SCHOOL
OF
PRACTICAL
ART
Established 1912

883 BOYLSTON STREET, BOSTON, MASSACHUSETTS
The pastel illustration shown above was reproduced from an original painting from the model by a student in the costume class.

All other illustrations and drawings reproduced throughout this catalog are original and were done by students during the course of their regular class work. They have been carefully selected to represent some of the important branches of the general course and indicate lines of artistic endeavor which are in great demand. Unquestionably they are the ones which should be followed by students who must make their living in art.

A more comprehensive idea of the work may be obtained by viewing the permanent exhibition which is displayed in our studios throughout the year.
CURRICULUM

The first year’s foundation work will thoroughly prepare you to specialize in any of the following subjects. It is advisable to wait until this first year’s work is completed to make your decision, however, because at that time the members of the faculty will have become so familiar with your type of talent and its development, that they will be better able to give you advice as to what type of work will be best for you to follow:

DRAWING Mental vision training, life drawing and anatomy, composition, theory of color, memory sketching and perspective.

PAINTING Oil, water color, tempera and pastel.

DESIGN Theory of design, textile design, decorative and pictorial design.

INDUSTRIAL DESIGN Modern design principles, design research, rendering and presentation, study of methods and materials in modern manufacturing.

STORY ILLUSTRATION

ADVERTISING ILLUSTRATION

COMMERCIAL ART Typography, lettering, newspaper and magazine layout, photo-retouching, posters, magazine cover designing, greeting cards, labels, letterheads, book jackets, catalog illustration, window display, direct-by-mail illustration, playing card backs, booklet cover designs, packaging, processes of reproduction and printing.

ADVERTISING LAYOUT Typography, catalog, newspaper, magazine, direct mail (a special course for printers, advertising men, etc.).

FASHION DRAWING Sketching from figure and costume, rendering of textures, display drawings for stores, accessory drawing and rendering, men’s fashions, and children’s fashions.

INTERIOR DECORATION Wall decorations and murals.

CARTOONING Advertising cartoons, humorous illustrations for magazine, and newspaper cartoons.

MEDIA RENDERING Pen and ink, wash, tempera, lithographer’s crayon, dry brush, charcoal, and airbrush.

ENGLISH (optional course).

EMPLOYMENT AND PROFESSIONAL PROCEDURE Preparation of samples, client approach, prevailing rates for professional work in all branches.

PLACEMENT TRAINING
FOREWORD TO PARENTS

"What can I do?" is a question which every high school boy or girl must answer sooner or later. For those who have shown no specific interest in any particular vocation during their high school years, the answer is difficult; but to those who have shown an interest in drawing or some other occupation, the answer is clearly indicated.

Although the discovery of early talent may not be very significant to either parent or child, in reality it is of the utmost importance and should be given serious consideration, as it is the probable answer to "What can I do?" This early talent is something more than idle play. It is the first manifestation of budding creative power seeking a means of expression and life. Its potentialities are limitless and if developed and allowed to grow, can lead its possessor to economic independence.

Educational psychologists have proved that these early signs are a sure indication of the field of endeavor the possessor should follow if future success is to be assured. However, for artists this economic independence will be found almost exclusively in the arts of business and industry.

As a member of the Committee on Civic and Industrial Art of the Boston Chamber of Commerce for the past five years, I have been able to observe the growing consciousness of business leaders of the advantages of industrial and advertising art in designing, decorating and selling merchandise of every description. Consequently they are continually seeking those who can create designs with popular appeal.

Throughout this catalog are shown a few of the many branches of art which the twenty-five years' experience of this school has proved to be safe and profitable to pursue. During the elementary training a student is carefully watched for signs of strength in some particular branch of the work. Sooner or later this invariably occurs and when it does, it is then encouraged and developed. This assures the financial and social future of your boy or girl more certainly than would training in some line of endeavor for which he has shown no inclination.

Roy A. Davidson
Director.
YOUR TALENT

The drawings and paintings reproduced in this catalog are all original, and were made by students who began their art school training with no more talent than you are familiar with in high school work. Unusual talent is not necessary and you should not expect too much of your untrained efforts, for finished artists are not born any more than are finished doctors, lawyers, or followers of any other vocation. However, your early efforts, though they may appear weak to you, are definite indications of the field of endeavor which you should follow if future success is to be assured.

Sufficient and proper training will produce the necessary development. We have on permanent exhibition here at the school, many examples of work done by students while in high school, and also drawings made by the same students toward the end of their art school course. The progress shown is startling and should enable you to judge what your own ability, developed by the same training, could accomplish.

LOCATION

The location of the school at 883 Boylston Street is in the Art Center of Boston, 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 large, unusually well lighted class rooms and other excellent facilities for art study which the building possesses, the school has a specially constructed penthouse life class and painting studio. On the north wall of this modern studio is 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 and what they do. You will always find a spirit of earnest endeavor.
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. THOUIMINE
Graduate, Rhode Island School of Design; studied in Paris.

FIGURE DRAWING; ILLUSTRATION; PAINTING

GEORGE T. LE BOUTILLIER
Studied at Bowdoin College, Boston Museum School and Carnegie Institute of Technology.

THEORY OF DESIGN; ANATOMY; GENERAL DRAWING AND INDUSTRIAL DESIGN

HAROLD C. POLLOCK
Graduate of School of Practical Art.

ADVERTISING ART; COMPOSITION; THEORY OF COLOR; COMMERCIAL ART AND LETTERING

W. LESTER STEVENS, A.N.A.
Studied at The School of the Museum of Fine Arts, Boston, 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 the Boston University Art School and at Princeton University.

DEMONSTRATIONS AND LECTURES ON PAINTING — THE ART OF SEEING AND COLOR

WILLIAM WILLIS
Graduate, School of Practical Art.

ADVERTISING ART; NEWSPAPER ILLUSTRATION; MEN'S FASHION DRAWINGS AND LETTERING
JOHN WHORF
WATER COLOR PAINTING

BARBARA WILLIS
Studied at The School of the Museum of Fine Arts, Boston, the Rhode Island School of Design and Graduate, School of Practical Art. Formerly Head Fashion Artist for Shepard Stores, Providence.
FASHION DRAWING

MARIETTA BARNES CORNWALL
Fashion artist, Chandler & Co.
FASHION ILLUSTRATION, FASHION FIGURE STRUCTURE, TEXTURES, MEDIA HANDLING AND LAYOUT

ROGER D. WASHBURN, B.B.A.
Graduate, School of Practical Art and Boston University.
PROCESSES OF REPRODUCTION; ADVERTISING PROCEDURE AND VOCATIONAL PSYCHOLOGY

HAROLD ROTENBERG
Graduate, The School of the Museum of Fine Arts, Boston. Studied under Aldro Hibbard and in Paris, Vienna and Italy.
ACTION SKETCHING; LIFE DRAWING

IRMA ORVOKKI SAILA
Art Director, Gilchrist Co.; Graduate, Massachusetts School of Art.
FASHION ILLUSTRATION; ADVISORY COURSE IN PROFESSIONAL PROCEDURE

MARJORIE THOMAS
THE MILLER SYSTEM OF ENGLISH

C. B. COLBY
Graduate, School of Practical Art; free lance magazine illustrator and cartoonist whose work appears regularly in Saturday Evening Post, New Yorker, American Magazine, Sportsman, Field and Stream, Collier’s and the Hearst’s Newspapers.
CARTOONING; ILLUSTRATING; VOCATIONAL PROCEDURE
PURPOSE OF THE SCHOOL
The School of Practical Art was established in 1912 by Roy Atherton Davidson. For twenty-five years it has regularly and consistently trained its students to engage in remunerative work in those branches of art which are necessary to business and industry. Today it occupies an important position in the training and placing of artists in this work.

THOROUGH PREPARATION
Professional artists must be able to make their drawings of men and women attractive and accurate as to anatomy and action. They must be able to draw convincing-looking trees, animals, objects and interiors. These drawings 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, lettering, design, color, anatomy and life drawing. The first year schedule covers this foundation work in a thorough and interesting manner. The system of individual instruction enables students to get the utmost out of their training.
In advanced work the problems assigned are in every respect similar to those that the student will meet in professional practice. Processes of engraving and printing are thoroughly explained so that students may properly prepare their work for reproduction.
MODELING

Modeling is a regular part of the foundation work, as it is a very valuable aid to students in studying form and anatomy.

In the above photograph, Miss Janet Raser of Falmouth is working on a figurine which was later reproduced for commercial purposes.
MURAL PAINTING

The young lady receiving criticism from Mr. Thoumine is Miss Elizabeth Pitman of Watertown. Mural decoration of walls is becoming very popular in hotels, inns, tea rooms, shops and homes as well as public buildings and offers a new field for the interior decorator.
MEMORY SKETCHING

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. Students 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.

Here are shown results obtained by drawing from moving pictures. Although the drawings are simple, they record the important action in treatments that are fresh and spontaneous.
MENTAL VISION TRAINING

An artist should, and usually does, possess an active imagination; but he must be able to rapidly put his mental images on paper. Exercise of this mental vision is a regular part of the work, and results eventually in originality. The sketches shown above were drawn entirely from imagination suggested only by such titles as: “The Hat Shop”, “The Circus”, etc.
ANIMAL AND TREE DRAWING

Professional artists find a knowledge of tree and animal anatomy very necessary, especially in the advertising field and in illustration. The animal sketches shown here were made at Franklin Park Zoo and the tree drawing during a day of sketching out-of-doors. "The Country Life" magazine cover and the "Panther Rubber" poster are examples of practical application.
This is a very important part of the commercial artist's work. Not only must it be extremely well done and properly styled; but it must be an integral part of the drawing as far as composition and balance are concerned. Many find it very profitable to confine their efforts entirely to this field, as the general complaint among advertisers is that there is a great shortage of capable artists available for the tremendous amount and variety of lettering needed. However, this means magazine, newspaper, book, engraving and printing house lettering for reproduction; but not show card or sign work.
PACKAGING AND LABEL DESIGN

The students’ original drawings here reproduced show the modernism now so essential in packaging 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 booklet covers, labels and general packaging, and offers an excellent field to students who are attracted to it.
The painting reproduced here was made direct from the model by an advanced student. Those capable of producing this kind of work, should soon find themselves popular free lance artists. Considerable full color work is now being used in magazine and general advertising. Color must be bold but in good taste.
INTERIORS

Artists are often called upon to draw interiors in advertising art and illustration. The above example is a combination of advertising illustration and industrial design as the furniture and accessories represent original designs by the student.
FIGURE DRAWING

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.

Work from the model is done in all media depending upon its purpose and the type of work the student is training for. Illustrators will use the models for action sketches, lighting effects and types. The fashion artist will make many pencil sketches from life for structure of the figure and then from costume for proper fitting of clothes. All to be worked into complete drawings and composition later in another class. In this manner all students learn to apply life and costume drawing to their own particular needs, and thus avoid getting into the bad and useless habit of just copying the model.
ILLUSTRATION

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 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 this 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 which is unquestionably his own and that has a professional quality which will assure him of a successful entry into his chosen field.
CATALOG ILLUSTRATION

Both decorative and illustrative drawings are used in catalogs and direct-mail-advertising literature. Treatment used in the reproduction of the decorative illustration above was made by the wood cut or paper batik method.

Cover designs for this type of mailing piece often take the form of miniature posters as the Dutch Cleanser drawing, and usually are printed in two or more colors.
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 railway, streetcar, theatrical and billboard posters are the work of our graduates. The poster by an advanced student shown here, received the B. L. Makepeace award in the 1937 poster competition sponsored by the Boston Chamber of Commerce.
Present day methods of living and an industrialized society have produced a demand for a contemporary design trend to replace individualized hand craft methods and products. Evidence of this is to be seen in the up-to-date appearance of everyday objects from ash trays to streamlined locomotives.

New needs, new materials, new methods and new points of view require that the industrial designer be thoroughly familiar with modern theory, manufacturing processes and modern materials and their uses, as well as possess the ability to present original and practical drawings.

The course includes the study of modern design principles, original research problems in rendering and presentation, lectures on manufacturing methods and materials, and supplementary trips to various manufacturing concerns for practical observation.

The course is open to students who have satisfactorily completed the general foundation work of the first year. This is practically a new field and the demand for capable designers is so great that students with mechanical and creative ability will find it very profitable.

The automobile design reproduced above was made by a second year student in this class.
MAGAZINE COVER DESIGN

This branch of the work is especially attractive to artists who have ideas and unusual ability to work along one particular line of endeavor. They are usually artists who specialize in the painting of children, animals, girls’ heads, sports scenes or fashions.
CARTOONING

Few fields are more promising and more eagerly seeking the work of young artists with new ideas and new techniques than that of cartooning. Magazines, newspapers, advertising agencies and the animated moving pictures, offer an unlimited opportunity to artists who have the imagination and ability to produce humorous drawings.

Each of these fields requires and uses an almost entirely different type of cartoon. The styles range from the extremely simple black and white strip cartoon, commonly used by newspapers, to the well drawn water color and wash illustrations seen in the high class magazines. These latter are usually as fine examples of art work as can be found anywhere in print. They depend upon subtle exaggeration of types, expressions, and humorous situations rather than distortion and violent action.

Among the many graduates of this school who have attained national reputations as cartoonists, are C. B. Colby whose work appears regularly in the Saturday Evening Post, New Yorker and American magazine; Al Banks of the Worcester Telegram-Gazette and Les Stout of Boston Advertiser fame.
Newspaper illustration covers a wide variety of subjects and working methods. The average newspaper art department is composed of artists who specialize in lettering, layout, men's and women's fashions, air brush photo-retouching, furniture drawing, cartooning, news feature illustration, etc.
OIL AND WATER COLOR PAINTING

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

Students are taught the fundamentals of oil and water color painting during the first year work and may specialize in either of these mediums to which they find themselves adapted.

However, the modern trend in painting techniques favors the use of water color rather than oil. It lends itself more readily to free, spontaneous effects that are so popular in present day advertising and illustration as well as the fine arts.
Drawings of girls' heads are used extensively by publishers, calendar manufacturers and in advertising. Any medium which is best handled by the artist is acceptable. In this work however, representative types are wanted rather than portraits of some individual.
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. Book illustrations, having a longer life than those of magazines or newspapers, can be more elaborate and permanent in their style.
BOOK JACKET DESIGN

The “jacket” is an important factor in the sale of books. It must be brilliant in color, to attract; interesting in design, to hold attention; and strong in its story telling quality, to sell. In fact it must have all the qualifications of a good poster, including lettering. It is interesting to note that many branches of practical art are very closely related.
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 being done by graduates of this school.
To a large extent merchandise is sold through the effectiveness of window display and artists with modern ideas of color and design find this a very important and lucrative field. The work includes sketches for the arrangement of goods in windows, scenic paintings for backgrounds and panels as well as posters and lettering.
MAGAZINE COVER DESIGN

Human interest ideas and humorous drawings are always popular with publishers of magazines, especially interesting animal drawings, which never seem to lose their appeal.
The illustration reproduced here was made by an advanced student direct from life and shows good composition, figure construction and story-telling quality. It also indicates the modern trend toward simplicity of color. In teaching illustration, it is essential that the student be allowed to work in the media to which his temperament is best suited.

Water color is a fascinating and expressive medium, and is considerably more popular today with publishers than oil or tempera. A variety of techniques can be acquired by combining it with pen and ink or crayon.
PLACEMENT TRAINING

From start to finish of the course, every member of the faculty bears strictly in mind the final objective of each student. Although these objectives may vary, they all lead to the same goal; which is to make a living in his chosen profession.

During the progress of the course, every conceivable type of information that is necessary in a professional career of this kind is given. Anything new in advertising trends, business practices, reproduction methods, type styles, printing papers, etc., is brought into the class room by artists and business men whose daily work requires them to be abreast of the times.

In spite of this well-planned and complete curriculum, something else is necessary, actual contact with working conditions in the business world. This, a very valuable asset to the student, is supplied by our placement training service. We have arranged with studios and business houses to permit students to do actual professional work in their art departments for allotted periods throughout the last year of the course. This allows students to observe the importance of the time element and to work with professionals. It also makes valuable contacts which often result in permanent employment, as during these trial periods the art directors have an opportunity to discover talent which is adaptable to their type of work.
PROFESSIONAL DEPARTMENT

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.
- Roton 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.
- The Lincoln Engraving Co.
- Oxford Print
- Children’s Museum
- Northeastern Laboratories
- United Shoe Pattern Co.
- Boston Record
- Boston Post
- Continental Clothing Co.
- 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
- T. D. Whitney Co.
- Buck Printing Co.
- Stone & Forsythe Co.
- Dowd-Wylie & 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.
- Peabody Museum
- Milprint Products Co.
- Fitzpatrick and Murphy Studio
- Edison Electric Illuminating Co.
- R. H. White Co.
- Kane Furniture Co., Worcester
- Boston Garden Corporation
- Jameson Associates
- Marcus Display Co.
- New England Display Co.
- Fogg Museum
- Spalding, Moss Co.
- Associated Press of New York
- Wendall P. Colton Co.
- Federal Displays
- Metropolitan Lithograph & Publishing Co.
- Lynn Telegram News
- R. H. Stearns
- New England Stationery Co.
- Callaway Associates
- Perry-Harriman Studio
- MacKenzie Engraving Co.
- Grover-Cronin Inc.
- W. B. Studio
- Creative Art Service
- Transit Advertising
- United Drug Company
- American Mutual Liability Insurance Co.
- H. E. Harris Co.
- Metropolitan Theatre
- Boston Consolidated Gas Co.
- Watertown Junior High School
- F. W. Woolworth
- Medway High School
- School of Practical Arts & Crafts, Portland
- T. J. Edwards Co.
- Capital Engraving Co.
- Woodfield Studios
- Gladding’s Department Store, Providence
- Cherry-Webb Co., Providence
- Bromfield Publishing Co.
- Quality Pattern Co.
- Thomas Jones Studio

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-five years of experience has perfected the School of Practical Art system of individual instruction to such a degree that students who adhere to its guidance and discipline are positively assured of professional competence upon graduation.
ENTRANCE REQUIREMENTS AND DIPLOMAS

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

The length of the course depends upon the type of work chosen by the student, which is usually determined at the end of the first year’s foundation work. Some types of work take three years to complete and others four. One and two year courses may be arranged in special subjects. Diplomas are awarded for completion of the three or four year course.
# Tuition

## Terms for All-Day Classes

<table>
<thead>
<tr>
<th>Hours</th>
<th>First term starts the second Monday in September and ends January 21</th>
<th>$125</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Second term starts January 24 and ends May 27</td>
<td>$125</td>
</tr>
<tr>
<td></td>
<td>Both terms paid in advance</td>
<td>$240</td>
</tr>
<tr>
<td></td>
<td>Monthly rate</td>
<td>$30</td>
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## Terms for Half-Day Classes

<table>
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<th>Hours</th>
<th>First term starts the second Monday in September and ends January 21</th>
<th>$90</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Second term starts January 24 and ends May 27</td>
<td>$90</td>
</tr>
<tr>
<td></td>
<td>Both terms paid in advance</td>
<td>$170</td>
</tr>
<tr>
<td></td>
<td>Monthly rate</td>
<td>$22</td>
</tr>
</tbody>
</table>

English $15.00 per year, optional.

## Evening Classes

Start the second Monday in September and end May 27.

Monday, Wednesday (Life), Friday. Hours: 6.30 P.M. to 9.00 P.M.:  

<table>
<thead>
<tr>
<th>Class</th>
<th>Hours</th>
<th>Fee</th>
</tr>
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<tbody>
<tr>
<td>Three evenings</td>
<td>$12.00 per month, for the year</td>
<td>$85.00</td>
</tr>
<tr>
<td>Two evenings</td>
<td>$10.00</td>
<td>$70.00</td>
</tr>
<tr>
<td>One evening</td>
<td>$5.00</td>
<td>$35.00</td>
</tr>
</tbody>
</table>

## Summer Course

July 6 to August 17. Hours: 9 A.M. to 2 P.M. $40.00 for the course.

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.

<table>
<thead>
<tr>
<th>Fee</th>
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<tr>
<td>Locker fee for school year</td>
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</tbody>
</table>

The Regular 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 6 inclusive.

## Scholarships

Three interclass scholarships are awarded each year, entitling the holder to free tuition during the following year.

Three additional scholarships are awarded each year to high school seniors successfully competing in our annual scholarship examination in June.
REFERENCES

MISS MILDRED R. BRADBURY, B.S., Fine Arts Department, Boston Public Library
JOHN E. ALCOTT, ALCOTT, Thoner and Marsh, Industrial Designers
SAMUEL J. GUERNSEY, Curator, Peabody Museum, Harvard University, Cambridge
THEODORE B. PITMAN, A.B., Anthropologist, Cambridge
EDWARD W. FRENTZ, Author and former Associate Editor of Youth's Companion
CARLETON STEVENS COON, Ph.D., Associate Professor in Anthropology, Harvard University, Cambridge
PETER J. DaRU, Director of Art Department, Boston Post
CARROLL SMITH, President and Treasurer, Ambrose Press, Norwood
ELIZABETH W. PIGEON, Former Member of the Boston School Committee and Chairman of Department of Education in the General Federation of Women's Clubs.
MARY HALTON, M.D., 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
REV. SAMUEL MACAULAY LINDSAY, D.D., Brookline
MISS JESSIE L. BURBANK, Head of Design Department, Rhode Island School of Design
ALBERT C. RAU, General Manager of Chester I. Campbell Organization. Industrial Expositions
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
DAVID C. DITMORE, M.D., Boston
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 for 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
LESLIE H. VAN RAALTE, M.D., Quincy
FRANK W. DUNBAR, Dunbar Engraving Co., Boston
ROGER E. GILSON, Art Director, Boston Herald-Traveler
Application for Enrollment in

THE SCHOOL OF PRACTICAL ART

883 BOYLSTON STREET, BOSTON, MASSACHUSETTS

I wish to enroll in the _________________________ class
(State whether day, half day or evening)

Beginning _________________________

The registration fee of $5.00 which must accompany this application, will be credited to tuition. 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.

Signature _________________________

(Also to be signed by parent or guardian if applicant is a minor)

Age _________________________

Address _________________________

Telephone _________________________

From what source did you first hear of the school? _________________________

Reference _________________________

MAKE CHECKS PAYABLE TO THE SCHOOL OF PRACTICAL ART

Name of parent or guardian _________________________

(Not to be filled in by applicant)

PLACEMENT TRAINING RECORD

Firm Name _________________________

Time _________________________

Type of Work _________________________

Remarks _________________________

EMPLOYMENT RECORD

Firm Name _________________________

Date _________________________

Salary _________________________

Type of Work _________________________