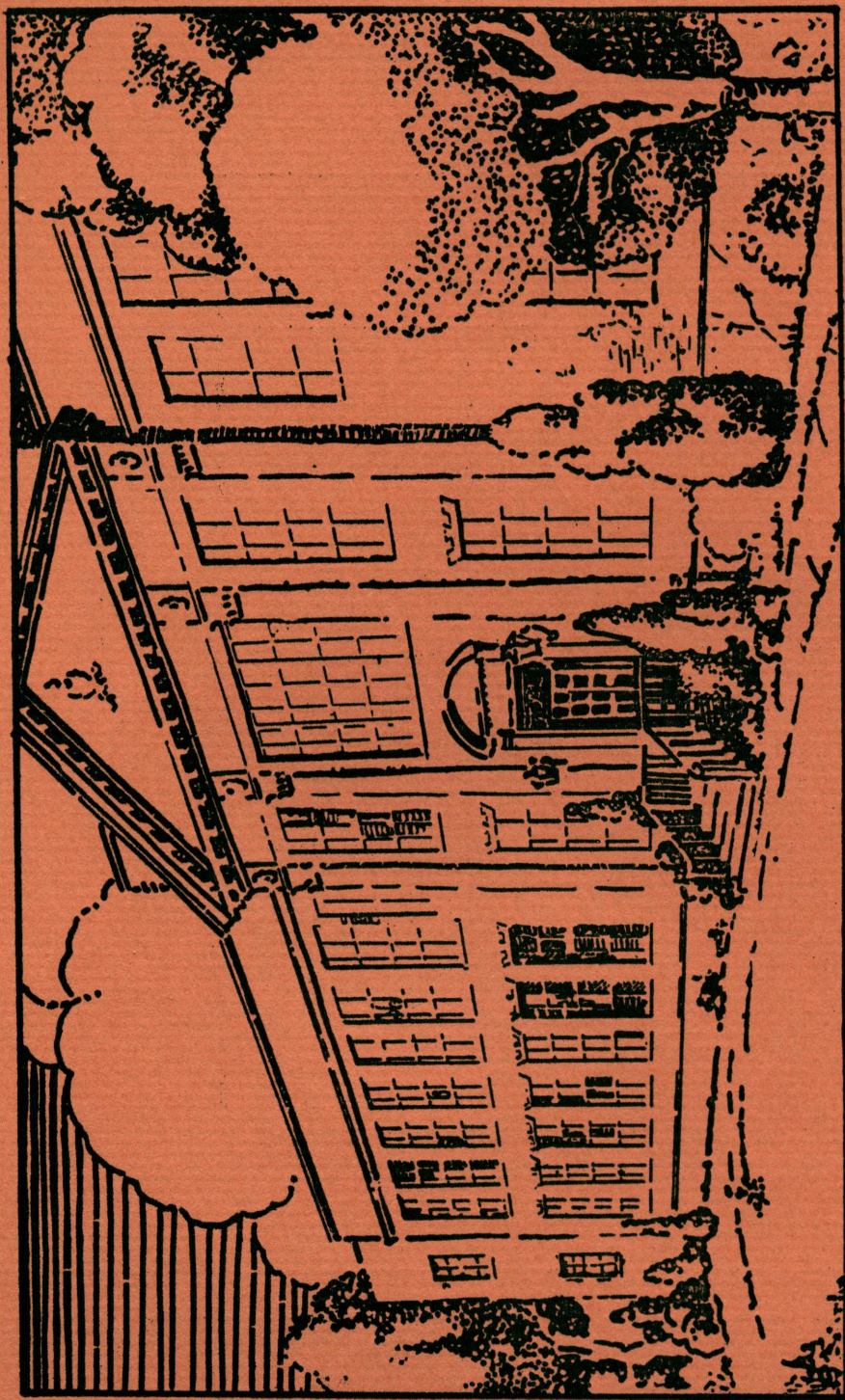


COLLEGE ARCHIVES



ART EDUCATION AT EDINBORO



LOVELAND HALL—THE HOME OF ART EDUCATION AT EDINBORO

An
Art Education Bulletin



ISSUED BY

The Art Department

OF

Edinboro State Teachers College

EDINBORO, PENNSYLVANIA



ART FACULTY

CARMON ROSS *President of the College*
WALDO F. BATES, JR. *Director of Art Education*
AIME H. DOUCETTE *Crafts, Commercial Art*
ALFRED J. HALLER *Pottery, Modeling*
DOROTHY SKINNER *Design, Theater Arts*



FOREWORD

"As the Sun colors the flowers, so does Art color Life."—SIR JOHN LUBBOCK.

The purpose of this bulletin is twofold—a brief statement of the important part Art plays in our every day life, and an exemplification of the opportunities for ART EDUCATION offered at EDINBORO STATE TEACHERS COLLEGE, one of the State Institutions designated by the State Council of Education for the education and preparation of teachers of Art in Pennsylvania.

Art is essentially a cultural subject provided we understand by culture better living, better understanding, and keener appreciation of what makes life richer, more beautiful, more purposeful, and more discriminating of the values that count. Because of the youth of America, the charge of crass materialism has been hurled frequently by the ruthless critic. And yet, probably no country in the world has made such rapid and significant progress in Art Education. In spite of the fact that the world's great masterpieces have been produced abroad in the centuries gone by, patrons of Art in America have not only had such love of Art in their souls to acquire at fabulous cost many of the outstanding masterpieces, but also through their example and donations have encouraged many of our cities to erect beautiful museums and to provide fine collections of objects of art of all descriptions and variety. Thus our people, from the poorest to the richest, may enjoy the beautiful in painting, marble, tapestry, metal, and precious stones. And, what is more significant than the purchase and the storing and the displaying of Art, we are actually creating it! It is no wonder and no accident that one of the "best sellers" is a book on the Arts! America is by no means all materialistic.

True Art cannot be measured by dollars and cents. The cultivation of taste, the education of the emotions, the inspiration of Art to richer and nobler living, the erection of beautiful buildings, the development of parks, scenic highways, the creation of a distinctive architecture, and even the streamlining of our furniture and transportation, and the general prevalence of Art in industry, all create a wealth of abundant living. The practical application of the taste and skill of the artist to everything around us urges us not only to admire, to appreciate, and to preserve beauty, but also to acquire, and wherever possible, to create it.

It is no wonder, then, that in Pennsylvania and in other states, the law prescribes the teaching of Art in the public school, thus putting Art Education on a basis comparable with other older and more traditional school subjects. It is a real credit and significance to our great industrial State that Art and Music are the only subjects in addition to Health Education that have been deemed important enough to provide state directors for them. Art is rapidly coming to its own because we realize the many ways in which it plays its part in every-day living, in our work, and in our play. The artist and the teacher of Art are no longer regarded as visionary, but as ones who can and who do enrich modern life in spite of its mechanistic features. The artist and his Art, the teacher and her ability to inspire to creative artistic expression, truly are prophets of the *New Life*, the *New Leisure*, the *New Civilization!*

CARMON ROSS, *President.*

Art Education and Abundant Living

In the golden age of Greece, the beautiful was regarded as essential to life as was the good and the true. The Greek doctrine that there should be "nothing in excess" emphasized the importance of the well balanced life. The abundant life today should stand foursquare, with due regard for aesthetic as well as physical, mental, and moral values.

The thought of Art as an essential force in complete living will be realized in fact as the youth in our schools learn to love beauty and create art forms which react on their inner natures. Art is not in things alone—it is, or should be, in us. These art experiences provided for our boys and girls are in turn dependent upon enthusiastic art teachers with the professional preparation provided in our approved institutions for art education.

Art education enriches life as our people live in more beautiful homes, wear becoming and cheering apparel, select purchases of art quality, and expose themselves to the uplifting influences of art in our museums and all natural beauty as well. In the words of Mahomet, the prophet, "If I had a quantity of money, I would spend but half for bread, the other half for white hyacinths to feed my soul."

DR. LESTER K. ADE,
Superintendent of Public Instruction,
HARRISBURG, PENNSYLVANIA.

Art Education as An Essential

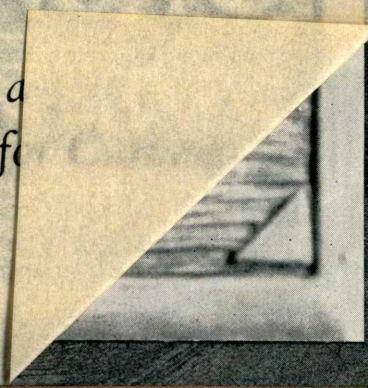
To think beautifully is not enough. One must live beautifully. A principle that has stood the test of time declares that there can be no impression without expression. Expression betrays the character of the thinker. So modern education declares that ugliness, discord, and lack of harmony need not exist. The modern school emphasizes Art. True Art inculcates the peace and joy and happiness that come from a recognition of the beautiful and an earnest effort to express it both in thought and in action. The appreciation of a beautiful painting depends on understanding; understanding is encouraged in the proper teaching of Art in the public schools. With the increased demand that the children of all the people shall have access to the hidden treasures that the artist provides, there has developed an increased demand for teachers responsive to the intellectual and cultural and moral stimulation of the spirit of Art. Such teachers will always find a place. They will inspire and create. The institution that plays its part in providing the environment in which these teachers may develop, contribute much to the realization of the aims of education.

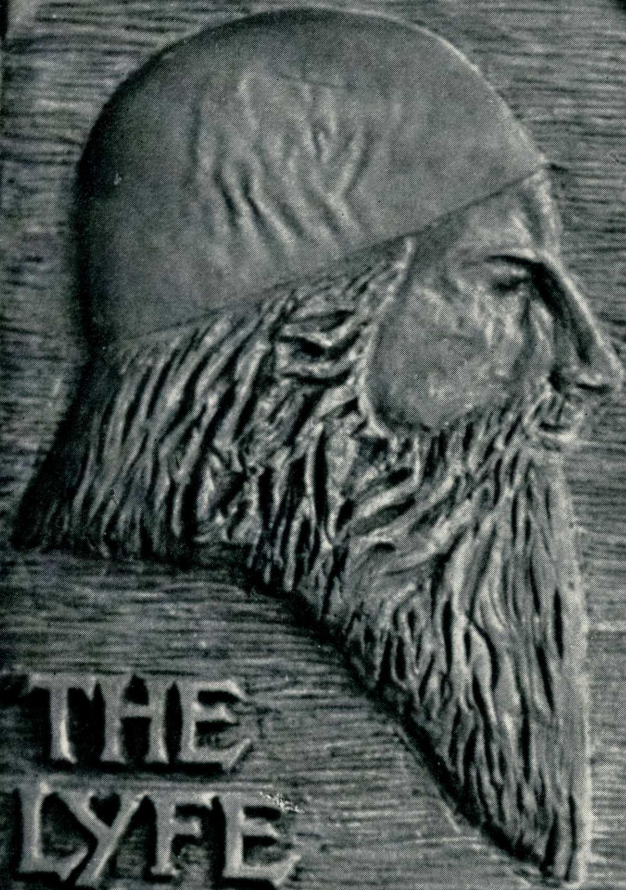
DR. HENRY KLONOWER, *Director,*
Teacher Education and Certification Department of Public Instruction,
Harrisburg, Pennsylvania.

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THE
LIFE
SO SHORTE,
THE CRAFTE
SO LONG TO

*Linoleum Offers a
Fictile Medium for*





THE
LYFE
SO SHORTE,
THE CRAFTE
SO LONG TO
LEARN. — DaVinci

An Art Creed

I believe that art is the embodiment in every age, material and clime, of man's most beautiful thought and deepest feeling; it is not limited alone to the oil painting or marble statue.

I believe that the art instinct is the precious possession of all, and not a special dispensation to a privileged few. Hence, I believe in the potentialities of all our boys and girls—a faith justified and strengthened by daily experience.

I believe that each and every one prefers beauty to ugliness, and that it pays in both dollars and satisfaction for the manufacturer to produce beautiful things and for purchasers to possess beautiful things. Raw material increases in value to the degree that it is advanced from a level of utility to that higher plane which effects an alliance with beauty.

I believe that certain elements of beauty which men have carved and woven and fused into their works have satisfied successive generations and these principles may ever be our guide.

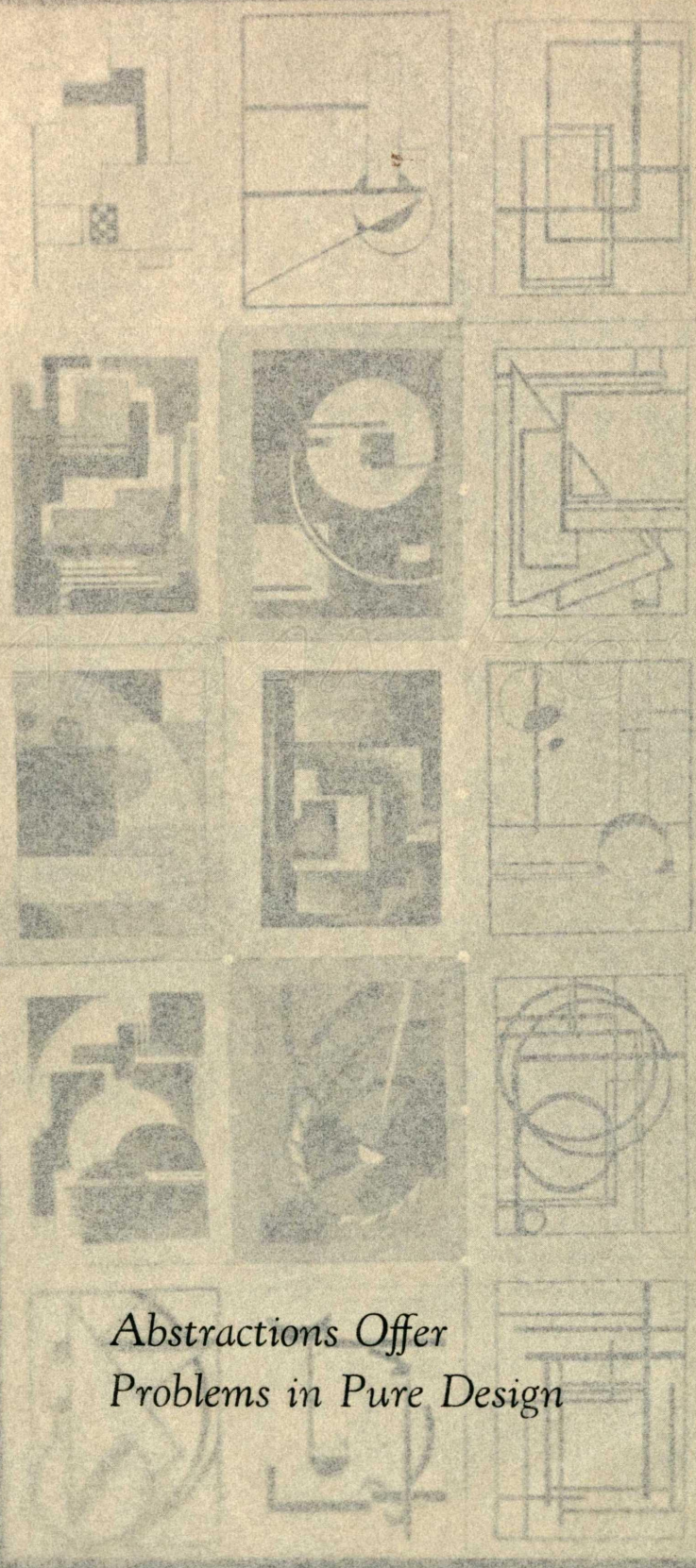
I believe that an art quality is not a superficial attachment like the frosting on a wedding cake, but rather the thought and loving care that has been breathed into a work of art from its earliest inception.

I believe that a steel or concrete bridge may be truly a work of art as much as a mural painting, provided both express perfect fitness, sincere workmanship, and embody the everlasting laws of grace and beauty.

I believe that art education in our public schools is a profitable investment, yielding returns not alone in life's material products, but rather in those higher values that work for sweet and wholesome living.

C. VALENTINE KIRBY,

Director of Art Education for the State.



*Abstractions Offer
Problems in Pure Design*

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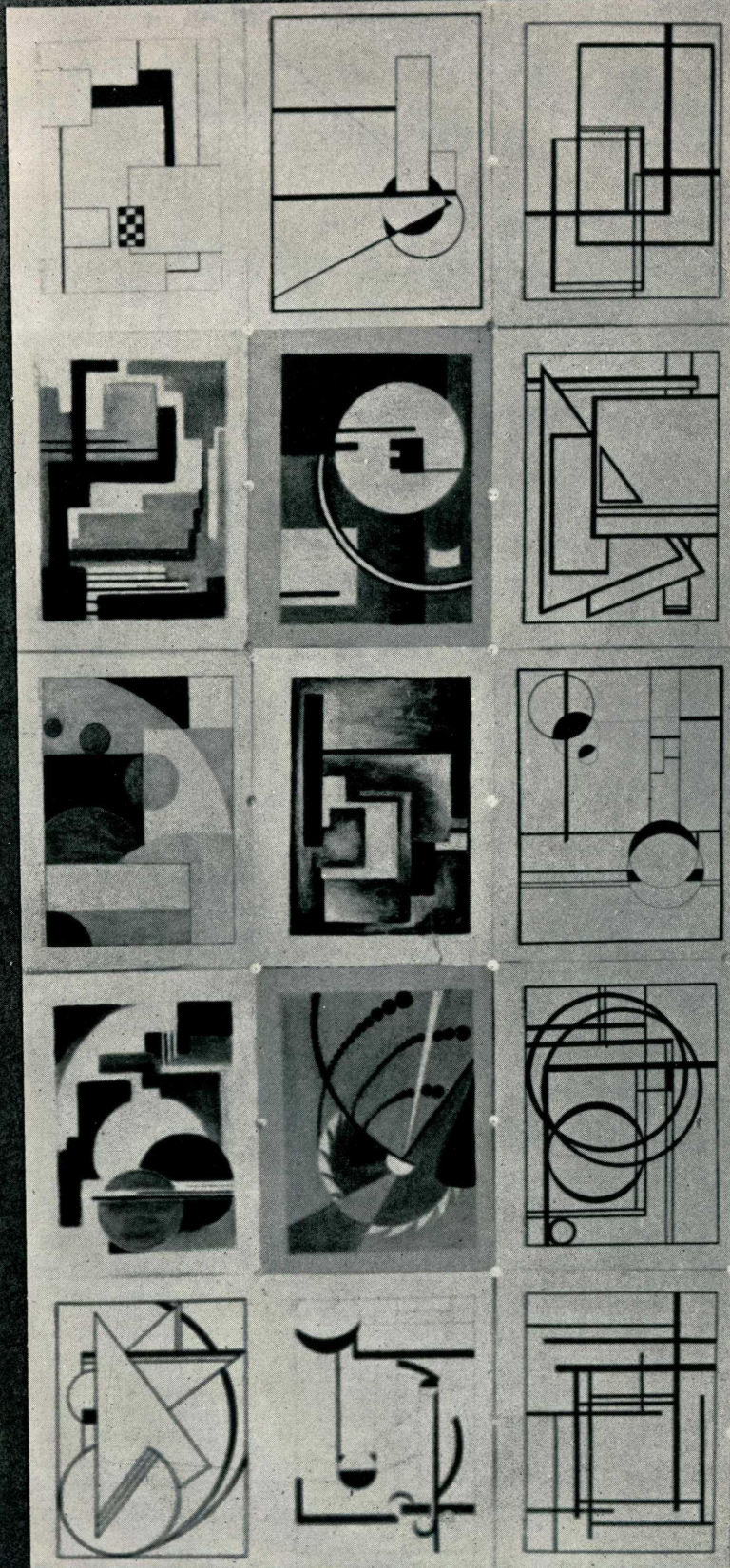
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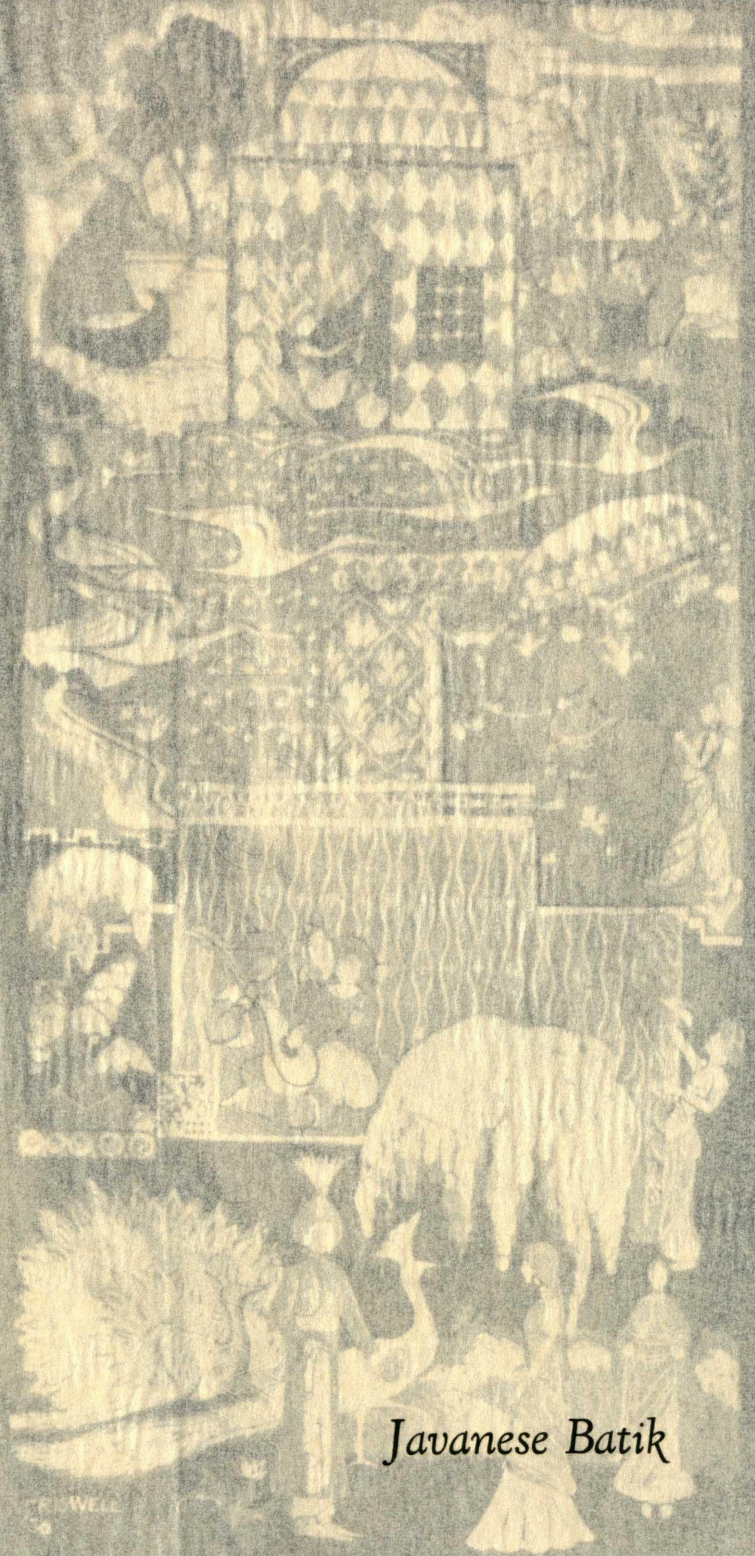
Problems in Pure Design
Abstracts Offer



The Status of Art Education in Pennsylvania

For many years the teaching of Art in the elementary schools, public and private, has been a legal requirement. This requirement generally has been extended upward into the high schools. Every teacher certificated to teach in the elementary grades must be qualified to teach Art. That this requirement in every teacher is not found is quite apparent. Nevertheless, the importance attached to the teaching of Art is evident from the letter and spirit of the school laws. The Department of Public Instruction is making every possible effort to enforce this provision. The administrator and the public are gradually beginning to realize that Art can no longer be regarded as a "fad" and a "frill." The years of financial crisis, unfortunate for art education, meant a curtailment in the teaching of this important required subject. However, Art again is coming into its own. Stress upon the more abundant life, the use and application of art in our every day life and in the industrial world, and the growth in America for the love and appreciation of the beautiful, are having a salutary effect upon the return of Art.

Rather complete data indicate that in Pennsylvania there are approximately twelve hundred teachers of Art employed as instructors and supervisors. The twenty-five hundred or more school districts require several times that number of art teachers and supervisors. The State Teachers Colleges preparing teachers of Art in Pennsylvania during the past year certificated only forty-two who are qualified to teach and supervise Art; whereas, all the remaining colleges and universities one year ago certified only seventy-four most of which were qualified to teach in the high school, only. The rising interest in Art Education, the demand for teachers of Art the past two years, the comparatively few teachers being certificated to care for the turn-over that comes as a matter of course—all point to Art Education as a very promising field in Pennsylvania and elsewhere.



Javanese Batik

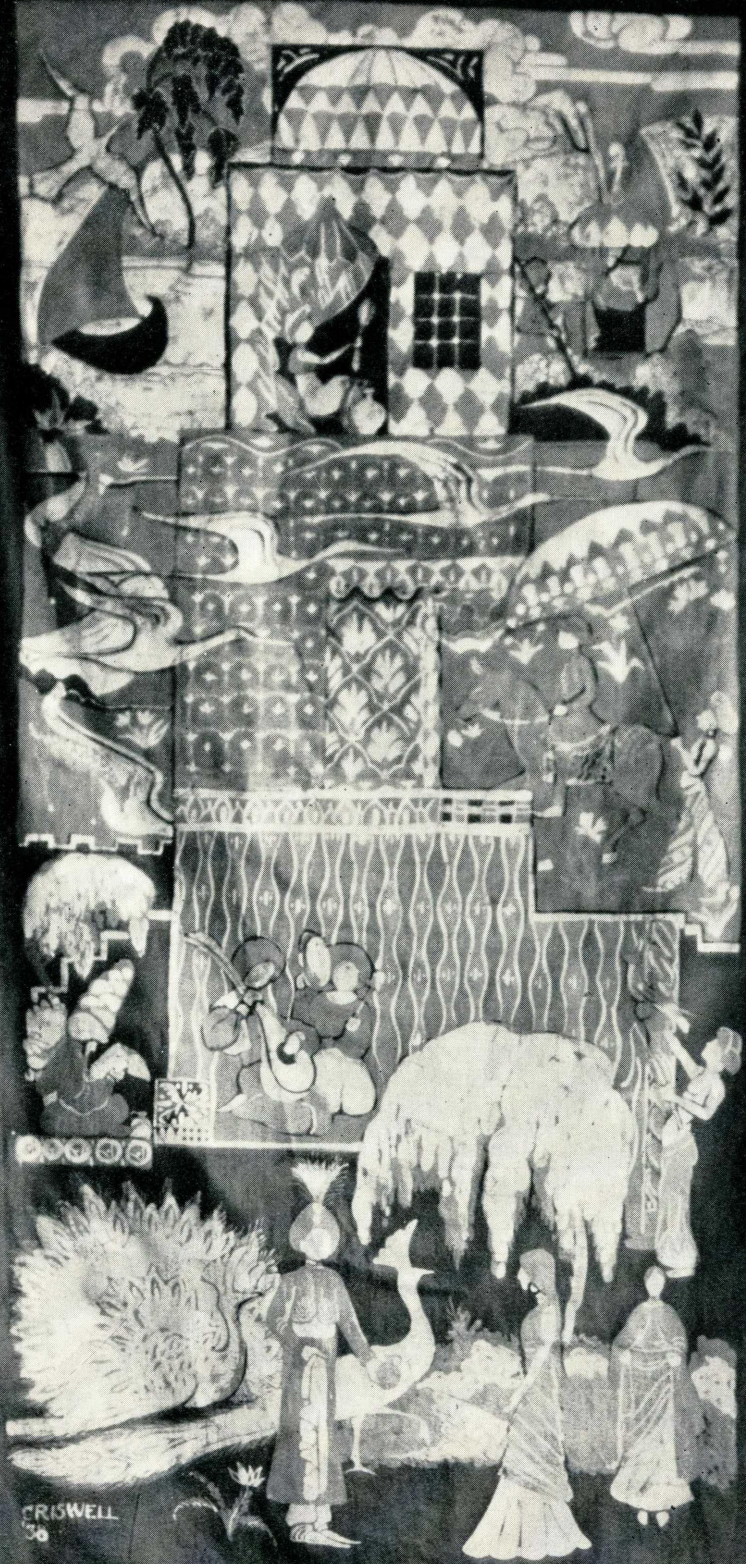
© WELLS

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Jarvis B. B. B.



CRISWELL
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The Setting for Art Education at Edinboro

Art and Music are indigenous. It is no accident that certain countries and certain peoples have created and produced great Art, fine Music, and Literature that lives. Environment always will play a part in giving life and growth to cultural interests. Art was second nature to the soil of Italy; Music has sprung from the traditions of the Rhine with its clustered castles; while the beauty of the English Lake Country and the simple rustic beauty of the Avon have given the world the poetry of the Lake poets, and the immortal dramas of the Bard of Avon. Examples might be multiplied. Beauty begets beauty; the artist lives in nature and is inspired by its beauties.

Edinboro is nestled in a world of beauty. Its surroundings give a natural setting to an institution for the making of teachers of Art Education. Stream and Lake are nearby; beautiful wooded hills form the background of its Art Building; deep green valleys and rolling hills give variety to its acres of plain and fertile fields. The hillsides are ever dotted with grazing sheep and cattle, giving opportunity for many a budding Millet. The steep hillsides overlooking its picturesque lake form admirable vantage ground for observing the gloriously tinted sunsets for which Edinboro is justly noted.

Not far distant are found busy cities with their marts and industries. Here, too, the young teacher-artist may mingle in his fancy the natural beauties of Mother Nature with the handicrafts of man as he designs and builds the streamlines of modern electric locomotives, steel towers, cranes, derricks, and myriad tools of modern life, or spins the gossamers of modern fabrics and textiles. The environs of Edinboro-on-the Lake are found in such contrasting varieties and abundance they may readily satisfy and delight the tastes and ideals of the artist of every school of thought and philosophy. Indeed, here may fashion into imagery a Corot or a Pennell!

The various sketches in this bulletin are illustrative of the many opportunities that the Edinboro country offers the student of art. The town itself has a quaint New England touch; within the town may be found unique nooks and corners for sketching sub-

jects; mill race and ancient grist mill, placid inlets and outlets to the lake, all entice the creative impulses of the young student of Art. The whole country hereabouts is like a picture book. The glories of nature are here in profusion to delight the true student of Art!

That Edinboro has taken advantage of these natural opportunities is easily apparent. Loveland Hall, the art building, is well adapted for all art instruction. Its equipment is of the latest. The Art Faculty is not only well prepared to understand art in all its phases, but also it is thoroughly awake to the part Art plays in all life and has a lively appreciation of what Art Education may mean to the future development of the Arts and Sciences and leisure pursuits of our people.

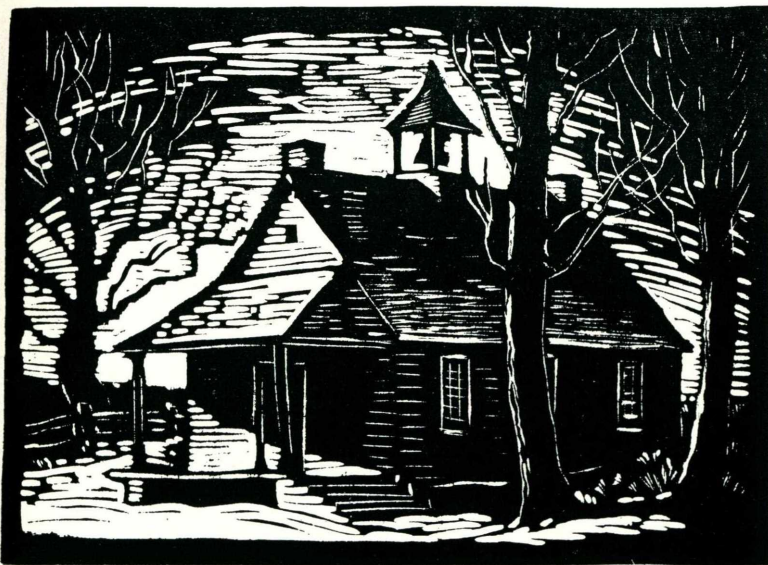
"The mission of Art is to represent nature, not to imitate her."—

W. M. HUNT.

"True Art is the reverent imitation of God."—EMERSON.

Department of Public School Art

The four-year course in Public School Art, upon the completion of which the degree of B.S. in Public School Art is awarded, prepares students to become Supervisors of Art, as well as Special



THE LITTLE RED SCHOOL HOUSE WHICH IS RAPIDLY BECOMING A MUSEUM PIECE

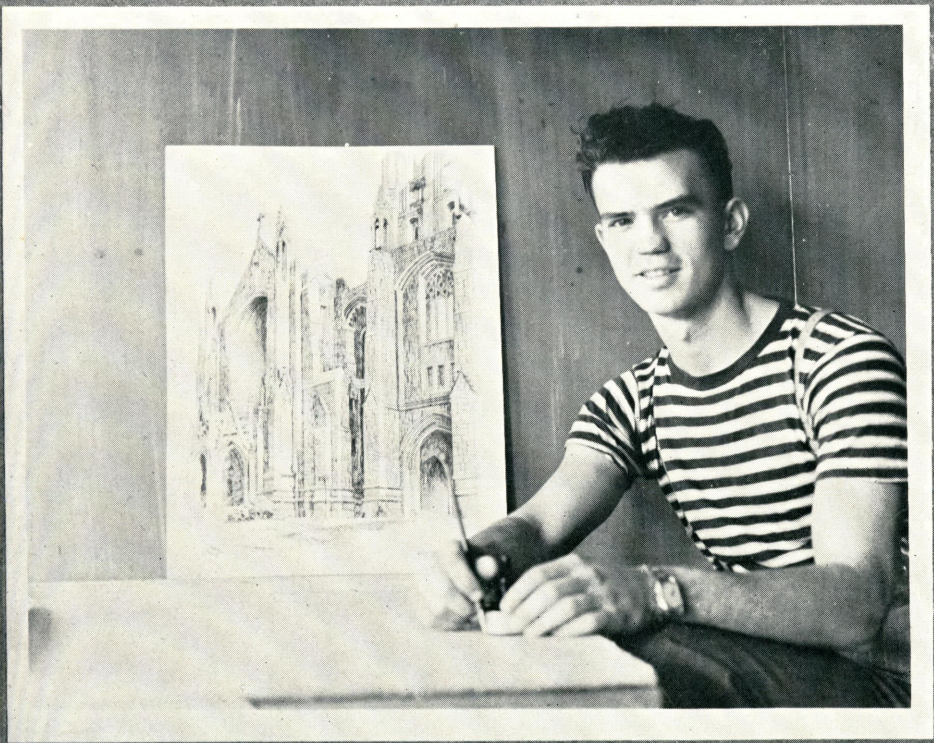
Teachers of Art in Elementary Schools, Junior High Schools, and Senior High Schools. The Art curriculum at the Edinboro State Teachers College is one of the oldest in the Commonwealth. There has always been a large demand for Art teachers prepared at Edinboro.

In addition to the Art courses, students in this curriculum take English, Science, and Education, as well as elective subjects. The curriculum is arranged that graduates have a broad background for their work. They become efficient and intelligent teachers and supervisors of their special subject.

The Art Curriculum itself includes modeling, painting in water colors, oils, and sketching in ink, perspective drawing, mechanical drawing, and blackboard drawing.

There are courses in applied and industrial arts which give practical work in weaving, pottery, textile design, jewelry, leather, and metal. The courses in Fine and Industrial Arts and the Art Curriculum give students experience in organizing courses of study for all levels of public school teaching. The course in Art History and Appreciation covers all periods of sculpture, architecture and painting.





A PEN AND INK RENDERING OF THE CHURCH OF THE COVENANT, ERIE, BY AN ART STUDENT

Students during their senior year do their student teaching at Edinboro under the direct supervision of the College Faculty, and in grade buildings, the junior high schools, and the senior high schools of the city of Erie under the supervision of Art Critic Teachers and Art Supervisors. The experience gained is of a practical nature and covers all aspects of Art Teaching and Art Supervision.

The students in the Art Curriculum at Edinboro automatically become members of the ScaRab Club. This organization is of a strictly professional nature. Besides fostering individual projects to be completed by students, a number of group and school projects are undertaken each year. In connection with a fine dramatic program of the College, the art students design and make all the scenery and equipment required for the various productions given. Likewise, they design and make all the costumes. Students of the

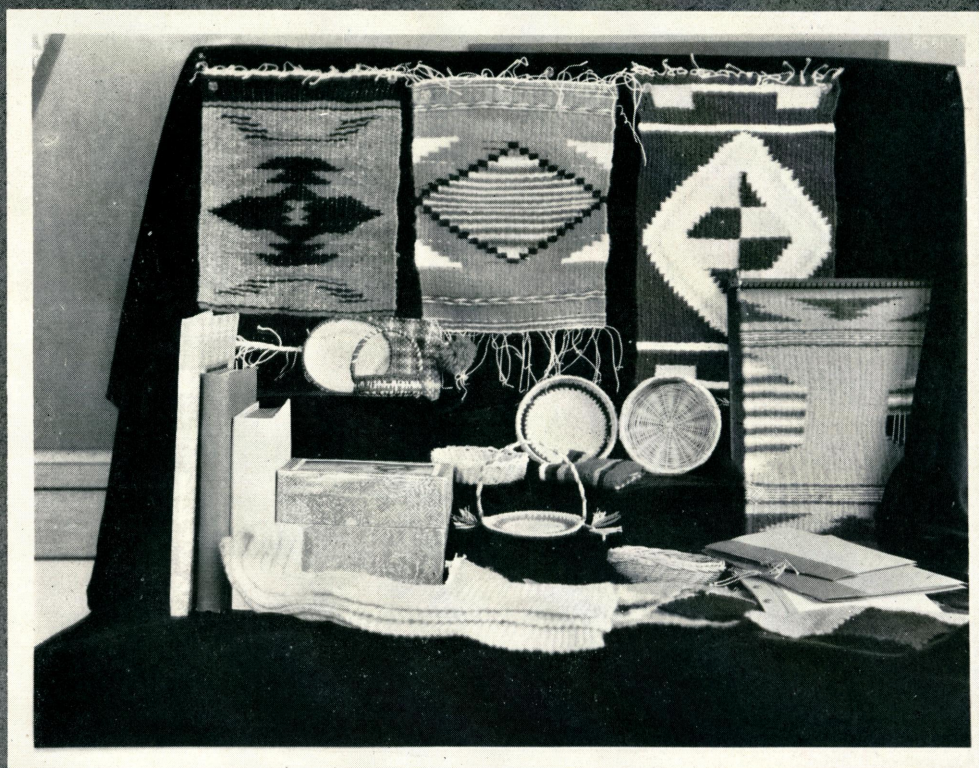
Art Department have many opportunities to put into practice the training they receive.

The Art Department occupies a Fine Arts Building. This building houses all the recitation rooms, laboratories, and studios needed for the various phases of the work of the Art curriculum.

Special care is taken at Edinboro to see that the graduates of the Art Curriculum are located in desirable positions. Superintendents and Supervising Principals who are in need of Art teachers or Art Supervisors very frequently visit the students at work during their student teaching period. The Director of Art Education takes a personal interest in each student throughout the entire course and assists in every way in the placing of the student upon graduation.

The young man or woman attending Edinboro will soon experience the kindly companionship of the faculty and friendliness of fellow students.

TEXTILES AND OTHER PRODUCTS OF THE ELEMENTARY INDUSTRIAL ARTS CLASS



Curriculum in Art Education

	FIRST SEMESTER	Clock Hours	Semester Hours
Speech		3	3
Drawing and Lettering		10	5
English I, including Library Science		4	3
Health Education		4	2
Modeling		4	2
Place and Purpose of Education in the Social Order, including School Visitation		3	2
		<hr/> 28	<hr/> 17
	SECOND SEMESTER		
Design I		6	3
English II		3	3
Media and Techniques		6	3
History of Civilization		4	4
Elementary Industrial Art		6	3
		<hr/> 25	<hr/> 16

SOME RESULTS OF THE CLASS IN MODELING



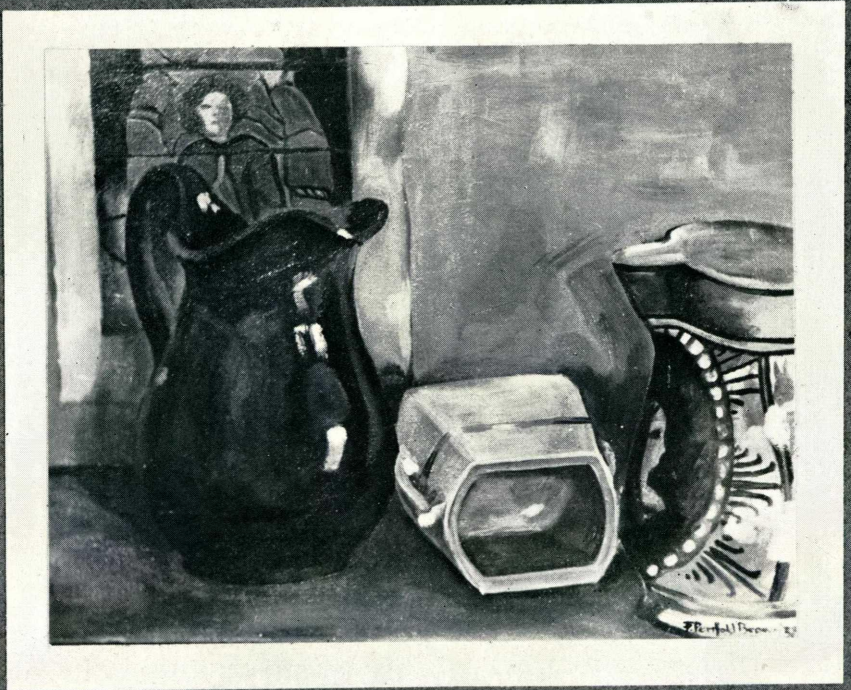
THIRD SEMESTER		Clock Hours	Semester Hours
General Psychology		3	3
Physical Science		4	3
Literature I		3	3
Color		4	2
Mechanical Drawing		6	3
Health Education		4	2
		—	—
		24	16
FOURTH SEMESTER			
Educational Psychology		3	3
Pottery		4	2
History and Appreciation of Art		5	5
Literature II		3	3
Biological Science		4	3
Design II		4	2
		—	—
		23	18

POTTERY OF MANY BEAUTIFUL AND NAIVE SHAPES AND DESIGNS IS MADE AT EDINBORO



FIFTH SEMESTER		Clock Hours	Semester Hours
Drawing and Composition		6	3
Educational Measurements		2	2
Pictorial Expression and Illustration		6	3
Commercial Art and Reproduction		6	3
Crafts in Elementary Schools		4	2
Academic Elective		3	3
		<hr/>	<hr/>
		27	16
SIXTH SEMESTER			
Blackboard Drawing		2	1
Theater Arts		6	3
Advanced Drawing and Painting		6	3
Costume Design		4	2
Advanced Crafts		6	3
School Law		1	1
Appreciation of Music		3	2
		<hr/>	<hr/>
		28	15

STILL LIFE COMPOSITION IN OILS BY F. PENFIELD BROWN, WHO DESIGNED THE JOHN BROWN MEMORIAL AT NEW RICHMOND



SEVENTH SEMESTER		Clock Hours	Semester Hours
Philosophy of Education		2	2
Art in the Public Schools (Seminar)		4	3
*Student Teaching and Conferences		7	6
Advanced Design		6	3
Adv. Oil or Water Color Painting		4	2
		23	16
EIGHTH SEMESTER			
*Student Teaching and Conferences		8	6
Principles of Economics or Sociology		2	2
Art Elective		2	2
Academic Elective		3	3
Visual Education		2	1
		17	14

Blackboard Drawing

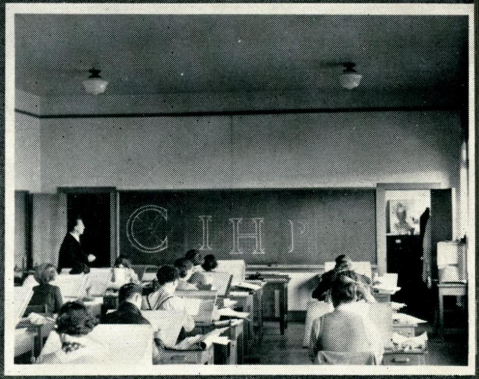
If we were to state the first and foremost of all qualifications for a successful art teacher, or a teacher of any other subject, we would unquestionably state THE ABILITY TO DRAW ON THE BLACKBOARD.

Edinboro graduates from the art course CAN draw on the blackboard. School boards when hiring teachers might do well to require art teachers to demonstrate their skill on the board.

For after all is said and done, the best VISUAL AID the teacher has at his command is the simple, direct, made-before-the-children blackboard drawing.

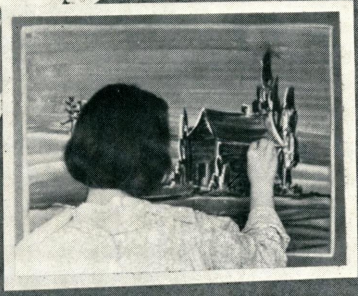
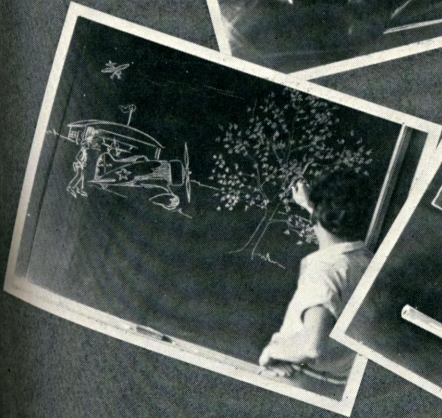
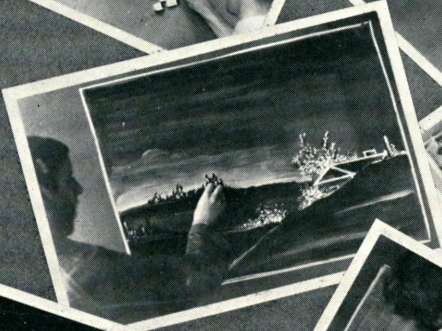
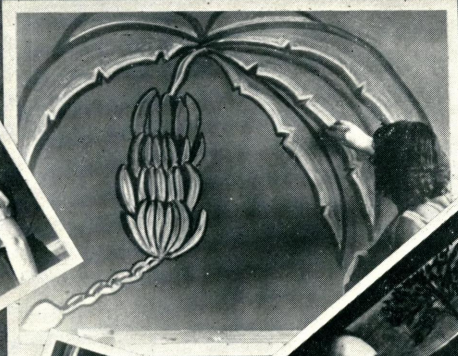
No matter how intelligent the public speaker, nor how wise his words, he cannot hold the attention of a mixed audience all the time. A "chalk talk artist" of little ability, and little intelligence, can hold his audience all the time, possibly because of the hypnotic effect of watching the line come out of the end of the chalk. School teachers and officials would do well to realize the essential value of blackboard drawing.

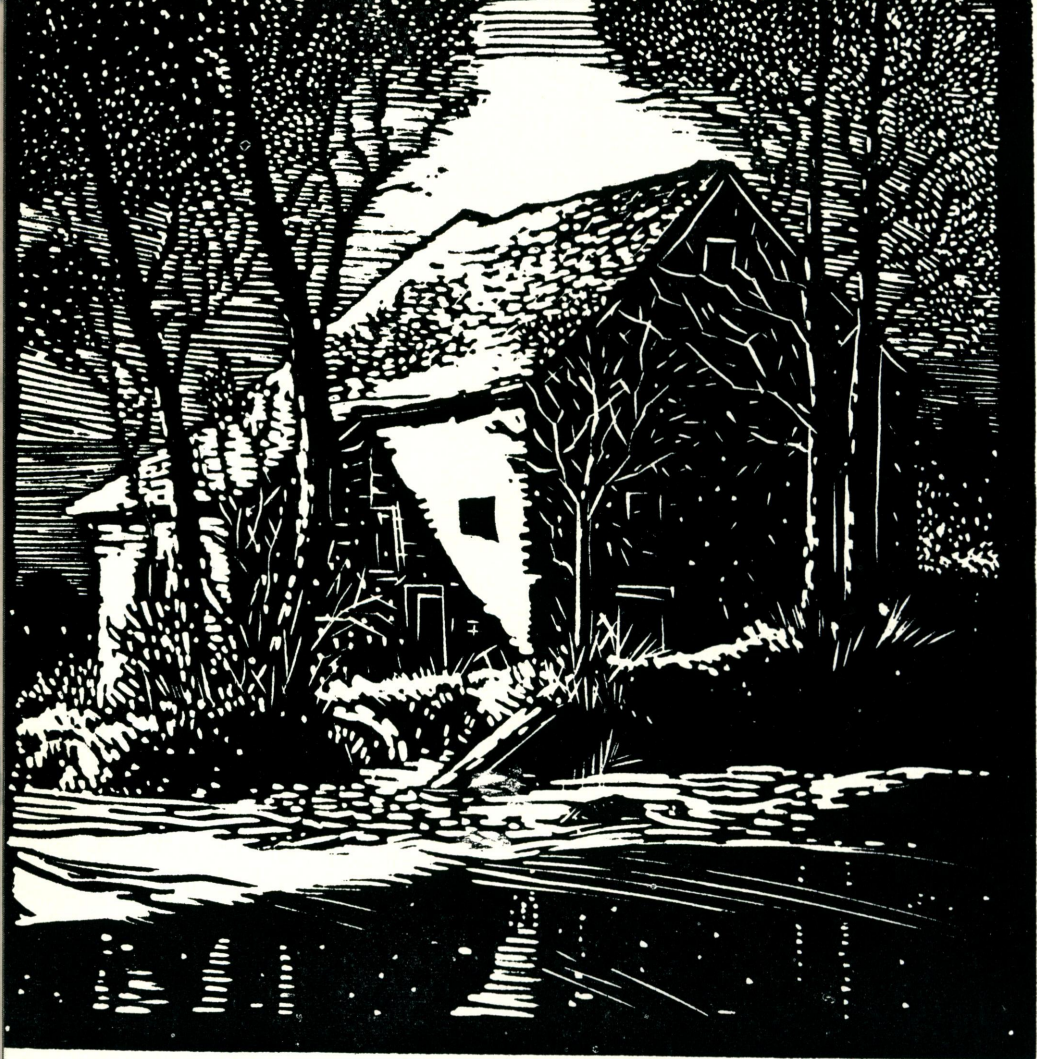
*Twelve semester hours student teaching may be required in the 7th or 8th semester.





Work at Edinboro is such a pleasure that there is at times difficulty in distinguishing between classroom procedure and outside recreation, or a visit to the front steps for fresh air, or a trip to the President's garden, or a most intriguing problem in student teaching. There is always a fine esprit de corps.





The Art Clubs at Edinboro

THE SCARAB CLUB

All art students are eligible for membership. It aims to promote good fellowship and the professional spirit, to establish art clubs or Junior ScaRab clubs in high schools and to assist other student organizations or the college as a whole in art matters. The scheduled meetings are for the second and fourth Monday evenings in Loveland Hall.

THE DELTA PHI DELTA ART FRATERNITY

This is a branch of a National Professional Honor Fraternity which is open to honor men and women art students in American Colleges. Its object is "to promote Art in America, to recognize scholarship, to foster true friendship."



How Much Does It Cost

While the selection of an institution does not always depend upon the cost, nevertheless, cost is a consideration. Since Edinboro is a State institution, the cost is very much lower than in colleges where the expenditures must be met largely by tuition fees. Every student who attends Edinboro has the benefit of State Aid which amounts approximately to three hundred dollars per student per year. This means that the total costs are almost halved. The location of the college, too, makes for a comparatively inexpensive



A BY-PRODUCT OF THE CLASS IN THEATER ARTS

living. The total cost for art students is approximately four hundred dollars a year, divided as follows:

Contingent fee, \$18.00 per quarter, plus a special art fee of \$9.00 per quarter

Activity fee, \$3.75 per quarter

Housing fee, \$63.00 per quarter, or \$252 per year.

Books and materials not less than \$25.00, although an additional \$25.00 for these items is desirable.

All college expenses are payable quarterly, a practice which makes still easier the meeting of this very reasonable cost.



CRAFTSMANSHIP IN METAL

Those who are interested in having greater details concerning costs, housing, fees, etc., may do well by sending for a copy of the regular college catalogue where detailed information is given concerning registration, rooming, board, activity fee, method of payment, etc.

The Handicrafts

The Art Curriculum requires the completion of several courses in crafts and the industrial arts. The shops of the Art Department are unusually well equipped to carry on in a very effective way the fabrication of handmade jewelry and metalcrafts objects. Some of the processes studied are the cutting and polishing of stones, electroplating, metal inlay, enameling, repousse, chasing, engraving, etc. In the work in crafts, and particularly in the



metalcrafts, the development of individual skill and pride in good workmanship is stressed in addition to the future teaching needs.

Likewise, the work in Pottery and Modelling aims at individual craftsmanship in the forming, decorating, and firing of useful and beautiful objects of clay, and in applying this plastic medium to various forms of expression in design and in sculpture.

An unusually fine exhibit of metalry and clay objects may be seen in the Art Museum. Here is beautifully illustrated the honor to craftsmen so virily stated in Ecclesiastes:

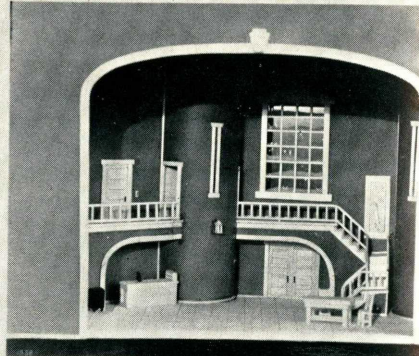
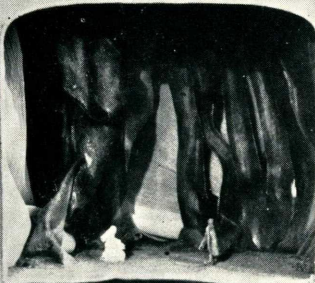
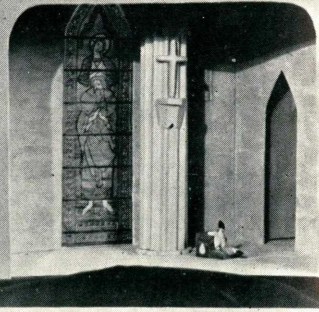
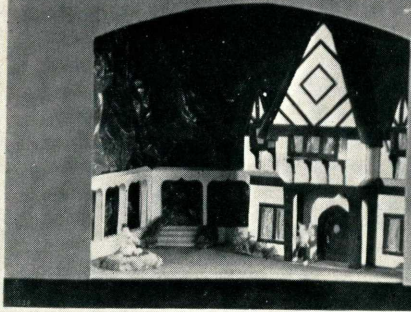
“So honor every carpenter and workmaster, that laboreth night and day; and they that cut and grave seals, and are diligent to make great variety, and give themselves to counterfeit imagery, and watch to finish a work; the smith also sitting by the anvil, and considering the iron work, the vapor of the fire wasteth his



flesh, and he fighteth with the heat of the furnace; the noise of the hammer and the anvil is ever in his ears, and his eyes look still upon the pattern of the thing he maketh. He setteth his mind to finish his work, and watcheth to polish it perfectly.

So doth the potter sitting at his work, and turning the wheel about with his feet, who is always carefully set at his work, and maketh all his work by number. He fashioneth the clay with his arm, and boweth down his strength before his feet. He applieth himself to lead it over; and he is diligent to make clean the furnace.

All these trust to their hands; and every one is wise in his work. Without these cannot a city be inhabited; and they shall not dwell where they will, nor go up and down. For these will maintain the state of the world, and the handiwork of their craft is THEIR PRAYER."



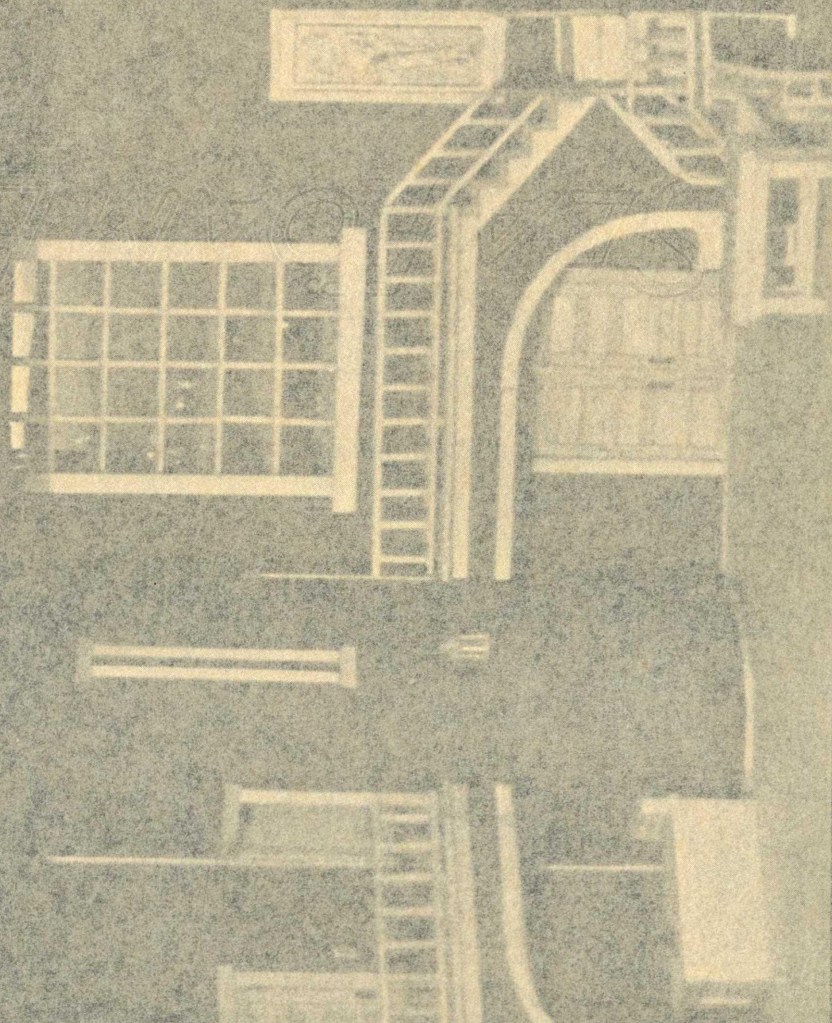
MINIATURE STAGE SETS ARE A DELIGHT TO MANUFACTURE

Theater Arts

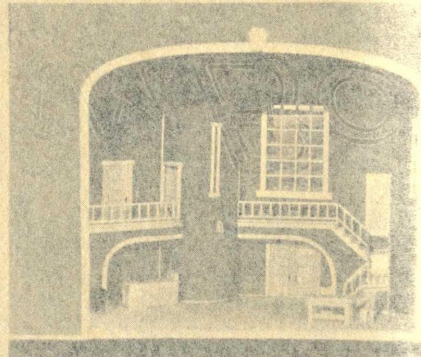
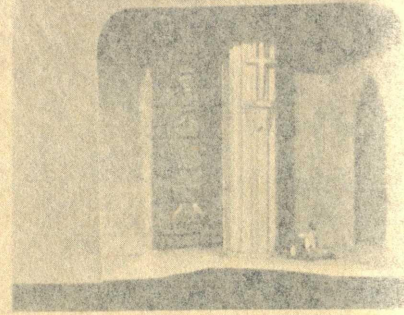
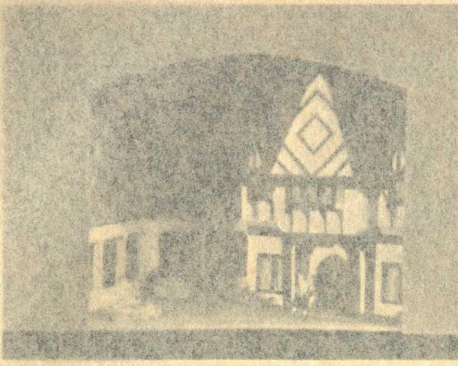
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The course includes problems in stage lighting and setting, costume design, make-up, etc., and is most interesting for the student who likes drama.

There has always been the closest cooperation between the English and Art Departments, and many of the art students have become members of the honorary dramatic fraternity.



"Seven Keys to Baldpate"
A Stage Setting



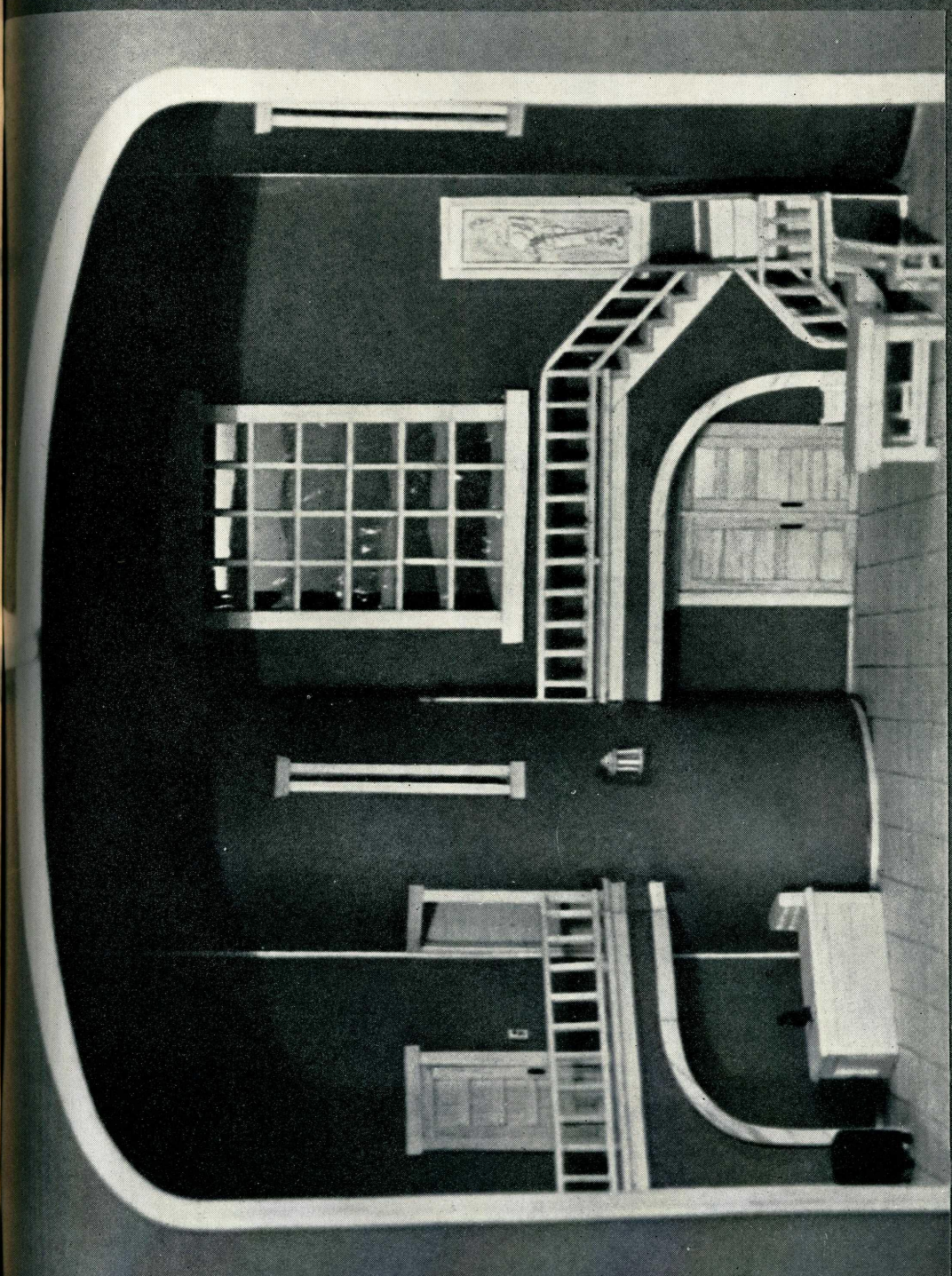
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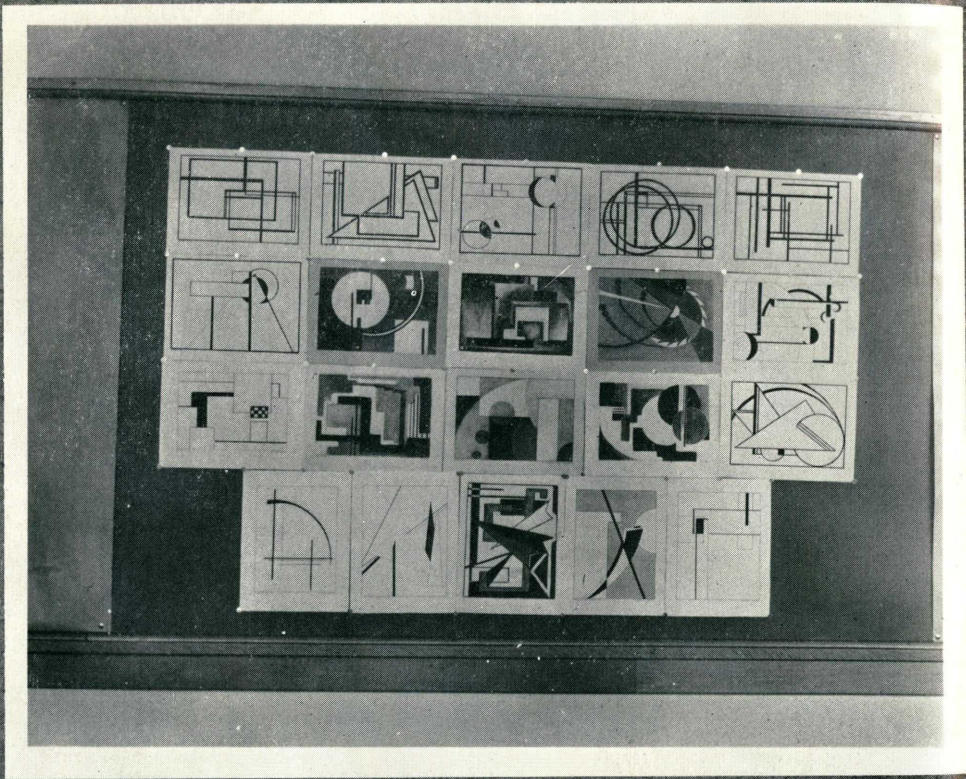
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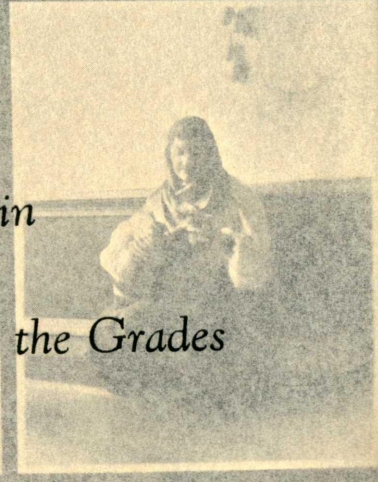
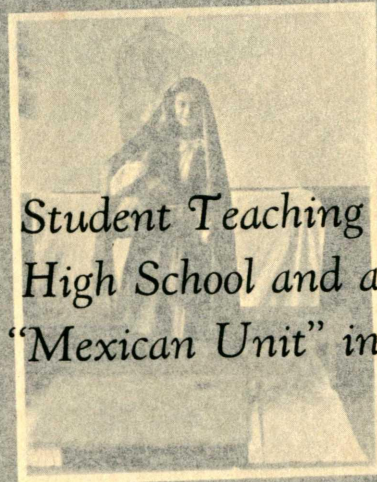
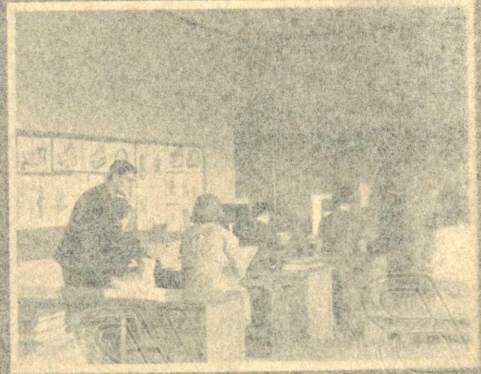
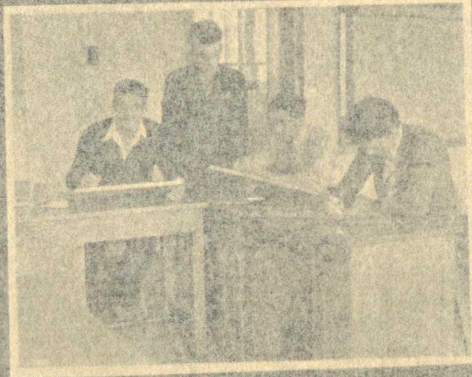
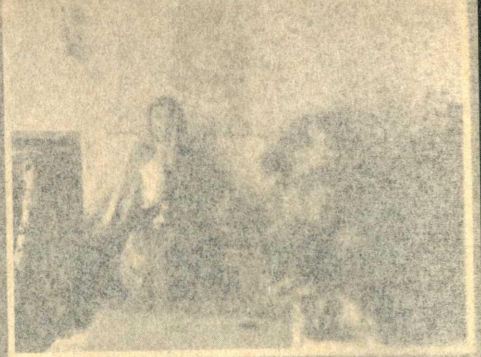
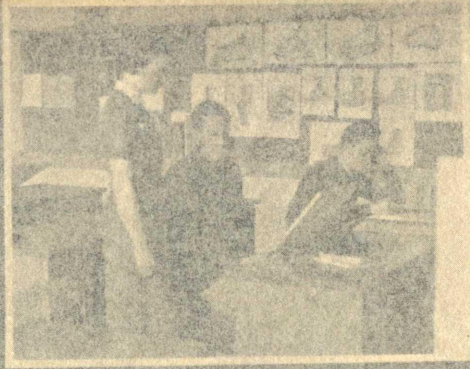




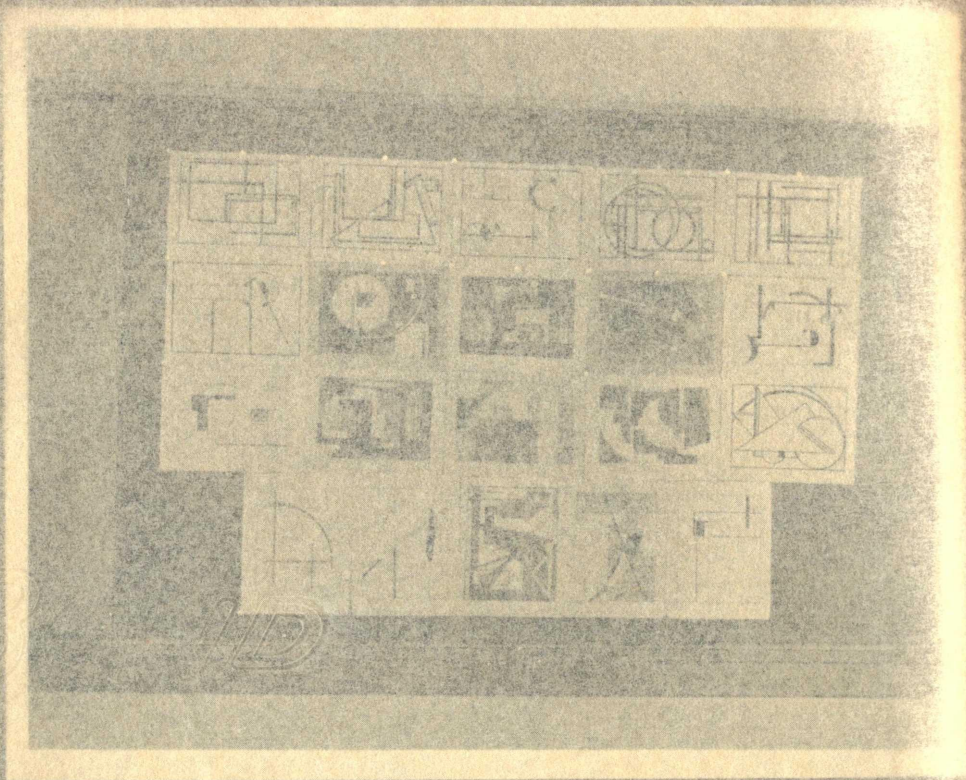
ABSTRACTIONS ARE THE "SCALES AND ARPEGGIOS" OF ART

Commercial Art

Edinboro is an institution supported and maintained by the State for the education and preparation of teachers. One of its fields is Art Education. Its function is not to prepare graduates for the commercial field as such although ultimately some of them may change their vocation from teaching to the business and industrial world. In fact, many have. The Art Department at Edinboro believes that Commercial Art, whatever that may mean, is still Art, and that it is merely the application of principles, techniques, skills, and tastes to certain types and forms of expression. The education of the modern teacher, whether of Art or any other subject, is grounded in cultural backgrounds, which should make for the cultivation of certain tastes and appreciations.



*Student Teaching in
High School and a
"Mexican Unit" in the Grades*



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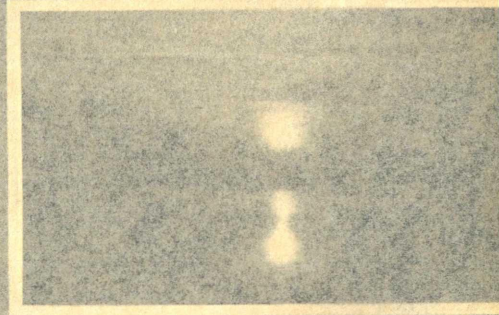
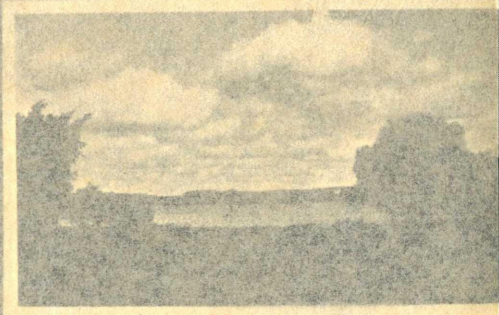
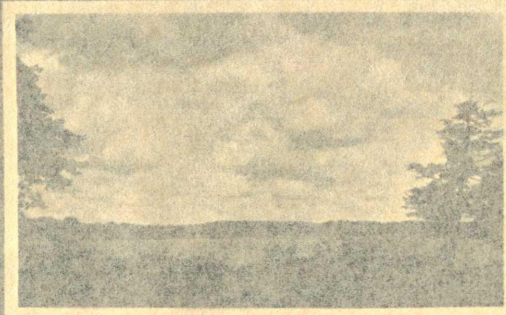
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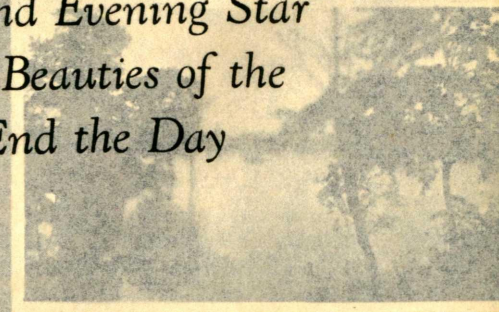
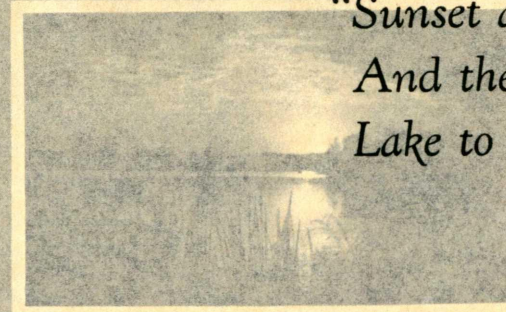
Any Art Education worthy of the name and adapted specifically for preparing teachers of Art should qualify at any time for skill in commercial art which is merely a phase of general art. Certainly, the professional decorator or designer is the better because he is an educated artist who knows and understands great movements in the developing drama of civilization, who has a lively appreciation of Art in its historical development, who knows something about other fine arts such as music, sculpture, the drama, and painting. The controlling motive in all commercial art should be an appeal to the beautiful in the products made by the factory, and displayed and sold in store and shop. This is essentially educational. Any teacher of art who becomes a commercial artist will, in the true sense of the term, continue to be a teacher.

It is but natural then that many young people who have talent in the field of Art think of the commercial field first instead of teaching, without realizing at the beginning the very close relationship between the two and the easy transition that may be made from the schoolroom to the studio. A cursory examination of the Art Curriculum readily shows this. The art student at Edinboro receives instruction in lettering, mechanical drawing, block printing, etching, lithography, dry-point, the silk screen process, theater arts, sign painting, and practically all of the courses required for the pursuit of Commercial Art. But, in addition, he also studies as many of the so-called "cultural subjects" as he would in a general course in any college. In four years he receives a general education plus his special art education. This is a combination which ought to make a superior commercial artist should the young teacher ever desire to enter the commercial field.

Many of our graduates from the Art Curriculum have gone into the commercial field via teaching, and they are doing well. Many of them have become art salesmen, cartoonists, commercial draftsmen, designers, and decorators. If a teacher's experience in the schoolroom convinces him that he can serve society better by turning his education and experience into some other educational channel whether it be that of commercial art or another profession, then, surely, the State is the gainer!



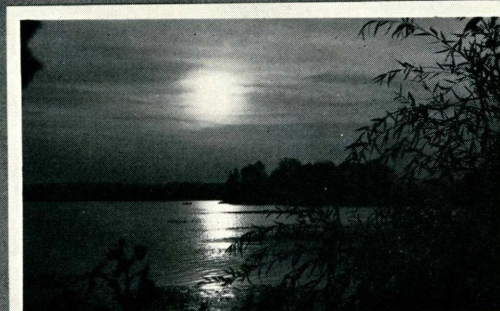
*"Sunset and Evening Star"
And the Beauties of the
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Modern Art

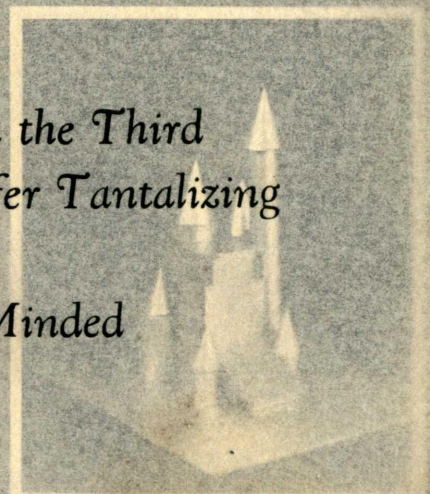
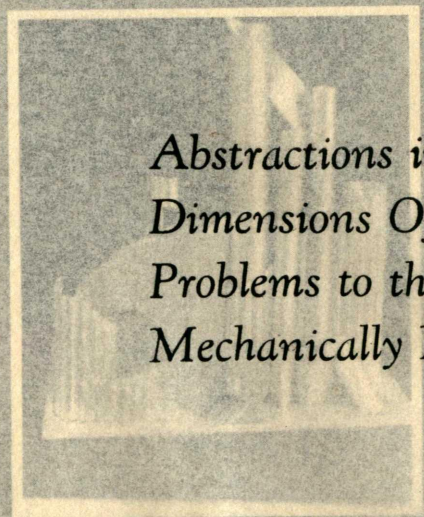
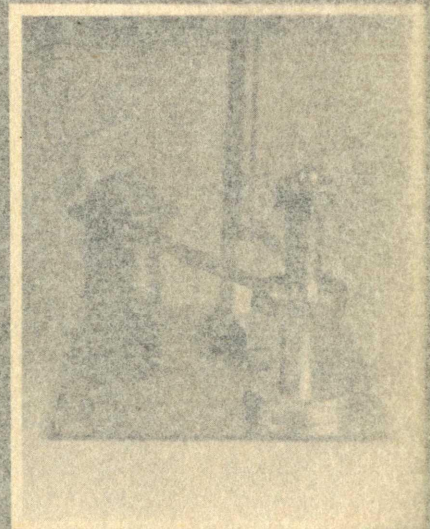
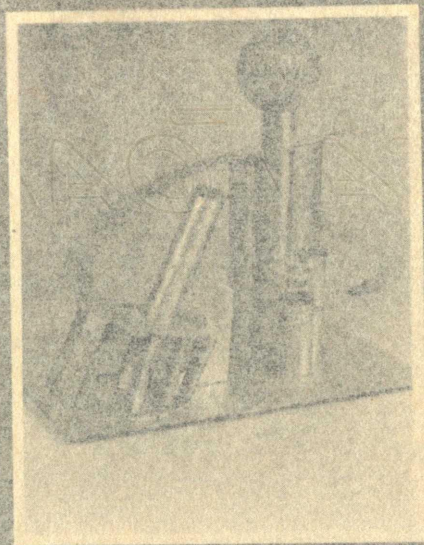
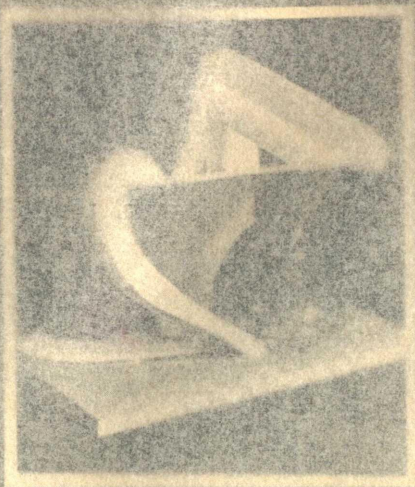
The question is often asked, "What do you think of modern art at Edinboro?"

The answer is: Whenever a thing is good in line, form, tone, texture, composition, sequence, balance, and other art elements and principles, then it is good art.

The abstractions illustrated opposite were done in the round with all types of materials for their construction. On another page there are some flat abstractions. Both of these types of art work are used in the classroom as exercises in "pure art" unhampered with natural motifs. As compared with music, abstract art might be likened to scales, arpeggios, and exercises in composition, technique, etc.

We do believe in abstractions, we do believe in modern techniques, we do believe in stylizations, we do believe most sincerely in modern, progressive methods of teaching. We do not believe in distortions or in the substitution of the false, and weak, and untrue for the true, and fine, and worthy. Nor do we believe in the doctrine of laziness and "talent" and bluff as opposed to the doctrine of hard work and continuous expression which is accomplished with a maximum mixture of ability, interest, and effort.

We believe in the child-centered school, and in a happy atmosphere of faculty-students-children in the training school, which, after all, make up the only true road to education.



*Abstractions in the Third
Dimensions Offer Tantalizing
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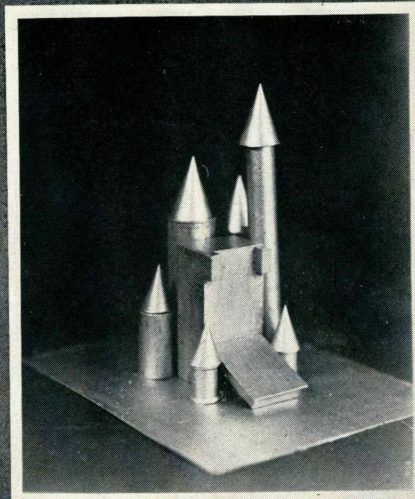
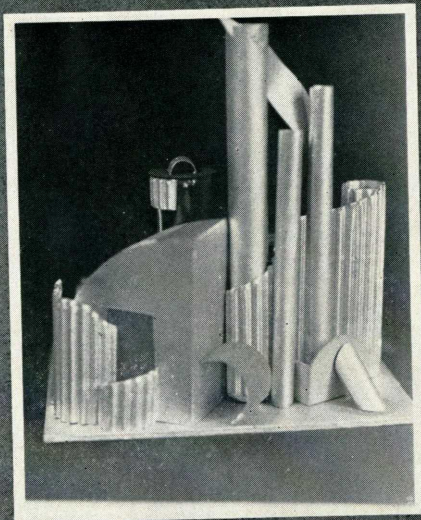
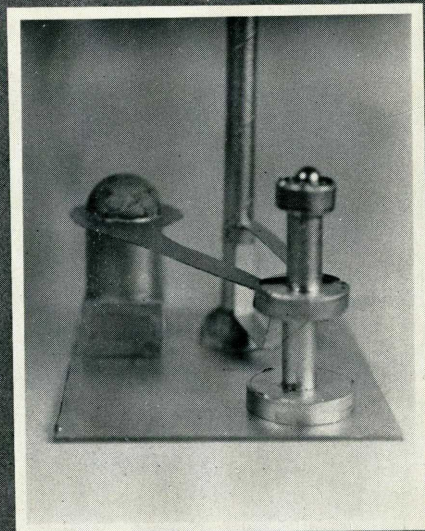
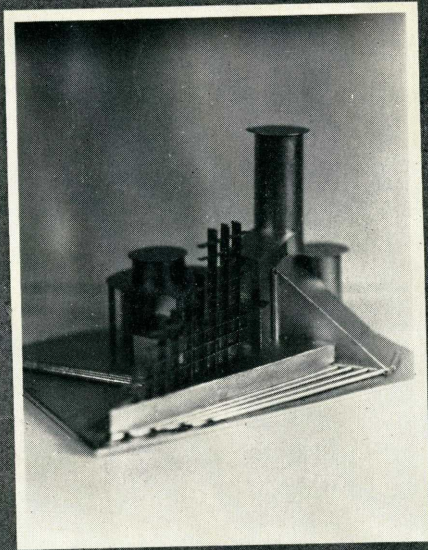
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Outdoor Sketching

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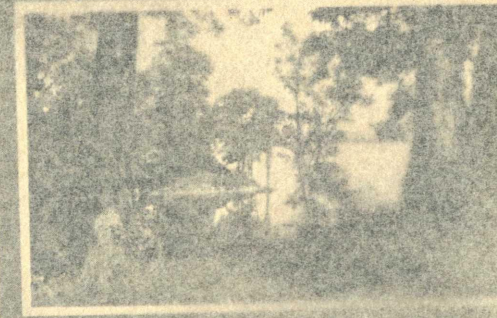
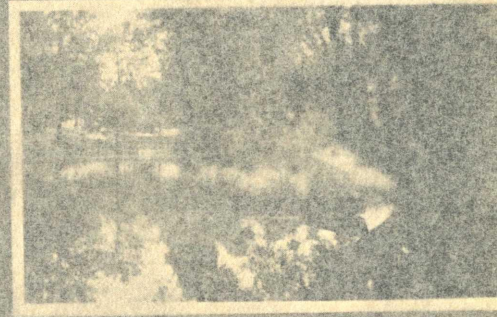
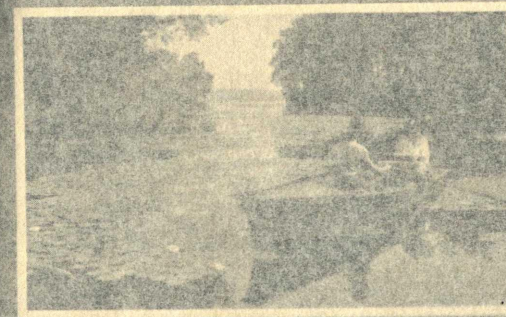
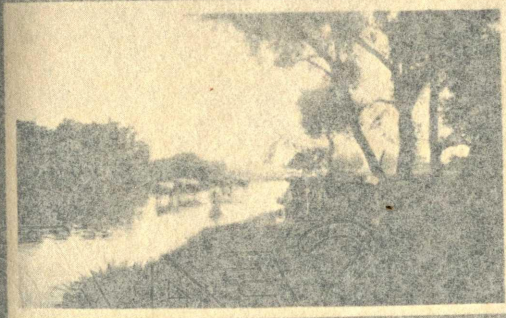
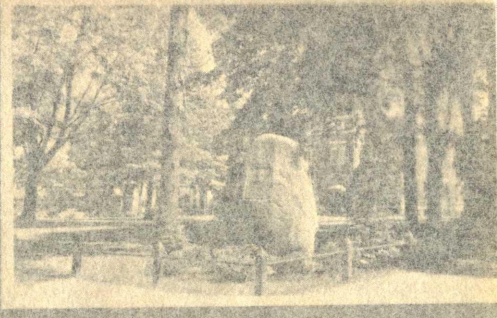
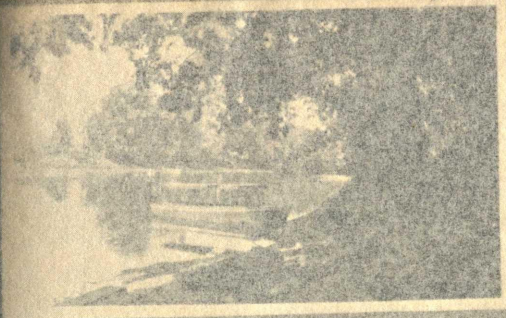
Outdoor sketching in oils, in watercolor, and in pencil is often indulged in, and Nature is loved and imitated as of old. As many and as varied a number of techniques as possible are taught. Each instructor has been selected for his or her widely different viewpoints. An Edinboro graduate has been exposed to as great a variety of ideas as he could possibly get in any institution.

Edinboro Graduates

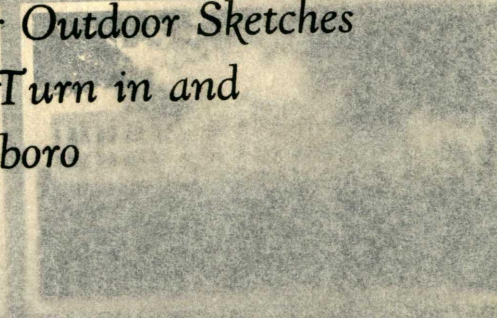
Edinboro graduates are teaching and in commercial art work not only in all parts of Pennsylvania, but in almost every State in the Union. They have made good, are continuing to make good, and are in demand. Graduates, we urge you to write to us to keep us informed about yourselves and your work.

High School Students Interested in Art

We know full well the tremendous problem young people have in selecting a vocation and a school; hence, we welcome you to Edinboro. Write to the College and ask us to help you in making the right choice. In the summer the Art Department conducts regularly a special Art talent class for high school students who are interested in art education. In this group young students discover whether or not they have art talent and special aptitudes for teaching art.



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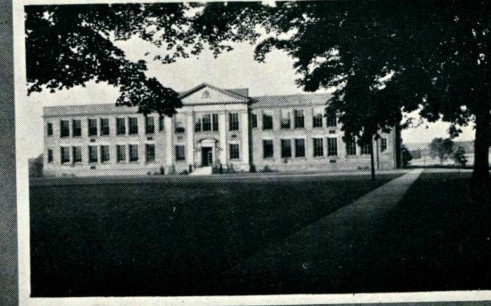
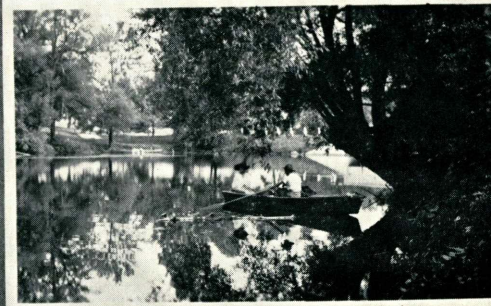
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The Selection of Teachers of Art

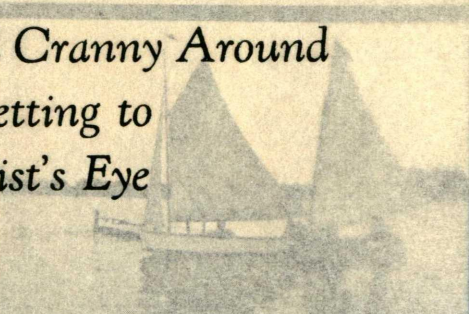
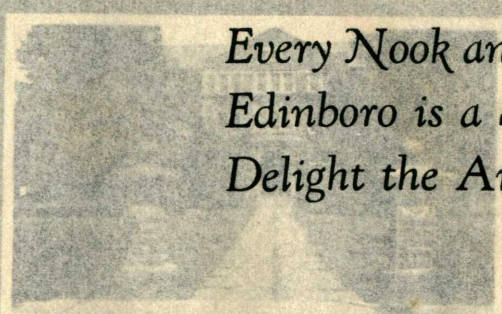
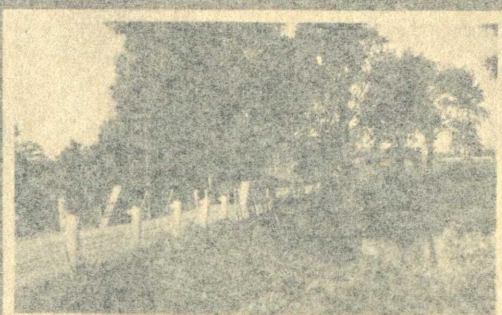
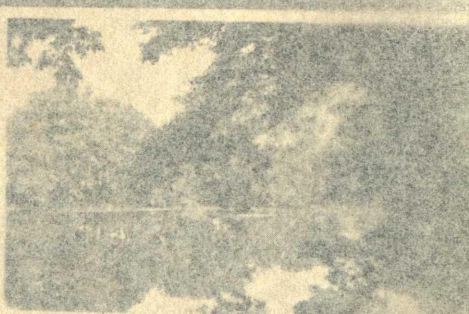
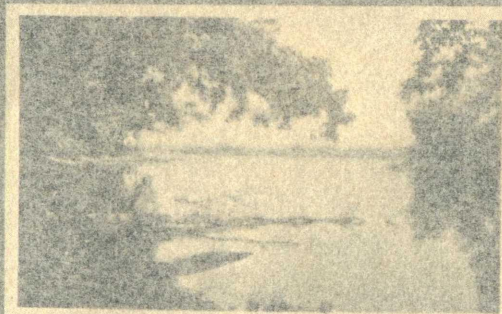
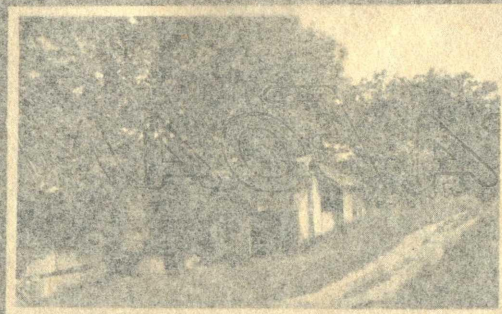
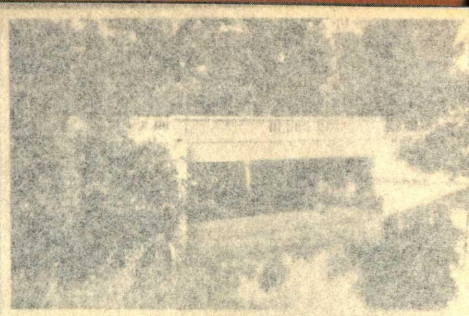
The College at Edinboro does not regard its work as completed when it has prepared and certificated teachers of Art. Our responsibility continues even after a teacher has secured a position to teach art or any other subject. The College firmly believes, however, that it can better discharge its post-graduation duties if school boards employing teachers of art and superintendents entrusted with the responsibility of selecting and recommending teachers will confide in the Placement Service its needs. This service is thoroughly familiar not only with the scholastic record of every student, but it also has confidential data and an appraisal of the young teacher. Before recommending any candidate, the College Placement Service will study the peculiar needs of the community and school district and make recommendations. This service is absolutely free to employer and employee. It is an integral part of the work of the college in preparing teachers for the schools of our State.

Consult

PLACEMENT SERVICE
Edinboro, Pennsylvania

In-service Assistance

Members of the Art faculty whenever possible make visits to teachers in service and especially recent graduates. Superintendents may and often do send their art teachers to Edinboro for conferences with the faculty upon specific problems concerning their work in art. The Art Department is always glad to confer with superintendents. At least one annual Art Conference is held at the College. In order to stimulate community and school interest in Art, the College has prepared a traveling Art exhibit of fifty subjects. This exhibit is available to school districts and civic organizations.



*Every Nook and Cranny Around
Edinboro is a Setting to
Delight the Artist's Eye*

The Selection of Teachers of Art

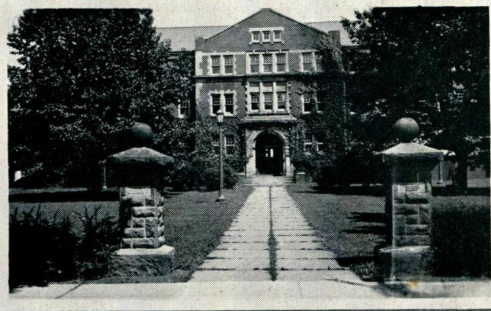
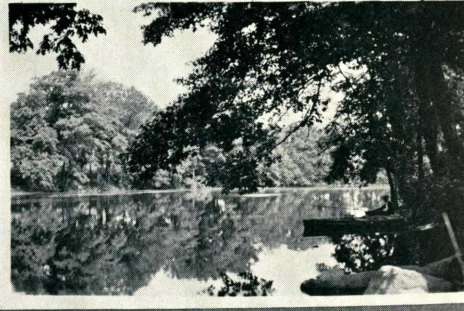
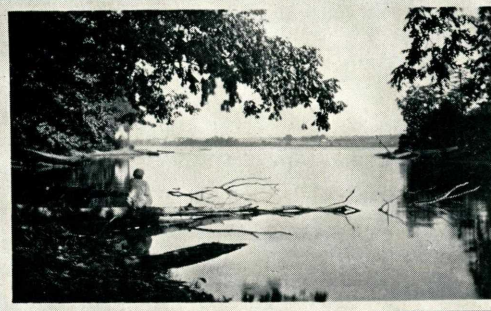
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Art Education and The More Abundant Life

C. VALENTINE KIRBY

In earlier days when works of art were the prized possession of the Lord of the Manor, the common people of the time had little or nothing to do with art. But this machine age of ours has brought art objects into the shops, the homes, and the lives of all our people. As a consequence, we are all obliged to face new responsibilities in the choice, arrangement, and use of the many art products that improve our appearance, cheer our homes, enrich our community life.

Everywhere one sees art taking on new forms and art values attaining a higher regard. Art yields dependable profits to manufacturer and business men, for the nations with taste and skill control the markets of the world. But it is not sufficient to convert art, as we do other resources, into material wealth—this material gain must in turn be converted into those higher qualities that have spiritual values and bring contentment through the enrichment of life.

If we are ever to be a more beauty loving, art creating people—if there is ever to be the Art that we wish for in America and real appreciators of that Art—it will be because of the foundations now being laid in our Public Schools.

In order to perpetuate the arts, provision must be made for a continuous procession of producers and consumers of Art, and art teachers and supervisors everywhere have this larger objective in mind. Not alone must we discover, guide, and conserve young people of promise in various fields of the Arts, but it is of equal importance that we train all to an appreciation of art.

Henderson says that "true art is the overflow of a radiant spirit, and the growth of art in any community depends not only on the number of workers, but also on the number of appreciative on-lookers, creators of an atmosphere favorable to the art spirit."

Edinboro provides the professional preparation for teachers and supervisors of art who will always occupy a particularly strategic position in "Bringing Art to the People."

Many of the pictures in this book were made by Mr. L. V. Kupper, Artist, friend of the college of long standing.

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