Formula Type, Regola Neue	Specimen Book	001
Bold and Bold Italic, size 216 pt	Leading 176 pt, spacing -25	



Formula Type, Regola Neue	Specimen Book	Information	002
FT Regola Neue is a Geo-Groteso typical aspects of both geometric features add warmth to the typef grotesque detail make it harmoni FT Regola Neue is the result of a letterforms of the 1920s and 30s	que typeface, meaning it combines c and grotesque typefaces. These ace, while the strong form and ous for both texts and headlines. research that arose from geometric arriving in contemporary flavor of	Name Version Date Foundry Designer Collaborator Production Encoding Formats Copyright Website	FT Regola Neue         1.001         31.07.2021         Formula Type         Piero Di Biase         Alberto Malossi         Fontwerk (Berlin)         Latin Extended         otf, woff         Copyright ©2021 by Piero Di Biase. All rights reserved.         www.formulatype.com
Neo-Grotesque typefaces. The family consists of 6 weights (Light, Regular, Medium, Semibold, Bold, Heavy) with corresponding italics.	License	This is an agreement between the customer (hereinafter also "license owner"), the designer, and Formula Type di Piero di Biase (hereinafter "Formula Type"). By purchasing, downloading, installing, using, or otherwise handling Formula Type's digital font software (hereinafter "Fonts"), both the purchaser and the license owner accept this agreement and acknowledge that they understand and abide by its terms. If you are not the end user, but act as a payment intermediary or purchaser of the Fonts on behalf of the end user, but act as a payment syou the right to use the specified fonts as part of the content designed, produced, and published by you, on certain types of media. By obtaining a license, you do not acquire the copyright to the design or any other part of the fonts, except for the non-exclusive, non-transferable right to use the fonts for the use cases specified in this agreement, according to the specifications provided by Formula Type. All other use cases other than those specified require an additional license. Complete EULA available at www.formualtype.com/information	
		Unicode Ranges	Basic Latin, Latin-1 Supplement, Latin Extended A, Latin Extended B, Spacing Modifier Letters, Combining Diacritical Marks, Greek, General Puntuaction, Superscripts and Subscripts, Currency Symbols, Combining Diacritical Marks for Symbols, Number Forms, Arrows, Mathematical Operators, Miscellaneous Symbols, Mathematical Alphanumeric Symbols.
		Opentype	aalt (Access All Alternates)         locl (Localized Forms)         calt (Contextual Alternates)         ccmp (Glyphs composition/Decomposition)         subs (Subscript); sinf (Scientific Inferiors)         numr (Numerators); dnom (Denominator)         frac (Fractions); ordn (Ordinals)         pnum (Proportional Figures);         tnum (Tabular Figures)         case (Case Sensitive Forms)         dlig (Discretional Ligatures);         iga (Standard Ligatures)         zero (Slashed Zero)         ss01 (Alternate J); ss02 (Alternate Q)         ss03 (Alternate a); ss04 (Alternate @)
	Supported languages	Abenaki, Atar, Atrikaans, Albanian, Alsatian, Aragonese, Aranese, Arvanitic, Asturian, Atayal, Aymara, Azerbaijani, Bashkir, Basque, Belarusian, Bemba, Bosnian, Breton, Bulgarian Romanization, Cape Verdean, Catalan, Cebuano, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofan, Cornish, Corsican, Creek, Crimean Tatar, Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz, Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic, Greenlandic Old Orthography, Guadeloupean, Gwichin, Haitian Creole, Han, Hawaiian, Hiligaynon, Hopi, Hotcak, Hungarian, Icelandic, Ido, Igbo, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istroromanian, Italian, Jamaican, Javanese, Jerriais, Kaingang, Kapampangan, Kaqchikel, Karakalpak, Karelian, Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish, Ladin, Latin, Latino Sine, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Maori, Marquesan, Meglenoromanian, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Norwegian, Novial, Occidental, Occitan, Old Icelandic, Old Norse, Oshiwambo, Ossetian, Palauan, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Qeqchi, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami Inari, Sami Lule, Sami Northern, Sami Southern, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian, Seri, Seychellois, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Sundanese, Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Turmbuka, Turkish, Turkmen, Tuvaluan, Tzotzil, Ukrainian, Uzbek, Venetian, Vepsian, Volapuk, Voro, Wallisian, Walloon, Waraywaray, Warlpiri, Wayuu, Welsh, Wikmungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zarma, Zazaki, Zulu, Zulu.	

#### Typeface Overview

Formula Tv	e. Regola	Neue
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Size 88 pt

Specimen Book

Overview

Size 88 pt

Uprights

## Light Regular Medium Semibold Bold Heavy

# Light Regular Medium Semibold Bold Heavy

Formula Type, Regola Neue	Specimen Book	Light/Light Italic	05
Size 232 pt	Leading 188 pt, spacing -10		

Formula	Type,	Regola	Neue
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Specimen Book

Light/Light Italic

Size 88 pt

06

Leading 84 pt

Size 88 pt

Leading 84 pt



Saracen (FORM)Carving Vaults Rhenish Silver

Formula Type, Regola Ne	eue	Specimen Book		Light/Light Italic		07
Size 7 pt	Leading 8 pt	Size 9 pt	Leading 10 pt		Size 12 pt	Leading 13 pt

Roman use of the arch and vault and of rich marbles. Byzantine architecture employed many domes-a central dome surmounting a square space and surrounded by many smaller domes and semi-domes. The Byzantine dome differs from the Roman in being not a perfect hemisphere, but slightly flattened at the top. This new type of architecture was carried over the entire Roman world, and even to Rome itself, but the Western peoples still preferred the basilica type. Most of the early Christian architecture of Europe followed the latter style and that of the baptistery, which was derived from the old Roman domed baths. Making use of these Roman forms of building, there flourished for many hundreds of years in Europe a style of church architecture known as Romanesque, adding to the Roman pier and arch, characteristics peculiar to the part of the country where it was used, and showing the influence of the Northern people, the Barbarians, who during the Middle Ages swept down over the land. This influence is shown chiefly by a rude decoration, quaint but effective; by grotesque sculptures; and by towers. In different parts of the country the Romanesque style was known by various names-in Italy, as Tuscan or Lombard; in France, as Romano; in Germany, as Rhenish; in England and Scotland, as Norman. By the twelfth century, another style of architecture called Gothic began to spread over Europe. During the Crusades, Europeans had become acquainted with the pointed arch, as used by the Arabs and Saracens, in the airy, fragile, sometimes flimsy buildings which they constructed. The Gothic builders found that by use of the pointed arch in their plain and severe churches they could not only give greater stability to the vaulting, but they could perforate the great thick walls with arches until it was possible eventually to do away with most of the walls.

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Formula Type, Regola Ne	ue	Specimen Book	Light/Light Italic		08
Size 18 pt	Leading 19 pt		Size 18 pt	Leading 19 pt	● ss03 (a)

By building a series of piers to support arches and vaults and roof, they were able to fill in the entire space between the piers with *windows*. These windows were filled with lovely stained glass, set in a tracery of geometric forms. On the exterior, the walls were strengthened by buttresses built against the piers. The upper walls of the nave were reinforced by flying buttresses, rising high above the aisles. Pinnacles surmounting the buttresses increased their weight and resistance, and emphasized their purpose and importance. The early *Christians* of the West made no outstanding contribution to the development of sculpture. What little was done by them took the form of relief carving, for the idea of sculpture in the round was repugnant to them because the idols in the heathen temples were statues. The Byzantine, or Eastern Christians, however, contributed a geometric system of ornament and a splendid technique, which manifested itself in bas-reliefs in ivory, gold, and silver. Italian monks during the *Middle* Ages carried on the tradition of Roman and Byzantine sculpture in the Romanesque style of bas-relief decoration which was often majestic and powerful, though abstract. The Romanesque style is never realistic. Gothic, like *Romanesque* sculpture, was entirely under the influence of the church.

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Formula Type, Regola Neue	Specimen Book	Regular/Italic	09
Size 232 pt	Leading 188 pt, spacing - 15		

| Specimen Book

Regular/Italic

Size 88 pt Leading 84 pt

### Interest! Chapter Teachers CLASS "Student" ARTS



Formula Type, Regola Ne	eue	Specimen Book		Regular/Italic		011
Size 7 pt	Leading 8 pt	Size 9 pt	Leading 10 pt		Size 12 pt	Leading 13 pt

The socialized recitation prevails, and special talent in the various curriculum areas is more often discovered and nurtured. Pupils in the junior high school should be given a continuous opportunity to use their knowledge of art in school enterprises connected with the issuing of periodicals and other publications, in advertising social functions, in staging and participating in the giving of plays and pageants, and in other activities too numerous to mention in this brief review. All this can be accomplished through the organization of art clubs. Some of the clubs may give their major emphasis to photography, others to sculpture, painting, sketching, or craft; all will be engaged either in making closer contacts with the interests represented by other school subjects, through cooperating with other departments and clubs within the school, or they will connect more closely with life experiences outside, through trips to art galleries, to the art school, to buildings that are architecturally beautiful, to buildings in process of erection: to monuments and other works of sculpture in and near the community; to the studios of sculptors, painters, and craftsmen; to manufacturing plants where beautiful things are being produced, to printing offices which do artistic work, and to department stores where products of artistic merit are offered for sale. Art clubs help to raise the standard of taste within the school community by securing speakers on art subjects, as well as gifts and loans of works of art, and by purchasing framed pictures for school decoration, as well as illustrative material for use of the club and of the Art Department. Clubs should also be active in producing work for school publications, and in arranging exhibitions and social functions to which the faculty and student body are invited.

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Size 18 pt	Leading 19 pt		Size 18 pt	Leading 19 pt	● ss01 (J) ○ ss02 (Q) ● ss03 (a)

The purpose of the book, then, is not so much to furnish subject matter for the curriculum as to indicate how subject matter is to be made use of in learning; to provide a point of view in art education and a foundation in the techniques employed in carrying on units of teaching in art that bear a definite and positive relationship to the curriculum as a whole. The author desires to acknowledge special indebtedness to Mr. R. J. McKinney, Director, Department of American Painting at the Golden Gate International Exposition, for assisting in the selection of illustrations; to Dr. J.L. Wheeler, Director of the Enoch Pratt Library of Baltimore, for the annotated bibliographies at the ends of the chapters and in the chapter on Books on the Arts; to Mr. I. Rigby, Teacher of Design, Forest Park High School, Baltimore, for furnishing the design for the jacket and material relating to *The New Art*, included in the chapter on The Senior High Schools; and to the following persons for furnishing copy for the illustrations: Miss B. Boas, Professor of Art Education, Teachers College, Columbia University, New York; Mr. T. M. Dillaway, Director of Art Education, Philadelphia; Dr. R.B. Farnum, Executive Vice-president, The Rhode Island School of Design, Providence.

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Formula Type, Regola Neue	Specimen Book	Medium/Medium Italic	013
Size 232 pt	Leading 188 pt, spacing - 15		

Leading 84 pt

Specimen Book

Medium/Medium Italic

Size 88 pt

10

Leading 84 pt

Size 88 pt

### Theory {Exhibits} College Senior GOALS<sup>(1)</sup> Content

### MAJOR Junior Worship Values Museum [HIGH]

Formula Type, Regola Ne	eue	Specimen Book		Medium/Medium Italic		015
Size 7 pt	Leading 8 pt	Size 9 pt	Leading 10 pt		Size 12 pt	Leading 13 pt

What symmetry is to form, that is repetition in the art of ornament, Greek art and Gothic alike have series, with repetition or counterchange for their ruling motive. It is not necessary to draw the distinction between such motive and that of the Japanese. The Japanese motives may be defined as uniqueness and position. And these were not known as motives of decoration before the study of Japanese decoration. Repetition and counterchange, of course, have their place in Japanese ornament, as in the diaper patterns for which these people have so singular an invention, but here, too, uniqueness and position are the principal inspiration. And it is quite worth while, and much to the present purpose, to call attention to the chief peculiarity of the Japanese diaper patterns, which is interruption. Repetition there must necessarily be in these, but symmetry is avoided by an interruption which is, to the Western eye, at least, perpetually and freshly unexpected. The place of the interruptions of lines, the variation of the place, and the avoidance of correspondence, are precisely what makes Japanese design of this class inimitable. Thus, even in a repeating pattern, you have a curiously successful effect of impulse. It is as though a separate intention had been formed by the designer at every angle. Such renewed consciousness does not make for greatness. Greatness in design has more peace than is found in the gentle abruptness of Japanese lines, in their curious brevity. It is scarcely necessary to say that a line, in all other schools of art, is long or short according to its place and purpose; but only the Japanese designer so contrives his patterns that the line is always short; and many repeating designs are entirely composed of this various and variously-occurring brevity, this prankish avoidance of the goal.

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Formula Type, Regola Neue		Specimen Book	Medium/Medium Italic		016
Size 18 pt	Leading 19 pt		Size 18 pt	Leading 19 pt	● ss01 (J) ● ss02 (Q) ● ss03 (a)

But as time, not silence, is the subject, or material, of contrast in musical pauses, so it is the measurement of space — that is, collocation — that makes the value of empty intervals. The space between this form and that, in a Japanese composition, is valuable because it is just so wide and no more. And this, again, is only another way of saying that position is the principle of this apparently wilful art. Moreover, the alien art of Japan, in its pictorial form, has helped to justify the more stenographic school of etching. Greatly transcending Japanese expression, the modern etcher has undoubtedly accepted moral support from the islands of the Japanese. The names of a few outstanding architects of the present and the past Quotations from literature that relate to architecture The beginnings and development of architecture. Thus the two artists work in ways dissimilar. Nevertheless the French etcher would never have written his signs so freely had not the Japanese so freely drawn his own. Furthermore still, the transitory and destructible material of Japanese art has done as much as the multiplication of newspapers, and the discovery of processes, to reconcile the Europe-an designer — the black and white artist — to working for the day, the day of publication.

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Formula Type, Regola Neue

Leading 84 pt

Size 88 pt

Specimen Book

Semibold/Semibold Italic

Size 88 pt

Leading 84 pt

Obvious Balance Music Modern Phase "Porträt"

### Unique [HAND] Marks Figures Greatly Aspect

018

Formula Type, Regola Neue		Specimen Book		Semibold/Semibold Italic	019
Size 7 pt	Leading 8 pt	Size 9 pt	Leading 10 pt	Size 12 pt	Leading 13 pt

Nor is it pictorial art, or decorative art only, that has been touched by Japanese example of Incident and the Unique. Music had attained the noblest form of symmetry in the eighteenth century, but in music, too, symmetry had since grown dull; and momentary music, the music of phase and of fragment, succeeded. The sense of symmetry is strong in a complete melody of symmetry in its most delicate and lively and least stationary form-balance; whereas the leitmotif is isolated. In domestic architecture Symmetry and Incident make a familiar the same antithesis exists in less obvious forms. The poets have sought "irregular" metres. Incident hovers, in the very act of choosing its right place, in the most modern of modern portraits. In these we have, if not the Japanese suppression of minor emphasis, certainly the Japanese exaggeration of major emphasis; and with this a guickness and buoyancy. The smile, the figure, the drapery-not vet settled from the arranging touch of a hand, and showing its mark-the restless and unstationary foot, and the unity of impulse that has passed everywhere like a single breeze, all these have a life that greatly transcends the life of Japanese art, yet has the nimble touch of Japanese incident. In passing, a charming comparison may be made between such portraiture and the aspect of an aspen or other tree of light and liberal leaf; whether still or in motion the aspen and the free-leafed poplar have the alertness and expectancy of fight in all their flocks of leaves. while the oaks and elms are gathered in their station. All this is not Japanese, but from such accident is Japanese art inspired, with its good luck of perceptiveness.

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Formula Type, Regola Ne	eue	Specimen Book	Semibold/Semibold Italia	C	020		
Size 18 pt	Leading 18,5 pt		Size 18 pt	Leading 19 pt	○ ss01 (J) ○ ss02 (Q) ● ss03 (a)		

The two volumes entitled Catalogue of Selected Color Reproductions publication of which was subsidized by the Carnegie Corporation of New York, contain information that is directly useful in the selection of color prints. These books contain hundreds of monotone reproductions of paintings, all of which are representative of the best work of artists, past and present, throughout the world. Many of the reproductions that the book enables one to identify are especially suitable for school decoration. The following facts are given for each picture which is procurable in full color: name of artist, nationality of artist, date, subject of painting, date of the original, medium used by the artist, size, location of work, print publishers, process of reproductions, size, American sales price. Large colored reproductions of most of the subjects catalogued can be procured through any art dealer. The sales price given in the book is generally subject to a discount. The pictures listed below are suggested as particularly good and might be considered first in purchasing. They are designated because of their appropriateness of theme, size, and general suitability for school decoration. 1 Catalogue of Selected Color Reproductions, Raymond and Raymond, Inc., New York, Vol. I, 1936; Vol. II, 1937; 2 vols., \$5.

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Formula Type, Regola Neue	Specimen Book	Bold/Bold Italic	021
Size 232 pt	Leading 188 pt, spacing - 15		

Formula Type, Regola Neue

Leading 84 pt

Specimen Book

Program

GENIUS

Report

Ratings

**Bold/Bold Italic** 

Size 88 pt

Leading 84 pt

022

#### **Talented** Scientist GIFTS Methods Record Attemps Aptitude NOTE<sup>(12)</sup>

Size 88 pt

Formula Type, Regola Neue		Specimen Book		Bold/Bold Italic		023
Size 7 pt	Leading 8 pt	Size 9 pt	Leading 10 pt		Size 12 pt	Leading 13 pt

In his report on "Human Resources," Watson<sup>9</sup> states that "among the crowning achievements of a civilization are the triumphs of its scientists, organizers, artists, musicians, physicians, teachers, writers and others with exceptional genius. 'Talent' should not be limited to academic or artistic abilities, but should include all great social contributions. Productive genius in any field is dependent upon both native capacity and adequate opportunity for the development of these gifts. No comprehensive effort has thus far been made to discover among the children and young people of this country, those equipped with unusual promise. Only a few attempts have been made to set up special classes appropriate to the most talented. "The program should include: (a) An appraisal of tests, ratings, early achievement records and other bases for predicting unusual aptitude: encouragement of research on new techniques. (b) A review of methods now in use for developing and training each type of superior ability. (c) A study of handicaps and obstacles which now prevent the realization of full possibilities of superior talent. with a view to the kind of social planning which will remove these hindrances to development. (d) A follow-up study of persons with exceptional aptitude and training to discover any measures which might insure the better integration of special talents in the activities of society. "In addition to those who can expect to center their vocation in the exercise of their gifts, it should prove possible for many more to enlarge personal satisfactions and to give a high type of service to society in a vocational activities. The program for the superior children should, so far as possible, function as a part of the general provision for better adjustment to individual differences, increased opportunity for schooling...

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Formula Type, Regola Neue		Specimen Book	Bold/Bold Italic		024
Size 18 pt Le	ading 18,5 pt		Size 18 pt	Leading 18,5 pt	○ ss01 (J) ○ ss02 (Q) ● ss03 (a)

Aside from the news items of particular interest to the archeologist, the art historian or the collector, we find also advertisements appealing to the prospective purchaser's discrimination, based on a knowledge of color, line, form, design, in the selection of clothing, furniture, automobiles, and various other necessities of life. Offering merchandise in an attractive new package is a favorite line with copy writers. The building page contains articles describing the practical functional form of modern architecture or the mural decorations being painted in some public building. The Woman's Page gives varied advice, how to plant the garden to make it appear attractive; how to arrange flowers harmoniously and pleasingly; how to make the home restful through proper selection of furnishings; how to choose accessories which harmonize with certain costumes; what types of dresses are suitable for different figures; as well as beauty aids concerning the color harmonies underlying inoffensive make-up. Elsewhere we find notices and critical appraisals of the current exhibits at art galleries and museums; the itinerary for the automobile tourist through regions of natural beauty; the cartoon satirizing the mercenary nation which permits the erection of unsightly billboards.

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Formula Type, Regola Neue	Specimen Book	Heavy/Heavy Italic	025		
Size 232 pt	Leading 188 pt, spacing - 15				

Leading 84 pt

Size 88 pt

Specimen Book

Heavy/Heavy Italic

Size 88 pt

Leading 84 pt

Efforts Tradition **{CULT}** Reality Ordering Furnish

House Market Patterns Change Interest KIND

Formula Type, Regola Neue		Specimen Book		Heavy/Heavy Italic		027
Size 7 pt	Leading 8 pt	Size 9 pt	Leading 10 pt		Size 12 pt	Leading 13 pt

"At times the schools have thought," says Haggerty,<sup>2</sup> "that they should make children, at least some children, artists in the creative sense. They have tried to teach them to make with their own hands beautiful things that could be placed in a school exhibit. For the most part the effort has gone awry. In the first place, the schools can scarcely afford an amount of time adequate for the making of a competent artist. Secondly, only a few pupils could participate in a genuinely creative program which would thus leave all other pupils untouched. Thirdly, the attempt at a productive program for the few tends to set art apart as an interest that most persons can neglect and creates of its devotees a kind of separatist cult. This effort at a creative program too often envisages art in a very restricted way, entirely out of keeping with our assumption, and it would limit school instruction to a narrow field of activities. "Art as the province of a sophisticated few lies outside the pattern of our thinking here. Art as a cult may be a hindrance rather than an aid to art as a way of life, and it clearly seems to be so in many cases. The teacher's art must be that of the broad and crowded avenues of life, the home, the factory, and the market place. It is this conception that must be clarified and dramatized in concrete ways, if art is to take its place in the schools as a major and vital instrument of cultural education." Realizing that neither extreme change nor extreme stability can be expected to furnish a solution of the problem, we have at last come to recognize in the existing unbalance a challenge to our efforts at planning; to realize that in order to secure and adequate solution, reason will need to be tempered with tradition, and fancy with the restraining force of reality.

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Chief among the claims for the junior high school organization are that it keeps children in school longer, that it gives them an enriched educational offering, that it enables them to explore a greater number of fields of human endeavor, offering them more in the way of educational and vocational guidance than was possible under the old order, that it is more flexible in its curriculum schedule, that it places pupils in a more desirable atmosphere in which school subjects may be taught under better conditions by teachers who have been more highly trained in the subjects that they offer, that the organization is more economical of the *pupil's time*, and that it promotes socialization, at the same time throwing more responsibility on the individual pupil. Junior high schools sometimes make provision for election of studies by the pupils, and in some junior high schools promotion is by subject. In most of them today pupils are generally grouped according to ability. Pupils in the junior high school should be given a continuous opportunity to use their knowledge of art in school enterprises connected with the issuing of periodicals and other publications, in advertising social functions, in staging and participating in the giving of plays and pageants.

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#### **Technical specification**

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