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WELCOME TO OUR SCHOOL

The student body of the New Jersey State Normal School at Newark is proud to welcome all the teachers (past, present and future) of the industrial and fine arts who are gathered here today for the conference.

We hope that you will enjoy the program and the conferences we have prepared and that your brief stay with us will prove as interesting to you as it is enjoyable and profitable to us.

R.

GOLD AND TINSEL

The other day a freshman told me that the only reason that he was in Normal School was that of finances.

"I feel this way about it," he continued. "There isn't any glamour to Normal School life. No inter-class rivalries, no pep meetings, no fraternities or secret societies, no hazing, nothing. I tell you there's no kick in going to Normal school like there is in going to college."

But as he finished his smile was warm and friendly, and I had the feeling that his outburst of protest had done him good and emptied his heart of a great bitterness. Perhaps I should have tried to argue him into a happier outlook toward his life in Normal School, but somehow the thought persisted it was necessary to let the young man drift along thinking that college life, unlike normal school life, was just a bowl of cherries.

Though I could look upon his plight with detachment not devoid of humor, I experienced a strong compassion for this younger. Perhaps it is better to speak out, to attempt to shed an isolated ray of light now and then amid the longings and dreams of the would-be "campus kings."

Hollywood, I suppose, is the biggest traitor to our American institutions of higher learning. Even the heads that the cinema's directors place in dormitory rooms aren't true to type. The movies paint an extravagant picture of college, which quite naturally appeals to the adolescent mind. It's a great old game!

Literature likewise is a shameless betrayer. Just as editors seem to demand all girls in boarding school must make fudge, fall in love with millionaire's sons and graduate in a state of incomparable charm, so must all boys in college play football, have nothing but moments of the wildest pleasure, and go out into life feeling the world is their oyster.

Fortunately, or if you wish, unfortunately, the thing doesn't work out in this childishly superb manner and the sooner that all those afflicted realize that the reason for going to any institution of higher learning should be the quest for knowledge and the ambition of making something of one's life, the sooner life in Normal School will become more profitable, more rounded out and more interesting.

R.

SENIOR A'S SAY FAREWELL!

The Senior A's are marching on, leaving the sunshine school. We are looking forward; trying to draw aside the curtain which hides the future—and yet—we shall always look back—to the three years we spent here.

We are such a small class—only 33—and I do not think we should be conceived in saying that we have made friends of all our teachers. Our classes seemed to be like social groups—working together.

We have had our joys and sorrows and we have learned that working together makes for lasting, beautiful friendships. Somehow we can hardly bear the thought of leaving, we have had so many good times here—our proms, our little teas, and luncheons, and bridge parties. We shall miss dancing in the gym as well as the chatter in the locker rooms. We shall miss the assembly programs, and the carol singing at Christmas time.

These have been three years that we shall never forget. And so—farewell—and may your remaining days in Newark Normal be as happy as ours have been.

Antoinette Scaranello,
President Senior A Class.

FINE AND INDUSTRIAL ARTS—THEIR PLACE IN MODERN EDUCATION

Present preoccupation in "saving the public dollar" is so great that communications are frequently led to extreme measures, ludicrous if they were not sometimes so tragic. And in almost every instance, when school economy is stressed, someone who hasn't been to school in thirty or forty years is sure to arise and say, "What we need is a return to the fundamentals!" When one inquires what these "fundamentals" are, the bewildered critic falls back on reading, writing, computation, and maybe plenty of "hard" problems in algebra and more formal grammar. Request for more specific "fundamentals" usually leaves the critic fumbling and eventually growing irritable about all these "new-fangled" notions now found in education.

However, ask the same critic if he would go back to the old "top-buggy" for transportation, give up his new-fangled telephone, and his daily paper, forget the radio, steam heat, good plumbing, rural delivery mail, and all the material and cultural attributes of modern life, he would berate you as a fool.

To develop respect for the technologies of the modern world, to be able intelligently to utilize and interpret their meaning, to beautify and enrich existence, to provide an American craftsmanship and art, and to preserve what we have gained, all these are legitimate social ends for all education, not possible of realization without the arts and sciences.

These truly modern aspects of education should be the last to be tampered with, since it is through the agency of these experiencing media that socially desirable habits and interests are built into the minds and fingers and muscles of boys and girls. We can have no solution to our great social problems of control of man and machines until we can produce the background of a culture peculiar to our age. Our arts, fine and industrial, are of the very warp and fiber of our way of living. Our culture cannot continue to copy the crafts and arts of a by-gone age. We must help youth to build for us a culture to match our amazing technical civilization. More history, and reading and book study can't do this. Our youth must, as they have in all great civilizations, feel the civilization through their fingers, their eyes, their dreams of order and beauty. And there is a final benefit, most to be cherished. One feels this when he sees these things arts and crafts do to the persons who create! Our talk today is of America's need for strong and integrated personalities, able to withstand the shocks of modern life. As one is privileged to see the calm assurance, the love and zeal for expression, the integrity of purpose shown by one of our superior craftsmen and artists here at the school, we know that while we may give up Latin, may need less algebra, may curtail some of those parts of our school work whose justification is scant because they belong to a past age—we know that we must deepen and enrich and extend the genius of modern American living, by giving young America a chance to translate its spirit in bronze, and wood, and oil, and crayon, and the skills of subtle fingers.

America is ill today, because in its mad two-century rush to acquire and subdue a wilderness, only a few have paused to love and respect our land. When a generation arises which has been led to interpret the spirit of our matchless land in architecture, in love of the beautiful in metal and vista and tone, America will save its soul because she will, "in all its getting, get understanding."

Thus are the arts justified!

M. E. Townsend.
THE SIGNIFICANCE OF INDUSTRIAL AND FINE ARTS IN PROGRESSIVE EDUCATION

John J. Hatch
Director, Department of Industrial and Fine Arts

There are students of world affairs who tell us that with the coming of the machine age, particularly during the past twenty-five years, a greater change has come in living and home life—a matter of fact, in all experiences of human endeavor—than has been known for many centuries in the past. If the experiences of children have so remarkably changed outside of school life during this generation, how can we hope to meet these changing conditions unless the rigidity and inflexibility of the traditional school curriculum be modified to more adequately fit students to present-day civilization.

It is not uncommon for citizens to turn to the old days in education when the three R's were taught and the experiences of childhood entirely omitted from the school curriculum. But there appear to be school people actually in service in the schools today who seem to agree with this traditional policy and in their teaching, actually demonstrate that it is still the child's mind and not his body, in coordination with his mind, that requires development. It would seem that through study, surveys and testing, enough positive facts have been established in all branches of education, and the fact that through study, surveys and testing, enough positive facts have been established in all branches of education, to cause all teachers to permanently adopt the newer view point of progressive education and realize that the whole child goes to school.

Our better schools are being centered around the "child" and his judgments, attitudes and abilities are taken into consideration so that his school experiences may fit and match his experiences in life. Probably the coming of the machine age has been greatly responsible for the more scientific and intelligent interest and study that thousands of school administrators and teachers throughout the country are now in the development of school curricula that will actually function in a positive way in present day life.

As one result of this scientific study, a definite guidance program, to be an integral part of the school curriculum, is being rapidly developed. This newer phase of education should be of vital interest to every teacher of industrial and fine arts because it gives to these activities their true place in education. Surely, exploratory experiences, related information, occupational information and preliminary vocational training are a vital part and parcel in any progressive arts program and just as surely these same objectives are decided an integral part of any worth while guidance procedure.

Guidance involves the sympathetic understanding of the pupils' interests, aptitudes and abilities, together with a common effort to help each to make the most of these. Guidance is not something you do "to" a child but a process whereby you develop in him the power to do something for himself. At the present time, there are some who wish this service defined as an individual guidance for living, not simply for earning a living.

Without emphasizing any one of its many subdivisions such as character development, educational direction, occupational information, mental measurements, job analysis, and placement, all of which seem to be in a more or less vague condition, so far as any general program is concerned, it may simply be stated here that there is a tremendous problem of organized guidance confronting the schools of today. If the right kind of treatment is to be applied to the situation and any worthwhile progress made in the various creative activity programs being offered, together with a thorough development of the study of individual differences, the industrial and fine arts curricula, the industrial and fine arts shops and classrooms and the entering菲克的工业和美术教师必须承担起历史的重任，成为更广泛和更全面的教育程序中的一个重要部分。他们必须考虑到历史的科学和智能的参与和研究，使学校教育者和教师在整个国家的范围内，现在在课程的发展中，实际的功能是积极的，以适应当前的时代。

随着这种科学研究的结果，一个明确的指导计划，作为学校课程的一个整合部分，正在迅速发展。这种新的教育阶段，对于工业和美术教师来说是至关重要的，因为它赋予这些活动教育中的真正地位。当然，探索性经验，相关的信息，职业信息和初步的职业培训，是任何进步的艺术计划中必不可少的一部分。只要这些共同目标被明确地确定为一个整合部分，任何有价值的指导程序。

指导涉及对学生的同情理解，兴趣，才能和能力，以及与之共同的努力，帮助每个人发挥最大的潜力。指导不仅仅是对孩子的“做”，而是过程，你在他身上发展出能力，来做自己想做的事情。现在，有些人希望将这种服务定义为个体的指导，用于生活，而不仅仅是用于谋生。

在不强调任何一条其众多分支，如性格发展，教育方向，职业信息，智力测量，工作分析和安置，所有这些似乎处于一种或另一种模糊状态的情况下，一个更巨大且结构性的指导问题正面对着今天的学校。如果要正确对待这种情况，并取得有意义的进步，必须对各种创意活动项目进行整合和发展，同时，一个全面的发展对个体差异的研究，工业和美术课程，工业和美术车间和教室以及进入的菲克问题。
SIGNIFICANCE OF INDUSTRIAL AND FINE ARTS IN PROGRESSIVE EDUCATION

John J. Hatch

Director, Department of Industrial and Fine Arts

There are students of world affairs who tell us that with the coming of the machine age, particularly during the past twenty-five years, a greater change has come about in the living and home life - as a matter of fact, in all experiences of human life - than has been known in any centuries in the past. If the changes of the present have so recently changed outside of school life, then this generation, how can we hope that changing conditions unless the flexibility and adaptability of the traditional school curriculum be modified to adequately fit students to present civilization.

It is not uncommon for citizens to go to the good old days in education to the three R's - reading, writing, and arithmetic - to sit out of school life entirely omitted from the school curriculum. But there is a school people actually in the schools today who seem to be in agreement with this traditional policy and in actual practice, actually demonstrate how it is the child's mind and not only, in coordination with his mind, requires development. It would seem that through study, surveys and reports, enough positive facts have been gathered in all branches of education, so that all teachers to permanently change the newer view point of progress in education and realize that the "child" goes to school.

Better schools are being centered around the "child" and his judgments, and abilities are taken into consideration so that his school experiences may fit and match his experiences. Probably the coming of the machine age has been greatly responsible for the more scientific and intelligent interest and study that thousands of school administrators and teachers throughout the country are now taking in the development of school curricula that will actually function in a positive way in present day life.

As one result of this scientific study, a definite guidance program, to be an integral part of the school curriculum, is being rapidly developed. This newer phase of education should be of vital interest to every teacher of industrial and fine arts because it gives to these activities their true place in education. Surely, exploratory experiences, related information, occupational information and preliminary vocational training are a vital part and parcel in any progressive arts program and just as surely these same objectives are decidedly an integral part of a worth while guidance procedure.

Guidance involves the sympathetic understanding of the pupils' interests, aptitudes and abilities, together with a common effort to help each to make the most of these. Guidance is not something you do "to" a child but a process whereby each is built up in him the power to do something for himself. At the present time, there are some who wish this service defined as individual guidance for living, not simply for earning a living.

Without emphasizing any one of its many subdivisions such as character development, educational direction, occupational information, mental measurements, job analysis, and placement, all of which seem to be in a more or less vague condition, so far as any general program is concerned, it may simply be stated here that there is a tremendous problem of organized guidance confronting the schools of today. If the right kind of treatment is to be applied to the situation and any worthwhile progress made in the various creative activity programs being offered, together with a thorough development of the study of individual differences, the industrial and fine arts curricula, the industrial and fine arts shops and classrooms and the integration of the arts and the industrial arts, then the present program is a part of general education and an essential and that all activities are properly evaluated and coordinated into a forceful and desirable curriculum. This is rather a large contract and calls for superior ability in organization and a highly efficient type of teaching. But surely, the upgrading in education and the continual improvement of the teachers will never be stationary. This, no doubt, is God's gift to education.

FINE ARTS CURRICULUM

In September, 1932, a Fine Arts Curriculum was added to the course offerings of the State Normal School at Newbern. This action was taken by the State Board of Education in view of the fact that up to this time the State had no provision for the training of any of its large staff of Fine Arts teachers. The major task of preparing these teachers devolved upon private institutions within the State, and various other colleges and art schools which must of necessity be out of touch with the peculiar needs of the public schools of the State in this important phase of modern education.

This condition is reflected in the State by the fact that there is a very wide variation as to philosophy of art teaching, much evident lack of continuity of programs, and little attempt to associate the work of the art teacher with a well integrated program of elementary and secondary education. While outstanding exceptions occur in the more progressive districts of the State, the emphasis which the State department is at present placing upon the necessity for integration of elementary and secondary Art with the activities and subject matter offerings of the school as it is organized, requires attention.

This problem of "the child" and his judgments, and abilities are taken into consideration so that his school experiences may fit and match his experiences. Probably the coming of the machine age has been greatly responsible for the more scientific and intelligent interest and study that thousands of school administrators and teachers throughout the country are now taking in the development of school curricula that will actually function in a positive way in present day life.

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It is not uncommon for citizens to refer to the good old days in education when the three R's were taught and the experiences of child life entirely omitted from the school curriculum. But there appear to be schools people actually in service in the schools today who seem to agree with this traditional policy and in their teaching, actually demonstrate that it is still the child's mind and not body in coordination with his mind, that requires development. It would seem that through study, surveys and testing, enough positive facts have been established in all branches of education to cause all teachers to permanently lift the newer view point of progressive education and realize that the whole child goes to school.

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Teachers placed in charge of such programs of instruction should have better professional training that those of twenty years ago. A fine cultural background plus three or four years of professional training is vitally important. Industrial and fine arts teachers, in the better elementary, junior and senior schools of today, must stand on the same general intelligence levels with other teachers and be fully equipped to make their presence and contributions felt in the general development of any progressive plan of organization. They should be able to make the utmost use of the various activities as an integral part of the entire program of instruction and should be exceedingly well trained in ways and methods of motivating these activities, so that they will become vehicles of expression for much academic subject content in language, science, mathematics and all else in the purely academic programs of such schools.

Finally, it may be stated that industrial and fine art subjects are absolutely essential to the progressive procedures now being developed in the elementary schools and that these same subjects are a vital part of the exploratory experiences and guidance values so earnestly desired on the junior and senior school levels. Teachers in charge of these subjects must see to it that the proper content material is placed in the various activities, that the proper projects and constructions are selected, that the situations created in each class are only those that will properly motivate the variety of experiences that are desirable, develop the cultural, related, occupational and technical information that is essential and that all activities are properly evaluated and coordinated into a forceful and desirable curriculum.

This is rather a large contract and calls for superior ability in organization and a highly efficient type of teaching. But surely, the up-grading in education and the continual improvement of the teachers will never be stationary. This, no doubt, is God's gift to education.

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The major task of preparing these teachers devolved upon private institutions within the State, and various other colleges and art schools which must of necessity be out of touch with the peculiar needs of the public schools of the State in this important phase of modern education.

This condition is reflected in the State by the fact that there is a very wide variation as to philosophy of art teaching, much evident lack of continuity of program, and little effort to associate the work of the art teacher with a well integrated program of elementary and secondary education. While outstanding exceptions occur in the more progressive districts of the State, the emphasis which the State department is at present placing upon the necessity for integration of elementary and secondary Art with the activities and subject matter offerings of the school as modernly conceived, awaits upon the strong leadership of Art teachers and supervisors prepared in our own institutions, able to interpret the spirit of modern education as it relates to Art. Unquestionable the modern program of education as sponsored by our State is more greatly dependent upon the strength of the Fine and Industrial Arts offerings than upon any other, with the exception of the basic language skills. In a civil-
GENERAL METAL WORK
Fred M. Richmond
Instructor in Industrial Arts

The machines are made largely of metals. The children of today will have to live in this so-called "machine age" therefore, education must be upon to do all sorts of things of metal work as one of its apps. The children who have been taught in our industrial arts courses in this school.

The first aim is to foster a love for art with skill and techniques as by-products. Art is sensed as a means of enriching human experience, thus a vital connection between art and life is felt. As one student recently expressed it, "I use Art in everything I do." Art thus grows naturally and inevitably out of its present environment.

Art must function in life outside the school. We must choose with care those things which we need in our everyday living because things thus selected do influence us, either as an inspiration, a satisfaction, or otherwise. Art experiences affect personalities and personalities are expressed through art.

Any activity classified as art combines the working of mind, soul and body in creative thinking and feeling—a personal interpretation in which the mind and the soul have entered.

In our art courses we stress the importance of gradually developing design "feeling"—a way of thinking and feeling about art and we are ever watchful of individual growth through meeting situations and controlling them, it must follow that a program of doing be substituted in the progressive schools for the more passive programs of the past.

There are unlimited opportunities for integrating the art work with almost every course in the curriculum. Most activities cannot be carried on successfully without the assistance of art. They must make use of the tools, the processes, the materials and the principles of art. They are dependent upon the use of color, good arrangement, sound construction and appropriate lettering. Good taste and judgment are involved in making choices of projects and materials, and in the planning and carrying out of the problem.

As a result more and more demands have been made upon the art period and the art course of study, so that today there is seldom a lesson into which, consciously or unconsciously, art does not enter. This is as it should be, for art is a live subject that has much to offer other fields as they have much to offer it. Art therefore becomes a part of ev-
GENERAL METAL WORK
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This is a machine age in which we are living. The machines are made up largely of metals. The children of to-day will have to live in this so-called "machine age" therefore, education is called upon to do all sorts of things and to meet all existing demands. Questions are raised: What should be taught? How should it be taught? What is its value? This increasing importance of metals as materials for construction in the arts and industries challenges the field of industrial arts to consider the medium of metal work as one of its majors.

The problem of organizing a course in... (continued on page 10)
TEN YEARS OF INDUSTRIAL ARTS HISTORY

At a meeting of the State Board of Education, held February 4th, 1922, a resolution establishing a two year course in the State Normal School at Newark, or training teachers of industrial arts in elementary, junior and senior high schools was adopted. In September, 1929, this course was extended to three years and in September, 1932, a full four year curriculum was inaugurated.

During this time, one hundred and sixteen men have been graduated and practically all of them are teaching industrial arts in the public schools of New Jersey. Twenty-six are teaching in the schools of Newark and fourteen in the schools of Jersey City, after having been appointed as the result of competitive examinations. In a recent Senior High School examination held in Newark, graduates of the course placed first and second in a field of about forty candidates and were duly placed—one in Harringer High School and the other in West Side High School.

Seventy-six men comprise the present enrollment in the Industrial Arts Department, representing a dozen or more counties of the State. These men have been carefully selected, many of them having had the highest quartile of their respective high school classes. Several have had splendid industrial experience and a goodly number have been employed for several seasons as counsellors' boys' camps and as leaders in Boy Scout work.

Due to the necessary expansion of the department during the last few years, the physical accommodations now consist of a general shop, wood shop and ill room, metal shop, electric shop, art room and blue print equipment, store rooms, and excellent library and reference room facilities. Our library in this curriculum, built up over a period of ten years, is one of the best in the state for this branch of work. Also, a new administrative office and exhibit room on the first floor has been recently opened. A print shop is sorely needed but is additional unit is expected in the near future.

The four year curriculum for this department was adopted after a very careful survey of some one hundred and forty teachers' college offerings throughout the country. The policy in the majority of these colleges is to require the study of three distinct groups of subjects for all candidates in the Industrial Arts field of education. Believing in this policy, the subjects in the curriculum as set up, although closely integrated, easily divide themselves into three significant groups, classified as follows:

(a) Academic Courses: General college courses such as English, literature, sciences, geography, arts, and the physical aspects of health and growth.

(b) Technical Courses: General shop and laboratory offerings in woodwork, metal, electricity, machine-shop practice, printing, mechanical drawing and design and household mechanics.

(c) Professional Courses: Offerings relating to teaching; as educational and vocational guidance, history of industrial arts and vocational education, as well as observation and student teaching.

The professional part of the Industrial Arts teacher's training should include the fundamental courses in educational subjects which are offered for all teachers irrespective of what grades or subjects of school work he expects to teach. In addition, a substantial part of his work should consist of professional studies in the special field of Industrial Arts education. This should not be confused with manipulative training in Industrial Arts courses. The point of weakness in many Industrial Arts teachers has been not in how to do the work themselves, but in how to teach it to someone else. The total amount of training taken by the prospective Industrial Arts teacher should equal the professional training required for other teachers of similar rank.

Thoroughly believing in this policy, it is the sincere hope and desire of the Industrial Art Department of the State Normal School at Newark, to definitely contribute a generous share to the improvement of this field.

(Continued on page 12)
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At a meeting of the State Board of Education, held February 4th, 1922, a resolution establishing a two year course in the State Normal School at Newark, for training teachers of industrial arts for elementary, junior and senior high schools was adopted. In September, 1929, this course was extended to three years and in September, 1932, a full four year curriculum was inaugurated.

During this time, one hundred and sixteen men have been graduated and practically all of them are teaching industrial arts in the public schools of New Jersey. Twenty-six are teaching in the schools of Newark and fourteen in the schools of Jersey City, after having been appointed as the result of competitive examinations. In a recent Senior High School examination held in Newark, graduates of the course placed first and second in a field of about forty candidates and were duly placed—one in Barringer High School and the other in West Side High School.

Seventy-six men comprise the present enrollment in the Industrial Arts Department, representing a dozen or more counties of the State. These men have been carefully selected, many of them standing in the highest quartile of their respective high school classes. Several have had splendid industrial experience and a goodly number have been employed for several seasons as counselors in boys' camps and as leaders in Boy Scout work.

Due to the necessary expansion of the department during the last few years, the physical accommodations now consist of a general shop, wood shop and mill room, metal shop, electric shop, drafting room and blue print equipment, lecture rooms, and excellent library and reference room facilities. Our library in this curriculum, built up over a period of ten years, is one of the best in the state for this branch of work. Also, a new administrative office and exhibit room on the first floor has been recently added. A print shop is sorely needed but this additional unit is expected in the near future.

The four year curriculum for this department was adopted after a very careful survey of some one hundred and forty teachers' college offerings throughout the country. The policy in the majority of these colleges is to require the study of three distinct groups of subjects for all candidates in the Industrial Arts field of education. Believing in this policy, the subjects in the curriculum are set up, although closely integrated, easily divide themselves into three significant groups, classified as follows:

(a) Academic Courses: General college courses such as English, literature, sciences, geography, arts, and the physical aspects of health and growth.

(b) Technical Courses: General shop and laboratory offerings in woodwork, metal, electricity, machine-shop practice, printing, mechanical drawing and design and household mechanics.

(c) Professional Courses: Offerings relating to teaching, as educational and vocational guidance, history of industrial arts and vocational education, as well as observation and student teaching.

The professional part of the Industrial Arts teacher's training should include the fundamental courses in educational subjects which are offered for all teachers irrespective of what grades or subjects of school work he expects to teach. In addition, a substantial part of his work should consist of professional studies in the special field of Industrial Arts education. This should not be confused with manipulative training in Industrial Arts courses. The point of weakness in many Industrial Arts teachers has been not in how to do the work themselves, but in how to teach it to someone else. The total amount of training taken by the prospective Industrial Arts teacher should equal the professional training required for other teachers of similar rank.

Thoroughly believing in this policy, it is the sincere hope and desire of the Industrial Art Department of the State Normal School at Newark, to definitely contribute a generous share to the improvement of the school than an enrollment of inferior neophytes next September, to neutralize the ultra-superiorforness within our halls today.

The other day I had the misfortune of being a member of one of the group that were evicted (i.e., verbally not bodily, thank goodness) from the gym during a session of girls' basketball practice. The groups were perfectly quiet and in order, and in no way did they interfere with the practice.

We have no campus or recreation hall where we can make social contacts, meet friends, and relax after a hard day in class. The gym is the only logical place for such meetings and if we get "chase out" of the gym, where can we go?

Mr. D'Anglo permits spectators at boys' practice sessions as long as they are in order and do not make too much noise. He also permitted it at girls' basketball sessions last year when he was in charge. So I am still wondering why we were "put out" last week?

THE FEMALE GENDER

When members of the female gender speak, 'tis not of beauties tender, They only yell, "You trampled my ace!"

They do not seal the fate of nations, They merely speak of operations!

When ladies round the table gather, They do not work into a lather Over problems of our race. They only yell, "You trumped my ace!"

FINE ARTS CURRICULUM (Cont.)

Nothing could be more beneficial to the education so exclusively dependent upon the development of the arts for its existence, it is only the part of wisdom for a great State, such as ours, to direct the professional preparation of those teachers who will become the interpreters of that civilization to the schools.

All persons completing the course receive certification for teaching Fine Arts in the Elementary, Junior High and Senior High Schools of New Jersey.
"How was the program in the Auditorium this morning?" asks one of that group who never attends our weekly gathering in the Auditorium. About four different answers are fired at him, something like the following: "Lousy." "O.K.," "Awful." Then someone with a smirk on his face asks, "Why weren't you there?" Then the absentee replies, "Oh, I attended a couple and they weren't so hot, so I find myself better things to do." Then comes that very snappy (?) comeback, "Oh, yeah?"

What to do about it? That's what I would like to know. Who am I? Well, I'll tell you. I'm only the insignificant Chairman of the Student Assembly Committee. Why am I? I often wonder. The primary reason I was elected, with two other students, was to cooperate with the Faculty Assembly Committee and see that the programs are to the liking of the majority of the students and to have them presented from the Student's point of view. I often despair. I wish you chronic doubters and critics would make up your minds and present some constructive criticism of the programs. Try it some time and I can assure you prompt action will be taken to try to give you what you want. If you know some good speaker or anyone who would give us something good, turn in his or her name to me or to either of the other members of the committee, Pete Poloniak or Kay Madden. We'll thank you for them, good or bad.

Don't remain in the background. Be a progressive student. Help to bring things up to where you think they ought to be, in your own opinion.

Andrew Miller. Chairman, Student Assembly Committee.

"Bredren," said the colored preacher, "You have come to pray for rain. Bredren, de foundation of religion am faith. What is your faith? You come to pray for rain, and not one of you all brings his 'n umbrella."
ODDITIES OF SENIOR A CLASS

Dorothy Kohler, Adeline Frazzini—Chicken Chow Mein
Ralph Hutt—Trips to Elizabeth (guess who?)
Helen Siesholtz—Hearts from doctors and lawyers.
Antoinette Scarrangelo—"Tony, Tony, Tony, Tony, etc."
Gertrude Ray, Juanita Mulford, Myrtle Bonds—Bridge parties across from the gym.
Minerva Kresch—"Ah, Ger . . . . ."
Mary Bove—Writing heart-rending verses.
Vivien Roy—"Oh, dear, oh, dear, who am I going to take to the prom? Oh, dear . . . ."
Mary Alaimo—"Wait . . . I'll tell you the whole story—Victor and I . . . ."
Essie Henderek—Drinking soup every noontime.
Clara Mae White—"Swear word! Swear word!"
Ruth Algozzine—Cream cheese and jelly sandwiches.
May Lindgren—"If I only had a half-point more, I'd get an A."
Bertha Tarin—New York and Jack! Bernie Williamson—No, I'm making the 5:30 (Joe).
Jae Kirsch—"Why doesn't he write?"
Josephine Zerbin—"Oh, I got a letter from Washington."
Tarion Bird—"That doesn't phase me any."
Osemary Canning—"Hi! I don't understand why that is. Hi!"
Art Hitcher—How's the new makeup?
Orothy Barry—"What'sa matter Tootsey Roll?"
argaret Proesch—Much ado about nothing.
argaret Peterson—"Oh, I wish I were in the land of cotton."
Orrence Hanson—Golf Clubs!
illy Olson—Meet Miss Personified—"That's Lilly."
len Hutch—"Do, re, mi." "Do, re, mi."
th Folley—I didn't know we had to do that.
izbeth Weischedel—The soul of diplomacy.
Ruth Heiligman—"Go way."
Ruth Barrett—"Oooh . . oooh . . don't do that!"

AN EDITORIAL

Gum is all right in its place. Chew it whenever, whatever and as long as you will; but when the flavor is all gone, dispose of it properly, for it can be of no use to anyone.

Oh! but what do we mean by disposing of it properly? This weighty question has extended beyond local circles and now attracts the attention of the foremost figures of the age. Lloyd Kingsley, Mayor of Moonachie, advocates sticking it on telephone poles, for this not only preserves the wood, but also catches insects. Peter Polonak, "Hairnet King" proposes that gum paper, after the order of fly-paper, should be distributed at convenient places. Martin Dougherty, President of S. P. A. F. (Society for Promotion of All Freshmen), argues that the only logical way to dispose of the gum is to swallow it.

This far-reaching subject has inspired even the great modern poet, William Vitarello, who pours forth his soul in the following magnificent apostrophe:

An American Tragedy

or

By Gum!!!

Oh gum, left lying on this chair,
You've wrecked my every chance
Of taking my beloved out
To dinner and a dance.

For I have sat upon thee, gum,
I'm held as in a trance;
And even tho' I get away,
I've ruined my best pants!

W. J. F.

INDUSTRIAL ARTS HISTORY (Cont.)

provement and advancement of progressive education in the public schools of New Jersey.

J. J. H.


**BASKETBALL**

Since the date of our last issue, our basket-ball team has engaged in four games, of which they won one, bringing their record to date (January 12) to two victories and three defeats. They started the season by handing a trimming to Jersey City Normal, 24-13, and followed up with a 36-32 defeat of the Newark College of Engineers. Then in three successive games, they lost to Montclair, 43-20, Bloomfield 33-17, and on January 10, to Trenton Normal 51-19. A summary of each game is given below:

**NEWARK COLLEGE OF ENGINEERS**

In our opinion, Newark College of Engineering, played at home (December 21) furnished the best game of the season. From the starting whistle to the final gun (which, by the way, caused a great deal of consternation among the many members of the fairer (??) sex in the stands), it was any man's war, the teams never being separated by more than six points. Faley and Kingsley tied for scoring honors with 13 points apiece. Dandridge led the losers with 12.

**MONTCLAIR TEACHERS' COLLEGE**

Away (January 4)

A harder fought game than the score seems to indicate. In spite of all their efforts, the boys couldn't seem to click. Their shots just wouldn't drop through the old rim, while the Montclair players found no difficulty in popping them in from all sorts of impossible angles. Johnson, who was tied with Jannarone for high scorer at 12 points, simply couldn't miss. Your correspondent has as yet been unable to discover which of the two teams used against us was the first team, as they divided the scoring almost evenly between them.

**BLOOMFIELD COLLEGE**

Home (January 7)

Number two of the string (a short one, we hope) of defeats. Simply a continuation of the failure to click. Faley continued his good work on the offensive, leading the scoring for his team, with eight points. Marta, a sample-sized forward, carried off the honors for the evening with seventeen points.

**TRENTON TEACHERS' COLLEGE**

Home (January 10)

An honorable defeat by a highly superior team. The flashy floorwork, snappy passing and accurate shooting of the Trenton team were too much for any team, no matter how hard-fighting to overcome. For the first time in many years, Coach D'Angola used the man-to-man defense, to which the players were unable to become fully adapted in the course of one game. Kurtyka, a lanky forward scored fifteen points to carry off all honors for the game. Faley and Biszewicz, with eight and seven points respectively were the only ones to do any substantial scoring for our team. Thus endeth the depression of the early part of 1933.

So far the Jay Vees under the direction of Augustus Caesar Jannarone, one of the stars of last year's team, have won one game and lost four. Playing with the Jay Vees are Sidersits, Rice, Little, Lawrence, Taylor, Fiore, Collins, Sutton, and Polonik, Snyder and Williams from the first squad. The record to date is as follows:

Newark J. V. .15 Dana College J.V. 17
Newark J. V. 29 Vikings .............17
Newark J. V. .12 Montclair J. V. .20
Newark J. V. .13 Ironbounds ........18
Newark J. V. .24 Trenton J. V. .42

If Lapland's people are Laps,
And Japan's people are Japs,
Then where on earth is the land of birth
Of all our millions of "Saps"?

**POP SHOTS**

Every other team that the Jay Vees played seems to come from Nutley, and to have on their roster at least one of Gus Jannarone's apparently mutitudinous relatives. The Jannarone who scored twelve points against us in the Montclair game was Gus' cousin John. Spectators at the Trenton game were flabbergasted by the appearance in a Trenton uniform of one of the members of our own freshman class. The simultaneous appearance of that Frosh in "civvies" on the sidelines a few minutes later only added to the bewilderment, until it was discovered that the Trentonian was the twin brother of the inmate of our own noble institution of learning.

**ART IN PROGRESSIVE SCHOOLS**

(Cont.)

eyday living and not a thing apart.

Certainly art has lost nothing and education has gained a great deal since art has become an educational tool for enriching experience by encouraging attitudes essentially aesthetic.

All students may be given such rich experience in fine art that they will develop permanent art interests, good taste and a genuine enjoyment of the beautiful. The art period should be one of continuous self-expression and consistent self-realization, of experimentation with many materials and experience with beautiful things.

However, that this may be achieved, they must continuously enjoy the work otherwise the spirit of art is entirely lacking. Any art project that is not enjoyed has failed to accomplish its most important aim, for as Robert Louis Stevenson said, "To miss the joy is to miss all."

Father: "How is it, young man, that I find you kissing my daughter? How is it I ask you?"

Harris: "Oh it's great! It's great!"

Rod: "Which would you rather be, rich or beautiful?"

May: "I'd like to be rich too!"

**JOURNEY'S END**

So now the time has come when we must leave
This place where we have worked together;
The mornings, long drawn out and silver-chained,
Linked each to each in precious memory,
Pass swiftly now to their appointed end.

Perhaps to some in days ahead, there'll be
Great pow'r or learning or a great success
Of gold piled high; and others yet may find
A road of weariness and failing hopes
Or sacrifice of all their heart's desires.

Still may we bravely wind our way
On golden paths of dreams and striving on
Be held forever by the thought of these
Our school days; and until the end,
May a cord bind us, hold us firmly friends.

Senior A Class.

I. English: "Will you join me in a cup of tea?"
C. Detgen: "Why certainly, you get in first."

Helen Bowne: "What's the difference between dancing and marching?"
Joe O'Brien: "I dunno."
Helen Bowne: "I thought so."

E. Mitchell: "Men of my type are never running loose."
J. Hance: "Of course not; that's what asylums are for."

A sign in a restaurant window: "Don't laugh at our coffee. Some day you will be old and weak yourself."

"Well, I've lost another pupil," said the professor as his glass eye fell to the floor.
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