CATALOG OF THE
SCHOOL OF PRACTICAL ART
BOSTON
CATALOG 1933 - 1934

THE SCHOOL OF
PRACTICAL ART

DRAWING
PAINTING
DESIGN
ILLUSTRATION
ADVERTISING ART
COMMERCIAL ART
FRENCH
ENGLISH
PSYCHOLOGY

ESTABLISHED
1912
ROY A. DAVIDSON
DIRECTOR

883 BOYLSTON STREET
BOSTON, MASSACHUSETTS
THE HOME OF

THE SCHOOL OF PRACTICAL ART

Our 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 work in what is practically outdoor light, and in an atmosphere that is ideal. You are cordially invited to visit the school and see where students work, how they work and what they do. You will always find a 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 no more talent than 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-one 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. The processes of engraving and printing are thoroughly explained so that students may properly prepare their work for reproduction.
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 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.
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.

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.


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.

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

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

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.


JOSÉ A. BATTÉ, A.B. — Instructor in French. Professor of languages in European and New York Schools and Director of the New School of Modern Languages, Trinity Court, Boston.

G. LOUIS JOUGHIN, Ph.D. — of Harvard University. Instructor in English.
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.
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
- Use of all media
- Processes of reproduction and printing

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

Special Academic Courses (optional).

- English
- French
- Psychology

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.

DIPLOMA

Diplomas are awarded for the satisfactory completion of any course. Certificates are given to students who find it necessary to discontinue a course.

Courses of one or two years may be taken in special subjects.

The average time required to complete the general course is three years; but special rates will be allowed students who find further study necessary.
MAGAZINE ILLUSTRATION CLASS

Artists who acquire the ability to draw distinctive types as well as attractive men and women 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.
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.
MAGAZINE COVER DESIGN

Attractive girls' heads are always popular with publishers. Oil and pastel are popular media for this type of work.
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.
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.
Very interesting results can be obtained in illustration by combining the different media, such as pencil and wash, pencil and water color, crayon and ink, etc. In this way many artists establish a treatment that becomes their individual 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.
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.
MAGAZINE ILLUSTRATION

An artist must have sufficient versatility to draw figures that will properly represent the many types to be found in popular fiction.
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.
MEMORY SKETCH CLASS

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.
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.