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School of Practical Art Course Catalog (1966-1967)

School of Practical Art

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600 — tuition

BOSTON, MASSACHUSETTS

SCHOOL OF PRACTICAL ART



SCHOOL OF PRACTICAL ART

718 BEACON STREET, KENMORE SQUARE, BOSTON, MASSACHUSETTS 02215

Founded 1912

Licensed by the Commonwealth of Massachusetts Department of Education

Approved by the Veterans Administration for veteran training

Approved by the United States Department of Justice for foreign students

Telephone: CO 2-1223

Art Bv

**"Art can only be learned in the workshops
of those who are winning their bread by it."**

Samuel Butler

PURPOSE



The Heart,

the Head, the Hand

Isaak Walton was right when he wrote that "no man is born an artist." Artists are made, and the School of Practical Art finds its purpose in training young men and women to become artists. Art in John Ruskin's words is that in which "the heart, the head, and the hand of man go together." As competent artists — with trained minds, skilled hands, and sensitive hearts — graduates will take their place in the national life using their talents in the visual transmission of ideas in business, commerce, fashion, designing, publishing, and the press.

The School of Practical Art is a professional school and as such exists to train professionals — men and women technically competent, able to compete successfully in the market place for positions of prestige, influence, and financial reward. Graduates have the promise of successful careers and useful and satisfying lives.

THE SCHOOL



For Over

Fifty Years

In 1912, Roy A. Davidson, a pioneer in commercial art, founded the School of Practical Art as the first school of its kind in Boston, and for over fifty years the School has graduated men and women to successful careers in every phase of commercial art.

The School began in three small studios on Boylston Street and as its reputation grew and influence became felt, applications steadily increased. The School moved to progressively larger studios to meet the growing enrollment until in 1960 the School moved to the present spacious facilities now occupied in the building located between Beacon Street and Commonwealth Avenue.

During these more than fifty years the School has maintained a position of leadership, adapting new techniques and responding to new ideas and needs in the field of practical art



THEY GLADLY TEACH

The School of Practical Art believes — with Samuel Butler — that "Art can only be learned in the workshops of those who are winning their bread by it." The faculty are all practicing professional artists, many with national reputations. They have been carefully selected for their professional competence, years of practical experience in their respective professions, and their interest and ability in imparting their knowledge and skill to their students. Expert teaching and individual counseling is the School's greatest asset and proudest boast.

AND GLADLY LEARN

The School of Practical Art is open to all young men and women who want to pursue seriously and conscientiously a career in commercial art. The student body represents wide and varied backgrounds, broad geographical distribution, and all races, creeds, and colors. The students share talent and aptitude, a liking for art, seriousness of purpose, and the camaraderie that comes with hard work and good times shared together.





IN A CITY OF IDEAS

The School of Practical Art is centrally located off Kenmore Square in the heart of Boston's Back Bay. Here is the locus of Boston's educational community including Boston University, Northeastern, Simmons, and The New England Conservatory of Music. Here also is the locus of Boston's cultural community with the Museum of Fine Arts, The Gardner Museum, Symphony Hall, Jordan Hall, the Hatch Music Shell, the Public Library, and the countless art galleries of Newbury Street.

The School's location is no accident. The School's program is designed to take advantage of these surrounding opportunities. Learning by doing carries the teaching program beyond the classroom and studio into the beauty and history of the city. Sketching trips are conducted at the Fenway, Public Gardens, Charles River Esplanade, and T Wharf.



ADMISSION



To Choose

and To Be Chosen

For a high school student planning a career in commercial art, the choice of the professional school that will best prepare the student for his future career is most important. Upon graduation from art school, the young artist will compete for top positions and top salaries in a market expanding with increasing opportunities and increased demands. Aspirants must measure the art school of their choice against the standards of experience, top professional teaching, and sound practical training. To such aspirants the School of Practical Art offers credentials of more than fifty years experience in successfully graduating competent and accomplished craftsmen in all areas of the practical arts.

Young aspiring artists must not only choose the right professional school; they must meet the standards of admission to be chosen by the school of their choice. The long experience of the School of Practical Art demonstrates that an applicant need have no unusual talent. What is required is that the beginner have a basic natural aptitude, a love for art, and a genuine willingness to work hard. Experience dictates that the essential qualities of success — and those most in demand — in the field of commercial art are ideas, imagination, administrative ability, average talent, and sound professional training.



ENTRANCE REQUIREMENTS

It is expected that candidates for admission to the full day session will have the background of a high school education or its equivalent. No examination or previous study of art is required unless the applicant wishes to enter with advanced standing. No secondary school undergraduate will be accepted for the day session unless the principal of that school advises such acceptance. The School will accept for admission only those applicants who meet the standards of character and ability.

ADVANCED STANDING

Students transferring from other schools are admitted to advanced standing only after a special placement examination and an evaluation of the applicant's portfolio.

APPLICATION PROCEDURE

Applicants should complete the registration form enclosed with this catalogue and mail it to the School of Practical Art with a registration fee of \$10.00 for the day session or \$5.00 for the evening session. All applications will be acknowledged by the School upon receipt. Admissions decisions will be made immediately upon completion of all required material including transcript, and the School will inform each applicant of the decision of the admissions committee as decisions are made. Early applications will receive priority.

DAY SESSION

The Day School is conducted Monday through Friday with classes starting at 9 a.m. and ending at 3 p.m.

EVENING SESSION

The Evening Session is conducted three evenings a week from 6:30 p.m. to 9:00 p.m. Students have a choice of any course listed in this catalogue. Applicants may register for the full course or such part of it as they may elect. The same high standard is maintained in the evening session as in the day session. The classes differ only in the time element and the fact that the courses are necessarily more intensive in the evening to compensate for the time factor. Professional placements are made as readily from the evening session as from the day session. All inquiries relative to the evening session are welcome. It is suggested that those who are interested in evening classes communicate with the School by letter or telephone. Personal interviews are also encouraged.

SUMMER SESSION

A Summer Session of six weeks duration is conducted for students wishing to develop a particular specialization in depth. There are no special entrance requirements and both beginners and experienced students are welcome.

For students whose particular interest is in fine arts, painting classes are conducted at a nearby summer resort area with a program including landscape, marine, and portrait painting.

ADULT PAINTING CLASS

An avocational painting class for adults is held each Thursday evening from 6:30 - 9:00 with opportunity to paint landscapes, still lifes, flowers, and portraits in oil, water color, pastel, charcoal, and pencil. Both beginners and experienced artists are welcome.

FEES

DAY SESSION

Registration Fee (Freshmen and new students only)	\$ 10.00
Tuition (one yearly payment)	525.00
(two semi-annual payments of \$275)	550.00
Locker Fee	2.00
Air Brush Fee (Seniors only)	3.00
Laboratory Fee	5.00
Diploma Fee (Seniors only)	5.00

EVENING SESSION

Registration Fee (Freshmen and new students only)	5.00
Tuition (one yearly payment)	184.00
Three evenings per week	\$24 per month
Two evenings per week	\$20 per month
One evening per week	\$15 per month
Weekly rates may be arranged individually	

SUMMER SESSION

Registration Fee	5.00
Tuition (six weeks)	85.00

ADULT PAINTING CLASS

Registration Fee	5.00
Tuition	\$16 per month

COST OF MATERIALS

The complete cost of all materials, books, and tools will not exceed \$100 per year.

POLICY REGARDING REFUNDS

CIVILIAN STUDENTS

In case of withdrawal due to 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.

VETERANS, PL 550

The School will follow the policy of Section 254 C-13 of the law which reads: "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 course bears to its total length."

SCHOLARSHIPS

Alumni Association Scholarship	\$250 yearly for three years
50th Anniversary Scholarship	\$250 yearly for three years
Roy A. Davidson Memorial Scholarship	\$250 yearly for three years
Harold C. Pollock Memorial Scholarship	\$250 yearly for three years
Women's Club Scholarship	\$250 yearly for three years
City of Boston Youth Educational Assistance Scholarship	\$250 yearly for three years

These scholarships have been established to aid students who may need financial assistance, and who show general promise and ability. Information on these scholarships will be sent on request.

GENERAL



A Life

Beyond the Classroom

Although the School of Practical Art is largely a day school with most of the students commuting, the School is conscious of its obligation to provide a life beyond the classroom and studio for the undergraduates. The school program provides for a well-rounded and complete social and extracurricular life.

THE STUDENT COUNCIL

The Student Council, consisting of the class officers and representatives elected at large by each class, assumes the responsibility for the management of all student activities and affairs under the guidance of a faculty adviser.

CLASS ORGANIZATION

Each class has its own class organization with elected officers who supervise all class activities, and through the Student Council each class participates in all school functions.



STUDENT PUBLICATION

The students publish their own newspaper, *The Palette*, which serves both as a medium for news of faculty, students, and alumni, and as an outlet for student art work.

SOCIAL FUNCTIONS

The Student Council conducts a regular program of dances and parties throughout the school year. All students participate in an orientation program for new students at the beginning of each school year. In early November a special Parents' Day is held under the auspices of the Student Council. During the Parents' Day Program the students give actual demonstrations of all phases of their work, and a social hour is held with the faculty and parents.

PROFESSIONAL ACTIVITIES

During the school year, several art galleries hold student art shows in which the School of Practical Art students are invited to exhibit in competition with other colleges.



RELIGION

The Back Bay section of Boston is world famous for its many churches of all denominations. Many of these have great historical significance dating back to the days of the Founding Fathers of the nation. All these churches have special programs and activities for college students.

STUDENT HOUSING

For the out-of-town students, the matter of living accommodations is of importance. The School of Practical Art provides a list of approved housing including supervised dormitories which are available to students attending the School.

The area surrounding the School caters to the undergraduate community of Boston's many colleges, and students can find numerous opportunities for housing and eating in attractive, comfortable, and inexpensive accommodations — with the advantage of contact with students from other colleges.

Students at the School of Practical Art must make individual arrangements in private homes and rooming houses or in the YMCA, YWCA, Berkeley Residence Club, the Franklin Square House, and apartments. Rates vary and must be negotiated individually by the student. It is recommended that students make arrangements as early as possible for the coming year. Generally students must come to Boston and make arrangements in person. The School of Practical Art can assume no responsibility for making these arrangements.

The Berkeley Residence Club, YWCA, and the Franklin Square House, which are devoted exclusively to living accommodations for women, prepare pamphlets describing their offerings, and the School of Practical Art will forward such material to prospective students and their parents.

WITHDRAWAL

The School reserves the right to require the withdrawal of any student whose attitude shows lack of purpose, inability to meet the ideals and standards of the school, or whose presence is not conducive to the best interests of the student body.

ATTENDANCE

Regular attendance in all classes is required of the student body. A written excuse or a doctor's certificate must be submitted in the event of absence due to illness. In the case of veterans, the School adheres to the policies prescribed by the Board of Collegiate Authority and the Veterans 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 the authorities of the Veterans Administration.

PROFESSIONAL PLACEMENT BUREAU

The School maintains an extremely successful Placement Bureau for both day and evening students, under the supervision of MacIvor Reddie, the Vice-President. The Catalogue contains a partial list of firms with whom graduates have accepted positions.

Graduates are placed not as apprentices but as accomplished artists. They are expected to produce professional work from the beginning of their employment. The demand for properly trained and disciplined artists increases each year, and graduates who successfully complete the School's program can be assured of placement upon graduation.

ALUMNI ASSOCIATION

The School of Practical Art has an active Alumni Association that assists in the placement of graduates. The School has a tradition of welcoming graduates at the School for advice and guidance in professional matters. The School also makes an effort to assist graduates in practice to advance their positions, and the placement service is available to graduates.

PROGRAM



At the Desk

and Drawing Board

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 awarded for reaching a determined standard of work, rather than a specific amount of time in course. The normal program is three years for day students, and three or four years for evening students. Students admitted to advanced standing may complete the requirements in less time.

CERTIFICATES OF MERIT

Students are graded on their work at the end of each semester, at which time undergraduates whose work for the preceding semester has been outstanding receive a Certificate of Merit.

GRADING SYSTEM

The School uses the standard grading system in all classes: A — Excellent; B — Good; C — Passing; D — Unsatisfactory. In the event of unsatisfactory work, the student is given individual attention and guidance to enable him to reach a passing level of work. Report cards are sent out at the end of each semester.

THE CURRICULUM

FRESHMAN YEAR

1ST SEMESTER		2ND SEMESTER	
COURSE	CREDITS	COURSE	CREDITS
Drawing I	3	Drawing II	3
Painting I	3	Painting II	3
Life Drawing I	2	Life Drawing II	2
Design I	3	Design II	3
Anatomy	1	Layout	3
Lettering	3		
	<hr/>		<hr/>
	15		14
ELECTIVE			
(optional)			
Photography		3	

JUNIOR YEAR

1ST SEMESTER		ELECTIVES	
COURSE	CREDITS		
Design III	2	(1 required)	
Life Drawing III	3	Fashion Illustration	3
Layout & Reproduction	3	Commercial Figure & Media Handling	3
Art History I	1		<hr/>
Illustration I	3		15
	<hr/>	(optional)	
	12	Modeling	2
		Technical Illustration	2
		Photography	2

JUNIOR YEAR

2ND SEMESTER		ELECTIVES	
COURSE	CREDITS	(1 required)	
Design IV	2	Fashion Illustration	3
Life Drawing IV	3	Commercial Figure & Media Handling	3
Layout & Reproduction	3		15
Art History II	1		
Illustration II	3	(optional)	
	12	Modeling	2
		Technical Illustration	2
		Photography	2

SENIOR YEAR

1ST SEMESTER		2ND SEMESTER	
COURSE	CREDITS	COURSE	CREDITS
Advertising Art & Color Reproduction	6	Senior Thesis	10
Design V	2	Design VI	2
Art History III	1	Art History	1
Illustration III	3		13
Air Brush I	1		
	13		
ELECTIVES		ELECTIVES	
(optional)		(optional)	
Modeling	2	Modeling	2
Technical Illustration	2	Technical Illustration	2
Photography	3	Photography	3
Fashion Illustration	3	Fashion Illustration	3
Serigraphy	3		

A total of 85 credits is required for graduation. A student may take extra courses for credit with the consent of his faculty adviser.



DESCRIPTION OF COURSES

The courses described here are available in both the day and evening sessions.

REQUIRED COURSES

ADVERTISING ART AND COLOR REPRODUCTION

An advanced study of problems involved in preparation of commercial art for color reproduction with an examination of the characteristics of letterpress, offset lithography, and rotogravure. Students familiarize themselves with the most modern procedures of commercial art studios, advertising agencies, and contemporary advertising psychology. Students are introduced to the air brush, its uses, and its mode of operation.

AIR BRUSH

A basic course in the fundamentals of air brush drawing and photo-retouching. Students are trained in the use of the gun, oscillating air brushes, and friskets as applied to mechanical subjects, photographs, posters, automobiles, and technical illustrations.

ANATOMY

A basic course in the elements of physical anatomy, necessary to an artistic understanding of the human figure. Emphasis is on structural influence on surface forms, omitting those elements of physiology which are of interest only to medicine.

ART HISTORY

A four semester sequence course systematically investigating the artists and art of the past, beginning with the French Revolution. Detailed consideration is given to each of the major schools of art and their leading exponents with special consideration of the moderns who are influencing contemporary ideas and practices in fine and commercial art.

DESIGN I - II

The basic course in design examines the elementary principles of pictorial design through a sequence of problems dealing with the selection of spatial boundaries and meaningful arrangement of two dimensional forms. Basic textural variations, value contrasts, and color combinations are examined. The second semester begins an application of principles of design to the basic problems of commercial art.

DESIGN III - IV

The intermediate course in design continues and completes the examination of the elements and principles of design covering line, direction, shape, measure, texture, value, and color. Experiments are of an abstract nature.

DESIGN V - VI

The final year course in design concentrates on the application of the principles of design. The focus is on these principles as *applied* to advanced subject matter with experiments of a representational nature. The solutions are in both painting and graphic media.





DRAWING I

A systematic introduction to the theory and practice of perspective and the means of achieving three dimensional illusion on a two dimensional surface; an examination of the basic drawing instruments and their use; a study of the traditional techniques and styles of the Old Masters and an introduction to contemporary drawing practices.

DRAWING II

A continuation of Drawing I with special emphasis on commercial requirements; an introduction to the medium of wash, and stress on individually imaginative solutions to creative drawing problems. More time is spent in this course on the development of personal technique and style.

ILLUSTRATION I

An introductory course in advertising illustration with emphasis on commercial procedures. Contemporary examples are studied with demonstrations by experienced instructors. Layouts, comprehensives, dummies, roughs, and finished enlarged illustrations are rendered in relation to actual advertisements, books, and magazines.

ILLUSTRATION II

A continuation of Illustration I with emphasis on personal solutions to more general problems leading to an area of student concentration and specialization. Among areas covered are greeting card illustration, industrial illustration, direct mail advertising, and magazine and book illustration. The course focuses on the production of pictures as visual statements performing a special function.



Restaurant

LUX

GLOUCESTER

Pink Lotion

Caribbean Cruise

jamboree

**The
Yankee
Fisherman**

LAYOUT I

An introductory course in practical commercial application of basic design principles with stress on methods and techniques of laying out and blue-printing an advertising message.

LAYOUT AND REPRODUCTION I

An intermediate course based on Layout I which attacks solutions to actual contemporary advertising problems. Priority is given to creating drawings that are suitable for commercial printing. Attention is given to black and white drawing and the techniques of chromolite, stipple, and scratchboard.

LAYOUT AND REPRODUCTION II

Advanced work in effective planning and composition of advertising illustration. The student participates in team approaches to solutions simulating on-the-job conditions.

LETTERING

A course in the traditional variations of lettering and their rendering techniques to meet commercial requirements. Emphasis is on precision and exact skill as opposed to the freehand emphasis of creative drawing. The course covers built up or hand drawn letter forms, calligraphy and use of chisel-edged pen and pencil, and typography (printed letter forms).





LIFE DRAWING I

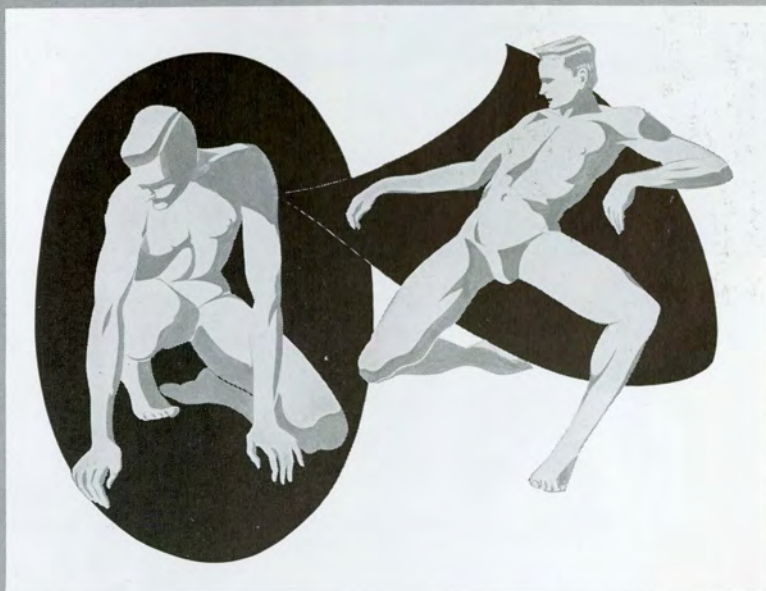
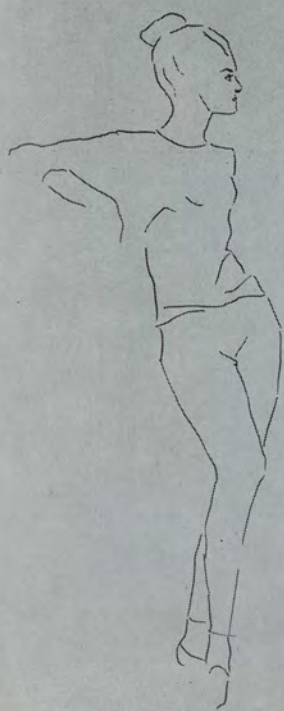
Drawing from the live model for the purpose of cultivating accuracy of observation and visual insight. Models both draped and undraped point up problems of action, proportion, structure, light and shadow. Speed drawing is alternated with sustained studies.

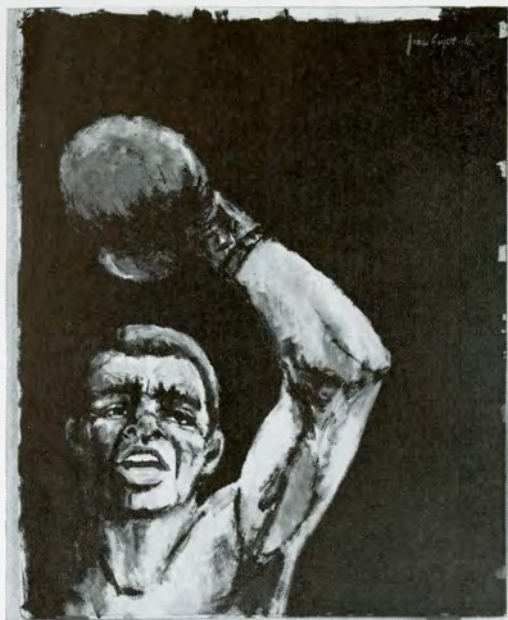
LIFE DRAWING II

An extension of Life Drawing I with introduction of design principles and various drawing media and painting techniques derived from material covered in other courses. Color rendering of the human figure is introduced. The desired result is the mastering of the human figure in terms acceptable in the commercial art field.

LIFE DRAWING III, IV, V, VI

A final sequence with a new orientation on the specifically "commercial" aspects of figure drawing. The live model is used as the "taking off" point for imaginative solutions to commercial problems. The course aims at a creative synthesis of basic figure construction, design, anatomy, and rendering techniques. The live model is also used in these classes as the basis for abstract painting, or as an element in a scenic composition.





PAINTING I

An introduction to the properties of opaque pigments. Beginning with black and white unblended value studies, the course moves to the intricacies of color relationships and the application to a variety of surfaces. Subject matter includes geometric solids, still life, live models, and landscape. Emphasis is on spatial perspective, blending techniques, and color temperatures.

PAINTING II

A continuation of Painting I with emphasis on painting as a work of art designed to fulfill a specific purpose, meeting the demands of commercial still life or product illustration as opposed to purely fine art. The introduction of figure painting stimulates the student's apprehension of more subtle tone and color effects. The medium of water color is also introduced.

ELECTIVES

CARTOONING

An advanced course utilizing all the basic training including preparation for advertising, humorous and sports cartoons, and television and movie animation. Field trips to professional cartoon studios are an integral part of the course.

COMMERCIAL FIGURE AND MEDIA HANDLING

An examination of all drawing and painting media with emphasis on their traditional, distinctive qualities and potential uses in figure illustration. The course encourages the development of an individual technique and distinctive style.





FASHION ILLUSTRATION

This course concentrates on the elements of drawing the clothed figure for newspaper advertising. It covers fashion, figure proportions, drapery studies, and clothing style. Media techniques for newspaper reproduction, contemporary rendering styles, and all approaches to the fashion figure are explored.

MODELING

A basic course in the creative problems of modeling three dimensional forms from plasticene clay, concentrating on the human face and figure separated into individual components. The course aims at enriching perceptive powers by creating a tactile experience as a complement to the visual.

PHOTOGRAPHY

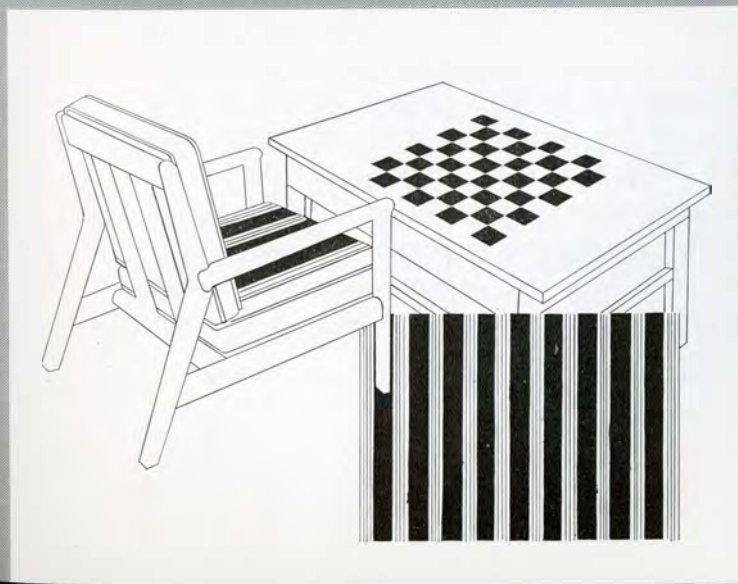
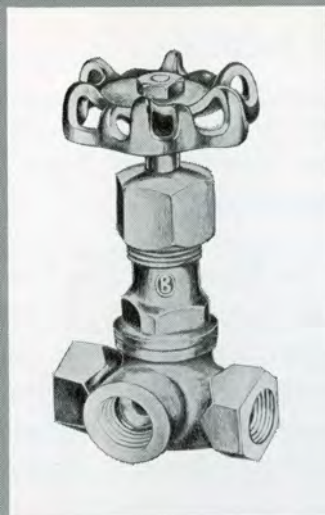
A basic course in the theory and practice of the camera and darkroom techniques. The course covers picture composition, picture taking, developing, enlarging, printing, and mounting.

A more complete four semester course leading to a Certificate in Commercial Photography with experience in color, fashion, advertising, pictorial, portrait, industrial photography, and photojournalism is offered in the evening.

TECHNICAL ILLUSTRATION

A course in industrial drawing techniques. Care and controlled precision with the use of drafting instruments and the air brush prepare the student to meet industrial requirements. Students work from blueprints and plans to transform two dimensional diagrams into three dimensional images.





FACULTY

WILLIAM WILLIS, *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, *Vice-President*

Graduate of The School of The Museum of Fine Arts, Boston; Member of The Guild of Boston Artists, Boston Society of Water Color Painters, American Water Color Society, South Shore Art Center. Six years professional work in New York which included portraiture, mural decoration, and newspaper illustration — *Composition, Freehand Drawing, Medium Handling, Anatomy, Design, Figure Drawing, Illustration, Painting.*

HARRY HABBLITZ, *Director*

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

BARBARA WILLIS

Studied at The School of The Museum of Fine Arts, Boston, The Rhode Island School of Design; 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, Modeling.*

MRS. RITA GUZZI

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

Studied, Massachusetts College of Art, Berkshire Museum School. Artist in Treasury Department, Section of Fine Arts, Mural and Easel Project, Federal Art Project; Artist in U. S. Army, 1942-1945. Instructor, G.I. Art School, Nuremburg, Germany. Instructor, Drawing and Painting, Graduate School of Design, Harvard University. Represented in permanent collections of The Metropolitan Museum, New York, and in more than twenty other museums throughout the country — *Design, Drawing, Painting, Basic Training in Medium Handling, Silk Screen Process.*

JOSEPH C. THOMPSON, JR.

Graduate, Massachusetts College of Art; Staff Artist, Herald-Traveler; Free-Lance Photographer — *Commercial Art, Layout, Photography.*

LAWRENCE F. PERRY, JR.

Graduate, School of Practical Art; Advertising Artist, Illustrator; several years in advertising agencies — *Layout, Design, 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; Former Art Director of Parsons, Friedman and Central Inc.; Creative Layout Artist for Culver Advertising Agency — *Advertising Art, Illustration, Advanced Lettering, Reproduction and Layout Design.*

LAWRENCE I. HARTMAN

Graduate, School of Practical Art; Layout Artist, Letterer, Asst. Art Director of Gabriel Stern Advertising; Art Director and Production Manager of Harold Glickman Advertising — *Advanced Lettering, Layout, Typography, and Graphic Arts.*

WILLIAM REID

Graduate, School of Practical Art; Free Lance Illustrator; Technical Illustrator, American Machine and Foundry Co.; Technical Illustrator, Melpar Inc.; Technical Illustrator, Baird Atomic, Inc.; Art Director, Lehigh Design Co. Inc. — *Technical Illustration.*

SHELDON EDELSTEIN

Graduate, Boston University; Member, American Institute of Interior Designers; Interior Designer for Business Interiors, Inc. — *Interior Decorating.*

WILLIAM HANLEY

Staff Artist, Herald-Traveler; Water Color Painter; Member of the Boston Water Color Society, New York Water Color Society; Exhibitor, Boston and New York — *Painting, Water Color Demonstration.*

CARROLL B. COLBY

Graduate, School of Practical Art; Illustrator, Cartoonist, Feature Writer and Author of many successful juvenile books — *Guest Lecturer.*

GEORGE D. GUZZI, JR.

Graduate, Tufts College, School of Practical Art; Illustrator, Free Lance and Agency Artist — *Figure Drawing, Illustration.*

CARROLL E. SPINNEY

Graduate, School of Practical Art; Illustrator, U.S. Air Force; Art Director, Animation Drawing, Illustrator, Television Art and Animation — *Animation, Drawing, Cartooning*.

SYBIL FALK

Graduate, Massachusetts College of Art; Studied at The School of The Museum of Fine Arts, Boston; Member of Cape Cod Art Association; Water Color Painter; Exhibitor, Boston; Former Advertising Artist for D'Andrea & Warren Advertising Agency and Register Publications; Layout Artist and Designer — *Lettering, Layout, Typography, and Basic Design*.

NORMAN BAER

Fine Arts degree, Rhode Island School of Design, School of Practical Art. Formerly employed, Miller Advertising Agency, New York; Illustrator for Argosy, Cavalier, Saga, Parents, Outdoor Life, Doubleday and Ginn and Co., publishers; member of staff of Monogram Studios, New York, and L. Fertig, Inc., New York; Professional Photographer — *Advanced Reproduction, Layout, Illustration, Advanced Design*.

GERALDINE NEAL

Graduate, School of Practical Art; Layout and Paste-Up Artist, Sutherland & Abbott and Tom Kane Advertising Agencies; Program Director, YWCA; Art Director, William E. Blyer Associates — *Studio Skills, Layout, Advertising Design, Lettering, Life Drawing*.

CHARLES JOHN MacFARLANE

Graduate, Boston University, School of Practical Art; self-employed Child Photographer; Photographer for Alston Photograph Co., Boston Portrait Company, Loring Studios; Consultant to Boston University on portraits, catalogue, sports, and news — *Photography*.

MURRAY J. WENTWORTH

Graduate, School of Practical Art; Painter Illustrator formerly associated with advertising agencies and art services; presently free-lancing for greeting cards, Instructor in Painting at South Shore Art Center; national exhibitor and 1963 prize winner with American Water Color Society; included in private collections such as Farnsworth Museum in Maine; Member, Allied Artists of America, American Water Color Society, Guild of Boston Artists, and Boston Water Color Society — *Life Drawing, Advertising Design, Layout, Illustration, Reproduction*.

ADMINISTRATIVE OFFICERS

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MacIVOR REDDIE, *Vice-President*
WINSLOW F. POLLOCK, *Treasurer and Clerk*
ELTON W. WILLIS, *Business Administrator*

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Boston, Massachusetts

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Retail Advertising Manager
Boston *Herald-Traveler*
Boston, Massachusetts

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Physician
Boston, Massachusetts

MARVIN FEIT
President, Marvin and Leonard
Advertising Agency
Boston, Massachusetts

LLOYD B. FENDERSON
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Treasurer and Director
United Business Service
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Attorney, Withington, Cross,
Park and McCann
Boston, Massachusetts

AARON M. JONES
President, Cambridge Associates
President, Business Men's Art Club
Boston, Massachusetts

PETER McKONE
Account Executive
Advertising Agency
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President, Meissner Inc.
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Judge Baker Guidance Center
Boston, Massachusetts

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Advertising Manager, Bostitch, Inc.
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and Station WHDH
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President, J. Curry Wrightson Associates
Boston, Massachusetts

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Art Director, James Thomas Chirurg
Company
Boston, Massachusetts

EARLE H. BEAN

Art Director, Barta Press
Boston, Massachusetts

EDWARD A. BRADFORD

Layout Artist
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

KENNETH GREENE

Art Director, Advertising Art Dept.
Jordan Marsh Company
Boston, Massachusetts

VIC JOHNSON

Sports Cartoonist, *Boston Herald-Traveler*
Boston, Mass.

DOUGLAS KINGSTON

Art Director, Star Market
Boston, Massachusetts

J. F. KRUMM

Advertising Manager, Sears Roebuck &
Company, Boston Group

BEN NEILL

Cartoonist, *Boston Herald-Traveler*
Boston, Massachusetts

H. WILMONT RICHARDSON

Commercial Artist
Poughkeepsie, New York

MARION BROCKERT SAYERS

Advertising and Fashion Artist
Jordan Marsh Company
Boston, Massachusetts

ERNEST R. SCHAEFER

Design Engineer, Raytheon Co.
Waltham, Mass.

JOHN SEVERANCE

Illustrator
Boston, Massachusetts

WILLIAM J. WATSON

Advertising Manager, Sears Roebuck
& Company, Boston Group (Retired)
Boston, Massachusetts

A PARTIAL LIST OF FIRMS WHICH HAVE EMPLOYED OUR GRADUATES

NEWSPAPERS

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

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
Kane Furniture Co., Worcester
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-Wylie & 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
Boston Edison Co.
Boston Garden Corporation
Fogg Museum
Telepix Cinema
American Mutual Liability Insurance Co.
Boston Music Hall
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.

REGISTRATION PROCEDURE

Registration forms will be sent on request. All inquiries should be addressed to the School of Practical Art, 718 Beacon Street, Boston, Massachusetts 02215

Telephone: CO 2-1223

