SCHOOL OF
PRACTICAL
ART
ESTABLISHED 1912
ROY A. DAVIDSON

TEN NEWBURY STREET • BOSTON • MASSACHUSETTS
LOCATION

The School has been fortunate in securing at Number Ten Newbury Street a very desirable location for its permanent home, which is in Boston's newest business district and smart shopping center. The building has been especially designed to meet our specific art school requirements.

Outstanding features of this modern building of brick and steel are ample and proper daylight for all types of art work, an abundance of floor space to assure uncrowded working conditions, and studios designed and appointed for special work.

On the second floor are the reception lobby and administration offices, first aid room, school store, a studio for life classes and assembly and a large exhibition hall for professional and student exhibitions.

The third floor has a general and painting studio, instructor's office, conference room, design studio and lavatories.

The fourth floor has an advanced illustration studio, instructor's office, fashion illustration studio and lavatories.

On the fifth floor there is a large life studio, a recreation and locker room and a small studio for advanced students doing special work.

Our building is two minutes' walk from the Arlington Street subway station and adjacent to the Public Gardens.

This section of the city contains a wealth of inspiration for the art student because many of the leading art galleries, the Boston Public Library and the Museum of Natural History are located here.
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.

PURPOSE OF THE SCHOOL
The School of Practical Art was established in 1912 by Roy Atherton Davidson. For twenty-nine 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 schedule covers this foundation work in a thorough and interesting manner and the system of individual instruction enables students to get the utmost out of this 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.

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.
On the right is shown a conference with four students from the beginning class. The classes throughout the whole school are divided into small groups and meet for scheduled conferences with an instructor at regular intervals through the school season.

A group of students in the fashion studio discuss their weekly assignment.

The photographs on this page were taken from various studios and conference rooms about the school while classes were actually in session. The centre picture shows the fashion studio and students from this class sketching from the model for styling, action and idealization of the figure. These classes are scheduled for this group throughout the year as well as the life and regular fashion classes.

At the right, individual criticism is being given to the drawings of a first year student in the freehand drawing class.
SCHOOL OF PRACTICAL ART

ADMINISTRATION
ELSIE DAVIDSON
Treasurer

HAROLD C. POLLOCK
Director

GEORGE T. LEBOUTILLIER
Assistant Director

RUTH A. MORRISON, S.B.
Secretary and Registrar

FACULTY

HAROLD C. POLLOCK
CONFERENCE, ADVICE, LECTURES, CRITICISM AND VOCATIONAL
PROCEDURE

MAURICE O. THOUMINE
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 INDUS-
TRIAL DESIGN

MacIVOR REDDIE
Graduate of The School of the Museum of Fine Arts, Boston. Assistant instructor
at The School of the Museum of Fine Arts. Six years of professional work in New
York which included portraiture, mural decoration and newspaper illustration.
COMPOSITION, FREEHAND DRAWING, MEDIUM HANDLING, AND
THEORY OF COLOR

WILLIAM WILLIS
Graduate, School of Practical Art. Staff Artist on Boston Herald-Traveler.
ADVERTISING ART; NEWSPAPER ILLUSTRATION; MEN’S FASHION
DRAWINGS AND LETTERING
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. Editorial staff artist for Herald Traveler fashion page and free lance artist.

FASHION DRAWING

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

BURTON WORTH

Graduate, School of Practical Art. Design Consultant for Kalasign Co.

WINDOW DISPLAY; LAYOUTS; MODEL CONSTRUCTION; MATERIALS AND COUNTER DISPLAY

ROGER D. WASHBURN, B.B.A.

Graduate, School of Practical Art and Boston University.

PROCESSES OF REPRODUCTION; ADVERTISING PROCEDURE AND VOCATIONAL ADVICE

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

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.
The pastel illustration shown above was reproduced from an original drawing from the model by a student in the costume class.

The work shown throughout this catalog has been reproduced from students' original drawings. It has been carefully selected to represent some of the important branches of the general course and indicates lines of artistic endeavor which should be followed by students who must make their living in art.
SPECIALIZING

Specializing is a problem which is very much over-emphasized by beginners for it automatically takes care of itself. Very shortly after starting the first year's foundation work, every student begins to show strength in some one direction. Development is closely watched by all members of the faculty and by the end of the year these indications have become so evident that the Director can safely advise the student as to future objective.

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.

In order to have this assured, students must give sincere co-operation. Present day requirements are such that graduates can be sent into positions as competent artists only, and not as apprentices. Professional work is expected of them from the start. From time to time professional work is brought into the school and exhibited in order that students may see and realize just what standard is required in the field.
GRAPHIC ANALYSIS

Although graphic analysis is emphasized particularly in the beginning classes, there is a necessity for continually returning to basic research and study of elementary lines, solids, texture and color in the advanced classes.

This training includes handling and making of solids and basic forms, background research and careful analysis of the results.

The motion picture or photographic projection is frequently used as a means of study of line, character and significant action.

The small plates on the right are reproductions of memory sketches from the motion picture, drawn by students in the graphic analysis class.
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.
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. 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, Les Stout of Boston Advertiser fame, and Kosti Ruohomaa of the Walt Disney Studios.
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 original students' drawings reproduced here were rendered in interesting combinations of 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.
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.

Drawing from the model is done in all media depending upon the purpose of the work and the student’s professional objective. 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.
This is an extremely broad field and covers a wide variety of subjects and working methods. The average newspaper art department is composed of artists who specialize in lettering, layout, air brush, photo retouching, fashion, silverware, furniture, jewelry drawing, cartooning and news feature illustration. At the present time in the art departments of the Boston newspapers alone fourteen former students of this school have positions doing this type of work.
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. Among the well known names of former graduates specializing in this field in Boston are Thomas Jones, Charles Rinks, Conrad Robillard and Elmer Rising.
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. Therefore the school watches for the first signs of an original style in order to emphasize and develop it throughout the course. In this way the student may graduate as an individual capable of producing work unquestionably his own with a professional quality to assure him a successful entry into his chosen field.
In teaching the technique of illustration, it is essential that the student be allowed to work in the media to which his temperament is best suited.

Dry brush is a very expressive medium and one that is extremely popular with many publishers because of its crispness and clarity, as well as the fact that it is relatively inexpensive to reproduce.
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.
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.
Students who are interested in figure work must give special attention to the drawing and painting of heads because they are used so extensively by publishers and advertisers. The artist usually has a choice of media for this work and representative types are in demand rather than individual portraits.
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.
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. Outstanding professional work in this department by former students appeared on Rafael Sabatini's recent book, "The Historical Nights' Entertainment" published by Houghton Mifflin Co., and "The Stars Look Down" by A. J. Cronin, published by Little, Brown & Co. These and many others may be seen by visiting the school.
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.
More freedom is allowed in this branch of fashion drawing both in technique and the use of color. Its function is to show general style trend rather than to advertise any particular garment.
CONSTRUCTIONAL DESIGN

The term "Modernistic," so often misused, is evidence of the existence of misunderstanding regarding modern art forms. There is a popular notion that modern design is a meaningless effort to be bizarre; that the modern artist has thrown to the winds all artistic principles and produces only fantastic nonsense. A large amount of superficial work has been displayed by people who have grasped only the surface appearances, but — the sincere modern artist bases his work upon a foundation of sound, time tested theory. It is for the purpose of teaching this theory that the course in constructional design is planned. The term constructional design is here applied to the study of the underlying visual experiences upon which all graphic and architectural expression depend. Abstract or theoretical problems involving experiments in line, space, form, color, texture, etc., are worked out by the design students in order that they shall become familiar with the principles of forceful relationships. The results of these studies are applied simultaneously to practical problems in industrial design, display, packaging, poster design and the like.

Photographed from three dimensional models designed and constructed by students.
DISPLAY DESIGN

The foregoing principles were used in designing the window displays here shown. They were both designed and built by students and a pleasing variety of wood, metal and fabrics were employed in their construction. The upper display was made for a complete window back and included lighting effects.

Many graduates of the school have made names for themselves in this branch of the work. Notable among these are Burton Worth, Kalasign Co., Kalamazoo, Mich.; Marshall Joyce, Graphic Service Corp., and the Continental Clothing Co.; Donald Staples, Statler Hotels; Zigmund Obremski, Boston Consolidated Gas Co.; Helen Jackson, Grover Cronin Co., Waltham; and Winfield Kimball, Marcus Window Display.
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.
PLACEMENT TRAINING

In addition to a well-planned curriculum, something more is necessary: actual knowledge of and contact with working conditions in the business world.

Careful consideration is given to this phase of the student’s training and is covered in the advanced classes by a series of lectures on customer approach, estimating prices for art work, preparation and presentation of typical samples of student work to show prospective employers and test interviews, followed by criticism, with art directors and others in the field of applied art.

Advanced students are also encouraged to accept and learn to carry through professional work for art studios, manufacturing and advertising agencies. The above procedures are of great help to the student in making the transition from school to professional life.
FIELD WORK

Every effort is made to acquaint students with actual conditions in their profession in the business world. A series of lectures on art reproduction and printing and engraving processes is given in the advanced courses. This is followed by instructive tours through printing establishments, newspapers and engraving and publishing houses. Here they see the actual printing and engraving processes covered in the lecture periods. This, followed by complete criticism of their work from a reproduction standpoint, helps them to attain finally the special knowledge which they need to make drawings for reproduction.

Research work is an essential part of the school schedule in all classes and requires students to visit libraries, museums, art galleries and business establishments in order to secure necessary material and information.
The first year program is prescribed, and is arranged to give the beginner a thorough foundation. The student, through conferences with the director and the instructors, receives guidance in the professional objective which he will choose at the beginning of his second year.

As well as the required work for this course, which is listed under four general headings below, an outside reading course and a certain amount of drawing and research is assigned as home work. These assignments are required from all students. The student is given a project every fourth week which reviews the past month’s work and indicates his progress in the course. In order that students may advance as rapidly as possible, individual instruction is given in the classes whenever it is practicable. Each class is also divided into four or five smaller groups and regular scheduled conferences are arranged with these groups where criticism and advice is given to the student in relation to all of his work and art school problems.

Strict adherence to deadlines and careful checking of effort and attendance is maintained throughout the entire training period. Marks are recorded each quarter. The semester report is sent to the parent.

The course in graphic analysis consists of laboratory training in observation, free-hand drawing and media handling. Experiment with fundamental elements is planned to provide thorough familiarity with the basic problems on which the student’s future career depends. In the sketch and life class, although the student draws from the model, the work is required to be the continued study of the above basic elements.

**FRESHMEN COURSES**

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<th>First Semester a</th>
<th>Second Semester b</th>
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<td>Graphic Analysis 1 a</td>
<td>Graphic Analysis 1 b</td>
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<tr>
<td>Elements of Design 1 a</td>
<td>Design Analysis 1 b</td>
</tr>
<tr>
<td>Sketch 1 a</td>
<td>Life 1 b</td>
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<tr>
<td>Basic Lettering 1 a</td>
<td>Basic Lettering 1 b</td>
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At the beginning of the second year a student may select one of the branches of work in which he is particularly interested. These consist of the general, design, illustration and fashion courses. The student has the opportunity to work toward a particular objective through personal interpretation of the problems and projects. Design analysis is an advanced and more detailed study of the design analysis begun in the freshman year, and is required of those students who select the design course. Students who select Fashion Illustration have seven and one half hours weekly of special applied fashion work to replace a certain amount of the regular scheduled courses. All other courses listed below are required.

**SOPHOMORE COURSES**

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<th>Life (first and second semester)</th>
<th>Design</th>
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<tr>
<td>Composition</td>
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<tr>
<td>Anatomy</td>
<td>Design Analysis</td>
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<td>Lettering</td>
<td>Fashion</td>
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For the purpose of developing initiative and cooperation, there is great flexibility of schedule in the advanced classes. These classes are divided into small groups, functioning as model art services. They initiate their own problems, elect their own art directors and set their own deadlines. These groups conduct their own criticism under the guidance of the faculty in scheduled conferences.

The work in the advanced groups is of a professional character and includes newspaper and magazine layout, posters, magazine cover designing, greeting cards, labels, letterheads, book jackets, catalog illustration, display, direct-by-mail illustration, booklet cover designs, packaging, industrial designs, cartoons, fashion illustration, story and advertising illustration and typography.

In all classes, each subject will have a numerical credit rating. Students shall be required to carry a certain number of credit points during each year and must have a total credit rating of a prescribed amount to receive a graduating diploma. Otherwise, certificates of attendance only will be issued.
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 course chosen by the student. 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 satisfactory completion of any course.
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.

Yearly Rate .......................................................... $275
Half Yearly Rate ...................................................... 143

Special short term rates may be arranged by applying at the School Office.

HALF DAY CLASSES

Students who find it inconvenient to attend a whole day and prefer to attend for mornings or afternoons only, may secure rates on half day tuition by applying at the School Office.

TERMS FOR EVENING CLASSES

Mon., Wed. (Life) and Thurs. 6.30 to 9 P.M.

Three evenings per week $12.00 per month, for the year $85.00
Two evenings per week 10.00 per month, for the year 70.00
One evening per week 5.00 per month, for the year 35.00

Locker Rental for school year $3.00

SUMMER COURSE

Six weeks $40.00

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.

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.

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

SCHOLARSHIPS

Three inter-class scholarships are awarded each year in both the day and evening divisions, entitling the holders to free tuition during the following year.

Three additional scholarships are awarded each year to New England high school seniors successfully competing in our annual scholarship examination in April.

A scholarship of one year is also given through the Massachusetts State Federation of Women’s Clubs.

Requirements: High school graduate. Letters from club president and art teacher, four examples of recent work. Apply to the chairman of the Committee on Scholarships, Massachusetts State Federation of Women’s Clubs, 115 Newbury Street, Boston.
The following are a few of the many firms which 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.
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.
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.
Donnelly Advertising Company
Gilchrist's
J. C. Hall Lithograph Co., Providence
Walt Disney Studios, Hollywood
Groton & Knight Co., Worcester
Lanpher & Schonfarber, Providence
Hodges Printing & Label Co.
Peerless Stores, Pawtucket

To list here all the positions filled by the school and the large number of graduates during the last twenty-nine years who are making their living as free lance artists both in and outside of New England would be impossible, but further information may be obtained at the school.
REFERENCES

ROBERT H. ALLES, Supervisor of English, College of the City of New York
VERNON K. BRACKETT, Supt. Industrial School for Crippled and Deformed Children, Boston
JOHN C. CARRAHER, Division Manager, New England Telephone and Telegraph Company, Boston
WILLIAM C. CLAPP, Research Assistant, Massachusetts Institute of Technology
CARLETON STEVENS COON, Ph.D., Associate Professor in Anthropology, Harvard University, Cambridge
BRADBURY F. CUSHING, Manager, Statler Properties in New England
DAVID C. DITMORE, M.D., Boston
RICHARD P. DOHERTY, M.A., Professor of Economics and Director of Business Research, Boston University
ROBERT M. GAY, A.M., Litt.D., Director of the School of English, Simmons College, Boston
ROGER E. GILSON, Art Director, Boston Herald-Traveler
MRS. MELVILLE W. GRANT, Needham, parent of a present student
HAROLD B. HODGDON, Harvard Engraving Company, Boston
FORREST M. HOWARD, Former Art Director, Boston Record
GEORGE A. KIPP, Supervising Principal, Public Schools, Tenafly, New Jersey
REV. SAMUEL MACAULAY LINDSAY, D.D., Brookline
RUSSELL NEWCOMB, Medford, a recent graduate of the school
MARY OBER, Brookline, a present student of the school
ELIZABETH W. PIGEON, Vice President, General Federation of Women’s Clubs, Boston
THEODORE B. PITTMAN, A.B., Anthropologist, Cambridge
WALTER E. SHORT, Director of Health and Physically Handicapped Children, Public Schools, Trenton, New Jersey
CARROLL SMITH, President and Treasurer, Ambrose Press, Norwood, Massachusetts.
SHERMAN L. SMITH, Sales Promotion Manager, “Bostitch” Co., East Greenwich, R.I.
LESLIE H. VAN RAALTE, M.D., F.A.C.S., Quincy
WILLIAM WATSON, Sales Manager, Boston Group, Sears Roebuck