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School of Practical Art Course Catalog (1947-1948)

School of Practical Arts

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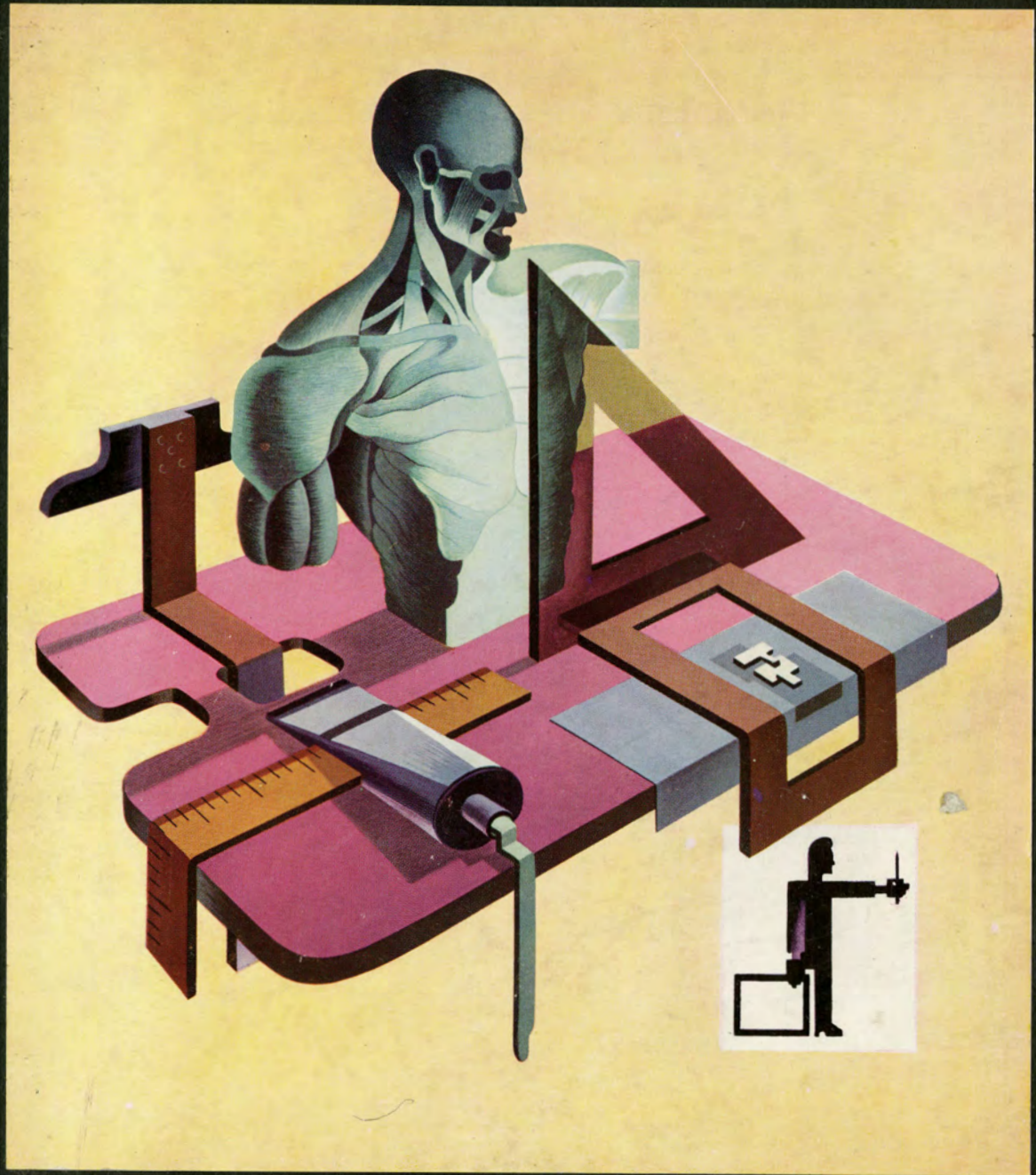
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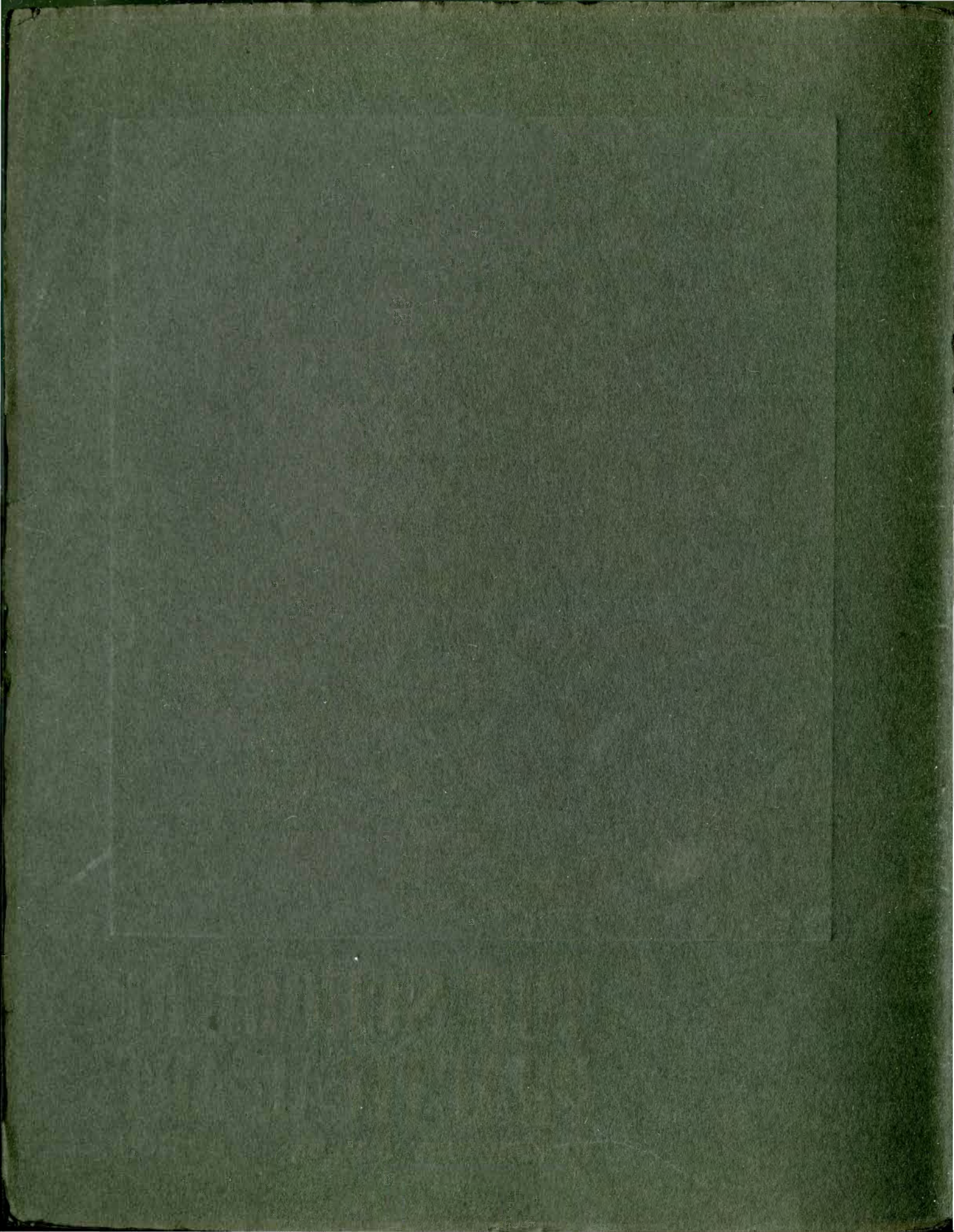
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THE SCHOOL OF PRACTICAL ART

10 NEWBURY STREET, BOSTON



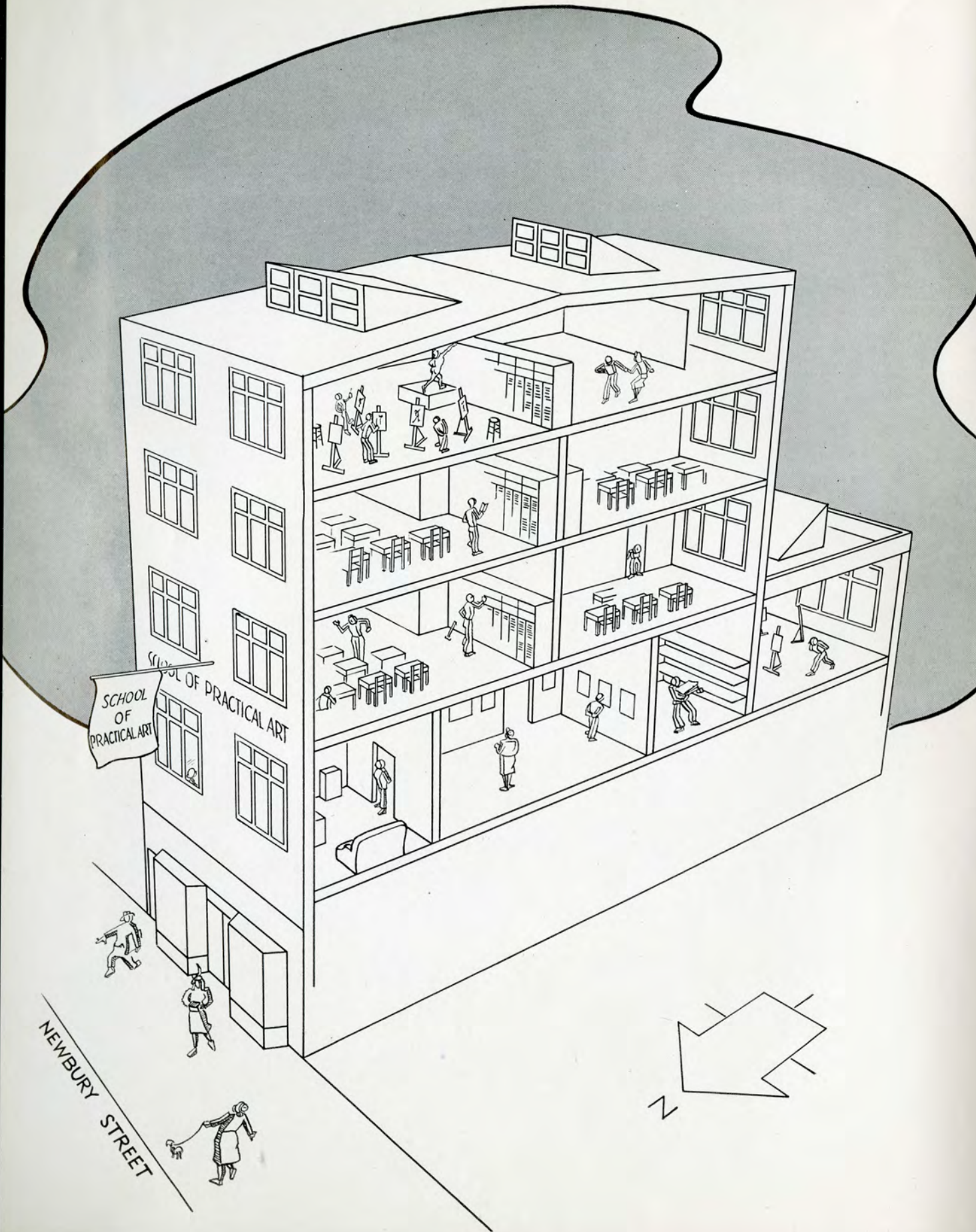
SCHOOL OF PRACTICAL

ART  FOUNDED
Nineteen Hundred
and Twelve

*Licensed by the Commonwealth of Massachusetts
Department of Education*

TEN NEWBURY STREET • BOSTON • MASSACHUSETTS

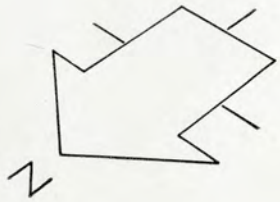
Telephone — KENmore 2164
Telephone — KE 6-2164



SCHOOL OF PRACTICAL ART

SCHOOL OF PRACTICAL ART

NEWBURY STREET



Administrative Officers

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Graduate of School of Practical Art

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Chairman, Board of Trustees
Boston Elevated Railway
Boston, Massachusetts

Faculty

HAROLD C. POLLOCK

Graduate, School of Practical Art — *Lectures; General Criticism; Individual Conferences.*

MAC IVOR 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; Free-hand Drawing; Medium Handling; Anatomy; Design; Figure Drawing; Illustration; Painting; Graphic Analysis.*

CHARLOTTE H. LAMSON

Graduate of The School of the Museum of Fine Arts, Boston; former instructor of Life drawing at Copley Society and Black and White Club of Plymouth, Massachusetts. Instructor at Cambridge Center for Adult Education, and children's private classes (six years) — *Figure Drawing and Freehand Drawing.*

WARREN F. CLARK

Graduate, School of Practical Art; three years E.T.O. as draftsman, Corps of Engineers, U. S. Army — *Freehand Drawing, Medium Handling, Design, Basic Lettering, Perspective, Graphic Analysis, Advanced Layout.*

WILLIAM WILLIS

Graduate, School of Practical Art; Staff Artist on Boston Herald-Traveler — *Advertising Art; Newspaper Illustration; Air Brush; Men's Fashion Drawing; Advanced 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, and Editorial Staff Artist for Herald-Traveler fashion page; free lance artist — *Fashion Drawing*

MERRILL A. BENT

Graduate, School of Practical Art. Four years, U.S.N. — *Freehand Drawing, Life Drawing, Graphic Analysis, Anatomy, illustration, figure construction.*

JAMES F. KENNY, B.S. (in Education), M.A.

Massachusetts School of Art. Harvard Graduate School; special study at Amherst College and in Modern Art; Bauhaus School — *Life Drawing, Adult Painting Group*

ROBERT W. WALKER

Graduate, School of Practical Art; U. S. Army Air Force — *Graphic Analysis, Design, Color Theory.*

ALAN FERGUSON

Graduate, School of Practical Art; attended Chicago Art Institute; free lance cartooning — *Graphic Analysis, Cartooning, Color Theory.*

CAROL JOHNSON, A.B. (in Fine Arts)

Duke University; Graduate School of Practical Art; professional work in Boston — *Perspective, Lettering, General Drawing, Graphic Analysis.*

JAYNE DI CORPO

Graduate School of Practical Art; attended The School of the Museum of Fine Arts, Boston; professional work in Boston — *Life Drawing, General Drawing.*

ROBERT L. BERTOLLI, B.S. (Education) M. Ed.

Massachusetts School of Art (Medalist); Harvard Graduate School (American Institute of Architects Carnegie Scholarship); studied with Charles H. Woodbury, N.A.; Visual Aids, U. S. Army Signal Corps; Art Department, Boston Public Schools — *Graphic Analysis, Design, General Drawing, Color.*

MARTHA E. COLLINS

Graduate, School of Practical Art; professional work in Boston — *Freshman Design, Graphic Analysis, Basic Lettering.*

JOHN D. STRAIL

Graduate, School of Practical Art; U. S. Army Signal Corps — *Composition, Graphic Analysis, Lettering, Color Theory.*

Cover Design

The drawing in color on the cover of this catalog is reproduced from an original design by John Vrakas, a member of the senior class. Submitted as a part of his senior thesis in the design department, it typifies the standard of craftsmanship required in all departments before a student may receive a diploma from the School of Practical Art.

Figure
Drawing



PASTEL

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

Figure application is an essential part of the training in this course.

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 would make their living in art.

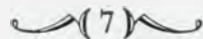
*A Conference
with the
President*



"It is good to know that your friends are interested in our school. I suggest that you tell them some of the following facts." ALAN W. FURBER.

Purpose

It is the purpose of the School of Practical Art to train students so thoroughly in the various phases of commercial art that they may upon completion of the course earn a good living in their chosen career.



History

Founded in 1912, the first of its kind in this area, The School of Practical Art has trained many hundreds of the men and women who are today leaders in their specific professions. Advertising, Cartooning, Fashion Illustration, Industrial Design, Interior Decoration, Newspaper work, and the other allied fields, number among their most prominent members men and women who are graduates of this school. These successful persons are the best possible proof of the excellence of the training they received here.

Location

Newbury Street, an important section of Boston's historic Back Bay, is the acknowledged smart shopping center of New England. Here also are located many of the leading art galleries, publishing houses, and churches. At number ten, the school is across the street from the Ritz Carlton hotel and adjacent to the Boston Public Garden. Students who commute will be interested in knowing that the Arlington Street subway station is less than two minutes' walk from the school.

The building itself, illustrated by the sketch on Page 37, is of modern steel and brick design. Decorated and equipped to meet the artistic and utilitarian needs of the students, the ample areas assure proper light for all types of work, an abundance of floor space to assure uncrowded working conditions, and studios appropriate for specific course requirements.

Faculty

The members of the teaching staff have been carefully selected. Many of them have been members of the faculty for many years. They are highly competent, having had practical experience in their respective professional fields; but even more important, they have the ability to impart their knowledge and skill to those students who come under their direction. Expert teaching is of the utmost importance to the student. The skill of our faculty in meeting that need is best proven by the high degree of success attained by our graduates.

*Consultation
with the
Director*



"Your drawings indicate that you have a definite aptitude for this type of work and that you have sufficient talent to warrant training in this field." HAROLD C. POLLOCK.

Personal Interviews

The student's particular problems of potentials and art ability are frequently solved by a personal appointment with the Director of the School. Many years' experience in the analysis of student's sketches enable him to determine accurately the student's aptitude. However if this cannot be clearly established in the interview with parent and student, an aptitude test is given or a short trial period of training is suggested. The results of this are discussed with the student or parent who is told frankly whether or not the student has enough ability to warrant training for an art career.

In the studios of the School there are always interesting exhibitions of student work exemplifying undergraduate accomplishment at different periods in their courses. During a personal interview students and parents have the opportunity to visit all of the studios of the School.

Your Talent

The drawings and paintings in this catalog are all original, and were made by students who began their art school training with no more talent than that which is usually found in high school work. Although one should possess a natural aptitude for the work, unusual talent is not necessary. Those who have always liked to draw, have an acceptable art record in High School and are capable of making a skillful copy, will through proper training develop the originality necessary to assure success in the field of applied art.

On the facing page are reproduced actual samples of work done by students prior to their receiving instruction in our classes. They are included for two reasons: First, to encourage the novice who might otherwise be disheartened by the professional appearance of the work done by our undergraduates as illustrated throughout the catalog, and second, to offer a criterion for judging improvement shown by students who have attended the school — “Before and After” proof of achievement.

Thorough Preparation

Earnest effort and thorough preparation are necessary if the student is to become successful professionally. Enthusiastic and excellent working habits must be developed early and maintained throughout the course. Deadlines must be given and met punctually. Good design, composition, color and technical skill must be evident in all finished work. In preparation for this high standard the beginner receives a thorough foundation of basic work in graphic analysis, principles of freehand drawing, constructive design, composition, perspective, lettering, color theory, anatomy and life drawing.

This is followed by the practical application of fundamentals. Here problems are assigned which are in every respect similar to those which will be met in professional practice. During this period it is necessary that the student acquire some knowledge of the processes of engraving and printing so that work may be properly prepared for reproduction. The latest trends in advertising, business practices and procedures, reproductive methods, type styles and printing papers are also stressed.

The School of Practical Art offers all of these opportunities for complete preparation. The schedule covers the foundation work in a thorough and interesting manner and our system of individual instruction enables the student to receive the utmost value from this training.



Samples of work done by students prior to receiving instructions in our classes.

Curriculum for Day and Evening Classes

FRESHMAN CLASS

The first year program for beginners in the Freshman class in both the day and evening divisions is prescribed and is arranged to give the beginner a thorough foundation. In addition to the required work for this course, which is listed below, an outside reading course and a certain amount of drawing and research is assigned as home work. These assignments are required of 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.

FRESHMAN COURSE

GRAPHIC ANALYSIS	MEDIA STUDY
ELEMENTS OF DESIGN	DESIGN ANALYSIS
BASIC PERSPECTIVE	LIFE DRAWING
BASIC LETTERING	ANATOMY
COLOR THEORY	COMPOSITION
FREE-HAND DRAWING	MEMORY AND VISUAL TRAINING
BASIC FASHION ILLUSTRATION (elective)	

For description of courses see page 14

MIDDLE CLASS

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.

All courses listed below are required unless otherwise indicated.

MIDDLE COURSE

LIFE DRAWING	DESIGN
COMPOSITION	ADVANCED COLOR
ADVANCED LETTERING	FASHIONS (elective)
ADVERTISING LAYOUT	TYPOGRAPHY
ADVANCED MEDIA STUDY	REPRODUCTIVE PROCESSES

For description of courses see page 14

SENIOR CLASS

For the purpose of developing initiative and individuality, there is great flexibility of schedule in the advanced classes. The work consists of a series of projects covering a wide range of choice. Individual studio criticism is followed in each case by a group criticism and discussion with a member of the faculty and students of the class. The students in this class make a practical application of their major course through personal interpretation of the project.

SENIOR COURSES

NEWSPAPER AND MAGAZINE LAYOUT	LABELS	STORY AND BOOK ILLUSTRATION
MAGAZINE COVER DESIGNING	BOOK JACKETS	TYPOGRAPHY
BOOKLET COVER DESIGNING	DISPLAY	ENGRAVING PROCESSES
INDUSTRIAL DESIGNING	PACKAGING	CATALOG ILLUSTRATION
FASHION ILLUSTRATION	CARTOONING	DIRECT-BY-MAIL ILLUSTRATION
ADVERTISING ILLUSTRATION	POSTERS	GREETING CARDS
		LETTERHEADS

Each student in the Senior class must satisfactorily complete a major thesis in order to receive a diploma. This thesis is the final examination.

Advanced Standing

Students transferring from other schools desiring advanced standing are required to take an examination, or to bring in a portfolio of their work to determine credit rating and to evaluate properly previous training in terms of this school's requirements.

All Classes

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.

A full report of the standing in each course will be sent to the student's home at the end of each semester. Warning cards will be sent home at any time if the work in a course is unsatisfactory. Warning cards may also be sent home for low grades if, in the opinion of the instructors, better work could be expected.

Description of Courses

Freshman Courses

GRAPHIC ANALYSIS

This training consists of designing and making of solids and basic forms, background research and careful analysis of the results. Included under this general heading are free-hand drawing, mental vision and memory training, color theory, study of form, light and shade, composition and basic perspective.

PERSPECTIVE

Perspective is given as a separate subject during the first quarter. This is replaced in the remaining three quarters with original basic figure construction emphasizing use of line, rhythm, action and arrangement. Exercises in mental vision and memory training is a regular part of the work and results eventually in originality.

LETTERING

The lettering course consists of study of basic Roman and Gothic alphabets with scheduled practice in characteristics, spacing and arrangement.

DESIGN

In Elements of Design and Design Analysis the student learns to create basic forms from various materials using a series of seven fundamental steps as an approach.

LIFE DRAWING

The work in this class is quite fundamental. The student studies the figure as a basic solid with particular emphasis upon line analysis and relation of values. A lecture and assignment course in anatomy accompanies this work. During the whole period of the first

year work the student is studying and practicing with various media and techniques such as pencil, tempera, pen and ink, brush and ink, etc.

* * *

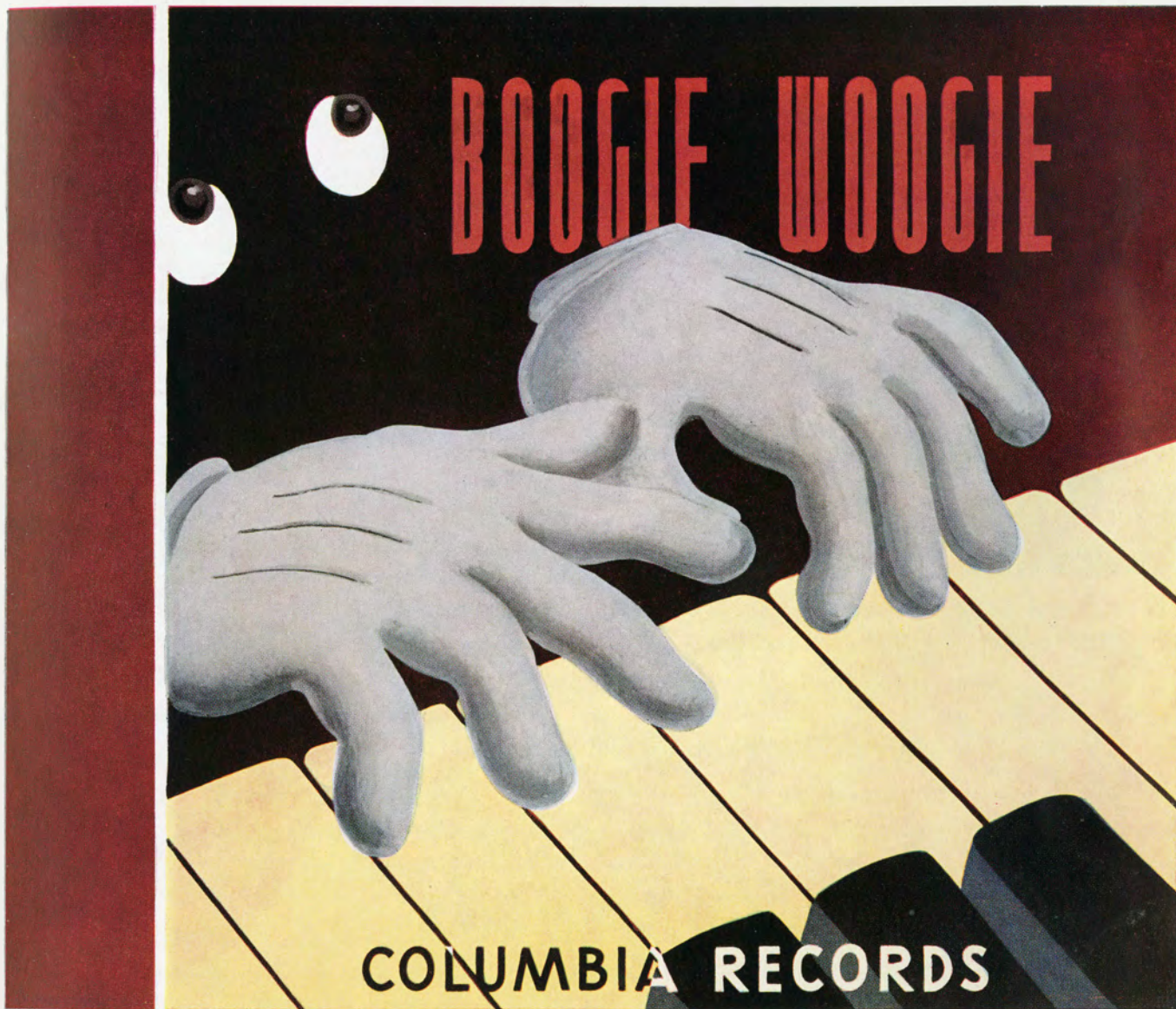
On page 21 a typical freshman graphic analysis problem is shown. This indicates a definite knowledge of form, light and shade, design arrangement and media handling. On page 24 are photographs of creative designs constructed with paper. After the students have constructed these designs they use them as a vehicle for drawing and painting. Evidence of this basic work may be traced in most of the original examples of student work in the catalog. It is particularly well illustrated on page 31 in the poster drawn by a middle course student.

Middle Courses

The second year is a continuation of basic work but the problems become more advanced and after the first semester the student starts to make an application by practice in posters, layouts, etc.

The life class and anatomy is stressed during this middle period; the student receives two full days of life drawing a week during all of the second year. This course consists of quick action sketching and of long poses from the model in order that the student may become thoroughly familiar with the figure in all angles and lights. Advanced graphic analysis is studied and applied throughout the year. Special study of media used for reproduction, such as water color, transparent wash, tempera, charcoal and pen and ink, are also emphasized at this time.

Advanced lettering practice and study of styles comprise an essential part of the student's training.



Record Album Cover

This is a reproduction of an original tempera painting submitted by a student of the Middle, or second year, class. It was done as a regular assignment, given as part of a mid-year examination project to that class.



*A Class in
Fashion
Illustration*

"Make the most of the dress or garment advertised—analyze it, determine its best points." BARBARA WILLIS.

Students electing Fashion drawing are allowed 2½ hours per week from their studio time. In the fashion class the student is given regular assignments and criticism with emphasis on the styling and technique of the drawings.

Senior Courses

The senior course is a practical application of basic knowledge applied to professional problems.

These courses are divided into four major divisions of applied art: Design, General Advertising Art, Illustration and Fashions. The work during this year consists of professional projects in layout, posters, magazine covers, book jacket illustration and stresses production, media handling, lettering, arrangement, original compositions, figure construction, color and concept. The student is permitted to specialize during this year through personal interpretation of the problems. Each student is required to complete satisfactorily, during the last quarter, a diploma thesis which must be based on the particular specialization. Special attention is given during this period to the development of "samples" which the student uses to indicate these particular skills to a prospective employer.

Group Criticism



"That the areas of your book jacket are well related in value and color, is perhaps more important than your choice of subject matter." HAROLD C. POLLOCK.

The work in the advanced groups is of a professional nature and includes full investigation and research in all practical branches of applied art. The student is graded in relation to design, color, composition, figure, lettering, concept, and production. Because of the high standards, mechanical skills, and manual dexterity required for success in the field of illustration a fourth year of specialization in this course is practically essential. Students who sincerely desire to make this their life work, therefore, should definitely plan on this extra year of study.

Many examples of senior work are shown in the catalog: an oil painting on page 26; a display, page 24; a cartoon, page 28; illustrations, pages 4 and 32; a magazine cover, page 19; a record album, page 15.

All Courses

Method

Individual criticism and instruction is given in all classes whenever practicable in order that students may advance as rapidly as possible. Class criticism and discussion follow all important projects. Each class is also divided into two or more smaller groups and regular conferences are arranged with these groups where criticism and advice are given to the student in relation to all of the work.



LIFE CLASS STUDIO

All courses both day and evening are scheduled for a definite amount of life class each week.

In the freshman year the accent is on the basic structure and anatomy of the model.

The middle class student emphasizes the light and shade analysis and media. The senior group learn to apply the figure for professional purposes.



Illustration — Magazine Cover

This painting was done in tempera by a member of the Senior, or third year, class. It is a typical example of the sort of assignment given to those who are majoring in either the general or the illustration course during that year.



CRAYON FROM LIFE

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.

*Personal
Attention
and help in
every class for
every student*

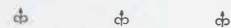


*"Try shading that area a bit more,
it will strengthen your value rela-
tionship."*

A freshman course graphic analysis class is, above, receiving personal help from the instructor.

Graphic analysis is emphasized particularly in the beginning classes, but 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.



To the left is a reproduction of a graphic analysis problem from this class. The problem is entirely creative, the student selects his own material and then with a careful design arrangement uses this as a model.

Sharp Focus

Realism

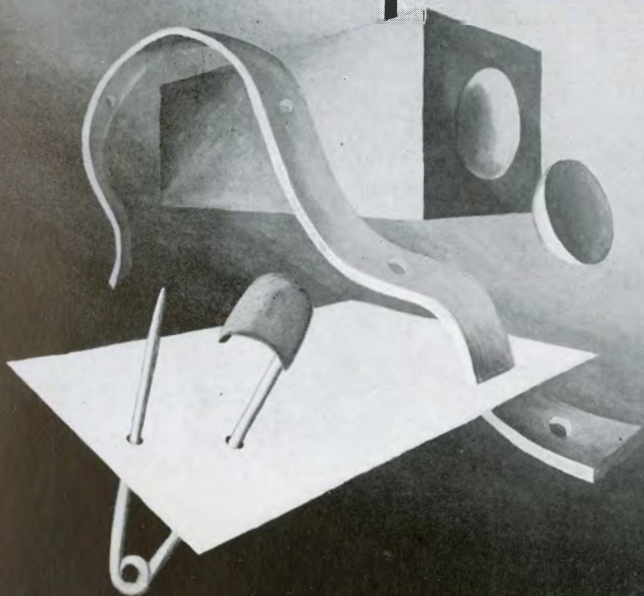




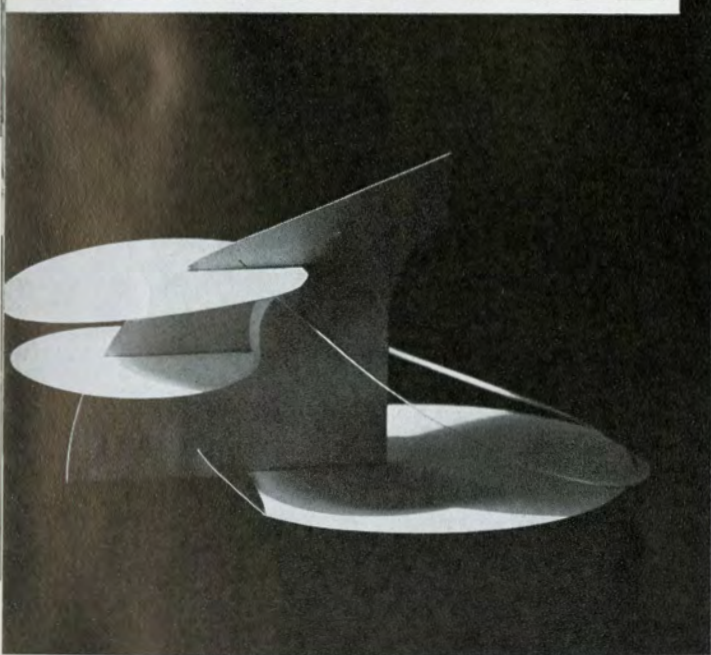
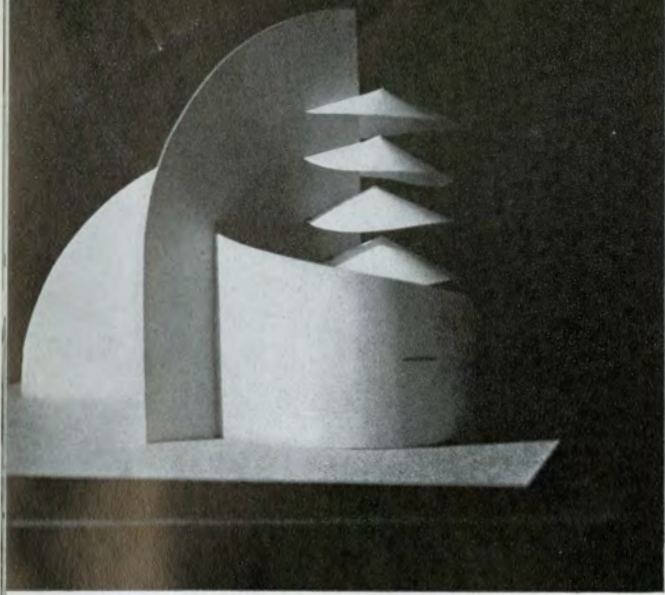
Figure Drawing

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 of this is later worked into complete drawings and composition 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.



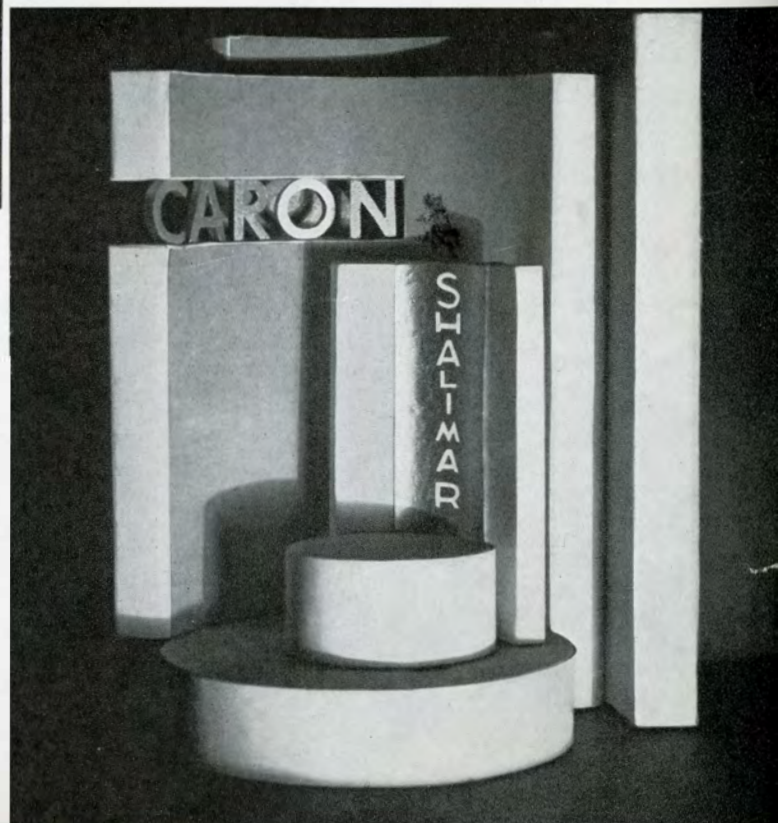
Constructional Design

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.



Display Design

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.

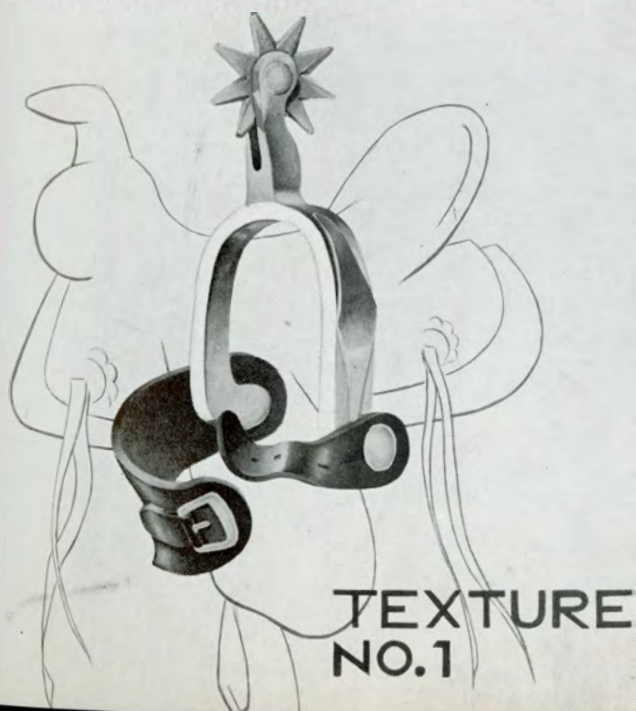


A Freshman class studying the elements of design.



"Good design is often a matter of subtraction, rather than addition."

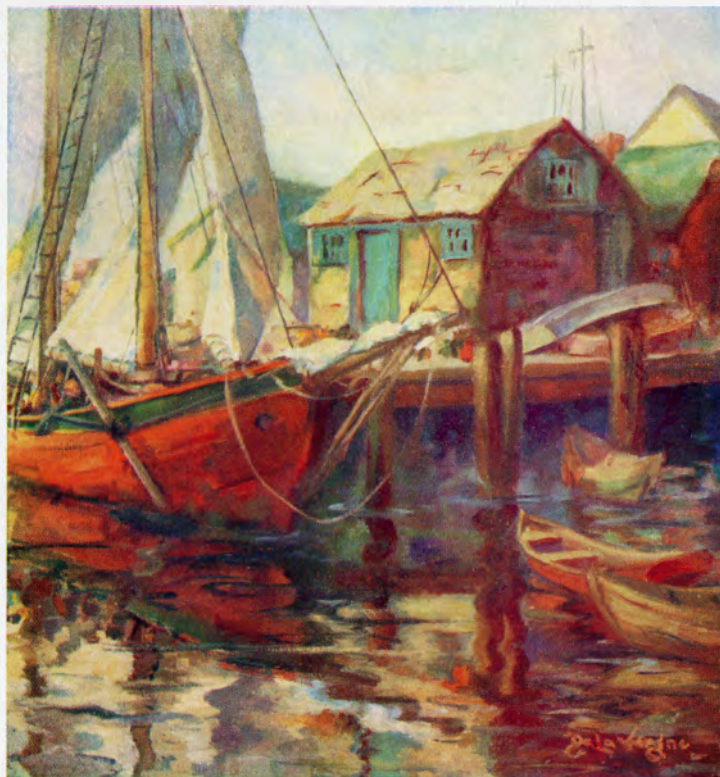
CHARLOTTE LAMSON



The element of Design is of utmost importance in any successful work of art. Knowledge and understanding of the structure of design are essential to the student. By breaking design down to fundamental theses which may be easily explained, even the beginner can readily grasp its full meaning and importance. This principle is carried through the entire course, and thus becomes a vital part of the approach to all drawings.



To the left is an example of elemental design as visualized in a freshman problem. As can be seen, it is the design that is stressed, while the subject matter, although related in concept, is of secondary importance.



OIL

Painting Classes

Special arrangements are made for day students who wish to study painting for recreational purposes. The student in this class has the opportunity to paint landscapes, "marines", still life, and figures in oil, water color, pastel, charcoal, or pencil.

On each Monday evening during the school year a special class in painting is held for adults. This class is planned for beginners as well as for those who have had some previous experience in painting. The "easel painting" above was painted in full color "oil".

Since it is impossible for this group to study landscape directly from out of doors, projected color slides are often used for subject material in this class.

For further information about these special courses, write or call the school (Ken. 2164).



Veterans of World War II

These are a few of the Veterans of World War II who are studying at the School of Practical Art. Former members of the Army, Navy, Marine Corps, Merchant Marine, Sea Bees, etc., they represent participation in practically every major action from Africa to Okinawa. The school is proud of its veteran group.

Veterans

One of the most serious problems facing the returning veteran is that of securing the training that he wants and needs. This school is eager to help all such ex-service men, but due to limited enrollment capacity it is not possible to accept all that apply. The veteran should know, however, that the School of Practical Art, licensed by the Department of Education, Commonwealth of Massachusetts, was among the first of the training schools to be included by the Board of Collegiate Authority, Commonwealth of Massachusetts, for its "Approved List" for the Veterans' Division of the United States Government.



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. 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 magazines; Al Banks of the Worcester Telegram-Gazette; Les Stout of Boston Advertiser fame; and Kosti Ruohoma of the Walt Disney Studios.

Alan Ferguson, whose cartoon is shown above, had cartoons accepted in the American Legion and New Yorker magazines while still a student at the school.

SCRATCHBOARD

Newspaper Advertising Illustration

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 ten former students of this school have positions doing this type of work.



Fashion Illustration

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. Many drawings of this type that appear in the Boston newspapers are being done by graduates of this school.



Poster

This illustration is a full color reproduction of a poster done by a member of the Middle, or second year, class. It was executed in air brush and tempera and is representative of the "special project" type of assignment given each student.



PEN AND INK

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. 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.

*Learning to
Use the
Air Brush*



"The quality and size of the spray depends to a large extent on the position of the air brush relative to the drawing." WILLIAM WILLIS.

The Air Brush

A demonstration of the air brush is given to an advanced group of students. A high pressure tank of air is attached to the brush in Mr. Willis' hand and he is showing the students how it is controlled. This is an important medium and every student in both the day and evening classes is given the opportunity to operate this machine and develop skill in its use for professional purposes.

Sessions

THE DAY SCHOOL

The Day School begins the second Monday in September and closes the last of May. Classes are in session Monday through Friday except for the customary legal holidays, including two weeks at Christmas and a week in the spring. A freshman hand-book, called "The Blue Book," which gives information regarding school regulations, reports, the marking system, and other essential data, is given each freshman. Copies will be sent to interested persons upon request.

THE EVENING SCHOOL

The Evening School is in session three evenings per week from the third Monday in September through May. Here students have a wide choice of subject, including any listed in this catalog. Applicants may register for the full course or for such part of it as they may elect. The same high standard is maintained in the evening course as in the day. The classes differ only in the time element and the fact that the course is necessarily more intensive in the evening to compensate for the time factor. Placements are made as readily from this group as in the day groups. Inquiries are cordially invited. It is suggested that those who are interested in evening classes communicate with the school by letter or telephone, or if possible, come in for a personal conference. In this way specific questions can be answered promptly.

SATURDAY CLASSES

Saturday Classes are held each Saturday morning from 9:30 to 11:30 October through May. This is a splendid opportunity for youngsters to test their ability and receive training which will eventually lead them toward the field of commercial art. Students have a wide selection of courses, and will receive that professional guidance and criticism which is so essential for progressive improvement. A cordial invitation is extended to interested students to attend any Saturday morning without obligation in order that they may see for themselves the method of training and the type of work offered in these classes.

ADULT GROUP

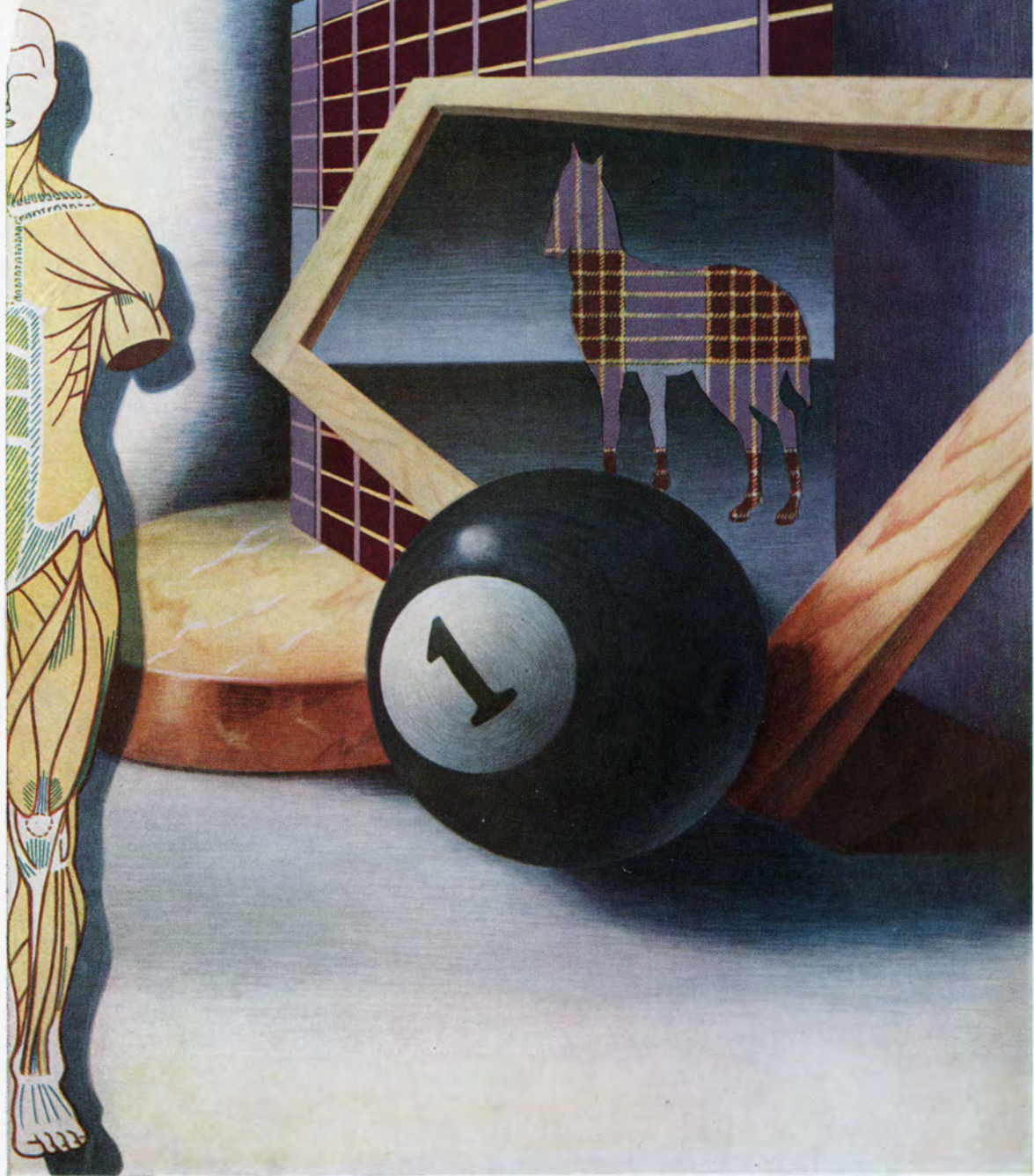
An avocational painting class for adults is held each Monday from 7 to 9 p.m., October through May. The opportunity is offered in this class to paint landscape, still life, flowers, portrait, etc., in oil, water color, pastel, charcoal or pencil. These classes are planned for beginners as well as for those who have had some experience in painting.

SUMMER COURSE

The summer class is a six weeks intensive course starting the 1st Monday after July 4th. The work for this group is elective so the student may develop a particular specialization or may take basic work. Subjects for this course are listed under "Curriculum" on page 12. There are no entrance requirements for this group. Students of varying ages, talents and training are welcomed and given the exact instruction they require.

The School of Practical Art reserves the right at any time to make whatever changes may seem necessary in the program of the School.

For further information, write or call the school, Kenmore 2164.



What may appear to the uninitiated as a startling "modernistic" type of picture is in reality a rather good example of a fundamental principle in the study of practical art. Basically it emphasizes the importance of area, value, solids, space, texture, and color. It further illustrates a technique which avoids the commonly accepted objective of a "pretty picture." The basic forms, such as the sphere, cylinder, and rectangle, are nicely blended to show the importance of spatial, color, and value relations. It is a full color reproduction of an original tempera painting done by Miss Martha Collins of Malden, Mass., and was a regular school problem assigned at the end of the first quarter of her second year.

General Information

ENTRANCE REQUIREMENTS

No examination or previous study in art is required unless the applicant wishes to enter with advanced standing. It is expected, however, that candidates for the full day course will have the background of a high school education or its equivalent. No secondary school undergraduate will be accepted for the day course unless the principal of that school advises such acceptance. The school reserves the right to accept for admission only such applicants as will be congenial with the current student body.

LENGTH OF COURSE

The length of time required to meet the necessary professional standards set by the school depends upon the type of course selected by the student. A diploma is given for reaching a standard, rather than for time spent in school. Experience over a number of years has shown that the average day student will meet the requirements in about three years, while the evening school student may require four years. One or two-year courses may be arranged in a few special subjects, however.

WOMEN'S CLUB SCHOLARSHIP

A scholarship, amounting to one half the annual tuition fee is available 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.

CERTIFICATES OF MERIT

At the close of each quarter, during the school year, students are graded according to their accomplishments. At this time those undergraduates whose work for the preceding quarter has been outstanding receive attractive "Certificate of Merit" cards. The names of such students are inscribed on a permanent scroll which is on display at the office of the school. It is a distinct honor to be included with this group.

MISCELLANEOUS

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

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

Students cannot be called to the telephone during school hours except in cases of emergency. Parents and friends are requested not to ask that students be taken from class.

The school will not be responsible for articles, property, or clothing lost from any cause whatsoever.

The school reserves the right to require the withdrawal of any student whose attitude shows a lack of sincerity of purpose, inability to meet the ideals of the school, or whose presence for physical or moral reasons is not conducive to the best interests of the student body.

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	\$300
Half Yearly Rate	156
Special short term rates may be arranged by applying at the School Office.	
Registration Fee for day classes	5.00
Graduation Fee (Seniors only)	5.00

TERMS FOR EVENING CLASSES

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

Three evenings per week \$15.00 per month, for the year \$105.00 ½ yr. rate \$55.	
Two evenings per week 12.00 per month, for the year 85.00. ½ yr. rate 45.	
One evening per week 7.00 per month, for the year 50.00.	
Registration Fee for evening classes	3.00
Certificate Fee	3.00

SATURDAY MORNING CLASS

9.30 to 11.30. Per month	5.00
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ADULT PAINTING CLASS

Monday Evening, 7.00 to 9.00. Per month	7.00
Registration Fee	3.00

SUMMER COURSE

Six weeks	50.00
Registration Fee	2.00

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.

A Partial List of Firms who have Employed our Graduates

NEWSPAPERS

Boston Herald
Boston Globe
Boston Advertiser
Worcester Telegram-Gazette
Boston Record
Boston Post

PUBLISHERS

Curtis Publishing Co.
Metropolitan Lithograph &
Publishing Co.
Bromfield Publishing Co.
Brown, Thomson, Hartford

ENGRAVERS

Forbes Lithograph Co.
Franklin Engraving Co.
American Engraving Co.
Donovan & Sullivan, Engravers
Howard Wesson Co., Worcester
Folsom Engraving Co.
The Lincoln Engraving Co.
J. C. Hall Lithograph Co.,
Providence
Central Engraving Co.
Charlotte Engraving Co.,
Charlotte, N. C.
Park City Engraving Co.,
Bridgeport, Conn.
Milprint Products Co.
MacKenzie Engraving Co.
Capital Engraving Co.

PRINTERS

Vose-Swain Company
Oxford Print
Hodges Printing & Label Co.
Buck Printing Co.
Associated Press of New York
Crawford Press
Addison Wesley Press Inc.

STORES

Continental Clothing Company
Bonwit Teller
Gilchrist's
Peerless Stores, Pawtucket
Jordan Marsh Company
R. H. White Company
Kane Furniture Co., Worcester
Spalding, Moss Co.
Gofkauf's Stores, Inc.
Sears Roebuck & Co.
R. H. Stearns
Grover-Cronin Inc.
Gladding's Department Store,
Providence
Cherry-Webb Co., Providence
Summerfield's Furniture Co.
T. D. Whitney Co.

GREETING CARD DESIGNERS

Rust Craft Co.
Metropolitan Lithograph &
Publishing Co.

ADVERTISING AGENCIES AND ART SERVICES

Howard A. Baxter Studios
Vincent Edwards & Co.
Donnelly Advertising Company
Michael Hallward Inc., Swampscott
Advertising Art Company,
New York
A. W. Ellis Advertising Agency
Dowd-Wyllie & Olson, Illustrators,
Hartford
Fitzpatrick and Murphy Studio
Harold Cabot & Co., Inc.
Callaway Associates
Woodfall Studios
Quality Pattern Co.
Thomas Jones Studio
Francis Kensley Studio
Batten, Barton, Durstine & Osborne

SCHOOLS

North Jr. High School, Waltham
Children's Museum
Medway High School
School of Practical Arts and Crafts,
Portland
Watertown Senior High School

MANUFACTURERS

Northeastern Laboratories
United Shoe Pattern Co.
Nashua Gummed & Coated Paper Co.
Massachusetts Envelope Co.
United Drug Company
Gillette Razor Co.
Dennison Mfg. Co.
Lever Bros. Company

DISPLAY AGENCIES

Jameson Associates
Marcus Display Co.
New England Display Co.

MISCELLANEOUS

Bachrach's
Walt Disney's Studios, Hollywood
Peabody Museum
Edison Electric Illuminating Co.
Boston Garden Corporation
Fogg Museum
Telepix Cinema
American Mutual Liability
Insurance Co.
Metropolitan Theatre
Boston Consolidated Gas Co.

It should be remembered that many graduates of this school enter the field of Commercial Art as "Free Lance" artists. They are in business for themselves and as they become established make very good incomes. The above list includes some of the firms that have employed our graduates as "Staff Artists".

Partial List of Towns from which Students have Enrolled

Massachusetts

Abington	Haverhill	Plainville
Adams	Hingham	Plymouth
Allerton	Holbrook	Quincy
Allston	Holliston	Raynham
Amesbury	Holyoke	Randolph
Andover	Hopedale	Reading
Annisquam	Hopkinton	Readville
Arlington	Hudson	Revere
Ashburnham	Hyde Park	Rockland
Ashland	Ipswich	Rockport
Assinipi	Jamaica Plain	Roslindale
Athol	Lawrence	Roxbury
Atlantic	Lee	Salem
Attleboro	Leominster	Saugus
Auburn	Lexington	Scituate
Auburndale	Lincoln	Sharon
Avon	Littleton	Shrewsbury
Ayer	Lowell	Somerset
Ballardvale	Lunenburg	Somerville
Bass River	Lynn	South Acton
Beachmont	Lynnfield	Southampton
Belmont	Malden	South Boston
Beverly	Manchester	South Braintree
Billerica	Manomet	South Essex
Bolton	Mansfield	South Hadley
Boston	Marblehead	South Hamilton
Braintree	Marlborough	South Lincoln
Bridgewater	Marshfield	South Weymouth
Brighton	Mattapan	Springfield
Brockton	Maynard	Squantum
Brookline	Medfield	Stockbridge
Brookville	Medford	Stoneham
Cambridge	Medway	Stoughton
Canton	Melrose	Stow
Carver	Methuen	Swampscott
Charlestown	Middleborough	Taunton
Chelmsford	Millis	Templeton
Chelsea	Milford	Tewksbury
Chestnut Hill	Millsbury	Upton
Clifton	Millis	Vinyard Haven
Cliftondale	Milton	Wakefield
Clinton	Monson	Waban
Cohasset	Nahant	Walpole
Concord	Nantasket	Waltham
Dalton	Natick	Watertown
Danvers	Needham	Waverly
Dedham	Neponset	Wayland
Dorchester	New Bedford	Webster
Dover	Newbury	Wellesley
East Boston	Newburyport	Wellesley Hills
East Milton	Newton	Westfield
Egypt	Newton Center	West Harwich
Everett	Newton Highlands	West Newton
Fairhaven	Newtonville	Weston
Fall River	North Adams	West Roxbury
Falmouth	North Andover	West Springfield
Fayetteville	North Attleboro	Westwood
Fitchburg	North Brookfield	Weymouth
Framingham	North Dartmouth	Whitman
Gardner	North Dighton	Wilmington
Georgetown	North Easton	Winchester
Gloucester	North Quincy	Winthrop
Grafton	Northampton	Woburn
Greenfield	Norwood	Wollaston
Groton	Onset	Worcester
Hamilton	Orleans	Wrentham
Hanover	Peabody	
	Pittsfield	

Partial List of Towns from which Students have Enrolled

Auburn	Maine	Rockport
Augusta	Madawaska	South Portland
Blue Hill	North Anson	Skowhegan
Bowdoinham	North Berwick	Topham
Bridgton	North Brooksville	Waterville
Brunswick	Oakland	Woodford
Camden	Ogunquit	York Harbor
Deer Island	Portland	York Village
Kittery	Rockland	
	Sanford	
	Connecticut	
Bridgeport	East Haven	New London
Bristol	Hartford	Norwich
Cheshire	Hazardville	Putnam
Collinsville	Meriden	Terryville
Colebrook	New Briton	West Hartford
Danvers	New Haven	Windsor Locks
	New Hampshire	
Bethlehem	Hampton Falls	Peterborough
Berlin	Keene	Portsmouth
Claremont	Littleton	Tilton
Concord	Lyndeboro	Walpole
Dover	Manchester	Wilton
	Newton	
	New York	
Binghamton	Middletown	St. Johnsville
Cooperstown	Newbury	Syracuse
Elmira	New York	Unionville
Goshen	Rochester	Wellsdale
Greenwich	Schenectady	
	Vermont	
Barre	Newport	Welles River
Bellows Falls	Rutland	West Barnett
Ludlow	Springfield	White River Function
Middlesex	St. Albans	Windsor
	Rhode Island	
Barrington	Pawtucket	Tiverton
Lakewood	Portsmouth	Westerly
Newport	Providence	Woonsocket
	Texas	
New Jersey	Smithville	Colorado
Asbury Park	Harlingen	Denver
Penngrove		
Montclair		
Florida	Georgia	Iowa
Clearwater	Cartersville	Burlington
Illinois	Maryland	Michigan
Chicago	Baltimore	Flint
Minnesota	North Carolina	Pennsylvania
St. Paul	Charlotte	Tunkannock
South Carolina	Virginia	West Virginia
Cheran	Leesburg	Parkersburg
	Canada	
Amherst, Nova Scotia	Kingston, Ontario	Montreal, Quebec
Bertle, Manitoba	Lorretteville, Quebec	Quebec, Quebec
Edmundston, N. B.		Yarmouth, Nova Scotia
	England	
	Kent	

