

Sunday evening service is held on the beach, and there the thousands of Methodists from Ocean Grove are supplemented by great numbers of visitors from Asbury Park, drawn thither by the reputation these beach meetings have gained.

The preaching is probably much the same as that in the Tabernacle; but here, in the free salt air, there is no hysterical emotion, and as the sweet Methodist hymns are sung by those thousands of voices, with the great solemn Atlantic rolling almost to the feet of the singers, the effect is very beautiful, and the scene one never to be forgotten. Sometimes a crowded excursion steamer passes, the passengers will catch the melody as it rises, falls, swells, and is carried out to them on the breeze, and with hats off will join in it as they go on their way.

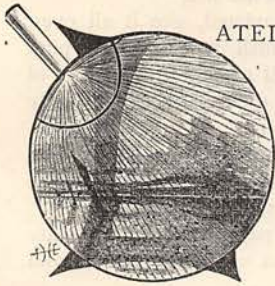
I have said something about the restrictions of life in Ocean Grove during the camp season; let me add that, of course, Sunday is most faithfully observed. No milkman is allowed to bring milk in the town on the Sabbath, nor is a newspaper allowed to be sold; those who want milk must seek it themselves in Asbury Park, and any one who wants a newspaper must do the same. On week-days during the hours

of prayer, that is to say nearly all day, from very early morning to midnight, smoking is prohibited, also whistling, the singing of secular songs, laughter, and loud conversation, and these rules do not apply to the precincts only; the managers of the camp meetings are the lawgivers also for the whole town, and those who have chosen it for its healthfulness, cheapness, or what not, have done so with a full knowledge that during the camp-meeting season they must submit to them, and observe them, at least outwardly.

I happened to be in Asbury Park on the last of August, on which day the camp-meeting breaks up. Some days before, people began to leave, but on that day the exodus was general. I was amazed on going to the "City of Tents" to see how thorough was the rout; where a few hours before there had been many acres of white tents, there was now not one; bare tent-poles still stood in many places, and the *débris* of departed housekeepers everywhere. The great Tabernacle—skeleton building as it is, the sides being open to all the winds of heaven, or at least all that blow during the torrid camp season—stands gaunt and deserted, and will echo no stirring words or songs of praise for another nine months to come.



A FEW REMARKS ON PEN-AND-INK DRAWING.



RECENTLY there has been a decided revival in the appreciation of drawings in black and white, and the example of the Dudley Gallery, in having yearly a "Black and White Exhibition," has been followed in many other places.

There is certainly a great charm in the judicious treatment and working of *monochrome*. Old china-blue and sepia are the best colours to use when a brush is made use of, but where, I think, a monochrome drawing is particularly pretty, is when the pen and ink are used.

The style is especially well adapted for small figures. Stothard's children, carefully drawn and shaded with the crow-quill, are very effective; and also grotesque figures which we may find in the initial letters of old manuscripts; when landscapes are preferred, the scenes best to choose are moonlight or winter views; the former because in nature there is not much colour to be seen at that period, and therefore the want of it is not so much felt in the drawing; and the latter because the markings of the leafless boughs and twigs can be so admirably produced by the pen. However, it is not so much my purpose now to decide what designs to choose, as to give hints as

to what materials to make use of, and as to the mode of working.

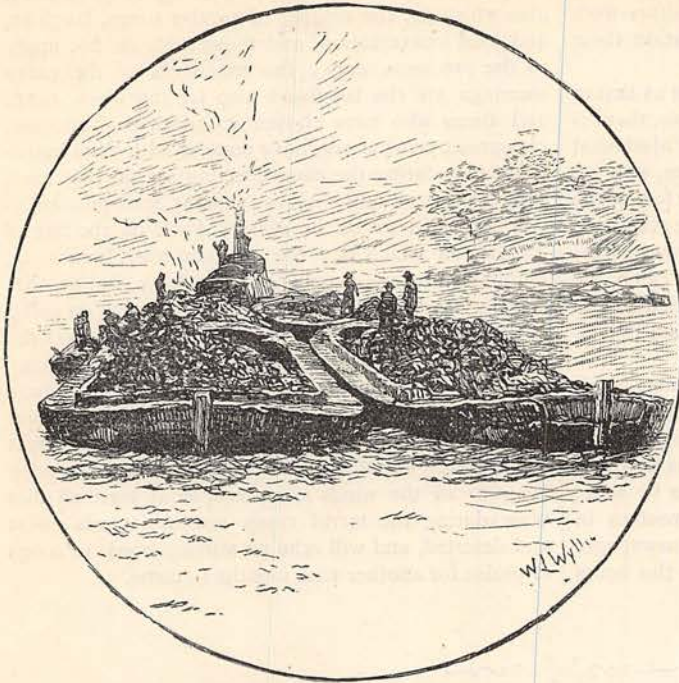
For fine work there are no pens so good as crow-quills; you are able to buy them both hard and soft; the inks to be used should be marking-ink, Indian ink, or ordinary good black ink, according to what you mean to decorate.

Doyleys are not so often to be found at dessert as they used to be, but still, where people *do* choose to have them, nothing is so suitable for them as carefully executed pen-and-ink drawings on round pieces of jean.

Jean is an old-fashioned material, or at any rate it is an old-fashioned name, and if the draper looks puzzled when it is asked for, you had better say you wish to have a nice good white sateen or slightly glazed calico; it ought to be smooth and rather shiny on one side, and rough on the other. In choosing it, be sure that there are no dirty lines where it has been folded.

The size of the doyleys should be between that of a tea-cup saucer and a breakfast-cup saucer. Cut the rounds very carefully. The drawing on them must be done in marking-ink so that they can be washed, and it is well to choose cheerful little designs that may encourage conversation at the dinner-table. Of course you can design your own original ones for yourself.

It does no harm to dilute the marking-ink somewhat, and it is desirable so to do where very light



SPECIMEN OF PEN-AND-INK DRAWING.

lines are required. The light lines will wash just as well as the dark ones if the doyleys are treated in the proper way when they are finished—*i.e.*, held to the fire for a minute or two, or ironed on the wrong side.

The first sketch can be made in pencil, very lightly, so as to allow of correction.

A very good way of insuring a correct outline on the stuff itself, is to draw it first on paper, where you can rub out and make as many alterations as you please, and then to carefully go over the design with scriptograph ink, then in the ordinary way to take the design off on to the scriptograph, and afterwards place the doyley on it, and then gently drag it away; the doyley will suck up but very little of the ink, and the outline will just be clear enough for you to see it, and be able to work over it, and in that way all risk of having to rub out, and perhaps spoil the design, in the material itself, will be prevented. The doyleys can be finished off round their edges with narrow lace, but these details are hardly within the scope of this paper.

Drawing on wood in pen and ink is really delightful work; it requires, however, very great care both in the choice of the wood and in the manipulation of the pen.

The wood should be close and firm, with no conspicuous veins and knots; it is better white. Drawings in black on grey wood are very pretty, but in that case Chinese white must be made use of with the brush for the lights, and thus it hinders the work from being

bonâ fide pen-and-ink work. There are many articles made, ready prepared for hand-decoration—panels of wood for jardinières, or fronts of pianos, boxes, card and cigar-cases, blotting-books, albums, paper-knives, napkin-rings, &c.

After having made yourself perfectly sure that the wood is clean and quite free from grease, you must proceed to spread over it a coating of clean size. You can get the size in thin flakes or slabs, which must be dissolved in water; do not make more than you will want during the day, as it is apt to become thick and to attract dust. It ought to be thin enough for the brush to work with it easily, and without any clogging; the brush should be flat, and it should be worked as quickly and as evenly as possible. Take care beforehand that there are no hairs in the brush liable to become loose.

Allow the size to become thoroughly dry and then draw your design. You may either use Indian ink or liquid lamp-black.

On no account must you rub out *after* the size has been put on; so if you draw the first sketch in pencil

it must be done *before* you use the size.

When the drawing is completed, size it all over, and when that is dry, varnish it with clear pure varnish. Sometimes it is well to place two coats of varnish; in that case wait till the first coat is perfectly dry before you put on the other.

I may here remark that the soft crow-quills should only be used for shading or for outlines of large designs, never for outlines of small designs.

Pen-and-ink drawings on paper or cardboard are often framed and hung up on walls as pictures, and



SPECIMEN OF PEN-AND-INK DRAWING.

when the design is bold there is no objection to this, but when the drawing is very fine and highly finished, it is better that it should be mounted and put in a portfolio or on a drawing desk, whence it can be taken in the hand and closely examined.

Many people make the groundwork of their shadows with the brush and *washes* of ink first, and then finish them off with the pen; but the more legitimate way is to do *all* the work with the pen, though I confess this way takes a longer time than the other, and is more laborious.

Very fine Whatman drawing-paper is good for working on with pen and ink, but better still is a fine prepared cardboard with a smooth but not shiny surface.

In dark parts of your drawing, or where water is introduced, or the wet trunk of a tree, or the roof of a house is to be represented, a little gum mixed with the lamp-black or Indian ink is a great improvement; it can also be used in dark hair and in the pupils of eyes.

As much as possible *leave* your lights and do not *scratch them out*. Scratching out is always a dangerous process. Unless you are extremely careful and

experienced you will be apt to scratch out too much at a time, and in many cases it will be impossible to work over the surface thus rubbed up.

Pen-and-ink drawings on parchment look very well, though it is often rather troublesome, as the parchment is liable to be greasy. There are many ways in which pen-and-ink drawing can be made of use; there is the decoration of photograph albums, Christmas cards, &c. Very few materials are wanted, and if your eyes are strong you can work at night, as there is no colour to deceive.

It will be noticed that I have particularly mentioned crow-quills, but when you want to draw a large, bold, effective design, a quill pen can be used, but you must make sure that it is one of the best quills and that it will not splutter.

H. C. F.



PEN-AND-INK DESIGN FOR DOVLEY.

GIRL-TROUBLES.

BY PHILLIS BROWNE, AUTHOR OF "WHAT GIRLS CAN DO."



YOU are going to talk about girls' troubles, are you?" said Aunt Mary, when we insisted upon turning her out of the school-room while we had our usual chat. "Girls, as girls, have no troubles excepting what they bring on themselves."

We were all silent after Aunt Mary had left; this was an unexpected contribution. "What do you say to that, auntie?" said Dorothea to me.

"That troubles are no less hard to bear because we have brought them on ourselves."

"Aunt Mary is not right at all," said Blanche; "girls have a great deal of trouble, and they don't get sympathy, as grown-up people do."

"There is nothing like personal experience in such matters. What troubles have you four girls to endure?"

"My trouble is that, try as I may, I can never do my work as well as other girls—Dorothea, for instance," said Ethel.

"My trouble is that I cannot get on in music as other girls do—Ethel, for instance," said Dorothea. "I don't believe I have any taste for music."

"How ridiculous, Dorothea!" said Maud loftily.

"My chief troubles are caused by myself, I know," said Blanche, "but they are very tiresome. They come from my dresses being always torn, and my drawers and boxes getting untidy. Tidiness is such a nuisance."

"You don't expect any sympathy there, Blanche. You know the cure for your trouble, without any one telling it you. What is your difficulty, Maud?"

"I don't know that I have any," said Maud placidly. "On the whole, I am very comfortable."

"Then Dorothea and Ethel are the only two whom we have to concern ourselves with, and their trouble is discontent. I am not at all astonished to hear this. So far as I have had any experience in the matter, I have found that more girls are in trouble through being discontented than from any other cause."