

refine the color perception. In the higher grades the theory of color is taken up. But everything is based on nature both in practical work and color theory. We make Autumn the special season for taking up color work. The country is then teeming with color, and Nature is dressed in her gayest attire. The analysis of the colors in plants, birds and insects is then full of interest. The harmonies based on the relation of colors to each other, or the order in which they occur in the solar spectrum form an excellent basis for a scheme of study. This, with some knowledge of principality, and the light and dark effect in design, supply the elementary principles. In teaching the theory of color the drawing teacher finds himself at a disadvantage because there are no fixed standards generally accepted by educators. Artists and scientists are at variance as to the primary colors. Certain French painters are working on pseudo-scientific lines accepting the ray of light theory, but it is too early to predict whether this movement is destined to result in the general adoption of the scientific theory of color. It seems safe to assume, however, that the color teaching in the public schools is not likely to be affected by it for a long time to come.

While we aim to correlate drawing with every other branch of study, a specially intimate association of it with nature study seems desirable. In every large grammar building a room should be set apart for the purposes of art and nature, thus enabling the teachers to have departmental instruction more successfully carried on.

This room may become a general receptacle for things of beauty and interesting specimens from nature. All drawing material, works of art, potted plants, aquaria, vivaria and breeding cages, etc., would here be stored. Such a room with its collections, would furnish a vast amount of material for the drawing as well as the nature study.

In this work of drawing we have a variety of materials. In the lower grades the pupils use clay, drawing pencils, charcoal and colored pencils. In the higher grades watercolors are added to the equipment. For the rendering of form, clay is by far the best medium. Many things can be very satisfactorily represented with the common drawing pencil and colored pencils. Where large masses of color are desired, watercolor will be found most satisfactory.

It is a mistake to do only one kind of art work in a school, as it is also to try to do all kinds of work with one kind of material. In New England, during the last few years, we have witnessed some amusing oscillations of the fads; drawing teachers have swung swiftly from one extreme to another, at one time casting aside all books, whether for teacher or pupils, at another time holding high carnival in watercolor painting. Just now some of the drawing teachers are recovering from a severe attack of Japanese notan. The prospect ahead is serene, and, if the faddists present nothing very alluring, we shall have an opportunity to devote ourselves to the highest interests of the children. Many have already discovered their errors, and have