THE SCHOOL OF PRACTICAL ART

CATALOG 1932 - 1933

DRAWING
PAINTING
DESIGN
ILLUSTRATION
ADVERTISING ART

ESTABLISHED
1912
ROY A. DAVIDSON
DIRECTOR

883 BOYLSTON STREET
BOSTON, MASSACHUSETTS
THE NEW HOME OF

THE SCHOOL OF PRACTICAL ART

Our new location at 883 Boylston Street, on the corner of Gloucester Street, is in the Art Center of Boston and is most convenient, being three minutes' walk from Copley Square and only a short distance from the Back Bay railroad stations, the Copley and Massachusetts Avenue subway stations.

In addition to the very large, well ventilated class rooms and other excellent facilities for art study which the building possesses, the school has had constructed on the roof, a penthouse life-class and painting studio. The north wall of this modern studio has a skylight fifty feet long and nineteen feet high. Here students can draw and paint in what is practically outdoor light, and in an atmosphere that is ideal.

You are cordially invited to visit our new home and see where students work, how they work and what they do. You will always find a prevailing spirit of earnest endeavor and also of happiness.
WHAT CAN I DO?

This is a question that every high school boy and girl must answer sooner or later. Many have discovered during their high school years that they have a certain amount of talent in drawing. Although the discovery may not be very significant to them, in reality it is of the utmost importance and may be the answer to "What can I do?"

Educational psychologists have in recent years proved that these early signs of talent are a sure indication of the field of endeavor the possessor should follow if future success is to be assured. Therefore, if you have shown an interest in drawing and some ability during your high school training, you can be assured that this is the type of work to which you are best adapted and in which you will be most successful, provided you get sufficient and proper training and choose a branch of art that is practical. As every year brings an increasing demand for this creative work, you will find in the School of Practical Art training the answer to your question, "What can I do?"

The drawings and paintings reproduced in this catalogue are original, and all were made by students who began their art school training with only average talent — the degree of talent that you are familiar with in your high school work.

A visit to our annual exhibition held during the first week in June will show you what has been done for students whose ability was probably no greater than your own.

You will see the drawings that the freshman class made during the first of the year, and also those made by the same class at the end of the year. As compared with their first efforts, the progress shown in their later work is startling, and should enable you to judge what your own ability, developed by the same training, could accomplish.
ILLUSTRATION CLASS

Students find the work in this class most interesting, since it gives them an opportunity to display creative ability and learn the use of various mediums.
A PIONEER IN PRACTICAL ART

The School of Practical Art was established in 1912 by Roy Atherton Davidson, who saw the great need of a school where young men and women could receive vocational training in practical art. The School is a pioneer in this line of work, and its twenty years of experience in teaching art that is practical has made its courses not only of permanent worth, but of immediate commercial value.

Mr. Davidson, the director, is a prominent figure in the field of commercial art, both through his work and his teaching.

THOROUGH PREPARATION

Professional artists must be able to make their figures of men and women not only accurate as to anatomy and action, but also attractive looking. They must also be able to draw convincing-looking trees, animals, objects, and interiors. All of these things must show good composition, design, color and technique. Therefore, it is necessary for students to get a thorough foundation in the principles of drawing, composition, perspective, design, color, anatomy and life drawing.

The first year schedule is planned to cover this foundation work in a very thorough and interesting manner, and the system of individual instruction helps and encourages students to get the utmost out of this period of training.

In the advanced work the problems assigned are in every respect similar to those that the student will meet in professional practice. Time-saving devices are indicated and limitations and processes of engraving explained; but quality is always measured by artistic standards.
WORK OF STUDENTS IN

ACTION SKETCH CLASS

The work in this class consists of making many rapid sketches from the model. The purpose is to catch the important action and spirit of the pose, and to express it in as simple and direct a manner as possible.

Students will find that the type of ability developed in this class will be of great value in their later professional work.
An artist should and usually does possess an active imagination; but he must be able to put his mental images on paper, controlled and influenced by a sound knowledge of the principles of drawing, composition, the effect of light on form, etc.

Exercise of this mental vision is a regular part of the work at this school, and results eventually in originality.

The sketches shown above were drawn entirely from imagination, suggested only by titles as, "The Oaks", "The Circus", etc.
OUTDOOR SKETCH CLASS

Professional artists find a knowledge of tree anatomy and landscape structure very necessary. All of the drawings reproduced above were made by members of the first year class during a single day's sketching out of doors.
The ability to draw animals well has become an important factor in the advertising field and in illustration. To supplement the lectures on animal anatomy, first year students are required to make drawings from life. The above action sketches were made at Franklin Park Zoo, where a variety of material is always available.
Newspaper advertising art offers a prolific and varied field to capable artists. The modern trend demands simplicity, strength, and a definite design element. Good lettering is also essential.
This type of work is best when it also contains a shock element or attention-arresting power — a quality well illustrated in the above drawing, where the strength of the black spot is amplified by the generous amount of white space around it.
CATALOG AND BOOKLET COVER DESIGN

The designs shown above were reproduced from students' original drawings in color. This type of work offers an exceptionally broad field to artists, for all business houses and all manufacturers use catalogs or booklets of some kind.
The students' original drawings here reproduced show the modernism now so essential in lettering and design. They were drawn in very interesting combinations of black, gold, silver and color. This type of work is used extensively by manufacturers for labels and general packaging, and offers an excellent field to students who are attracted to it.
This drawing for a millinery advertisement was made in wash. The contrast in treatment between the face and the hat gives proper emphasis to the article that the drawing advertises.
Fashion drawing is a particularly interesting and profitable field for young women. More and more the large department stores and exclusive shops depend upon style drawings to sell such merchandise as clothing, shoes, hats, jewelry, toilet articles, hand bags, etc. The demand for good fashion illustrators is constantly increasing. A large percentage of the work of this type that appears in the Boston newspapers is the product of graduates of this school.
ADVERTISING LAYOUT

This is a reproduction of a student's drawing from life for a magazine page layout. Although this type of work is usually drawn rather roughly, the elements of design, composition, balance, display and advertising value must be carefully observed. Good layout artists are exceedingly well paid for their work.
The poster plays an important part in advertising. Modern methods of reproduction have broadened the field and made possible much more artistic results. Many of the current posters in subways, street cars, and railway carriages, and on theatrical and other bill boards, are the work of our graduates.
This is an interesting and profitable field for students who are planning to do free-lance work. The illustration is a reproduction of a student's original oil painting.
CURRICULUM

The following subjects are thoroughly covered in the general course:

- Advertising illustration
- Story illustration
- Fashion illustration
- Mural painting
- Poster design
- Cover design
- Lettering
- Box-top design
- Greeting-card design
- Label design
- Cartooning
- Layouts
- Life drawing
- Anatomy
- Theory of color
- Theory of design
- History of art
- Composition
- Art appreciation
- Use of all media
- Processes of reproduction
- and printing

Students may specialize in any of these subjects at the proper time.

ENTRANCE REQUIREMENTS

No examination or previous study is necessary unless the student wishes to enter the advanced classes; but a complete scholastic record of the work of each student is kept on file, and if a student’s work falls below the standard set by the school, he is so informed. If this condition cannot be remedied he is allowed to discontinue, and any unused tuition is refunded.

For those students who have had previous training the school offers an advanced course arranged to fit them for professional work when they have completed it.

The time required for the full diploma course depends greatly upon the student’s ability and how seriously he applies himself to his work.

Certificates are issued to those who, for any reason, are unable to complete the course.
MAGAZINE ADVERTISING ILLUSTRATION CLASS

Artists who acquire the ability to draw attractive feminine figures always find themselves very much in demand.

CARTOONING

To become a cartoonist requires the same foundation work as any other branch of art. Both Al Banks of the Worcester Telegram & Gazette, and Les Stout of Boston Advertiser fame, are graduates of this school.

Each has attained a national reputation, yet neither of them specialized in his training here until near the end of the general course.
MAGAZINE ADVERTISING ILLUSTRATION CLASS

The smiling, attractive face and the atmosphere of anticipation, together with the attention focused on the cake, combine to make an excellent example of advertising illustration. The original painting is in full color.
Attractive girls' heads are always popular with publishers. Many of the covers for moving picture magazines are drawn in pastel from photographs; others are painted from life.
This reproduction is a good example of the results that can be obtained by use of the wood-cut or paper batik treatment. It can be applied very successfully both to illustration and to design.
For this kind of illustration an artist must enter into the spirit of the story, and be able to draw distinctive types as well as attractive men and women. He must also know how to handle well both a half tone and a line treatment.
This drawing was made with a combination of wash and ink. By combining the different media, such as pencil and wash, pencil and water color, crayon and ink, etc., very interesting results can be obtained. In this way, many artists establish a treatment that becomes their distinctive style.
PAINTING CLASS

Boats, docks, the sea and the quaint houses of New England fishing villages make ever popular subjects, not only as easel pictures but as advertising illustrations, magazine covers, etc.

Students are taught the fundamentals of oil painting during the first year work, and may specialize in that medium if they find themselves adapted to it.

Excellent material of this nature is available within fifteen minutes of the school.
The young lady receiving criticism from Mr. Thoumine is Miss Elizabeth Pitman of Watertown. The mural which Miss Pitman is working upon is one of a group which students are painting for the walls of the school studios.
BOOK ILLUSTRATION

This type of drawing gives the artist an excellent opportunity for freedom of expression, since the subject matter is nearly always purely imaginative. A strong design element is desirable, both in composition and in technique.
This illustration for a child’s book shows an effective use of pen-and-ink and wash. Although the treatment is simple, the decorative qualities have been retained. Illustrating children’s books is a fascinating and profitable field for students who wish to do freelance work.
ADMINISTRATION AND FACULTY

ROY ATHERTON DAVIDSON
Director of the School
Advice and criticism in all classes

HAROLD C. POLLOCK
Assistant Director

EDNA M. CATARIUS
Secretary and Registrar

The teaching staff is composed of men and women each of whom has attained success and eminence in his or her special field — in the fine arts as well as in commercial art — and who also, by natural aptitude and experience, knows how to teach.

MAURICE O. THOUMINE — Instructor in Illustration, Drawing and Painting. Graduate of Rhode Island School of Design; also studied in Paris.

PHILIP L. MARTIN — Instructor in Anatomy, Commercial Design and Lettering. Studied at the School of the Museum of Fine Arts, Boston, under Philip Hale, William M. Paxton and Bela Pratt.

HAROLD C. POLLOCK — Instructor in Advertising Art, Composition and Theory of Color. Graduate of the School of Practical Art.

ALDO CHIESA, B.S.E. — Instructor in Drawing and Painting. Graduate of Massachusetts School of Art.

WILLIAM WILLIS — Instructor in Advertising Art. Graduate of the School of Practical Art.

LESTER STEVENS — Demonstrations and Lectures on Painting, the Art of Seeing and Color. Studied at the School of the Museum of Fine Arts, Boston, under Philip Hale and Frank Benson, and in Europe. Awards — American Watercolor Society, 1928; Second Altman prize, National Academy of Design, 1927; Fourth William A. Clark prize, Corcoran Art Gallery, Washington, D. C., 1921, and many others. Mr. Stevens has taught at Boston University Art School and at Princeton. Also member of Guild of Boston Artists, North Shore Art Association, etc.

ROGER D. WASHBURN, B.B.A. — Lectures on Engraving Processes and Advertising Procedure. Graduate of the School of Practical Art and Boston University.

BARBARA CLARK — Instructor in Fashion Drawing. Studied at the School of the Museum of Fine Arts, Boston, the Rhode Island School of Design and graduate of the School of Practical Art. Formerly head fashion artist for Shepard Stores, Providence.

GORDON HAM — Instructor in Drawing and Painting. Studied at the Rhode Island School of Design and Massachusetts School of Art.

LES STOUT — Instructor in Cartooning. Graduate of the School of Practical Art. Formerly Sports Cartoonist Boston Advertiser.

HAROLD ROTENBERG — Instructor in Action Drawing. Graduate of the School of the Museum of Fine Arts, Boston. Studied under Aldro Hibbard and in Paris, Vienna and Italy.

WALTER BUCHANAN CLINE, A.B. — Illustrated Lectures on Primitive Art, its Evolution and its Influence on Modern Art and Design. Lecturer at Harvard University and Radcliffe College.


WORK OF STUDENT IN PAINTING CLASS

This painting was made in full color oil from the model, and has a decided illustrative quality. The picturesque, colorful Dutch costume made a very interesting subject.
One of the latest and most valuable contributions to art education is the adaptation of the motion picture to memory drawing. There are many variations. The pupils make rapid sketches while pictures are in motion, from "stills", or immediately after action has passed. They thus acquire ability to grasp significant action and proportion, and to work rapidly — valuable assets in drawing and painting from the model, as the character and important features of a pose can be analyzed and represented quickly without too much detail.

The School of Practical Art provides this method of training in memory drawing as a regular part of its curriculum.
MEMORY SKETCH CLASS

The above sketches show the results obtained by drawing from moving pictures. Although the drawings are simple, they record the important action in treatments that are fresh and spontaneous.
Individuality of style plays a most important part in an artist's success. This means the particular manner in which he draws or paints, regardless of whether he uses pen-and-ink, crayon, oil or water color. He must have a style and technique that is strictly his own, and that is interesting enough to arrest and hold the attention of magazine and newspaper readers.

Publishers today are, above all things, seeking this quality in young artists. Knowing this, the school watches for the first signs of that ability, so that it may emphasize and develop it throughout the course, in order that the student may graduate as an individual capable of producing work that is unquestionably his own and that has a professional quality which will assure him of a successful entry into his chosen field.
The following are a few of the many firms who have employed graduates of the School in their art departments:

Curtis Publishing Co.  
Boston Herald  
Boston Globe  
Forbes Lithograph Co.  
Boston Advertiser  
Vose-Swain Company  
Franklin Engraving Co.  
P. R. Warren Co.  
American Engraving Co.  
Rust Craft Co.  
Porter Sargent Co.  
Advertising Art Company, New York  
Worcester Telegram-Gazette  
Donovan & Sullivan, Engravers  
Howard Wesson Co., Worcester  
Doughty-Davidson Co., New York  
Geo. C. Whitney, Worcester  
Folsom Engraving Co.  
George E. Rockwell, Boston  
Bob Robinson Studios  
The Lincoln Engraving Co.  
Hamlin-Howe & Stewart  
Oxford Print  
Children’s Museum  
Northeastern Laboratories  
Graham Display Company  
United Shoe Pattern Co.  
Boston Record  
Boston Post  
Bonwit Teller  
Howard A. Baxter Studios  
Vincent Edwards & Co.  
Conaway, Winters & Ochs, Inc.  
Donnelly Advertising Company  
Gilchrist’s  
Dennison Mfg. Co.  
Central Engraving Co.  
Wright Engraving Co.  
Suffolk Engraving Co.  
Griffith-Stillings Press  
Jordan Marsh Co.  
A. W. Ellis Advertising Agency  
Buck Printing Co.  
Stone & Forsythe Co.  
Dowd-Wyllie & Olson, Illustrators, Hartford  
Nashua Gummed & Coated Paper Co.  
Shepard Stores, Boston & Providence  
Jacobs & Co., Clinton, S. C.  
Charlotte Engraving Co., Charlotte, N. C.  
Park City Engraving Co., Bridgeport, Conn.  
Ace Advertising Co.  
Milprint Products Co.  
Edison Electric Illuminating Co.  
A. L. Davis Co.  
R. H. White Co.  
Kane Furniture Co., Worcester  
Boston Garden Corporation  

Our graduates 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 art education will attain the same results. Unfortunately, that is not so.

Twenty years of experience has perfected the School of Practical Art system of instruction to such a degree that students who adhere to its guidance and discipline are positively assured of professional competence upon graduation.
THE FIRST YEAR CLASS AT WORK IN

LIFE CLASS STUDIO

The picturesque cow girl costume offered an interesting problem both in line and color.

The work in this class is very important as it has a direct bearing on all other branches of art. Here students not only learn to draw figures, but develop the ability to see accurately, learn to read values, and become familiar with the effect of light on form, all of which is correlated to the work in the other classes.

LIVING ACCOMMODATIONS

Out-of-town students may obtain 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 Educational and Industrial Union, 264 Boylston Street, Boston.
LIMITED ENROLLMENT

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.

TUITION

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 19 to January 23 $120
Second term, January 23 to May 26 120
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 19 to January 23 $90
Second term, January 23 to May 26 90
Both terms paid in advance 170
Monthly rate 22

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

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

Students enrolling after a term has started will be charged tuition only for the remainder of that term. Students may enter at any time, provided that there are vacancies.

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

Locker fee for school year $3

Classes will not be held on Saturdays or legal holidays.

Mid-year vacation will be from December 22 to January 3.
Annual exhibition June 1 to 10 inclusive.
INDIVIDUAL INSTRUCTION

Individual instruction is a fundamental feature of the School of Practical Art policy. The young man receiving Mr. Davidson’s personal attention is Mr. Edward Miller of West Medford.

SCHOLARSHIPS

Three scholarships are awarded each year to students of the School, one junior scholarship, one senior scholarship, and one postgraduate scholarship, entitling the holder to free tuition during the following year.

In addition to these, the School will award three scholarships giving free tuition during the freshman year. These scholarships are awarded to high school students in New England who are successful in the annual scholarship examination which is held at this School during the first week in June. Those wishing to compete should send their names and home addresses to the Contest Committee on or before June 1.
REFERENCES

MISS MILDRED R. BRADBURY, B.S., Fine Arts Department, Boston Public Library

SAMUEL J. GUERNSEY, Curator, Peabody Museum, Harvard University, Cambridge

THEODORE B. PITMAN, A.B., Anthropologist, Cambridge

H. WESLEY CURTIS, Advertising Account Executive, Boston

EDWARD W. FRENTZ, Author and former Associate Editor of Youth's Companion

CARLETON STEVENS COON, Ph.D., Associate Professor in Anthropology, Harvard University, Cambridge

JOSEPH F. TIMILITIY, Supervisor of Internal Revenue, New England

PETER J. DaRU, Director of Art Department, Boston Post

J. E. KNEELAND, Publisher, Cambridge

DR. MARY HALTON, New York

E. H. WHITEHILL, Principal Watertown High School

PROFESSOR RICHARD P. DOHERTY, M.A., Professor of Economics and Director of Business Research at Boston University

MISS JESSIE L. BURBANK, Head of Design Department, Rhode Island School of Design

REV. FREDERICK A. REEVE, D.D., Newton

EVERETT B. NELSON, Instructor Art Department, Brown University

The Honorable CHESTER I. CAMPBELL, Governor's Council, Boston

TORRE BEVANS, Fashion Artist and Illustrator for Harper's Bazaar, Ladies' Home Journal and McCall's Magazine

WILLIAM C. CLAPP, Research Assistant, Massachusetts Institute of Technology

PROFESSOR G. GORDON OSBORNE, University of North Carolina

WILLIAM RITCHIE, President of New Bedford Board of Commerce

N. ROSWELL GIFFORD, Instructor of Painting, Campana School of Fine Arts, Chicago

VERNON K. BRACKETT, Supt. Industrial School of Crippled and Deformed Children, Boston

A. W. FINLAY, President, George H. Ellis Company, Publishers and Printers, Boston

ROYDEN LORING, President, Arnold-Roberts Company, Boston

ALBERT T. PATTY, Principal, Franklin High School

BRADBURY F. CUSHING, Manager Hotel Statler, Boston

S. L. SMITH, New England Manager, Smith, Sturgis & Moore, Advertising Agency

LLOYD K. RIGGS, M.D., Ph.D., Rutgers College

ALBERT FRANZ COCHRANE, Art Critic, Boston Evening Transcript
LETTERS FROM GRADUATES 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.

Regarding Myron Pettengill, he is doing very well in our art department. He seems to be a young man with a good disposition and considerable artistic ability. If you have any more like him, send them up and we shall be pleased to interview them.

Yours respectfully,
THE GEORGE C. WHITNEY CO.

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.

I take great pleasure in writing you this letter in which I want to thank you for putting me in touch with one of your pupils, Mr. Conrad Robillard. I have found his work very satisfactory and feel that credit is due your school for turning out this type of artist. I think it is a very good idea to encourage your pupils to come back with work done on the outside for criticism and advice. This spirit is a great deal to your credit and must be of big value to the pupils who have graduated from your school. If we are in need of future help, we will certainly go to you.

Very truly yours,
GEORGE E. ROCKWELL.

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.

This is just a line in appreciation for the position which you obtained for me. I like the work so much and, in fact, everything connected with it seems just made to order for me, and I only hope I will suit the position as well as it suits me.

Yours sincerely,
FLORENCE HENRY.

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.

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.

GERTRUDE BOWEN,
Boston Globe.

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.
Application for Enrollment

THE SCHOOL OF PRACTICAL ART

883 BOYLSTON STREET, BOSTON, MASS.

I wish to enter the .................................................. class
State whether day, half day, or evening

beginning ...........................................................

Reference ................................................................

Signature of parent or guardian...........................................

Name ......................................................................
Address ...................................................................

From what source did you first hear of the School?
............................................................................

The registration fee of $5 which will be credited to tuition must accompany this application.

Make checks payable to the School of Practical Art

The School will not be responsible for lost articles.

All students are required to contribute two examples of work each year to a permanent school exhibition — these to be chosen by the faculty.

Tuition fees must be paid in advance and will not be refunded, but time allowance will be made in cases of extended illness.

The direct responsibility of each student lies in the necessity of his getting the utmost out of his training during his allotted time, and the School will insist upon serious effort, orderly behavior, and consideration for others at all times.