1960

School of Practical Art Course Catalog (1960-1961)

School of Practical Art

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COVER DESIGN

The drawing in color on the cover of this catalog is reproduced from an original design by John Vrakas, a member of a 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.

* * * * *

The work shown throughout this catalog has been reproduced entirely 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.
SCHOOL OF
PRACTICAL
ART

FOUNDED
Nineteen Hundred
and Twelve

Licensed by the Commonwealth of Massachusetts
Department of Education

Approved for Veteran Training

Directly Opposite South Station

665 or 683 ATLANTIC AVENUE • BOSTON • MASSACHUSETTS

Telephone — HAncock 6-6642 or 6648
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.
Thorough Preparation

Earnest effort and thorough preparation are necessary if the student is to become successful professionally. Enthusiastic and thorough working habits must be developed early and maintained throughout the course. Deadlines given must be 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.

Selecting the Right School

This is the most important question in your life just now. You should be absolutely sure in choosing a school that it can and will prepare you for economic independence.

The primary duty of any professional art school is to see that its graduates are (first) well trained basically, (second) have a clear idea of where they are heading, and (third) that they have something concrete, something practical to offer prospective employers and clients.

The School of Practical Art is a pioneer in its field. For forty-eight years this school has been preparing young people to hold good positions with printers, publishers, lithographers, newspapers, engraving houses and department stores, and hundreds of our alumni are now connected with such firms throughout the United States. They are very valuable points of contact with the business world and are very helpful to graduates in securing positions where the excellence of the training of The School of Practical Art is already known.

A most important factor in practical art education is that it prepares you for a profession which will never be overcrowded and which offers you greater opportunities at lower cost, in less time, than any other type of professional training.

Many think an artist must be particularly gifted in order to win success. Such is not the case. Today, you do not need the genius of Rembrandt or Titian. All you need is average talent and practical training.
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, and are capable of making a skillful copy, will in almost every case, through proper training develop the originality necessary to assure success in the field of applied art.

On this 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.
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. Throughout the entire course it is the policy of the President of the School to hold regular conferences with students, in relation to their progress.
CRAYON FROM LIFE

Students who are interested in advertising design must give special attention to the drawing and painting of figures and heads because they are purchased extensively by publishers and advertisers. The artist usually has a choice of media for this work and idealized figures are in demand rather than factual copies from the model.
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

<table>
<thead>
<tr>
<th>Graphic Analysis</th>
<th>Media Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elements of Design</td>
<td>Design Analysis</td>
</tr>
<tr>
<td>Basic Perspective</td>
<td>Life Drawing</td>
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<tr>
<td>Basic Lettering</td>
<td>Anatomy</td>
</tr>
<tr>
<td>Color Theory</td>
<td>Composition</td>
</tr>
<tr>
<td>Free-hand Drawing</td>
<td>Memory and Visual Training</td>
</tr>
</tbody>
</table>

For description of courses see page 9

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

<table>
<thead>
<tr>
<th>Life Drawing</th>
<th>Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition</td>
<td>Advanced Color</td>
</tr>
<tr>
<td>Advanced Lettering</td>
<td>Fashions</td>
</tr>
<tr>
<td>Advertising Layout</td>
<td>Typography</td>
</tr>
<tr>
<td>Advanced Media Study</td>
<td>Reproductive Processes</td>
</tr>
<tr>
<td>Photography</td>
<td>Silk Screen</td>
</tr>
</tbody>
</table>

For description of courses see page 9
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  
MAGAZINE COVER DESIGNING  
BOOKLET COVER DESIGNING  
INDUSTRIAL DESIGNING  
INDUSTRIAL ILLUSTRATION  
FASHION ILLUSTRATION  
ADVERTISING ILLUSTRATION  
ART AND ANIMATION FOR TELEVISION  

Labels  
Book Jackets  
Display  
Packaging  
Cartooning  
Posters  
Letterheads  

Story and Book Illustration  
Typography  
Engraving Processes  
Catalog Illustration  
Direct-by-Mail Illustration  
Greeting Cards  
Technical Illustration

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 the grading system used in the school is as follows: A - Excellent, B - Good, C - Passing, D - Unsatisfactory. In the event of unsatisfactory progress, the student is given additional guidance and counsel in order that he may have every opportunity to upgrade his rating to a passing standard by the end of the year. In addition to the report card sent the student at the end of each semester, the School office keeps a duplicate card on file, there-by retaining a permanent record of his progress and attendance.
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 13 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 14 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 18 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, pen and ink and silk screen are also emphasized at this time.

Advanced lettering practice and study of styles comprise an essential part of the student’s training.
Students electing Fashion Illustration are given regular assignments and criticisms with emphasis on the styling and technique of the drawings. The demand for this type of work is increasing faster than it is possible to supply artists, making this course an outstanding specialization.

**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.
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. Seniors studying illustration are trained in the high standards, mechanical skills, and manual dexterity required for success in the field of magazine, story, book, brochure, advertising figure spots, industrial, product and all other phases of commercial illustration.

Many examples of senior work are shown in the catalog: a display, page 14; a cartoon, page 21; illustrations, pages 6 and 24; a magazine cover, page 2.

**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.

This picture shows Mr. Joseph Thompson Jr. of the faculty with equipment used in commercial photography.

Mr. Thompson conducts classes requiring the student to obtain a thorough working knowledge of the camera, developing and making of negatives, and finished prints by contact and use of the enlarger.

Because of its wide spread use today it is necessary that the student have a complete understanding of the relationship between photography and art.

The artist’s skill is absolutely essential in all commercial photography.

The course includes photo retouching, lighting, arrangement, composition, color, and how to combine drawing and photography for advertising layout.

The school furnishes all necessary photographic equipment.
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 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.
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.

**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.
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.

One evening a week there is a life class for professional artists who wish to draw and paint from the model. There is no instruction in this class, and it is held as a separate unit from the regular evening classes.
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.
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.
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.

Mr. Willis also teaches one of the most complete, contemporary and all-inclusive reproduction courses being offered in any art school today. This course combines lecture and demonstration material with actual professional reproduction problems executed by the students. The many projects dealing with line cut, halftone, chromolite, benday, color tone, lithography, color separation, etc. must meet the rigid standards required by this school as well as the professional world.

In addition to the above studio work, trips are made to newspapers, lithographers, printing houses, etc. under the personal guidance of Mr. Willis, where the students have an opportunity to see the actual mechanics of reproduction in operation.

Today, when the merit of a piece of art work is so often rated according to it's reproduction value, the School of Practical Art places particular emphasis on this feature course.
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, at least 25 former students of this school have positions doing this type of work.
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.
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 national magazines and newspapers are being done by graduates of this school.
A Freshman class studying the elements of design.

Mr. Philip Hicken, head of the Design Department, conducting a criticism with a Freshman group.

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 elementary 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.
STORY ILLUSTRATION

An example of Senior figure application. The figure is developed from the model, and then designed for a magazine illustration. This is an original painting executed by John O’Hara. The medium is colored ink.
The watercolor illustration shown above was reproduced from an original drawing by a student of Graphic Analysis in the Middle Class.
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, 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.
In the above photograph, William Hanley of the school staff, is giving a demonstration in water color painting before a group of students from the day school, on nearby T Wharf.

**Painting Classes**

Special arrangements are made for day students who wish to study painting. 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 Thursday 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.

For further information about these special courses, write or call the school.
Faculty

HAROLD C. POLLOCK, President
Graduate, School of Practical Art — Lectures; General Criticism in all courses; Individual Conferences.

WILLIAM WILLIS, Vice-President
Graduate, School of Practical Art; Staff Artist on Boston Herald-Traveler—Advertising Art; Newspaper Illustration; Air Brush; Men’s Fashion Drawing; Advanced Lettering, Reproduction.

MacIvor Reddie, Director
Graduate of The School of The Museum of Fine Arts, Boston, assistant instructor at The School of The Museum of Fine Arts, Member of The Guild of Boston Artists, President of The Norwell Art Association. Six years of professional work in New York which included Portraiture, mural decoration and newspaper illustration — Composition; Freehand Drawing; Medium Handling; Anatomy; Design Figure Drawing; Illustration; Painting; Graphic Analysis.

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

Mrs. Rita Coleman
Graduate, School of Practical Art; Free Lance Artist, Advertising and Design—Graphic Analysis, Anatomy, Life Drawing, Perspective and Freehand Drawing and Lettering.

Philip Burnham Hicken

Harry Habblitz
Graduate, School of Practical Art; attended Museum School of Fine Arts; B.S. in Art Education—Tufts University. Newspaper Illustration, several years at Jordan Marsh Co. Perspective, Anatomy, Life Class, Lettering.

Joseph C. Thompson, Jr.
Graduate, Massachusetts School of Art, Staff Artist, Herald-Traveler, Free Lance Photographer — Commercial Art, Layout, Photography.

Charles L. Burrow
Graduate, University of Oregon School of Art; Former Political Cartoonist on “Oregon Voter”, former Advertising Artist in Pacific Northwest and Sales Promotion Manager KEX Portland, Oregon; now with WBZ in Boston. Mechanical Illustration, Layout, and Advertising Art.

Murray Wentworth
Graduate, School of Practical Art; Advertising Agency for several years. Free Lance Illustrator. Advanced Life Class and Illustration.

Peter P. Erickson
Graduate, School of Practical Art; Art Director for Copley Advertising, Inc., Former Staff Artist for Kenyon and Eckhardt Advertising and Kenneth MacKellar Art Studio. Advertising Art, Illustration, Advanced Lettering, Reproduction and Layout Design.
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.

Location

We are surely most centrally located for the convenience of commuters. Number 665 Atlantic Avenue is directly opposite the South Station, at which spot there is a stop on the Cambridge-Dorchester Subway line connecting with all points on the MTA system. Also, there is a bus stop right across the street from the school for regular day-time service to and from the North Station, Monday thru Friday.

The address of the school is 665 or 683 Atlantic Ave. (directly across from the South Station). This location is the most accessible of any Art school in Boston. The telephone number is HA 6-6642 - 6648.

Description of Available Space and Facilities

The school area is divided into well lighted skylight studios. Adjacent to these studios are the administrative offices, conference rooms, and supply store. Students are furnished standard equipment necessary for their work, such as desks, chairs and easels.

History

Founded in 1912, the first of its kind in this city, 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, Design, Interior Decoration, Newspaper work, and the other allied fields, number among the 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 received here.
Sessions

THE DAY SCHOOL

The Day School begins the second Monday in September and closes the last of May.

First Term—September through January.

Second Term—February through May.

Classes are in session Monday through Friday except for most of the legal holidays, including a week at Christmas and a week in the spring. An outline of all the course schedules, and the rules and regulations of the school is issued to all students. Copies will be sent to interested persons upon request.

THE EVENING SCHOOL

The Evening School is in session three evenings per week from the middle of September through May. Here students have a wide choice of subjects, 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.

ADULT GROUP

An avocational painting class for adults is held each Thursday from 6:30 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 7. 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 regarding all courses, write or call the school.
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 semester, during the school year, students are graded according to their accomplishments. At this time those undergraduates whose work for the preceding semester has been outstanding receive attractive "Certificate of Merit" cards. 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.
POLICY REGARDING ATTENDANCE

Regular attendance in all classes is required of the student body. A written excuse or doctor's certificate must be submitted in the event of absence due to illness. Any unexcused absence counts as a cut for that day or fraction thereof. Five unexcused absences are allowed each semester. Cuts in excess of five indicate unsatisfactory attendance. Three tardy marks is the equivalent of one cut. In the case of veteran students, the school adheres to the policies prescribed by the Board of Collegiate Authority and the Veteran's Administration.

In the event of absences the assigned problems must be completed before the student graduates. Every opportunity will be given by the instructors to help the student accomplish this. In the case of unsatisfactory attendance or progress of the veteran causing interruption in his training, such training can only be resumed by permission of the school officers and authorization of the Veteran's Administration.

POLICY REGARDING REFUNDS FOR CIVILIAN STUDENTS

In case of withdrawal due to serious illness, the amount to be refunded will be determined by the Standard Short Rate table. No refund will be made for absence, dismissal or voluntary withdrawal.

POLICY REGARDING REFUNDS FOR VETERANS, PL 550

The School will follow the policy of Section 254 C-13 of the law which follows: "The institution has and maintains a policy for the refund of the unused portion of tuition, fees, and other charges in the event the veteran fails to enter the course or withdraws or is discontinued therefrom at any time prior to completion and such policy must provide that the amount charged to the veteran for tuition, fees, and other charges for a portion of the course shall not exceed the approximate pro-rata portion of the total charges for tuition, fees, and other charges that the length of the completed portion of the courses bears to its total length."

COST OF MATERIALS

The complete cost of all materials, books, tools, etc. will not exceed $100.00 a year.

PROFESSIONAL PLACEMENT BUREAU

The School maintains an extremely successful Placement Bureau for both day and evening students, under the supervision of Maclvor Reddie, the director. On page 36 is a partial list of firms with whom our graduates have accepted positions.

Our graduates accepted these positions, not as apprentices, but as competent artists. Professional work was expected 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, this is not so.

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

ALUMNI ASSOCIATION

Our active Alumni Association helps to make permanent friends of our graduates. The policy of the School has always been to welcome the return of graduates at any time for advice and guidance on any problem that may arise.

Whenever possible the School likes to help graduates in the field, to advance in their profession, or secure better positions.
Student Housing

For the out of town student the matter of living accommodations is of primary importance. Through the years undergraduates have found pleasant quarters at reasonable rates in private homes, rooming houses, YWCA, YMCA, the Student House, the Franklin Square House, and apartments. The rates vary, as would be expected, and generally range from a low of $10 per week for room and two meals per day, to $15 per week, or as much more as the student is willing to spend. Generally speaking, students who will be living in Boston during their years at the school should make arrangements for their room and board as early as possible. To accomplish this it is essential that the student come to Boston and make reservations in person.

The Student House, the YWCA, and the Franklin Square House, which are devoted exclusively to living accommodations for girls, prepare pamphlets describing their offerings. The school will be glad to forward such material to prospective students and their parents.

Tuition

TERMS FOR ALL DAY CLASSES

<table>
<thead>
<tr>
<th>Description</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Registration Fee (Freshmen only)</td>
<td>$10.00</td>
</tr>
<tr>
<td>Tuition: One Payment for the entire year</td>
<td>$500.00</td>
</tr>
<tr>
<td>Tuition: Two Payment Plan, 1st payment $259, 2nd payment $259, a total for year</td>
<td>$518.00</td>
</tr>
<tr>
<td>Locker Fee</td>
<td>$2.00</td>
</tr>
<tr>
<td>Air Brush Fee (Seniors only)</td>
<td>$3.00</td>
</tr>
<tr>
<td>Laboratory Fee</td>
<td>$5.00</td>
</tr>
<tr>
<td>Diploma Fee (Seniors only)</td>
<td>$5.00</td>
</tr>
</tbody>
</table>

TERMS FOR EVENING CLASSES

<table>
<thead>
<tr>
<th>Description</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Registration Fee (Freshmen only)</td>
<td>$5.00</td>
</tr>
<tr>
<td>Tuition:</td>
<td></td>
</tr>
<tr>
<td>5 evenings per week—$24 per month, for the year</td>
<td>$184.00</td>
</tr>
<tr>
<td>2 evenings per week—$20 per month, for the year</td>
<td>$150.00</td>
</tr>
<tr>
<td>1 evening per week—$15 per month</td>
<td></td>
</tr>
<tr>
<td>Evening school rates per week may be arranged through the office.</td>
<td></td>
</tr>
</tbody>
</table>

ADULT PAINTING CLASS

<table>
<thead>
<tr>
<th>Description</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thursday Evening, 6:30 to 9:00</td>
<td>$16.00</td>
</tr>
<tr>
<td>Registration Fee</td>
<td>$5.00</td>
</tr>
</tbody>
</table>

SUMMER COURSE

<table>
<thead>
<tr>
<th>Description</th>
<th>Fee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Registration Fee</td>
<td>$5.00</td>
</tr>
<tr>
<td>Tuition, six weeks</td>
<td>$85.00</td>
</tr>
</tbody>
</table>

SCHOOL HOURS

Day School: 9 a.m. to 11:30 a.m., 12:30 p.m. to 3:00 p.m.
Evening School, Monday, Wednesday and Thursday, 6:30 to 9 p.m.

All payments count from date to date and must be made in advance. Make checks payable to the School of Practical Art.
Students may enter at any time, provided that there are vacancies.
Administrative Officers

Harold C. Pollock, President
William H. Willis, Vice-President
MacIvor Reddie, Treasurer and Clerk

ADMINISTRATIVE ADVISORS

Dana M. Cotton
Director of Placement, School of Education
Harvard University
Cambridge, Massachusetts

Lloyd B. Fenderson
Consultant, Sherman Gleason & Co.
Boston, Massachusetts

Louis F. Fowler
Treasurer and Director
United Business Service
Boston, Massachusetts

W. Roger Greeley
Architect: Kilham, Hopkins, Greeley, and Brodie, Architects
Boston, Massachusetts

Oscar W. Hausermann
Attorney; Hausermann, Davison and Shattuck
Boston, Massachusetts

Aaron M. Jones
President, Cambridge Associates
President, Business Men’s Art Club
Boston, Massachusetts

Peter McKone
Account Executive
Advertising Agency
Fort Worth, Texas

John Meissner
President, Meissner & Culver Inc.
Boston, Massachusetts

Sherman L. Smith
Advertising Manager Bestitch, Inc.
Westerly, Rhode Island

Roger P. Talmadge
Treasurer, Boston Herald-Traveler
and Station WHDH, Boston, Mass.

David C. Ditmore, M.D.
Physician
Boston, Mass.

TECHNICAL ADVISORS

Frank Balduzzi
Art Director, James Thomas Chirurg Company
Boston, Massachusetts

Roland Baum
Art Director, Forbes Lithograph Mfg. Co.
Chelsea, Massachusetts

Earle H. Bean
Art Director, Banta Press
Boston, Massachusetts

Edward A. Bradford
Layout Artist
Boston, Massachusetts

Marion Brockert
Advertising and Fashion Artist, Jordan Marsh Company
Boston, Massachusetts

William Cruger
Art Director, Dean C. Wolf & Associates
Boston, Massachusetts

William H. Ganick
Vice-President, Harold Cabot & Company, Inc.
Boston, Massachusetts

Ralph S. Goodrich
Staff Artist, Herald Traveler
Furniture Specialist, Assistant Art Director, Herald Traveler
Boston, Massachusetts

Vic Johnson
Sports Cartoonist, Boston Herald, Boston, Mass.

Douglas Kingston
Art Director, Jordan Marsh Company
Boston, Massachusetts

H. Wilmont Richardson
Poughkeepsie, New York
Commercial Artist

John Severance
Illustrator
Boston, Massachusetts

William J. Watson
Advertising Manager, Sears Roebuck & Company
Boston Group
Boston, Massachusetts
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 a student in the Middle Class, and was a regular school problem assigned at the end of the first quarter.
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

**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
- Gimbels
- Peerless Stores, Pawtucket
- Jordan Marsh Company
- R. H. White Company
- Kane Furniture Co., Worcester
- Spalding, Moss Co.
- Gilkais Stores, Inc.
- Sears Roebuck & Co.
- R. H. Stearns
- Grover-Cromin Inc.
- Gladings Department Store, Providence
- Cherry-Welsh 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
- David-Wylie & Olson, Illustrators, Hartford
- Fitzpatrick and Murphy Studio
- Harold Gobat & Co., Inc.
- Callaway Associates
- Woodall Studios
- Quality Pattern Co.
- Thomas Jones Studio
- Francis Kensey 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 & Carded 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**
- Banchich’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”.

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TUITION CHARGES

(Please make checks payable to The School of Practical Art, Inc.)

DAY COURSE:
Registration Fee (Freshmen only) ................................ $ 10.00
Tuition: One Payment for the Entire Year ................ 500.00
Tuition: Two Payment Plan—1st payment $259.00
2nd payment $259.00. Total for year .... 518.00
Locker Fee ........................................ 2.00
Air Brush Fee (Seniors only) .................. 3.00
Laboratory Fee ..................................... 5.00
Diploma Fee (Seniors only) ................... 5.00

EVENING COURSES:
Registration Fee (Freshmen only) ................................ $ 5.00
Tuition:
3 evenings per week—$24 per month, for the year.... 184.00
2 evenings per week—$20 per month, for the year .... 150.00
1 evening per week—$15.00 per month
The evening courses are held on Monday, Wednesday
and Thursday, from 6:30 to 9:00 P.M.
Evening School rates per week may be arranged
through the office

SUMMER COURSE:
Registration Fee ................................ $ 5.00
Tuition, six weeks ................................ 85.00

Please check mark below, the course in which you are enrolling:

- DAY COURSE
- EVENING COURSE
- SUMMER COURSE

I guarantee the payment of all charges incurred by

Student's Name

Student's Signature

Date of Application

Parent's or Guardian's Signature
(if student is under legal age)

Date entered

Home Address

Date of Birth

Parent's Name

Parent's Occupation

Phone

Local Address (if from out-of-town)

Phone

SCHOOLS ATTENDED: Year Graduated

Approved by

Reg. Fee

Veteran

Civilian

Freshman

Middle

Senior

REFERENCES:

Academic:

Financial:
APPLICATION FOR ENROLLMENT 
in THE SCHOOL OF PRACTICAL ART, INC.
663 & 683 ATLANTIC AVENUE
BOSTON, MASS.
(Tel: HA 6-6642-48)

(Licensed by the Commonwealth of Massachusetts—Dept. of Education)

TERMS AND CONDITIONS:

Application must be accompanied by the registration fee. The fee is not deductible from the tuition and is not refunded unless the student is not accepted by the school.

Tuition is payable in advance on the first day of registration.

Students may enter at any time provided there are vacancies and the tuition charge will be prorated for the remainder of the year.

No refund will be made for absence, dismissal or voluntary withdrawal. In the case of withdrawal due to serious illness, the amount to be refunded will be determined by the standard short rate table.

Any unpaid charges for tuition, incidental fees and supplies become payable immediately in the event of withdrawal or dismissal of a student from the school.

A diploma or certificate cannot be awarded unless all financial and scholastic obligations have been met in full.

The school will not be responsible for lost articles.

Cost of art materials and other supplies will vary according to the requirements and desires of the individual. Students generally invest between seventy-five and one hundred dollars over the period of the school year.

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

I HEREBY APPLY FOR ADMISSION to The School of Practical Art, Inc., in accordance with the above terms and conditions.

Date

Student's Signature
ENROLLMENT PROCEDURE

Fill out the enclosed blank completely, and return to the school with the enrollment fee in the enclosed postage free envelope.

Consideration will be given to your enrollment as soon as possible upon its receipt, and acknowledged at such time.

As it is a school policy to prohibit overcrowding in any class, perhaps your prompt decision in this matter would be to your advantage.