1973

The Art Institute of Boston Course Catalog (1973)

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.

The Art Institute of Boston
700 Beacon Street, Boston, Massachusetts 02215
Telephone (617) 262-1223
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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 rechartered 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 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.

Although the goal of each major department varies, the Institute's objective is to prepare qualified students for contributing roles in the visual arts. Whether a student chooses a career in the applied arts, such as illustration, advertising design or photography, or in a less specific area such as painting or sculpture, he can expect to gain the preparation necessary to enter as a professional and to contribute in his field. Graduates of the Institute are employed by business and industry throughout the world; many have presented exhibitions of their work in important galleries and museums; others are self-employed in a variety of creative, artistic endeavors.

Students at the Art Institute may earn a Bachelor of Science degree in Applied Art, in Photography, or in Fine Art through University College, Northeastern University. Students selecting this option will ordinarily complete their art major credits at the Institute then their academic requirements at Northeastern. However, students may, from time to time, be permitted to register simultaneously at both Institutions. Details and credit requirements are available at the Admissions Office.

The Art Institute of Boston is accredited by the National Association of Trade and Technical Schools, is licensed by the Commonwealth of Massachusetts Department of Education and is approved for veterans, the United States Department of Justice for foreign students and the Massachusetts Rehabilitation Commission. The Institute is a member of the College Art Association of America.
THE FOUNDATION PROGRAM: Description and Objective

All first year students except those majoring in photography, complete the two semester foundation program before entering their major department. The program is comprised of mutually supporting courses that emphasize the fundamentals of the perceptual, organizational and expressive factors of the visual arts in ways that will better enable the student to understand and apply these principles in their creative efforts. Classes stress the limitless options of response available to the student, to the actual and inferred properties of the visual elements. Through this method, students are able to solve specific visual problems in personal ways. The objective is to provide students with a solid and meaningful body of fundamental skills on which they may build their major studies. The deliberate interpenetration of concepts in the courses is designed to reinforce the student's awareness to the need for developing a mature control of the inherent and universal conditions that challenge his creative energies in all forms of visual art, for whatever stylistic, aesthetic or commercial function.

**Basic Drawing.** The study of the fundamentals of perception, organization and expression, excluding the element of color. Beginning with an examination of the basic concepts and processes that guide visual analysis in responding to the measurable actualities of observed subject matter, projects will expand to include organizational and subjective options of graphic expression. The factors of line, value, volume, texture, perspective, composition and inventive expression will be intensively examined as they apply to both observed and invented subject matter. Projects will be executed in a wide variety of drawing media.

**Figure Drawing.** The study of the anatomical and expressive aspects of the human figure, and its role as a tool for comprehending the visual and empathic aspects of all structural masses. Beginning with an examination of the gestural and structural factors in drawing the figure, the course includes an intensive examination of the skeletal and muscular systems and expands to include the organizational and expressive options of response to human and other living forms. Although a knowledge of the human figure constitutes a dominant issue of the course, a comprehension of the operative factors in drawings intended to convey convincing volumetric masses is of parallel importance.

**Basic Painting.** The study of the fundamental technical, perceptual, organizational and expressive aspects of painting. The course begins with an examination of the factors that distinguish painting from graphic expression. Working from observed subject matter in restricted palettes, the student will advance to painting with a full range of color, for both responsively interpretive and wholly imaginative purposes. Painting methods of both historical and contemporary masters will be examined as well as the technical aspects of the several media to be used. Paintings will include work from the live model, landscape, still life and non-figurative themes.
Two-Dimensional Design. The study of the organizational and expressive factors that constitute the spatial life of the picture plane. The relational activities of all the elements except volume will be examined to comprehend their plastic, abstract energies. Beginning with black and white, and using simple geometric and organic shapes, the projects will expand to include color and intricate spatial issues, finally approaching the application of two-dimensional design concepts in three-dimensional design projects.

Composition Criticism. The study and application of evaluative criteria to examinations of student and professional works of art. A deliberately flexible format intended to permit the broadest range of creative and evaluative experience, exchange of views, and student participation through various drawing, painting and three-dimensional projects, lectures, field trips and films. Class activities will alternate between project-related work and discussion meetings, and a wide-ranging survey of aesthetic, technical and societal considerations. The course is designed to permit the frequent free exploration of the student’s special areas of interest, and as a vehicle for the coordinating of information gained in his other foundation courses.

Art History. An examination of the visual, social, aesthetic and psychological components that shape artistic expression. Although the course describes the chronological unfolding of the pivotal innovative periods in art, its primary thrust is in the direction of supplying the practicing student-artist with a broad background of the creative ingenuity, insights and influences, past and present, that can serve to support his own creative energies and options.
The Advertising Design Program is constructed to provide students with the mechanical and creative requirements of today’s advertising and editorial media, and to foster in the individual an imaginative approach to each of these means and methods of visual persuasion. The program consists of the basic techniques of layout, design, calligraphy, typography, drawing and the use of color. The courses combine to provide the student with a broad training in the area of direct visual communication. Students have at their disposal and will use a range of facilities from the related departments. In addition, the Advertising Design Department has modern typesetting and reproduction equipment at its disposal. Students receive a thorough grounding in the mechanical requirements necessary to gain employment in the field following graduation. The student progresses from the capacity of general assignment to individual projects, and then finally to a Senior Design Thesis whereby he prepares a portfolio for his professional career. The faculty is comprised of practicing professional artists, and the close relationship which this department maintains with both The Advertising Club of Boston and the Boston Art Directors Club assures the student of every professional consideration. Graduates can expect to work in advertising agencies, art studios, for publishers and printers, or as free lance artists.

**Life Class 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.

**Typography I, and II.** Primarily a typographic design course, which also surveys the history of the development of type and the history of the letter as a design. Practical application includes type layout and specification for both advertising and editorial publications, as well as assignments designed to familiarize the student with the styles of lettering.

**Media Handling.** Study of the various graphic media as they relate to the various reproduction processes.
Paste-up. Step-by-step preparation of mechanicals prepares students with the technical requirements of preparing art for printed media.

Senior Advertising Design Thesis. Preparation during the final semester of an individual's portfolio suitable for later use in securing a professional position.
PHOTOGRAPHY DEPARTMENT

The three-year photography program offers students a thorough involvement with technical, aesthetic and commercial aspects of this important and complex medium. The department offers well-equipped studio and darkroom facilities and the expertise of eight full- and part-time faculty members. In addition, a wide range of fine and applied art courses in the other departments is open to photography majors.

Photography students take a minimum of required courses in the department and then elect other basic or advanced level courses appropriate to their goals. One student may, for instance, choose to specialize in various aspects of commercial photography, while another may take a more broad-based program. Students are thus offered considerable flexibility in shaping their programs.

**Foundation I.** Basic skills of operating various cameras, reading exposure, use of films, filters, lighting equipment and flash, and darkroom work.

**Foundation II.** Practical application of laboratory procedures in the use of various films, papers and chemistry.

**Zone System I and II.** Theory and application of the zone system. Starting with the zone system approach to exposure and development, students are encouraged to apply the concept of “previsualization” in making photographs.

**Photo Design.** An examination of the elements of visual language. Exploration of the impact on the visual experience of form, shape, line, value, texture and color through the use of various photographic media.

**Visual Seminar.** An open-ended, discussion-oriented critical seminar. The work discussed is the students’ own, with reference to other photographers.

**History of Photography.** The growth of photography from its beginnings in scientific study of the 18th and 19th centuries. The course examines the simultaneous development of photography by artists and technicians.

**Photographic Science.** Scientific principles upon which photography rests, including basic optics, chemistry and sensitometry. Emphasis is on the practical application of scientific knowledge to permit greater flexibility in using the tools and materials of photography.

**Creative Photography.** A course aimed at stimulating students to infuse their work with their personal vision. Work by other photographers is considered, although emphasis is on students’ own work.

**Lighting.** Introduction to the use of controlled artificial lighting in the studio as a vital element in photography.
Color Photography I. Fundamental techniques and skills of color photography and printing.

Color Photography II. An extension of Color I, this course provides a deeper understanding of color theory and laboratory techniques including the various controls used in color printing.

Commercial Photography I and II. Problems in commercial applications of photography. Thinking and planning, rather than textbook solutions, are emphasized in this course.

Documentary Photography. The history and practice of photography both as a means of recording historical or social phenomena and as an active social force.

View Camera Techniques. The use of view cameras in general and applied to studio, architectural and other specialized fields.

Applied Photography. Discussion and practice of photography for weddings, portraits, etc., with consideration of business practice for photographers.

Figure. Photography of the human form as a technical and aesthetic problem in applied photography.

Experimental Photography. The creation of new images from standard materials through the use of graphic media and techniques. Lithography negatives, tone line abstracts, separation negatives and multi-printing are among the techniques used.

Experimental Color. Experimental techniques of photography that are applicable to color, such as solarization, reticulation, color separations, infra-red and other "false" or arbitrary color relationships. Primary emphasis is on the use of color as a creative tool.

Independent Study. Student-conceived projects are carried out under faculty supervision.

Thesis. A two-semester project conceived and executed by the student under faculty supervision.
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 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 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 artist's 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, plexiglas. 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.

**Ceramics Workshop.** Work is completed using the slab and coil methods, and on the kick and electric wheels. Low and medium temperature glazes and clays are used. Students begin with traditional pottery forms and may progress to sculptural forms. The workshop investigates the design, function and construction of ceramic pieces.

**Batik Workshop.** An introduction, and advanced investigation into the ancient medium of Batik. Students apply their designs to fabric using the hot wax method. Emphasis is on supervised individual work and experimentation.
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.

Pat Arena — Graduate, New England School of Art and Northeastern Univ.; senior artist in the Publications Dept. of Raytheon Co.; cartoonist in the U.S. Army; former instructor at Blue Hills Regional School; numerous exhibitions and publications; cartooning.

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.


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

John T. Coolidge — 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.


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

Robert DeCoste — Guest Lecturer. 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.

Cal Garufo — Master Photographer, former student at the Winona School of Photography. Graduate courses in Strobe, Direct Color, Portraiture, Commercial Photography and Color.

Jonathan Goell — Freelance photographer and Photography Critic for the Boston Globe. Undergraduate work at Boston University, the American College in Paris; graduate work at the University of Arizona. Art exhibits at Boston University and Club 47; photography exhibits at Polaroid Corp. Gallery and Zone V Gallery.

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

Judy Greene — Graduate, The Art Institute of Boston; studied at Boston University; artist and instructor at Thee Studio; life drawing.

Steven Grohe — Nationally noted creative industrial photographer.

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


Charles Hartwell — Graduate, The Art Institute of Boston; attended the New England Institute of Professional Photography; free lance photographer, former consultant to Polaroid Corporation; photography.
Philip B. Hicken, Co-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, Nuremburg, 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.

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 — 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.

David Laakso — B.F.A., American International College; M.F.A., Syracuse University; president, David Laakso Advertising; former illustrator for Bruce Anderson & Co.; painter and illustrator, design.

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.

Sean Moore — B.F.A., Boston University; free lance advertising artist, formerly with Dowd Advertising, Boston and University of Connecticut Audio Visual Department; former instructor at Mt. Ida Junior College and the University of Connecticut; drawing, design, life drawing.

Michael Phillips — B.A., Ohio Wesleyan; M.A., New York University; former instructor at Colorado College, Brandeis University, Hofstra University and Tufts University; has done murals at Boston City Hall; has exhibited in various Boston parks and at the Institute of Contemporary Art.

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.

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

Cary Wasserman — B.A., M.A., U.C.L.A.; studied with Henry Holmes Smith at Indiana University; free lance photographer and photography critic; photography.

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 Salamand Club.

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


Nathan Goldstein — Chairman, Foundation Department, Drawing and Painting. B.F.A., M.F.A., Art Institute of Chicago, professional illustrator, painter and author of *The Art of Responsive Drawing*, former instructor at Mt. Ida College, the New England School of Art, the DeCordova Museum and Boston University.

Barbara Meyers — Drawing. B.F.A., M.F.A., Boston University, instructor Hayward State College, California, Teaching Fellow, Boston University, winner - Graduate Painting Award, Boston University, Edward MacDonnell Colony Fellowship, and grants from the National Endowment for the Arts.

Jason Berger — Painting. Graduate Boston Museum School, Professor State University of New York at Buffalo, instructor at Boston Museum School, Wellesley College and Boston University. Represented in the collection of the Museum of Modern Art, the Museum of Fine Arts and many other museums.
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.

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<thead>
<tr>
<th>Grade</th>
<th>Score Range</th>
<th>Numerical Grade</th>
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<tbody>
<tr>
<td>A</td>
<td>94 - 100</td>
<td>4.0</td>
</tr>
<tr>
<td>A-</td>
<td>90 - 93</td>
<td>3.7</td>
</tr>
<tr>
<td>B+</td>
<td>87 - 89</td>
<td>3.3</td>
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<tr>
<td>B</td>
<td>84 - 86</td>
<td>3.0</td>
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<tr>
<td>B-</td>
<td>80 - 83</td>
<td>2.7</td>
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<tr>
<td>C+</td>
<td>77 - 79</td>
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<tr>
<td>C</td>
<td>74 - 76</td>
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<tr>
<td>C-</td>
<td>70 - 73</td>
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<td>D+</td>
<td>67 - 69</td>
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<tr>
<td>D</td>
<td>60 - 66</td>
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<tr>
<td>F</td>
<td>0 - 59</td>
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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 student’s major department will have been earned during his first year’s basic study.

All students are permitted to cut one meeting of each of their classes during each semester. Thereafter each absence in each class will result in the loss of one-fifth of one credit in that class. After three cuts in any class, written notice will be made to the student and the instructor. Roll call will be taken at the start of class and again at the closing.

Students receiving veteran’s benefits are expected to maintain perfect attendance. Deductions are made from the monthly benefit after two and one-half days of absence or vacation.
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 for veterans, 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 Art Institute of Boston maintains a policy of equal opportunity for all. In all matters of admission, registration, and in all official relationships with students and faculty the Institute does not discriminate because of race, color, religion, sex or national origin.
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.
1972-73 TUITION RATES

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

Day Course

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Application fee</td>
<td>$10.00</td>
</tr>
<tr>
<td>Tuition: One payment for the entire year</td>
<td>$975.00</td>
</tr>
<tr>
<td>Tuition: Two payment plan -</td>
<td>$1000.00</td>
</tr>
<tr>
<td>1st payment</td>
<td>$500.00</td>
</tr>
<tr>
<td>2nd payment</td>
<td>$500.00</td>
</tr>
<tr>
<td>Locker fee</td>
<td>$4.00</td>
</tr>
<tr>
<td>Activities fee</td>
<td>$12.00</td>
</tr>
<tr>
<td>Contingency fee</td>
<td>$7.00</td>
</tr>
<tr>
<td>Photography Lab fee</td>
<td></td>
</tr>
<tr>
<td>Black and white per semester</td>
<td>$30.00</td>
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<tr>
<td>Color per semester</td>
<td>$60.00</td>
</tr>
<tr>
<td>Graduation fee (seniors only)</td>
<td>$11.00</td>
</tr>
<tr>
<td>Sculpture and Printingmaking fee (each per semester)</td>
<td>$15.00</td>
</tr>
<tr>
<td>Photography Elective (per semester)</td>
<td>$15.00</td>
</tr>
<tr>
<td>Advertising Graphics fee (per semester)</td>
<td>$15.00</td>
</tr>
<tr>
<td>Student I.D. Card</td>
<td>$2.00</td>
</tr>
</tbody>
</table>

REFUND POLICY

All monies paid by an applicant will be refunded if such refund is requested within three business days, by mail or in person, after signing an application form and paying the application fee. If an applicant accepted by the school withdraws after three days from the date of application, but prior to the starting date of classes, the school will retain the application fee.

Tuition refunds are granted to students who submit in writing a request for withdrawal. The official date of withdrawal is the date on which such notification is received; or, if such notice is not received, withdrawal will be considered to have occurred not later than 7 calendar days after the date of actual attendance. Refunds are made in accordance with the following schedule: 1 week or less — 10% of term charge plus $100.00 but in no event more than $300.00, 10 weeks or less — 25% of term charge plus $100.00, between 10 weeks and 19 weeks — 50% of term charge plus $100.00, 19 weeks or more — no refund will be made. NOTE: All refunds and charges will be calculated on a per term basis. A term consists of 37 weeks or 800 clock hours. All diploma courses consist of 3 terms or 2400 clock hours.

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

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 maintenance of the building. Remuneration is made in the form of tuition reduction. The amount of the reduction is commensurate with the nature of the job and the hours required weekly.

The Art Institute of Boston participates in the National Direct Student Loan program and in the College Work Study program. Information regarding this aid is available from the Institute’s Financial Aid Office. Information regarding loans made under the National Vocational Student Loan Insurance Act of 1965 is available from any participating bank. The Institute also has information regarding privately funded loans and will send this information 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, fine arts, 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.

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Registration fee (freshmen and new students)</td>
<td>$ 5.00</td>
</tr>
<tr>
<td>Tuition: one payment for entire year (3 eves)</td>
<td>$306.00</td>
</tr>
<tr>
<td>one payment for entire year (2 eves)</td>
<td>$261.00</td>
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<tr>
<td>one payment for entire year (1 eve)</td>
<td>$216.00</td>
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<tr>
<td>payment per semester (3 eves)</td>
<td>$153.00</td>
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<tr>
<td>payment per semester (2 eves)</td>
<td>$130.00</td>
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<tr>
<td>payment per semester (1 eve)</td>
<td>$108.00</td>
</tr>
<tr>
<td>Photography Lab fee per semester</td>
<td>$ 20.00</td>
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<tr>
<td>Sculpture Lab fee per semester</td>
<td>$ 15.00</td>
</tr>
<tr>
<td>Printmaking Lab fee per semester</td>
<td>$ 15.00</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Registration fee</td>
<td>$ 5.00</td>
</tr>
<tr>
<td>Tuition (eight weeks)</td>
<td>$280.00</td>
</tr>
</tbody>
</table>

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.
ADMINISTRATION
William H. Willis, President
Winslow F. Pollock, Treasurer
William H. Willis, Jr., Director, Admissions Director
Geraldine Neal, Coordinator
Linda Glovsky, Assistant Admissions Director, Evening Registrar
David Shikes, Admissions Representative
Carol C. Pine, Registrar
Debra Weinberger, Secretary to the Business Office
Loretta Freeman, Bookkeeper

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Winslow F. Pollock, Treasurer
William H. Willis Jr., Secretary and Clerk
Marvin Feit, President of Marvin and Leonard Advertising, Boston
John Groden, Attorney, Withington, Cross, Park, and Groden, Boston
William F. Kenny, Vice President, King’s Department Store Inc., Boston
David Lilly, President, Lilly Construction Co., Boston
John Meissner, Vice President, Walther Associates, Inc., Boston
G. Glen Potter, Manager, Reynolds and Co., Boston
Dr. Norman Prentice, Professor, University of Texas, Austin, Texas
Barbara C. Willis, Faculty, Emeritus, Art Institute of Boston
Clarke H. Willis, Manager, Union Commerce Bank, Cleveland, Ohio
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Belmont

Mr. Frederick W. Brack
Needham

Mr. Edward Bradford
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Mr. Carroll Colby
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Dean C. Wolf
Boston

Mr. Vincent DeCain,
Promotion Dept.
Boston Herald Traveler
Boston

R.L. Dothard Associates
Brattleboro, Vermont

Mr. Marvin Feit, President
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Mr. William H. Ganick
Vice-President, Harold Cabot & Co.
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Boston Herald Traveler
Boston

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Boston Herald Traveler
Boston

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Mr. Douglas Kingston
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Natick

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Walther Associates, Inc.
Boston

Mr. Ben Neil, Cartoonist
Boston Herald Traveler
Boston

Dr. Norman M. Prentice
Department of Psychology
University of Texas
Austin, Texas

Mr. H. Wilmont Richardson
Hyde Park, New York

Mr. Ernest R. Schaefer
Wayland
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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.