1971

The Art Institute of Boston Course Catalog (1971-1972)

The Art Institute of Boston

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The Art Institute of Boston Catalogue is designed to assist the individual in his appraisal of the school, facilitate the application and admission process, and to provide a basic understanding of the foundation on which the school operates and of the academic framework of its four major areas of study.

Young artists will realize that a certain amount of latitude can be afforded those students who are able to couple the exertion necessary to any artistic endeavor with a sufficient amount of the inquisitive motivation integral to the learning process. Thus, while much attention must be given to determining the advantages of one educational program as opposed to another, of primary importance is the individual's careful and sensitive analysis of his own interests and needs.

We at the school feel that we make available to each student attending the Art Institute of Boston the widest range of intellectual and practical artistic training.
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In 1912 Roy Davidson, a pioneer in the field of commercial art, founded the School of Practical Art as one of the first studio schools in the country. The traditional art training at that time was through the apprenticeship system, which meant long years of much menial, repetitive labor. The School of Practical Art allowed young people aspiring to the art profession to complete in a reasonable length of time a basic artistic training, and after graduation to enter their fields with the necessary ability for successful contribution on a professional level.

The school opened in Davidson’s own studio, three small rooms on Boylston Street; classes were small and informal the program being a general commercial art course. As the school progressed and attracted the attention of the community, the curriculum expanded to include a wide range of artistic exploration and discipline. The burgeoning art school soon outgrew its first quarters on Boylston Street and over the years moved to progressively larger and better equipped facilities, graduating many distinguished artists.

During the fifties the diversity of interests of a large number of students and faculty necessitated the departmentalization of the curriculum. Students were then allowed to major in specific areas, such as advertising design, illustration, photography, and fine arts. Shortly afterwards the school relocated in the Kenmore Square area between Beacon Street and Commonwealth Avenue.

In January, 1968, the School of Practical Art was recharted as the Art Institute of Boston, establishing itself as a non-profit institution of higher education and clearing the way for future expansion and development.

In the fall of this year, 1970, the Institute moved just down the street from our previous location to 700 Beacon Street, our new home for which we have formulated exciting and forceful long-range plans. Anyone familiar with the Boston area will recognize the advantages of our present location — just off Kenmore Square in the heart of the Back Bay, Boston’s cultural center. The school’s program easily takes advantage of the opportunities which surround its site. The Museum of Fine Arts, the Gardener Museum, the Boston Public Library . . . are all within easy walking distance of the school, and the facilities and artistic communities of the Greater Boston area — Cambridge, Charlestown, South Boston, Brookline, and Newton — are all within reach of the Boston subway system. The scenic Massachusetts and Maine coasts, and the rural mountain areas of all of New England are within convenient access, offering the student the opportunity of frequent respite from the excitement of Boston, the capitol of New England, and one of the nation’s most active intellectual and cultural centers.
The Art Institute of Boston maintains, and always has maintained throughout the course of its long history, that the artist holds a unique position of responsibility in his society. Because the weight of his contribution is so widely felt in this age of the expanded media, the artist is expected to be not only innovator, but also arbitrator. The decisions which affect his life and his work influence a wide body of people who look to him for illumination.

Art cannot be taught as a development of certain visual talents separate from a larger awareness of life. The Art Institute of Boston makes available to the student an excellent technical artistic training, as well as collecting in a central location a faculty of dedicated and inspired artists with whom the student will be anxious to exchange ideas. Classes are conducted in a studio environment with an emphasis on excellence of work and a vigorous dialogue between student and the instructing artist.
The Freshman Foundation Program is designed to thoroughly familiarize the first year student with the idea of art understood as a visual language through which the artist speaks. Week by week various elements of this language are introduced — such as line, shape, color or texture — in an orderly and progressive sequence, allowing for concentration on one concept at a time. Students observe first how these concepts have been used for a variety of expressive purposes in the past, and then experiment in the studio learning how they may employ the given concept to express desired effects in their own work, thereby unifying the Foundation Program as a whole by integrating lecture material with studio experience.

The Concept Course is designed as a series of illustrated lecture and discussion classes. Each concept is considered in its relationship to nature, its physical and psychological impact, and its uses in daily life, etc., and the student is exposed to the various ways in which that concept has been considered throughout the history of art.

The Non-Representational Course is a studio course which leads the student into first-hand exploration of design, and the expressive possibilities of a given concept in terms of purely abstract composition.

The Representational Course is a studio course designed towards enabling the student to consider the expressive possibilities of a given concept in compositions depicting natural objects.

The Materials Course allows the student to explore a variety of painting, drawing and constructional media, and to become acquainted with as many different materials as possible. He develops skill in the use of these materials at the same time discovering their new as well as traditional applications.

The Art History Course is a slide lecture course arranged chronologically from prehistoric to modern art. The emphasis of the course is visual rather than academic, its aims being to help us to mature as artists, enable us to understand great art, and to allow us to assimilate what we can so that our own work may reflect this new understanding.
The Photography Program approaches photography both as a science and as an art form. While students are given a thorough instruction in the various technical aspects of photography, at the same time they are encouraged to develop an awareness of the camera's esthetic possibilities through the study of line, color and form. Excellent facilities enable the student to study the complete photographic process. Approaches to creative, journalistic, reproductive and typographic photography are equally considered. Students are trained to visualize through the camera's eye and individual assignments afford the student great latitude in his development as a photographer. Freshman Photography Majors are required to complete a year of foundation work before concentrating in this area, but in their basic program one full day per week is relegated to the study of a basic photography course, and their other courses emphasize the photographic aspects of two dimensional design.

**Layout and 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 and Technical Photography I and 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.

**Typography.** Setting and specification of type with an emphasis on the photographer's problems in this area.

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

**Photo Finishing I (black and white) and II and III (color).** Time gamma charts, sensitometry, printing controls, film processing and black and white finishing techniques.

**Photographic Color I and II.** The execution and finishing of color photographs. Filtration 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.

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

**Photography Thesis.** Preparation of an individual portfolio in the student's area suitable for later use in obtaining a professional position.
Documentary Photography. A photojournalistic approach to the development of the picture. Effective use of the photograph in the darkroom in documenting news and social crisis.

Photo History. A study of photography beginning with the subject as a concept through the development of the various processes and the development of individuals as photographers in relation to the scope of their innovation and achievement in that field.
The Illustration Program is designed to develop a strong graphic foundation on which to base a career in the media of advertising, book, magazine, fashion and television illustration. Instruction in drawing, painting, photography, printmaking, lettering and typography are essential, along with course work in special illustration problems. Students work in a direction from basic course assignments to the responsibility of individual projects towards a Senior Illustration Thesis on which much of the assessment of professional capabilities will be based at the time of graduation. Good illustrators are still the backbone of the advertising industry, and this is a highly competitive and rewarding field for the talented individual.

**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 of 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, including instruction in typographic design and a survey of the development of type. Emphasis is on the importance of a unifying relationship between the illustration and the elements of type.

**Drawing and 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 reproduction. He also learns of the intricacies involved in reproducing his artwork 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 printing. The course includes layout, figure drawing and stylizing, rendering techniques and some color work.

**Fashion Illustration Paste-Up.** The step by step preparation of mechanicals as related to the fashion illustrator’s work.

**Senior Illustration Thesis. 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.
The Fine Arts Program is in some ways less technically oriented than the other programs. Study of the history and theories of art is combined with extensive practical application in the studio, developing in the individual both an awareness of what other artists have accomplished and a strong individual command of his own craft — two requisites for the fullest realization of the artists creative potential.

The Fine Arts faculty are all recognized professional artists, and instruction is on an individual basis whereby the student is given the freedom, and is encouraged to pursue artistic concepts in an individual manner and with personal modes of expression in line with his own artistic philosophy.

The number and diversity of courses offered by this department affords the student great latitude of direction, including graphics, sculpture, drawing and painting. In the Fine Arts Program, as well as in the other major courses, the student prepares a senior thesis which is intended to serve as a portfolio of his work.

**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 I, II and III.** A complete course in the various stages of making black and white and color prints by the etching, lithographic, and serigraphic processes.

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

Albert C. Abany — Painting, Drawing, Creative Painting, Life Drawing. B.S., Tufts University; graduate, School of the Museum of Fine Arts; awarded the Mary O. 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, New York; illustrator for Argosy, Cavalier, Saga, Parents, Outdoor Life, and Doubleday and Ginn & Co., publishers; member of the staff of Monogram Studios of New York and L. Fertig, Inc.; professional photographer.


Jon Batdorf — Sculpture. B.F.A., Ohio University; M.F.A., University of Massachusetts; instructor, University of Massachusetts, and University of New Mexico.

Carroll B. Colby — Guest Lecturer. Graduate School of Practical Art; illustrator; cartoonist; feature writer, and author of many famous childrens' books.

John T. Coolidge, Chairman, Foundation Program — Art History, Materials, B.A., Harvard University; graduate, School of the Museum of Fine Arts; studied in Mexico and Paris; freelance artist, graphics and industrial designer; former President of the Berkshire Art Center; instructor with the U.S. Army.

Douglas Corsini — Sculpture. Graduate, School of Practical Art; graduate, School of the Museum of Fine Arts; sculptor.


Paul DeCoste — Representational Drawing and Painting. B.F.A., Massachusetts College of Art; painter.

Robert DeCoste — Media Handling, Paste Up. Graduate of the School of Practical Art; freelance illustrator; traveling illustrator, U.S. armed forces.

Marilyn Dwyer — Fashion Illustration, Layout. B.F.A., Massachusetts College of Art; attended the Academy of Fine Arts, Rome; fashion illustrator, freelance artist.
Daniel Ferrin — Drawing, Life Drawing. Graduate, School of Practical Art; staff artist, Boston Herald-Traveler; freelance artist; photographer and technical illustrator for Jackson & Moreland, and for Photon, Inc.

Angelo R. Fertitta — Representational Drawing and Painting, Materials, and Nonrepresentational Painting. B.F.A., University of Colorado; attended Regis College, Colorado; assistant instructor University of Colorado; caseworker Denver Department of Welfare; teaching assistant, University of Colorado.

Karyl S. Foley, Assistant Chairman, Foundation Program — Representational Drawing and Painting, Nonrepresentational Drawing and Painting. B.F.A. Massachusetts College of Art; M.F.A., Pious Institute, Florence, Italy; painter.

George J. Gambale — Advertising Design, Technical Illustration. Massachusetts College of Art; Butera School; production manager and assistant advertising director, Larkin Publishing Co.

James Goyer — Painting, Materials, Experimental Media. Graduate, School of Practical Art; designer, Harold Cabot Co., Boston; painter.

George Guzzi Jr. — Guest Lecturer. B.F.A., Tufts College; graduate, School of Practical Art; illustrator, agency and freelance artist.

Martin Hebert — Representational Drawing and Painting. Graduate of the School of Practical Art; painter.

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, 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, London.

Loretta Jarak — Representational Drawing and Painting. Graduate of the School of the Museum of Fine Arts; assistant instructor, Museum School; studied and painted in Europe.

Marcia Karas — Graphic Design, Introduction to Advertising Design; Interpretive Drawing. B.F.A., Massachusetts College of Art; attended Harvard University, and Boston University; instructor, Butera School of Art; instructor, Newton Adult Educational Evening School; instructor, Cambridge Center for Adult Education; instructor, Vespa George Art School.
Barbara Koetsch — Printmaking. B.F.A. Kansas City Art Institute and School of Design, merit scholarship; M.F.A., University of Illinois, painting and printmaking; professional artist.

Geoffrey Koetsch, Assistant Chairman, Fine Arts — Painting, Art History. B.A., University of Wisconsin, Drama; B.F.A., University of Wisconsin at Milwaukee; M.F.A., University of Illinois, painting and printmaking; formerly instructor of drawing and design at University of Illinois 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.

Charles C. Lidbergh — Portraiture, Life Drawing. B.A., University of Oregon; Beaux Art Diplome, Paris; portrait and mural painter; teacher at the Butera School of Art, and the Boston Center of Adult Education.

Walter Marks — Layout, Mechanical Paste Up, Marketing and Typography. Graduate, Pratt Institute; former art director, Benton Bowles Advertising, and Calkins and Holden Advertising, New York; former executive art director, Reach McClinton Advertising, Springfield and Boston; art director Hoag and Provandie Advertising, Boston.

Arthur Mitton — Color Photography; A.A.S., professional photography, Rochester Institute of Technology; member of the Professional Photographers of America; former photographer for Boston Record-American; free lance photographer; proprietor of Atlantic Color Labs Inc., Boston.


Duff Schweninger — Concept, Nonrepresentational Drawing and Painting. B.F.A., University of Illinois; graduate, Rhode Island School of Design; M.F.A., Rhode Island School of Design; director of an experimental gallery; coordinator of a visual publication; member, Experiments in Art and Technology; presently engaged with an engineer in exploration of chemical foam and pneumatic systems.

Maureen Smith, Chairman, Advertising Design Department — Layout. Graduate, School of Practical Art; formerly art director, Salinger and Ennegess; free lance designer.

Carroll E. Spinney — Guest Lecturer. Graduate, School of Practical Art; illustrator, U.S. Air Force; art director, illustrator, television artist and animator.

Richard J. Tardiff — Life Drawing. Graduate, School of Practical Art; staff artist, Rust Craft Publishing Co.; free lance painter.
Bertram M. Towle — Typography, life photography. Graduate, School of Practical Art; and Cambridge School of Design; former instructor at Green Mountain College; staff technical illustrator for I.B.M. and M.I.T., Lincoln Laboratories; member of the Cambridge Art Association.

Elaine Wentworth — Fashion Illustration and Life Drawing. Graduate of the School of the Museum of Fine Arts; fashion illustrator; printmaker, specializing in serigraphy and block printing; author and illustrator.

Murry Wentworth — Watercolor. Graduate, School of Practical Art; presently working in the fine arts with lectures and demonstrations in watercolor throughout the New England area; national exhibitor and winner of the Henry Ward Ranger Purchase Prize, 1965, by the National Academy of Design, New York; member of the Boston Watercolor Society and the American Watercolor Society; member of the Salamagundi Club.

David A. Yawnick, Chairman, Photography Department — Photography. Professional photographer, photographic consultant, photo-finisher; instructor at Photoworkshop School of Photography, and Franklin Institute of Boston.

Each academic year is divided into semesters. Students will be graded and receive a report of their grades at the close of each semester. Students will also receive an unofficial report at mid-semester; this mid-semester grade is intended to serve as an indication of the student's progress to date and is not recorded on the student's permanent record. Grades are reported in letter form although they may be translated into numerical grades using the table below.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Numerical</th>
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<tbody>
<tr>
<td>A</td>
<td>94</td>
<td>100</td>
<td>4.0</td>
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<tr>
<td>A-</td>
<td>90</td>
<td>93</td>
<td>3.7</td>
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<tr>
<td>B+</td>
<td>87</td>
<td>89</td>
<td>3.3</td>
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<tr>
<td>B</td>
<td>84</td>
<td>86</td>
<td>3.0</td>
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<tr>
<td>B-</td>
<td>80</td>
<td>83</td>
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<tr>
<td>C+</td>
<td>77</td>
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<td>C</td>
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</table>

The student's grade average is reported in numerical form at the close of each semester. To remain in good standing a student must earn a grade average of 1.7 during his first year, 2.0 during his second, and 2.3 during his senior year. At the close of each semester, students who have earned for that semester a grade average below the stated level will be placed on academic probation. Students who remain on academic probation for two consecutive semesters will be required to repeat those semesters in question.

Credits are awarded for the satisfactory completion of courses. Students earn 15 credits per semester or the total of 90 credits during the course of their three year program. Ninety credits are required for graduation. A credit is awarded for each 26.6 hours of classroom or studio work. A class which meets five hours weekly will meet a total of eighty hours during an average sixteen week semester. Satisfactory completion of such a course would earn a student three credits. Credits for course completion are awarded only to those students who earn a grade of \(D\) or better. It should be noted however, that the accumulation of credits does not constitute good standing; the student must also maintain a grade average as indicated above.
In addition to the accumulation of credits a distribution of credits is also required of candidates for graduation. Sixty of the ninety credits required for graduation must have been earned in a major department, although a portion of the credits earned in departmental work may in fact be awarded towards credits earned in elective courses offered by departments outside of the students major area. Ordinarily the thirty credits not allocated to the students major department will have been earned during his first year's basic study.

It may be seen from the above information that credits are awarded in recognition of time and work accomplished; thus, it is the right of each instructor to require attendance. The attendance policy is left to the discretion of the individual instructors. Extended absence due to illness or tragedy can be arbitrated through the office of the director or with the individual instructors.
Applications to the day school are received periodically by an admissions committee appointed annually from the faculty. The committee seeks talented individuals who wish to make the visual arts their career and who demonstrate an ability to perform well in studio work. Admissions are on a competitive basis and applicants are encouraged to submit their applications early in the year, although not before October 1, of the year preceding September entry.

There are four parts to the application which must be completed before the committee will review the applicant for entry.

1. **Application and Fee.** Applicants must complete and submit an application for admissions accompanied by the ten ($10.) dollar application fee. The fee is not refundable and is not deducted from the tuition but merely serves to cover the costs of processing the application.

2. **Transcript of Grades.** Applicants must request their high school or that last school which they attended to send a transcript of their grades to the Art Institute of Boston. Applicants must expect to have received their high school diploma by the time of enrollment in the Art Institute of Boston.

3. **Interview or Letter.** The Institute urges all applicants to schedule a personal interview at the school. While the interview is not required, it does afford both the applicant and the admissions director to become better acquainted. Interviews are held throughout the year, Monday through Friday, between nine a.m. and three p.m. An appointment is necessary and may be scheduled either by writing or telephoning the admissions office at the Institute.

4. **Portfolio.** The portfolio is generally considered to be the most important single part of the admissions process. The applicant should include as many examples of his work as necessary to demonstrate his present level of ability and experience with the different media. However, the portfolio should not become ponderous; applicants should make their statement with a careful selection rather than with a random inclusion of every good piece of work available. Work should be neatly presented and contained in a suitable folder or case, and the applicant’s name should appear on the outside of the folio. The purpose of the portfolio is to exhibit the applicant’s abilities in his own terms, and the admissions committee reviews portfolios with this fact in mind. Since the committee reviews all four segments of the application process during their meeting, the portfolio must remain at the Institute usually for a period of two to three weeks. Portfolios may be sent to the school, or may be delivered by the applicant at the time of his interview. Three dimensional work, very large pieces or breakable objects to be included in the portfolio should be submitted in photographic form.
Students who have studied at other art schools or colleges, and who wish to transfer to the Art Institute of Boston with advanced standing, must fulfill the application requirements as outlined above. They should also make available to the Art Institute admissions office a copy of the catalogue or admissions bulletin of the school from which they intend to transfer. Any specific questions regarding transfer will be answered by the Director of Admissions.

The Institute welcomes applicants from foreign countries. Foreign students must carry out the standard application requirements as described above for all other applicants, and they must also be able to demonstrate a sufficient knowledge of the English language to be able to converse verbally with their instructors and colleagues. Foreign students should also be prepared to give evidence that they have the financial means to undertake study in the United States by filing form 1-20 with the United States Department of Justice, Immigration, and Naturalization. Specific questions regarding foreign students will be answered by the Director of Admissions.

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, and is a member of the College Art Association of America.
The way a student chooses to live while attending the Art Institute of Boston is up to himself and to 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 a number of housing arrangements. The Art Institute operates no dormitories of its own, but it does supply a list of housing facilities for its students. Included on the list are several supervised dormitories near to the school, where many of the students live. These dormitories provide a maximum of safety for young people living away from home for the first time, and the dormitory is the ideal place for new students to make friends with their classmates. For students who are ready for a more independent way of life, the housing list provides the names and telephone numbers of several dependable real estate agencies which will assist students free of charge to find suitable housing in the vicinity of the school. The student in all cases is responsible for contacting and making arrangements with whatever housing facility he chooses. Rates vary and must be negotiated separately by each individual. A copy of the housing list will be sent on request.

Opportunities to participate in activities not directly related to school work are provided within the Institute’s program. Activities related to the Art Institute of Boston include the student newspaper, yearbook staff, Student Council (a body consisting of class officers and representatives elected annually by each class), and student shows, exhibits and competitions held in the Maclvor Reddie Gallery. Students will find as they become more familiar with the Boston and Cambridge areas opportunities to engage themselves in a wide range of activities, from theater groups to community projects, such as the renovation and decoration of inner city child-care centers, and the instruction of underprivileged children in the crafts the student may have just learned himself. Needless to say the diversity of these activities will depend on a student’s own initiatives and ability to take advantage of all that a city the size of Boston has to offer.

The Art Institute of Boston maintains a professional placement bureau which assists both graduates and undergraduates — day and evening school — 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, sculptors and freelance artists. For current students in good part time jobs are often available through the bureau.

Graduates of the Art Institute of Boston are eligible for membership in the Alumni Association. This organization also maintains a placement service for its members and sponsors events of interest to persons in the professional art world.
Each year a number of awards are presented to students whose work demonstrated outstanding achievement. In addition students who maintain a B average or better in their course work are presented with a certificate of merit at the end of each marking period.

Senior Departmental Award — At graduation a first prize is given to one senior in each of the four major departments. Receipt of this award is the equivalent of graduation with honors.

Freshman Drawing Awards — Near the beginning of the second semester an exhibition of drawings by freshmen is held in the Macivor Reddie Gallery. Three cash prizes are presented to the top entries as purchase awards.

Senior Show Purchase Award — A purchase award is given annually to one senior whose work is selected in competition for the permanent collection of the Institute.

In the Spring of 1966 the school opened the Macivor Reddie Gallery, named after its late vice-president, the well known marine painter and art educator.

Since its inception the gallery has exhibited many nationally famous and native artists. The gallery’s glass front on Beacon Street makes the Art Institute one of Boston’s best recognized centers of artistic activity.

Throughout the year a series of student exhibitions and competitions is scheduled in the gallery, affording the community the opportunity to view the work of Boston’s most exciting young artists. The gallery serves as a meeting place and is oftentimes the location of informal discussions between students and visiting artists.

Many exhibits of fine painting, sculpture and photography are planned for the coming year.
TUITION SCHEDULE

Please make all checks payable to the Art Institute of Boston.

Day Course

Tuition: One payment for entire year .......................................... $875.00
Tuition: Two payment plan — 1st payment ............................... $450.00
2nd payment ........................................... $450.00
Locker fee .................................................. $ 4.00
Activities fee ............................................ $12.00
Contingency fee ........................................... $ 7.00
Photography Lab fee
  black and white per semester .................................... $ 30.00
  color per semester ....................................... $ 60.00
Graduation fee (seniors only) ........................................... $11.00

Tuition refunds are granted to students who submit in writing before withdrawal a request for refund. Refunds are made in accordance with the following schedule:

Withdrawal within less than two weeks into the semester .............. $600.00
  two to three weeks ....................................... $400.00
  three to four weeks ...................................... $200.00
  four to five weeks ...................................... $100.00
  five weeks or more ...................................... $ 0.00

Students making deferred payments are liable for the full tuition for the remainder of the semester during which they withdrew, minus refunds, if any, as shown above.

The application fee of ten ($10.) dollars must accompany all applications.

Accepted applicants are asked to confirm their intentions of enrollment by submitting a fifty ($50.) dollar registration fee. An accepted applicant is enrolled at the registrar’s office in the order in which his registration fee arrives at the Institute. The registration fee is non refundable, however it is credited to the student’s first semester charges.

Each year five half tuition scholarships are awarded to students of high academic standing who demonstrate financial need. Any student who has been in attendance at the Institute for at least one full semester is eligible to apply for scholarship aid. Scholarship winners retain their grants throughout their years at the Art Institute, provided that they maintain a 2.7 average each semester. Several privately endowed scholarships are also available at the Institute. Information on these scholarships is available on request.
Work/study grants are awarded yearly to selected students who can devote a few hours each week to helping members of the faculty and administration. Work/study students assist in the library, school store, print shop, and in the maintainance of the building. Renumeration is made in the form of tuition reduction. The amount of the reduction is commensurate to the nature of the job and the hours required weekly.

The Art Institute of Boston 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, which information will be sent on request.

The school reserves the right to require the withdrawal of any student whose attitude shows lack of purpose, who demonstrates inability to meet the ideals and standards of the school, or whose presence is not conducive to the best interests of the student body.
The Evening Division of the Art Institute of Boston holds classes Monday, Tuesday, 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, and technical illustration. In addition classes are available to those students who wish to study a particular area 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 on request.

Evening Division Tuition and Fees.

Registration fee (freshmen and new students) $5.00
Tuition: one payment for entire year (3 eves) $306.00
one payment for entire year (2 eves) $261.00
one payment for entire year (1 eve) $216.00
payment per semester (3 eves) $153.00
payment per semester (2 eves) $130.00
payment per semester (1 eve) $108.00

(monthly rates may be arranged with the admissions office.)

The Summer Session is held during the daytime for eight 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 the Summer Bulletin from the School.

Summer Division Tuition and Fees.

Registration fee $5.00
Tuition (eight weeks) $280.00

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.
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Geraldine Neal, Director
William H. Willis Jr., Admissions Director
Linda Glovsky, Assistant Admissions Director,
Evening Office Manager
David Shikes, Admissions Representative
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For over fifty years the Art Institute has rendered an invaluable service to the art community. A gift or bequest is a fine way of contributing to the further development of the arts.

Gifts and bequests to the Institute are exempt or deductible for income, gift and estate tax purposes.