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1969

## The Art Institute of Boston Course Catalog (1969-1971)

The Art Institute of Boston

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*The Art Institute of Boston 1969-1971*

In January of 1968 the School of Practical Art changed its name to The Art Institute of Boston as an outward sign of the diversity of ideas and interests that had generated during the past decade. The combined efforts of students, teachers and administrators have produced a broad program which attracts students with a variety of goals, and affords an opportunity to study in several different disciplines.

The Art Institute of Boston  
718 Beacon Street • Boston, Massachusetts 02215

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The Art Institute of Boston seeks talented young people who wish to make art their lifetime career. The school offers a three-year program leading to diplomas in advertising design, illustration, photography and fine art.

## **Purpose**

Students receive instruction from practicing professional artists, and graduates are prepared to fill responsible positions in the fields they have chosen. In addition, each year a number of graduates elect to continue their formal art education and find themselves adequately prepared to enjoy success in graduate programs at this and other art schools across the country.

In 1912 Roy Davidson, a pioneer in the field of commercial art, founded the School of Practical Art as one of the first schools of its kind. Realizing the inadequacies of traditional art training through apprenticeship—long years and much menial work—the founder established his school as an institution where young people aspiring to the art profession would be able in a reasonable length of time to learn the basics of commercial art and after graduation enter the field as fullfledged members of the industry.

## **History**

The School of Practical Art opened in three small studios on Boylston Street. Classes were small and informal, the program being a general commercial art course. As the school became larger, the curriculum became more formalized. Ten years ago the diversity of interests and the large number of students and faculty dictated the necessity for a division of the school into departments. Students were then able to major in specific areas, such as advertising design, photography, fine arts or illustration.

The burgeoning art school soon outgrew its modest quarters on Boylston Street and over the years has moved to progressively larger

facilities. In 1960 it moved to its present buildings, located between Beacon Street and Commonwealth Avenue near Kenmore Square.

In January of 1968 the School of Practical Art was rechartered under Chapter 180 of the Laws of the Commonwealth, establishing itself as The Art Institute of Boston, a non-profit institution of higher education.

Today the Institute is one of the largest and oldest private studio schools in the country.

## **Location**

Attending classes in buildings situated just off Kenmore Square in the Back Bay, students are in the center of Boston's cultural community. The school's program is designed to take advantage of the opportunities which surround its site. The Museum of Fine Arts, the Gardner Museum, the Boston Public Library and the many famous galleries of Newbury Street are within walking distance, and drawing and painting field trips often take students to such places during school hours.

## **Accreditation**

The Art Institute of Boston is licensed by the Commonwealth of Massachusetts Department of Education and is approved by the Veterans Administration for veteran training, the Massachusetts Rehabilitation Commission and the U.S. Department of Justice for Foreign Students. It is also included on the list of schools whose students qualify for loans under the National Vocational Student Loan Insurance Act of 1965.

## **Evening Division**

The Evening Division holds classes Monday, Wednesday and Thursday evenings during the fall and spring terms between the hours of 6:30 and 9:00. Students may earn certificates in advertising design, photography or technical illustration. In addition, classes are available to those students who wish to study particular areas without necessarily earning a certificate. Special programs may be arranged with the Evening Division Director.

There are no specific requirements for entry into the Evening Division. Detailed information on the Evening Division is included in the evening catalogue, which may be obtained from the school.





## **Adult Painting Class**

An avocational painting class for adults is held each Thursday evening from 6:30 to 9:00. Students work on landscapes, still lifes and portraits in acrylic, watercolor, pastel, charcoal and pencil. Both beginners and experienced artists are welcome.

## **Summer Session**

The Summer Session is held during the daytime for six weeks beginning in late June. Students may select any course which is listed in this catalogue. Special programs may be arranged.

There are no specific entrance requirements—both beginners and experienced students are welcome. Detailed information on the Summer Session may be obtained by requesting a summer bulletin from the school.

## **Admissions Information**

Admission to the day school is on a competitive basis, and applicants must fulfill the requirements outlined below before they will be considered by the Admissions Committee.

**High School Diploma.** Applicants must have graduated, or expect to have graduated by the time of enrollment, from high school. An equivalency diploma will fulfill this requirement.

**Portfolio.** Applicants must submit a portfolio of their recent work. The portfolio should include ten to twenty pieces chosen to demonstrate drawing facility, ability to handle different mediums, and imaginative handling of subject matter.

After an applicant has been notified of the Admissions Committee's decision, the portfolio is ordinarily returned by Railway Express collect, unless the applicant has indicated that he will pick it up.

**Interview or Letter.** Applicants should arrange to have an interview at the school. Interviews are held throughout the year Monday through Friday between nine and three o'clock. Appointments should be made in advance.



When an interview cannot be arranged, a brief letter stating the applicant's reasons for wanting to attend the Art Institute may take the place of an interview.

**Transcript of Grades.** Applicants should ask their high school or the last school they attended to send a transcript of their grades.

**Application and Fee.** Applicants must fill out and send in an Application for Admission form, together with the \$10 application fee. The fee is non-refundable and is not deductible from tuition.

When all of the above requirements have been completed, the Admissions Committee will review the application, and the applicant will be informed by mail of its decision. Decisions are made without regard to race, color or creed.

### **Advanced Standing and Transfer Students**

Students who have studied at other art schools or colleges and wish to transfer to the Art Institute with advanced standing must fulfill the requirements outlined above for regular applicants. In addition, they should send a copy of the catalogue of the school last attended.

Specific questions regarding transfer will be answered by the Director of Admissions.

### **Foreign Students**

The Institute welcomes applicants from foreign countries. Foreign students must carry out the standard admissions requirements as described above for regular applicants, and they must be able to demonstrate a sufficient knowledge of the English language.

Foreign students should also be prepared to give evidence that they have the financial means to undertake study in the United States. They should request Form I-20 from the U.S. Department of Justice, Immigration and Naturalization.

Specific questions regarding foreign students will be answered by the Director of Admissions.



## The Curriculum

All first year students are required to complete the foundation program before concentrating in one of the major areas.

### FIRST AND SECOND SEMESTERS

Stylistic Course

Representational Course

Non-Representational Course

Materials Course

\*Electives ordinarily open to Juniors:  
Photography, Fashion Illustration,  
Printmaking, Portraiture, Watercolor.

\*\*Electives ordinarily open to Seniors:  
Photography, Fashion Illustration,  
Portraiture, Watercolor.

†Senior illustration majors may choose to go into fashion, a specialized area within the Illustration Department.

In their second year students begin to concentrate in one of the four major areas, engaging in one of the following programs.

	<b>Advertising Design</b>
<b>THIRD SEMESTER</b>	Life & Rendering Techniques I Layout I Advertising Design I Lettering Elective*
<b>FOURTH SEMESTER</b>	Life & Rendering Techniques II Layout II Advertising Design II Typography I Media Handling Elective*
<b>FIFTH SEMESTER</b>	Layout III Advertising Design III Paste-up Typography II Elective**
<b>SIXTH SEMESTER</b>	Senior Advertising Design Thesis

## **Illustration**

Illustration I

Life Drawing I

Layout I

Lettering

Drawing & Painting for Reproduction I

Elective\*

Illustration II

Life Drawing II

Layout II

Drawing & Painting for Reproduction II

Elective\*

Illustration III

Life Drawing III

Drawing & Painting for Reproduction III

Elective\*\*

Fashion †

Senior Illustration Thesis

Senior Fashion Illustration Thesis

## **Fine Arts**

Art History I

Life Drawing I

Drawing I

Painting I

Sculpture I

Elective\*

Art History II

Life Drawing II

Painting II

Sculpture II

Elective\*

Painting III

Sculpture III

Graphics

Senior Fine Arts Thesis

## **Photography**

Layout & Reproduction I

Fashion & Technical Photography I

Photo Typography I

Life Photography I

Photo Finishing I

Project

Layout & Reproduction II

Fashion & Technical Photography II

Photo Typography II

Life Photography II

Introduction to Photographic Color

Photo Finishing II

Photographic Reproduction

Printing Techniques

Photo Finishing

Photographic Color II

Elective\*\*

Senior Photography Thesis

Elective\*\*

## **Freshman Foundation Course Descriptions**

The Freshman Foundation Program is designed to thoroughly familiarize first-year students with the idea of art as a picture language through which the artist speaks.

Instead of studying drawing, design, art history, etc., as separate units with no particular interrelations noted between them, the student each week studies a concept—such as line or color—observing first how it has been used for a variety of expressive purposes in the past, and then experimenting in the studio to learn how he may use the given concept to express desired effects in his own work.

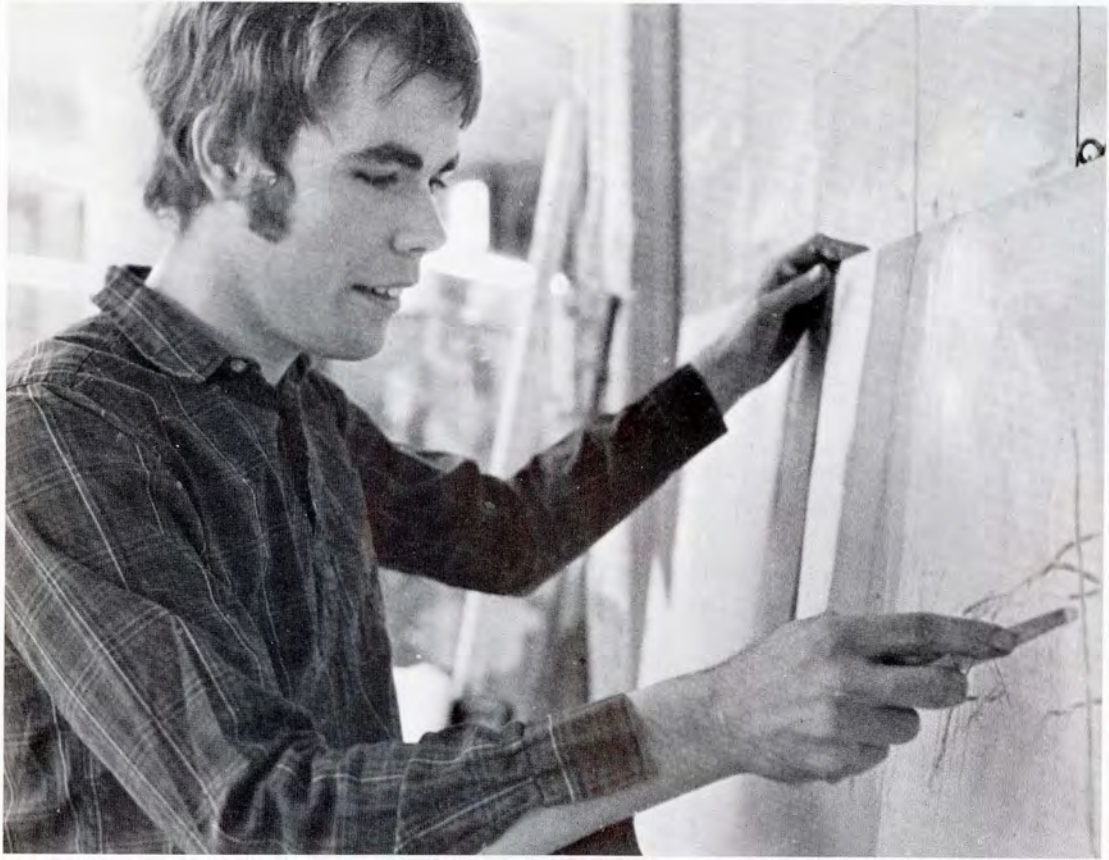
The first-year program thus consists of a series of closely integrated courses, which are outlined below:

**The Stylistic Course** (Lecture) introduces the concept of the week—line, for example—and exposes the student to various ways in which that concept has been used by artists throughout the history of art. This course is related to the traditional Art History course.

**The Non-Representational Course** (Studio) leads the student into a first-hand exploration of the expressive possibilities of the week's concept in purely abstract compositions. This course is related to the traditional Design course.

**The Representational Course** (Studio) has the student consider expressive possibilities of the concept in compositions depicting natural objects. This course is related to the traditional Drawing course.

**The Materials Course** (Studio) introduces each week one or more mediums for the student to become conversant with. The student is encouraged to experiment imaginatively with the medium, still working within the limitation of the week's concept.





## **Advertising Design Course Descriptions**

The advertising design program is designed to thoroughly familiarize students with the mechanical requirements of today's advertising and editorial media and to foster in the individual his own imaginative approach in employing these means and methods of visual persuasion.

**Life Class & Rendering Techniques I and II.** Half the day is spent working directly from the model, with emphasis on quick gesture sketches to develop facility in figure indication for layouts. The rest of the day is spent exploring various media and mixed media, with the figure serving only as a point of departure.

**Layout I, II, and III.** A course encompassing both design and technique. Analysis of the tricks and formulas of much of today's advertising. The student learns that good design alone will not sell products. Type indication, figure indications, facility in the use of pastels, pencils, felt markers, paints, etc.

**Advertising Design I, II, and III.** Emphasis on ideas and the clarity with which ideas must be expressed. The design problems peculiar to today's various advertising media are explored.

**Lettering.** A survey course in the history of the letter as design. Short lectures are followed by assignments designed to familiarize the student with the various styles of lettering as well as to develop his awareness of space relationships and his craftsmanship in the use of his tools.

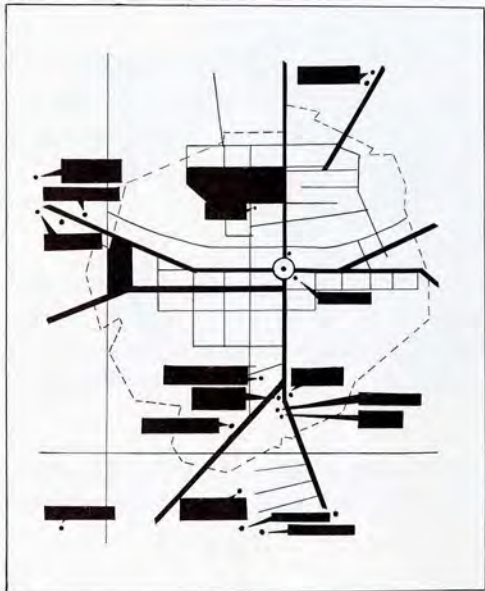
**Typography I and II.** Primarily a typographic design course, which also surveys the history of the development of type. Practical application includes type layout and specification for both advertising and editorial publishing.

**Media Handling.** Study of the various graphic media as they relate to the varied reproduction processes.

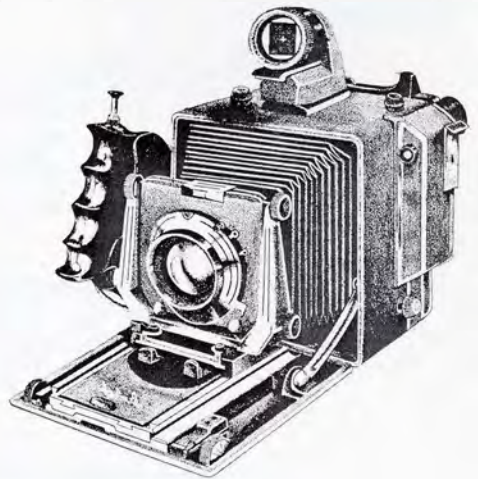
**Paste-Up.** Step-by-step preparation of mechanicals acquaints students with the technical requirements of preparing art for printed media.

**Senior Advertising Design Thesis.** Preparation during the final semester of an individual portfolio in the student's area suitable for later use in obtaining a professional position.

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**Illustration  
Course  
Descriptions**

The illustration program is designed to develop a strong foundation on which to base a career in any of the three major areas—advertising, magazine, and book illustration.

**Illustration I, II, and III.** The procedures and language of making pictures to be printed. Emphasis on the role of design in conveying ideas and emotions, and on the importance of a close relationship between the illustration and the written word. Studio conferences develop the student's critical faculties.

**Life Drawing I, II, and III.** The student is taught to see and define the human figure as a three-dimensional form. Through understanding not only human anatomy, but the articulation of joints and muscles as well, he is made aware of the dynamic tension of the human body.

**Layout I and II.** The techniques of layout. Emphasis on the importance of a unifying relationship between the illustration and the elements of type.

**Drawing & Painting for Reproduction I, II, and III.** The student learns to handle a variety of tools, mediums and techniques involved in preparing his pictures for printing. He also learns of the intricacies involved in reproducing his art work on the printed page—photo engraving, platemaking, and the several printing processes.

**Fashion Illustration.** A course covering the several stages involved in making fashion illustrations, from initial roughs through the final finished art work ready for printed reproduction. The course includes layout, figure drawing and stylizing, rendering techniques, and some color work.

**Senior Illustration Thesis and Senior Fashion Illustration Thesis.** Preparation during the final semester of an individual portfolio in the student's area suitable for later use in obtaining a professional position.



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**Fine Arts  
Course  
Descriptions**

The fine arts program is in some ways less technically oriented than other programs. Study of theories of art is combined with extensive studio work, to develop in the individual both an awareness of what other artists have done and a strong individual command of his craft—two requisites for the fullest realization of the artist's creative potential.

**Art History I and II.** A lecture course covering selected themes in the development of Western art.

**Life Drawing I and II.** Working from the nude model in various media, the student develops facility in treating the human figure and is encouraged to seek imaginative solutions to class problems.

**Drawing I and II.** Representative, abstract and non-objective drawing in a variety of black and white media. Emphasis on drawing as a creative process.

**Painting I, II, and III.** Techniques in traditional and experimental media. Some painting from the model. Emphasis on development of individual style.

**Sculpture I, II, and III.** Sculpture and fabrication in wood, plaster, wax, bronze, stone, plexiglass. The course includes modeling from life.

**Graphics.** A complete course in the various stages of making color prints by the silk screen process.

**Senior Fine Arts Thesis.** Preparation during the final semester of an individual portfolio in the student's area.

**Photography  
Course  
Descriptions**

The photography program approaches photography as a science and as an art form. While students are given thorough instruction in the various technical aspects of photography, at the same time they are encouraged to develop an awareness of the camera's aesthetic possibilities, through study of line, color and form.

Freshman photography majors must complete a year of foundation work before concentrating; however, in their program one full day



each week is devoted to a basic photography course, and their foundation courses emphasize photographic aspects of two-dimensional design. Students are taught to visualize through the camera's eye.

**Layout & Reproduction I and II.** A course directed at an understanding of the layout and reproduction of material to be printed, with a special emphasis on the photographer. Students will become conversant with professional terms.

**Fashion & Technical Photography I & II.** Problems in merchandising, design and studio techniques for fashion photography. In addition, work will be completed for hypothetical technical manuals and publications, which often employ similar techniques.

**Photo Typography I and II.** Setting and specifying of type through the photographic process. Study of type in photographic applications.

**Life Photography I & II.** Studio skills: the posing of subject matter, lighting backgrounds, camera angles and related studio material.

**Photo Finishing I (Black & White), and II, III Color.** Time gamma charts, sensitometry, printing controls, copying, overlays, film strip printing, use and care of equipment.

**Photographic Color I and II.** The execution and finishing of color photographs. Filtrations and medial modes. Completion of color prints for portfolio.

**Photographic Reproduction.** Preparing the photograph for graphic printing. An implementation of principles learned in Printing Techniques (see below).

**Printing Techniques.** Use of the offset lithography press, including negative stripping, opaquing, retouching, plate burning.

**Photography Thesis.** Preparation of an individual portfolio in the student's area suitable for later use in obtaining a professional position.





## Grading System

Grade reports are sent out at the end of each semester. The school uses a standard grading system, with one of four letter grades given for each course: A = excellent, B = better than average, C = average, and D = failing.

To remain in good standing, students are required to maintain a minimum of the "C" level in all courses.

## Tuition Charges

### DAY COURSE

Application Fee . . . . .	\$ 10.00
Tuition: One payment for the entire year . . . . .	675.00
Tuition: Two payment plan (first \$350; second \$350) . . . . .	700.00
Locker Fee . . . . .	2.00
Air Brush Fee (Seniors only) . . . . .	3.00
Laboratory Fee . . . . .	5.00
Photography Lab Fee (per semester—if applicable) . . . . .	25.00
Diploma Fee (Seniors only) . . . . .	5.00

The complete cost of all day school materials, books and tools should not exceed \$175 per year.

### EVENING COURSES

Application Fee (Freshmen & New Students only) . . . . .	\$ 5.00
Tuition: one payment for entire year . . . . .	220.00
3 evenings per week—\$28 per month	
2 evenings per week—\$24 per month	
1 evening per week—\$19 per month	
Evening school rates per week may be arranged through the office.	

### SUMMER COURSE

Application Fee . . . . .	\$ 5.00
Tuition, six weeks . . . . .	<del>85.00</del>
	<i>Summer '69</i> 108.00

*\$7 Jr Sr  
\$15 Sr*

*Semester*



## **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."

## **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.

## **Hours**

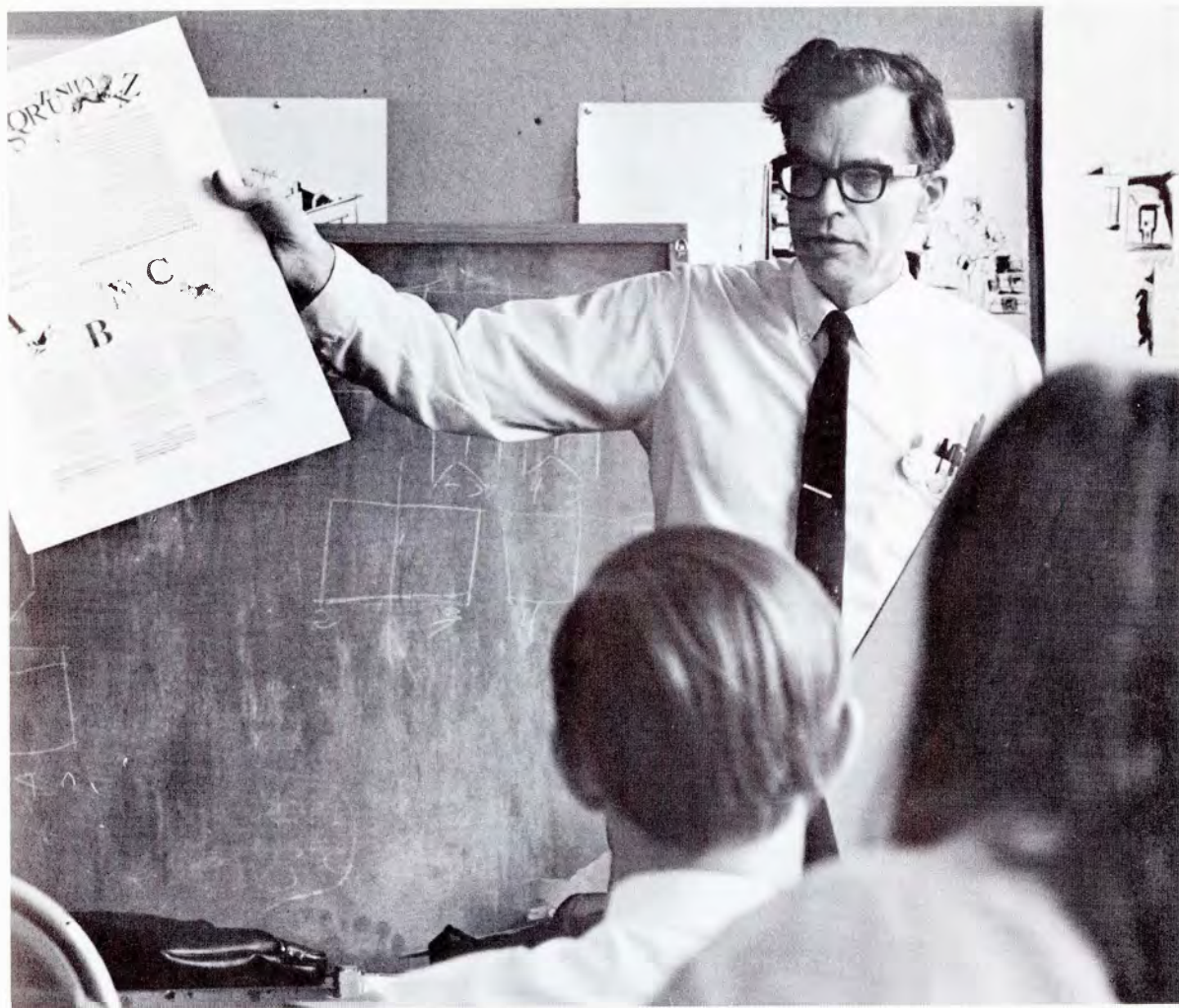
Classes are held Monday through Friday from 9 a.m. until 3 in the afternoon. Lunch is from 11:30 a.m. until 12:30 p.m.

## **Financial Assistance**

To help deserving students financially, the Art Institute offers several scholarships and a limited number of working grant assistantships. The school also qualifies for several types of student loans.

## **Scholarships**

Each year the Art Institute awards five half-tuition scholarships to needy and talented students. A student must have been in attendance at least one full semester before he is eligible to apply for scholarship aid, and retention of a scholarship is contingent upon keeping the quality of course work up to the desired level.



The following scholarships are available: Alumni Association Award, 50th Anniversary Scholarship, Roy A. Davidson Memorial Scholarship, Harold C. Pollock Memorial Scholarship, MacIvor Reddie Memorial Scholarship.

In addition, the school has information on several privately endowed scholarships.

### **Working Grant Assistantships**

A small number of tuition grants are available each year to students who can devote a few hours during or after school each week to assisting members of the faculty and administration in various ways. Working grant students may help run the school store, the library, the evening school, may be on call for administrative errands, or may help with the maintenance of the buildings.

### **Student Loans**

The Art Institute is included on the list of schools whose students qualify for Government insured loans under the National Vocational Student Loan Insurance Act of 1965. Application forms for these loans may be obtained from any local bank.

The school also has suggestions for private bank loans. Information will be sent on request.

### **Absences**

Regular attendance at every class is essential to a student's art education—unsatisfactory attendance often results in unsatisfactory performance. When a student is absent, it is his responsibility to make up the work he has missed.

A student who is absent because of illness must report to the Registrar's office upon returning. In the case of protracted illness, a doctor's statement that the student is able to resume classes must be presented.

In the case of veterans, the school adheres to the policy proscribed by the Board of Collegiate Authority and the Veterans Administration.



Specific regulations regarding attendance are made available to students during registration.

## **Student Housing**

The way a student chooses to live while attending the Art Institute is up to himself and his parents.

He may continue to live at home, commuting each day to school. But if he will be living away from home, he has the choice of either a more or a less regulated housing arrangement.

The Institute operates no dormitories of its own, but it does provide a list of approved housing facilities for its students. Included on the list are several supervised dormitories near to the school, where many of its students live. These dormitories provide a maximum of safety for young people living away from home and in the city for the first time, and the dormitory is an ideal place for students to make new friends.

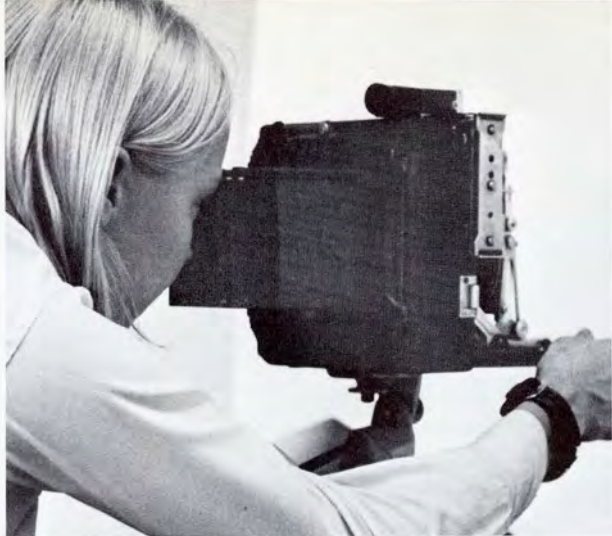
For students who are ready for a more independent way of life, the housing list gives the names of several real estate agencies which will assist students free of charge to find suitable apartments in the vicinity.

The student is responsible for contacting and making arrangements with whatever housing facility he chooses. Rates vary and must be negotiated individually. A copy of the housing list will be sent on request.

## **Extracurricular Activities**

Opportunities to participate in activities not directly related to school work are provided within the Institute's program. Whether it is a strictly social gathering like the Winter Dance, or an extension of what students are doing in school, such as participation in the citywide Copley Student Show, extracurricular activities lend an added dimension to the life of the art student.

Extracurricular activities are coordinated by the Student Council, a body consisting of class officers and representatives elected annually by each class.





## Gallery

In the spring of 1966 the school opened the Maclvor Reddie Gallery, named after its late vice-president, the well-known landscape painter and art educator.

During the academic year the gallery holds exhibitions both by established artists and by students. Recent shows have included works by professional painters from New York City and a sculpture exhibition by members of the New England Sculptors' Association. Among student shows are the Annual Senior Show and the Freshman Drawing Exhibition.

The gallery is often a meeting place for students and visiting artists and the scene of many lively discussions and debates. Exhibiting artists are encouraged to present their views to students at some time during the exhibition.

The gallery also houses the permanent collection of The Art Institute of Boston, which includes work by nationally known artists as well as examples of student work done in the past years.

## Prizes

Each year a number of prizes are awarded to students whose work demonstrates outstanding accomplishment. In addition, students who maintain a "B" level in their course work are presented with a merit certificate at the end of each marking period.

Among the prizes currently available are the following:

**Senior Department Prizes.** At graduation a first prize is given to one senior in each of the four departments. Receipt of this prize is the equivalent of graduation with honors.

**Freshman Drawing Prizes.** Near the beginning of the second semester an exhibition of drawings by freshmen is held in the Maclvor Reddie Gallery. Three cash prizes are offered as purchase awards to the top entries.

**Senior Show Purchase Prize.** A purchase award is given annually to one senior whose painting is selected in competition for the permanent collection of the Institute.



Various special awards are made and private competitions are held in conjunction with the Institute during the year.

## **Placement**

The Art Institute maintains a professional Placement Bureau which assists both graduates and current day and evening students in securing positions and commissions.

The Bureau has helped place graduates in a variety of interesting and profitable jobs with firms throughout the United States and in several foreign countries, and it continues to help find commissions for its many graduates who enter the field of professional art as painters and sculptors or freelance artists.

For current students in good standing, part-time jobs are often obtainable through the Placement Bureau.

## **Alumni**

Graduates of The Art Institute of Boston are eligible for membership in the Alumni Association.

This organization maintains a placement service for its members and sponsors periodic events of interest to persons in the professional art world.

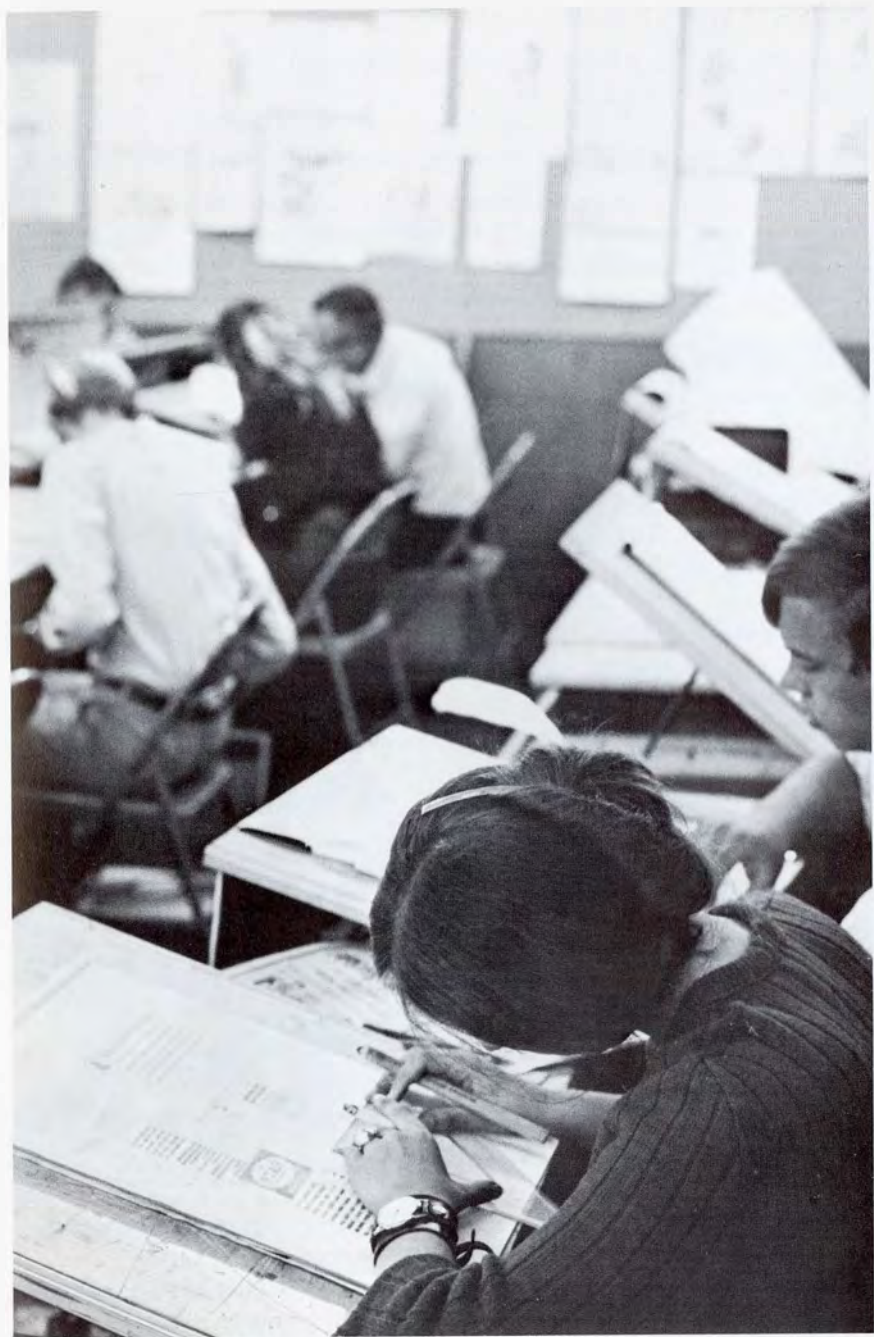


## **Administration**

William H. Willis, President  
Winslow F. Pollock, Treasurer  
William H. Willis, Jr., A.B., Admissions Director  
Mary L. Jameson, A.B., Asst. Admissions Director  
David Shikes, A.B., Admissions Representative  
Carol C. Pine, S.S.A., B.F.A. Registrar  
Peter R. Charbonneau, Gallery Director and Administrative Assistant  
Dorlis Johnson, Bookkeeper

## **Trustees and Officers**

William H. Willis, President  
Winslow F. Pollock, Treasurer  
William H. Willis, Jr., Secretary and Clerk  
William Beebe, Treasurer, The Emma Willard School, Troy, N.Y.  
John Groden, Attorney, Withington, Cross, Park & Groden, Boston  
John Meissner, Vice President, Walther Associates, Inc., Boston  
G. Glen Potter, Manager, Reynolds & Co., Boston  
Dr. Norman Prentice, Professor, University of Texas, Austin, Texas  
Barbara C. Willis, Faculty, Art Institute of Boston  
Clark H. Willis, Assistant Manager, Society National Bank,  
Cleveland, Ohio



## Faculty

**William H. Willis**, President—Advertising Art.

Graduate, School of Practical Art; staff artist for Boston Herald-Traveler.

**Albert C. Abany**—Painting, Drawing, Creative Painting, Life Drawing.

B.S., Tufts University; graduate of School of the Museum of Fine Arts; awarded the Mary O. H. Longstreth Scholarship for painting; instructor at the Boston Center for Adult Education; member of the College Art Association of America.

**Norman Baer**, Chairman, Illustration Department—Advanced Reproduction, Layout, Illustration, Design.

B.F.A., Rhode Island School of Design; graduate, School of Practical Art; formerly employed by Miller Advertising Agency of New York; illustrator for Argosy, Cavalier, Saga, Parents, Outdoor Life, and Doubleday and Ginn & Co., publishers; member of staff of Monogram Studios of New York and L. Fertig, Inc.; professional photographer.

**Audrey Bechler**—Drawing, Design.

B.S. in Ed., School of the Museum of Fine Arts and Tufts University, Hunkin Traveling Scholarship from City of Haverhill; formerly employed by Rust Craft Publishing Co. as greeting card artist and art instructor.

**Paul Celli**—Creative Painting.

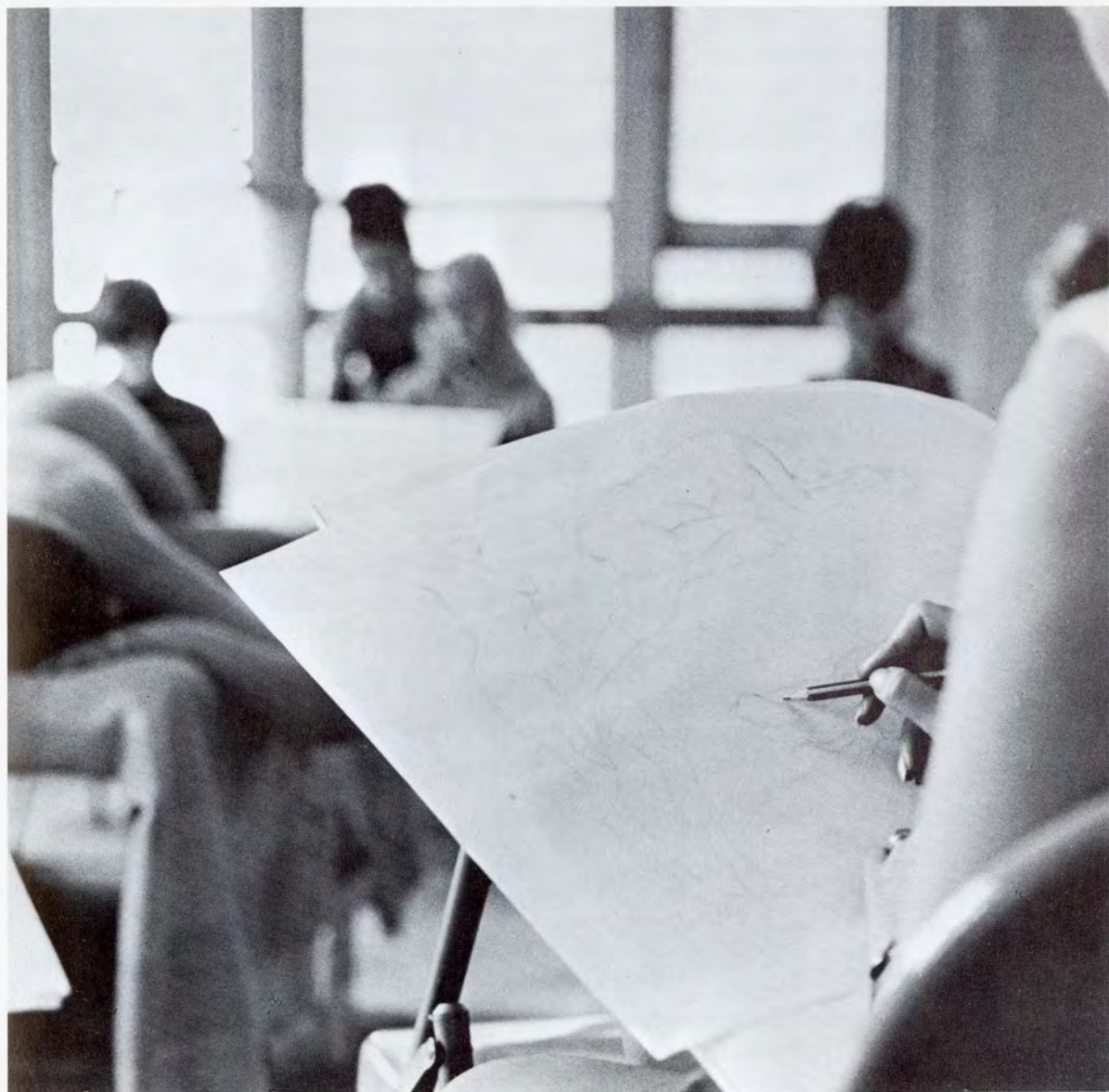
B.F.A., Massachusetts College of Art; M.F.A., Rhode Island School of Design; exhibited at Rhode Island Art Festival, New England Contemporary Association.

**Carroll B. Colby**—Guest Lecturer.

Graduate, School of Practical Art; illustrator, cartoonist, feature writer and author of many successful juvenile books.

**John T. Coolidge**—Art History, Painting.

B.A., Harvard University; graduate of School of the Museum of Fine Arts; studied in Mexico and Paris; freelance artist, graphics and industrial designer; former president of Berkshire Art Center; instructor with U.S. Army; represented in six New England art galleries; several hundred paintings (including portraits) now in private collections.





**Douglas Corsini**—Sculpture.

Graduate, School of Practical Art; studied at School of the Museum of Fine Arts.

**Marilyn Dwyer**—Fashion Illustration, Layout.

B.F.A., Massachusetts College of Art; attended Academy of Fine Arts in Rome; fashion illustrator, freelance artist.

**Daniel Ferrin**—Drawing, Life Drawing.

Graduate, School of Practical Art; staff artist on Boston Herald-Traveler; freelance artist; photographer and technical illustrator for Jackson & Moreland and for Photon, Inc.

**Karyl S. Foley**—Design, Painting, Life Drawing.

B.F.A., Massachusetts College of Art, painting and illustration; M.F.A., Pius Institute, Florence, Italy; exhibited works in U.S. and Italy.

**George J. Gambale**—Advertising Design, Technical Illustration.

Massachusetts College of Art; Butera School; production manager and assistant advertising director for Larkin Publishing Company.

**Sara Greenwald**—Advertising Design.

B.F.A., San Francisco Art Institute; M.F.A., Institute of Design of the Illinois Institute of Technology; freelance commercial artist.

**George D. Guzzi, Jr.**—Guest Lecturer.

B.F.A., Tufts College; graduate, School of Practical Art; illustrator, freelance and agency artist.

**Philip B. Hicken**, Chairman, Fine Arts Department—  
Advanced Painting and Graphics.

Massachusetts College of Art; Berkshire Museum School; artist in Treasury Department, Section of Fine Arts; artist in U.S. Army, 1942-45; instructor, G. I. Art School, Nuremberg, Germany; instructor of drawing and painting at the Graduate School of Design, Harvard University; member of Boston Printmakers, Nantucket Art Association, Boston Watercolor Society, Cambridge Art Association; Fellow of the Royal Society of Art; represented in permanent collections of The Metropolitan Museum of New York and in more than twenty



other museums throughout the country; listed in "Who's Who in America" and "Who's Who in American Art."

**Johanna Howard**—Painting, Life Drawing.

B.F.A., Rhode Island School of Design; painter and illustrator for Children's Museum, Educational Studies, Inc.; teacher in Children's Program of the Museum of Fine Arts; Upward Bound Inc. (M.I.T.).

**Carole S. Johnson**—Art History, Drawing.

B.F.A., Massachusetts College of Art; attended Harvard University.

**Barbara Koetsch**—Creative Painting, Drawing, Design.

B.F.A., Kansas City Art Institute and School of Design, merit scholarship; M.F.A., University of Illinois, painting and printmaking; professional artist; exhibited in national and regional shows throughout the U.S.; represented in several galleries; works in private and public collections.

**Geoffrey F. Koetsch**—Design, Creative Painting, Illustration, Life Drawing, Art History.

B.A., University of Wisconsin, drama; B.F.A., University of Wisconsin at Milwaukee; M.F.A., University of Illinois, painting; formerly teacher of drawing and design at University of Illinois and painting for State of Illinois Department of Adult Education; illustrator for Milwaukee Public Museum; designer at Hahn, Indiana; archaeological illustrator, Department of Anthropology, University of Illinois; exhibited in several national and regional juried exhibitions.

**Shelley Lichterman**—Drawing.

B.F.A., Rhode Island School of Design; M.F.A., Boston University School of Fine and Applied Arts; formerly employed as commercial illustrator by Harper & Row, Scribners, Harvey House; freelance illustrator.

**Charles C. Lidbergh**—Life Drawing, Advertising Design, Portraiture.

B.A., University of Oregon; Beaux Art Diplome, Paris; represented in Hall of Fame, Cooperstown (paintings of Ted Williams and Harry Agganis); portrait and mural painter; teacher at Butera School and Adult Center.



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School of Practical Art; Massachusetts College of Art; San Antonio College; creative director, Lawrence Associates; art director, Colt Advertising.

**Charles John MacFarlane**—Photography.

B.A., Boston University School of Fine and Applied Arts; self-employed child photographer; photographer for Alston Photograph Co., Boston Portrait Company, Loring Studios; consultant to Boston University on portraits, catalogue, sports, and news.

**Geraldine Neal**, Chairman, Advertising Design Department—  
Layout, Advertising Design, Lettering.

Graduate, School of Practical Art; layout and paste-up artist for Sutherland & Abbott and for Tom Kane Advertising Agency; program director, YWCA; art director, William E. Blyer Associates.

**Lawrence F. Perry, Jr.**—Guest Lecturer.

Graduate, School of Practical Art; advertising artist and illustrator.

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Graduate, School of Practical Art; freelance illustrator; technical illustrator for American Machine and Foundry Co., Melpar Inc., Baird Atomic, Inc.; art director, Lehigh Design Co., Inc.

**Sybil F. Sermos**—Design.

B.F.A., Massachusetts College of Art; studied at the School of the Museum of Fine Arts; member of Cape Cod Art Association; water-color painter, former advertising artist for D'Andrea & Warren Advertising Agency and for Register Publications; layout artist and designer.

**Maureen Smith**—Layout, Drawing and Painting for Reproduction.

Paste-up Graduate, School of Practical Art; formerly art director of Salinger and Ennegess.

**Carroll E. Spinney**—Guest Lecturer.

Graduate, School of Practical Art; illustrator, U.S. Air Force; art director, illustrator, television artist and animator.



**Amy Stein**—Design, Drawing, Creative Design.

B.A., University of the City of New York; studied at Boston University School of Fine and Applied Arts and Harvard University School of Visual Arts.

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Graduate, School of Practical Art; staff artist, Rust Craft Publishing Co.; paintings in the permanent collection of House of Rust Craft.

**Kathryn Taupeka**—Drawing.

A.F.A., Sullins Junior College, B.F.A., Moore College of Art; M.F.A., The University of Michigan; professional painter and sculptress.

**Bertram M. Towle**—Drawing, Life Drawing, Typography, Printmaking.

Graduate, School of Practical Art and the Cambridge School of Design; former instructor at Green Mountain College; staff technical illustrator for IBM and MIT Lincoln Laboratory; member of the Cambridge Art Association.

**Elaine Wentworth**—Design, Painting.

Graduate, School of the Museum of Fine Arts; fashion illustrator; printmaker specializing in silk screen and color block prints; author and illustrator.

**Murray J. Wentworth**—Advertising Design, Watercolor, Layout.

Graduate, School of Practical Art; presently working in the fine arts with lectures and demonstrations in watercolor throughout New England; national exhibitor and winner of Henry Ward Ranger Purchase Prize, 1965, by the National Academy of Design, New York; first prize at the Boston Watercolor Society in 1967; included in the permanent collections of several museums and many private collections.

**Barbara Willis**—Sculpture.

Studied at School of the Museum of Fine Arts, Boston, and the Rhode Island School of Design; graduate, School of Practical Art; formerly head fashion artist for Shepard Stores in Providence; editorial staff artist for Boston Herald-Traveler fashion page; freelance artist.





**David A. Yawnick**, Chairman, Photography Department—  
Photography.

Professional photographer, photographic consultant, photo finisher;  
instructor at Photoworkshop School of Photography and Franklin  
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