 3.00 P.M.

Evening classes are in session from 6.30 P.M. to 9.00 P.M.

The mid-year vacation is from December 24 to January 2.

Classes will not be held on Saturdays or legal holidays.

The annual public exhibition of students' work will be held at the school during the first week in June.

The summer term is from July 1 to September 1, from 9 A.M. to 2 P.M.



*The young man receiving Mr. Davidson's personal attention is Calvin Ashley of New York. The painting being discussed may be seen on page 6 over Mr. Ashley's signature. The School of Practical Art system of instruction makes it possible for students to receive individual criticism as often during each day as desired.*





