

Drawing Lessons for School Children

In addition to the lesson for Grades IV, V, and VI, some suggestions for teaching color in the grades are given below, that should prove helpful to teachers who have not had much experience in color work. If in any case these suggestions do not seem perfectly explicit, questions addressed to The Advertiser will be carefully considered, and anything that has not been made clear will be further explained.

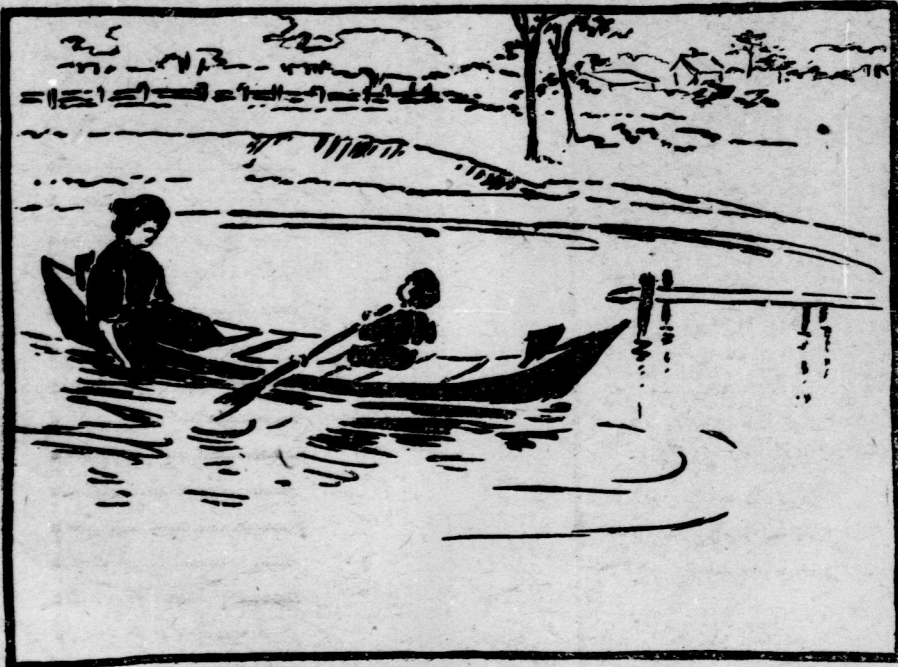
Later on some suggestions may be given for the handling of clay.

The lesson for Grades VII. and VIII. will appear next Saturday.

LESSON FOR GRADES IV.

V. AND VI.

Before the first holiday week was over, we had forgotten all about school and we got up late and wasted time recklessly. Then came the going away had really begun.



In the same way this first week of school swings in the balance, half regret for vanished joys and liberty, half relief at being once more down and the outdoor fun, and vacation to a systematic way of living with a definite aim in view. Another week or two will find us deep in study and troubled with anxieties over class standing and future examinations. Soon the outdoor games and occupations we have been reveling in will be hazy memories. While they are still quite fresh, I want you to make a record of them.

The illustration in the paper is a simple record of a recent and very vivid incident in my holidays. I went rowing in a bay, where the water is very deep, with a dear little 5-year-old boy and his mother.

For his size and age he knows a great deal about boats, and can handle a big pair of oars with wonder dexterity. I could not row with him, however, and he was disgusted with my method of managing a boat, and showed his displeasure in such a lively manner, that I was too nervous to

remain in the boat. After getting rid of me he persuaded his mother to let him take her out alone. The prospect seemed to cause her no uneasiness, and though he ran the boat into the shore twice, and had to jump out and shove her off, he finally brought her into the landing in fine style, and without any mishap. Later on, he confided to his mother that he liked me well enough except when I was in the boat. The illustration is painted with brush and ink, and shows him bringing the boat into the landing.

Some of you have been out in the country. You have fed the calves or hunted eggs, or have gone with Rover after the cows. Perhaps you have watched the men bring in the hay. You may have helped to toss it on the rack. Probably you stood at the barn doorway gazing curiously at the big hayfork as it stowed the hay

in the woods with cautious feelings into birds' nests, so as not to disturb the little families, and many a climb into wild cherry trees, with perhaps a few tumbles.

Such splendid times you have had. You need not to shut your eyes, and it all comes back, and it is so easy to make a picture of it, if we just keep shutting our eyes and trying to remember what it all looked like.

Think over your holiday. Try to recollect the very jolliest thing that happened. Or was it something that frightened you that has left the most vivid picture in your memory? Close your eyes and see it all again. Then take your pencil or charcoal and sketch it lightly on white paper. Draw the people, little or big, that the story is about, first. Close your eyes, and think how they were placed. Was one half hidden behind another, or were they separate? Think how big they looked, and whether those at a little distance looked quite as large as those near at hand. When you have corrected these things, close your eyes again, and think what you saw in the background, and what was beside the figures. Sketch these in, remembering that things in the distance are never as distinct or as strong in color as those that come in the foreground.

Close your eyes again, and compare with the picture in your mind as to the relative size and importance of the several things. When your sketch is a fairly satisfactory representation of the story you want to tell, draw a well proportioned rectangle around that part of your sketch which makes the best composition, then take your brush and, with either black paint or black ink, giving it the same treatment that the one shown here has been given. Keep it simple and paint it altogether with the brush. If you can paint it directly with brush and ink without first sketching it in charcoal or pencil, you may do so. Write a line in lead pencil on the back of the paper, explaining the situation, and do not be disheartened, no matter how crude your illustration is if it tells the story you intended.

Drawings in by Monday, the 16th, will appear in the following Saturday's edition.

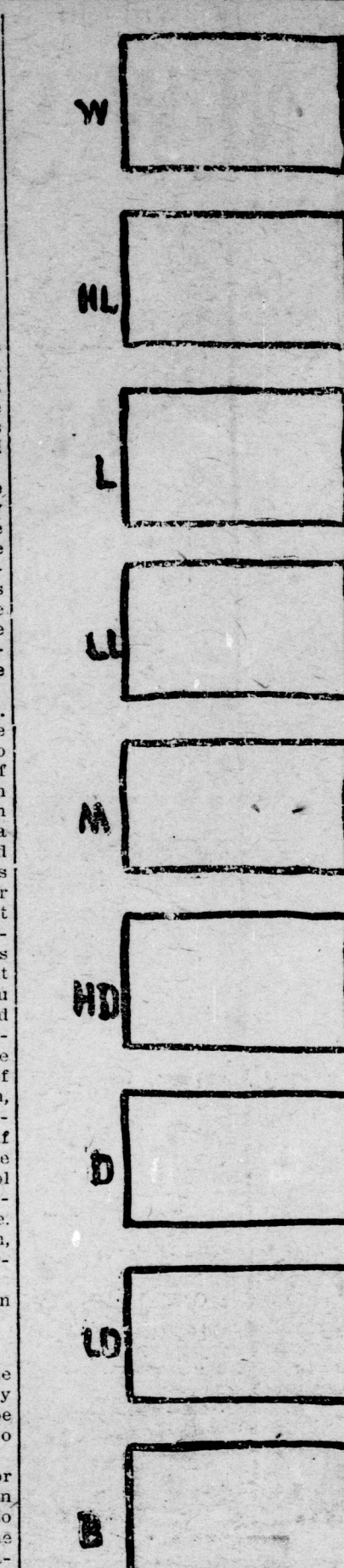
Only the six best are to be sent in from each grade.

COLOR SUGGESTIONS.

As no lessons are arranged in the outline for September, it is strongly recommended that special attention be paid to color, which is not yet up to the standard desired.

As desultory work leads to more or less waste of time, a systematic plan should be arranged for this month, so that the color work throughout the year may be built upon this foundation.

In Grades I. and II., the color names, red, orange, yellow, green, blue, violet, should be taught, and the children led to match them in flowers and fabrics. If possible, have them make a chart of the six standard colors, using a flower for each color, as the salvia



NEUTRAL SCALE.

for red, goldenrod for yellow, and the wild aster for violet. It is not necessary that each child use the same flower. Let the class compare with

are nearest it in color. The example standard colors or hues in this circuit are complementary, and should neutralize each other; that is, mixed in equal quantities, they should produce gray.

A great deal of exercise in rapid direct painting of flowers and grasses should be given in these grades. Simple landscapes in color, showing sky, foreground and distant trees, should be attempted. As much color work as possible should be done while abundant material is at hand. After the beginning of November, ink and charcoal or pencil should take the place of color to a large extent.

In Grades III. and IV., before making a color sketch of a flower, have the pupils decide the number of colors necessary to make a simple representation of the flower, and place a row of small squares on the left side near the top of the paper. In these squares they are to match the colors of the flower before painting it.

An occasional half-hour might be devoted to the matching of colors in plants and flowers, and deciding which would be most suitable for dress or decoration, and why. The children should be taught to feel the wisdom of quiet, restful colors, that do not compel attention to end by wearying the eye; also the value of brilliant colors, when used sparingly as accents to enhance the beauty of an article without subordinating its usefulness.

One half-hour a week might be devoted to the making of rhythms of color from light to dark or from one color to another, beginning with three gradations.

In the rhythms from light to dark, the central color might be the standard, and where crayons are used the lighter tone could be made by adding white crayon to it, and the darker by using a little charcoal. With water colors the tints are made by adding water, the shades by adding black or gray.

Yellow, orange, red forms a rhythm from one color to another. A smoother rhythm would be yellow, yellow-orange, orange. These color rhythms should be cut out in little squares and mounted in booklets to be used later in choosing color schemes for surface patterns and flat-tone compositions.

In Grades V. and VI., continue the making of rhythms from light to dark, and from one color to another. Teach the difference between a color and a hue. Green is a color; yellow-green and blue-green are hues of that color. Begin the study of complementary colors. Make a color circuit, from yellow through yellow-green, green, blue-green, blue, blue-violet, violet, red-violet, red, red-orange, orange, yellow-orange, back to yellow.

In making this circuit arrange twelve circles in a circle, the upper one for yellow, the lower one for violet. Begin by placing orange or green. If it is green, place it in the third circle to the right. Add a little yellow, making yellow-green, and place it in the second circle. Color the first circle yellow. Add a little blue to the standard green, making blue-green for the fourth circle, and proceed in the same

way with the other colors.

Opposite colors or hues in this circuit are complementary, and should neutralize each other; that is, mixed in equal quantities, they should produce gray.

Besides the making of these color rhythms, paint as much as possible from nature—trees, flowers and simple landscapes. The landscapes to be memory sketches.

Do not try to accomplish everything, and refuse to be discouraged over results. Look for what is best in every effort, and try to make each lesson cultivate the children's taste for what is harmonious. Remember always that the cultivation of good taste, and not a few passable pictures, is the ultimate end in view.

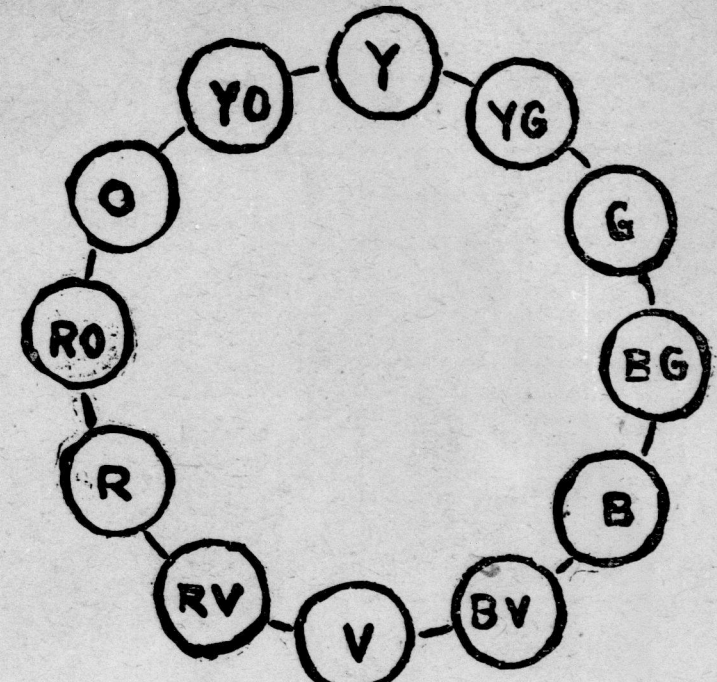
Where Grades VII. and VIII. have already mastered the color work suggested for Grades V. and VI., they may

In selecting specimens for class painting, always choose those that are of good length, and are accompanied by green leaves. If a spray has too many leaves or branches, remove those that you can without detracting from the beauty of the plant. Make it as simple as possible.

If flowers are picked the evening before they are required and kept in water over night they will remain fresh much longer than if used immediately after plucking.

A diagram for a color circuit is given here. The colors and hues are to be painted in the circles designated by the letters, which are not to appear.

In the neutral scale the names of the values, beginning at the top, nearest white is high light, then light, low light, middle, high dark, dark and low dark, which is next to black. In



COLOR CIRCUIT.

begin the study of scales of values, instead of the grays used in the neutral scale, any color may run from the lightest possible tint, almost white, to the lowest possible shade, almost black. We speak of the distance of a color from white or black as its value.

A. A. POWELL.

Dr. A. E. Gibson writes: "It may seem strange to us, though the fact nevertheless remains, that the veterans of the grand army of Napoleon, weighed down by age and glory, were men of whom few had passed their 35th year. It was a time of rash and short living, with an early age and no overtures of real youth—a time when we find Thackeray ridiculing De Florac for holding claims on being still a young man at the age of 35. The average man of today carries the spirit and power of youth into an age which a century ago was regarded as bordering on the shady side of existence."

Plays, Players and Playgoers---The Week In London Theaters

BENNETT'S.

All week, matinee and night.....

Patsy Doyle and big vaudeville.

THE GRAND.

Today, matinee and night....."Faust"

Monday....."Piff Paff Puff"

Tuesday....."Piff Paff Puff"

Wednesday....."Little Dolly Dimples"

Thursday....."Little Dolly Dimples"

Friday....."Little Dolly Dimples"

Arrangements have been completed for the final appearance here this afternoon and evening at the Grand of that much beloved and ever popular presentation of Porter J. White's "Faust," with all the old-time realistic and startling electrical effects and numerous new and novel devices in stagecraft. In fact the production this year is claimed by managers to far surpass all previous undertakings of Goethe's great immortal play. Frederick J. Wilson, better known among his college chums as "Nick himself," has been particularly selected and he ably sustains Mephisto.

The electrical effects are immense and afford a continual succession of startling surprises, notably in the "Brocken scene," in the fourth act, when the curtain falls to the accompaniment of a heavy shower of electrical sparks behind which are seen the witches and imps reveling in their fiendish merriment. An idea of the grandeur and vastness of this one magnificent scene will be conveyed to our minds with the divulging of the fact that the paraphernalia for this last act of Porter J. White's "Faust" was this season secured at a cost of \$11,000, sixteen thousand feet of electric wire being used.

The melodious atmosphere of the entire production of B. C. Whitney's fervent musical cocktail, "Piff Paff Puff," is sure to be fragrant with harmonious exhilaration. Its musical numbers are of the variety that set the audience whistling and time will not readily erase from the memory the enjoyment to be extracted from the delightful numbers that the piece contains. Some of these are: "I'm So Happy," "Dolly Dimple," "The Ghost That Never Walked," "Little," "The Unkissed Man," "Cordelia Malone," "Under the Goo Goo Tree," and a score or more of others. "Piff Paff Puff" will be the attraction at the Grand for an engagement of two nights, commencing Monday evening.

Manager Bowers begs to announce to his patrons that for next Wednesday, Thursday and Friday he has secured

an extraordinary attraction, the Grace Opera Company, including Grace Cameron, in the great musical success, "Little Dolly Dimples," now in its second year, and which will be presented here with all its wealth of electrical and scenic splendor.

The company is a large and notable one, including such names as Al. Lawrence, the celebrated mimic; Florence Langdon Tempest, who has lately been the hit of the "Sam Houston" production, and also Thomas W. W. Ross, in "Checkers"; the Criterion Musical Four, a quartette of real musicians, rendering classical selections on xylophone, brass quartette, string and many novel instruments, form one of the added features. Two tons of electrical chime bells are used with this act, which in itself is a feature worthy of the attention of our patrons; Loren Rivers will appear in a comedy role. A big electrical dancing specialty, employing the services of the entire chorus and the pony ballet, and a terpsichorean expert, the national dancer, Miss Phoebe Cardowine, one of the unique and novel features of the performance. The Elm City Male Quartette, also will render a pleasing specialty.

Miss Cameron is well-known to local theater-goers, who have wit-

nessed her performance with the Bostonians, "Foxy Quillie," "When Johnny Comes Marching Home," "The Tenderfoot," the "Normandy Wedding," "Piff Paff Puff," and other notable successes.

Manager Bowers announces that Mr. A. J. Small has booked the following attractions for the Grand this season:

Virginia Harned, "Brewster's Millions," "Forty-Five Minutes From Broadway," Geo. M. Cohan in "Fifty Miles From Boston," "Red Feather," Williams and Walker, Cole and Johnson, "Madame Butterfly," "The College Widow," "Eddie Foy" in the Orchard, "De Wolf Hopper" in "Happyland," Jimmy Powers in "The Blue Moon," Isabel Irving in "The Girl With the Curl," Marie Cahill in "Marrying Mary," "The Gingerbread Man," Jas. K. Hackett in "The Walls of Jericho," "Just Out of College," Raymond Hitchcock in "The Yankee Tourist," "The Sultan of Sulu," "The Prince of Pilsen," Geo. Primrose's Primroses, Grace George, Dustin Forum, Martyn Arbuckle, "The Round Up."

"Sis in New York" drew a big house at the Grand last night, and the production was well received. The work

of Lyman Abbey, as the funny Dutch boy, and the efforts of Bessie Delmore, who played the part of Sis, were acceptable.

A strong comedy and novelty bill will



OLGA VIENE,

In "Faust" at the Grand Today, Matinee and Night.

be offered at Bennett's next week. Walter Perkins and a company of three clever people including Miss Norma Winslow and George Maynard. Mr. Perkins is the former star of such well-known farces as "My Friend from India," "The Man From Mexico," "Who Goes There," etc., and will be remembered by London playgoers as a comedian of great originality and ability. The playlet these clever artists will present is called "The Man From Macy's," and is a great laugh producer. Written especially to suit the peculiar talents of Mr. Perkins, by Will M. Cressey, a widely-known author of vaudeville sketches, it is said to be the cleverest comedy vehicle Mr. Perkins has ever had.

As a special feature for the lovers of animal intelligence, Le Mont's Circus of trained dogs, cats and monkeys, have been secured and the monkey that "loops the loop," and other astounding feats accomplished by the other animals, this should be a great delight to children and grown-ups alike.

The American Comedy Four, who term themselves "the drollest act in

vaudeville," is also the highest-priced comedy quartette now touring the vaudeville. They have a travesty on all the latest song hits which are extremely funny and the voice of each member is high above the average.

McPhee and Hill make a specialty of death-defying feats on the triple bars. Their high casting is really marvelous. Throughout this act there is a spirit of quiet comedy which is highly pleasing.

Patsy Doyle is a monologist of wide reputation, and always has a new routine of stories and parodies, "Something new all the time," is his motto. The Althea Twins are two charming young ladies who have a novel singing and dancing specialty, using many spectacular electrical effects. Their acrobatic dancing is winning for them the praise of all audiences.

Nagel and Adams have a clever whistling, juggling and comedy act that is sure to please, while the Benetograph will offer a series of new and interesting subjects as a climax to the above great all-feature bill.

The usual daily matinee at bargain prices will be given at Bennett's throughout the season.

The Bellong Bros., a team of Parisian artists offering a sensational equilibrium act, will be the feature at Bennett's the week of Sept. 16.

May Duryea, now assisted by Will Mortimer, is booked to play a return engagement at Bennett's soon.

Liska & King are now offering a new magic act in which Herman the Great is burlesqued. The act has been a big hit in the United States.

Jules and Ella Garrison's new act is a travesty on Forbes Robertson's great success, "Caesar and Cleopatra."

The Norwich Bulletin says: "Quincy Adams Sawyer," with a capable cast that brought out the best in this presentation of New England farm life, delighted a large house at the Broadway Theater on Friday evening. In the title role Frederick Smith is well placed and Arthur Hollman, of London, Ont., Floyd R. Briggs, William Nason and Morean Carpenter give strong support. Bertha Van Norman and Frances Skinner are engaging in their parts and win favor at all times. The audience showed its appreciation of the situations in the play so cleverly worked out by the company, and it was accorded a hearty reception.

Miss Jane Courthope and her

company produced a new playlet entitled "Lucky Jim," at Lansing, Mich., on Aug. 26. It is the work of Frank A. Ferguson and has been given an elaborate setting, painted by Sosman & Landis. The action takes place in a northern mining camp and the third scene transpires in a snowstorm.

Ermete Novelli, the Italian actor, will make a twelve-weeks' tour in the United States this season under Shubert management. He will be seen at the Garrick Theater.

Miss Aline Crater, who has a part in "The Red Mill," is the wife of Fred A. Stone. Miss Crater is well remembered for her clever performance as the Lady Lunatic in "The Wizard of Oz." One of her earliest successes was made in Chicago in the leading soprano role of David Henderson's extravaganza, "Aladdin, Jun.," at the Chicago Opera House.

Miss Florence Roberts has foregone her starring tour under the direction of John Cort and has gone east to create the leading part in "The Struggle Everlasting," the new play by Edwin Milton Royle, which is announced for presentation at Providence, R. I., on Oct. 23. Arthur Byron will be entrusted with the principal male role.



WALTER E. PERKINS,

In His Latest Success, "The Man From Macy's," as Bennett's All Next Week.