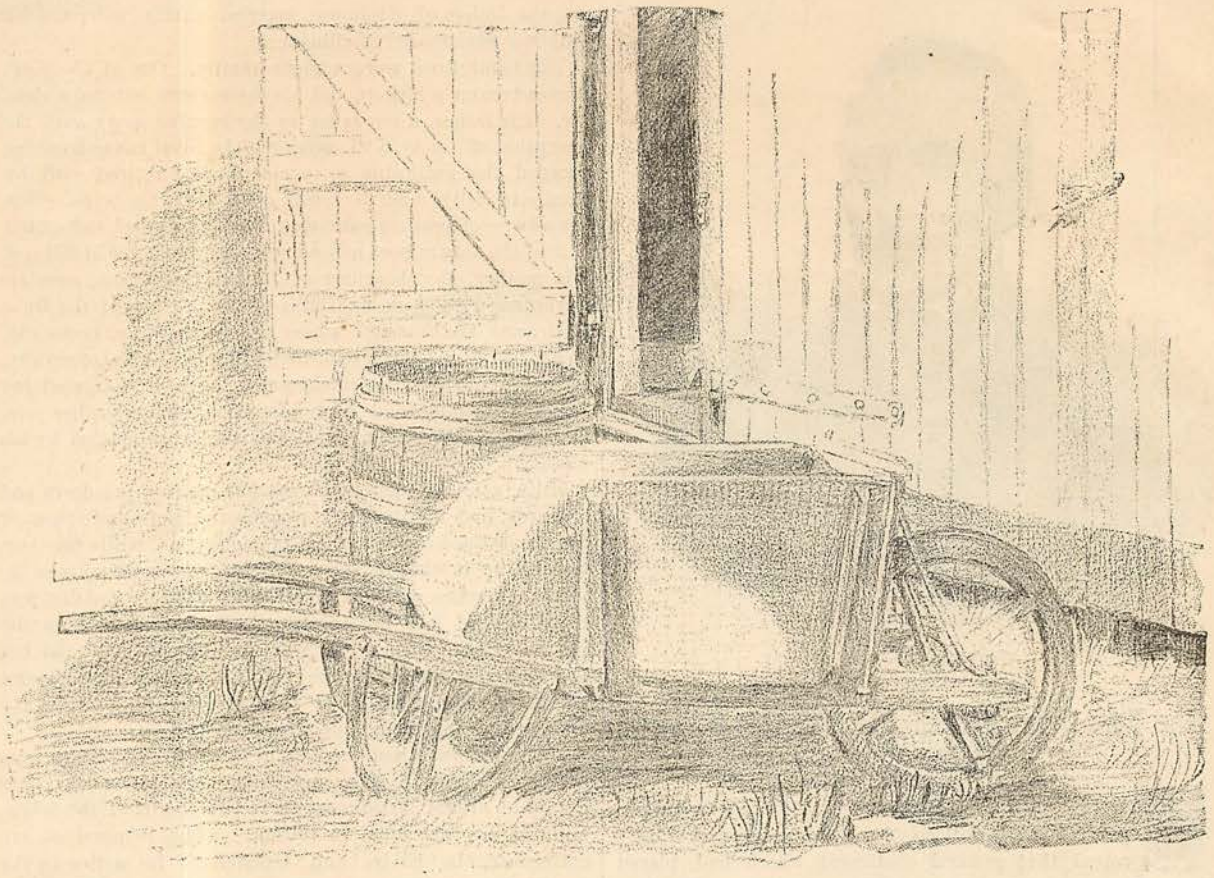
FROM PENCIL TO BRUSH.

PAPER XI.

WE commence with a window study in a fresh, crisp, morning light. This will be very easy after the work of our last paper. The drawing of the window, the wash-stand and portière is simple, the values distinctly marked. Begin with the verticals; double lines for the casement of the window, then all the verticals of the wash-stand and portière. After this, sketch in the horizontals, those of the window and wash-stand, followed by the wall and picture. Be very sure that all these lines are placed right in reference to each other; this you must determine by half-closing one eye, and measuring with your pencil. Remember your object is not to get a window, a wash-stand, and an indication of a portière, but to get that particular window, wash-stand and portière; you want the individual quality of each, which can be gotten only by absolute truth of drawing. Take great pains in settling the length and breadth of the window. Do it first by careful thought and measurement, then try dashing it in for effect, to get the look of it in an instant. It is hard to do these two things at one sitting—to first work slowly, then rapidly; the doing of the one leads to a natural desire to cling to that method, while both are essential to a good artistic education. The frame of the window drawn indicates a sash with a horizontal line, then lightly sketch the muslin curtain, just its outline, the decorative squares in the corners of the woodwork, after this the band that holds the curtain back at the side, and an oblique line for the window shade, which happens to be a little askew. Let us insist upon the drawing's correctness before one shadow is laid on. The balance of the curves in the bowl and pitcher must be as true and even as those of a table-top. Indicate the curtain at the side, with its box-plaited ruffle. Now for the shadows—determine the lights and dark spots immediately. You observe at once the flat depth under the wash-stand, the deep tone of the window casement. Preserve the filmy effect of the window curtain by most delicately working out the transparent look of it. It is positively necessary that the work should be firm and decisive; indeed, there is no place in the most simple drawing that can be shirked. The tints must be laid across the wall and floor like a flat plane, then deepened where the objects cast shadows. In the shading as in the drawing, one part obtained, the rest comes easier. It is "*le premier pas qui coute;*" the first step which costs. Get into the midst of your picture, and if you are not fatigued you will be very happy, *provided* you have done your best work all through, and have not one line or one shadow on your paper that has not its twin in the object. Looking out of the window you find light and sunshine, for in all cases the outside world is lighter than the interior, unless the latter be lighted by artificial means; hence we suggest a sketchy bit of trees, etc., keeping a very light tone over the whole, that we may reserve the value of the high lights. Constantly study effects, windows and doorways transmitting light. Try them both in-doors and out-of-doors. Inside you will find the detail work, half tint and high light, in the path of the rays coming through the opening, deep accenting here and there. The opening will be always lighter than the rest, framed in shadow, to vivify the sunlight. The light enters condensed, and spreads as it advances. Out-of-doors you find this absolutely reversed, as we shall see in the case of the open doorway of our next piece, the aperture deep shadow, the frame-work bright light, the same mezzotint, or half tint, found in the foreground. Drawing and value might be taught as two distinct branches of art, and yet no picture has merit without a full complement of both. There is foreground and distance in shadow, just as there is perspective in line. Nothing but patient observance can teach you this. Keep yourself busy comparing and placing tones as you have already done in adjusting lines. All form lies in light and shade, and when you have watched and followed it long enough you will grasp it unconsciously, feeling the change of shade the moment your eye rests on the object, and your hand, steadied by long apprenticeship, will lay down the tone in true masterly fashion. Time, time—we must have time filled with work; not the tag-end of the day, when fatigued and restless, but a fresh, golden hour or hours, if you want a heavy harvest. Every worker—and we trust that every member is a worker, of the true, earnest stuff—having tested themselves at the dull routine of labor on something, it matters little what, will find the same course in their daily drawing as elsewhere, the same unsettled, thinking-of-other-things condition, with a pencil to sharpen, a rubber to find, a doubt if the paper is right, a general not-knowing-where to begin; a wonder if, after all, it pays, way down on the ladder. There are clothes to mend, a floor to sweep, people to see. I say all workers have been here, and it is a tremendous mental effort to forget this living, to grasp our pencil, and, for better or worse, cut out the picture we have decided upon, strike in the objects at our best, and, with a silent prayer, trust that we are right; this is the spirit, and spirit is very close to art, and kindly to it. Slowly we lose ourselves, forget the outside world; we are blind to all else but this work of translating. Peace for us, if there is a trouble forgotten; release from anxiety, if such exists; and consecration of self to work—this is, in every sense, ennobling. When you are unconscious, lost, you are progressing. The length of this absorption depends entirely upon the physique and freedom of time. Fatigue instantly produces restlessness, and, no matter what the interest, the work should be laid aside, for injury is the result of pursuing it. Do something else. The watching of a time-piece, the expectancy of the next occupation, on the boarding-school system, is ruinous to an art or science. It must be forgetful drifting. Having done the work of these papers, you will appreciate this attitude of feeling to your labor. We wish we might deal with each member separately. Collective teaching, done over the world so extensively, has its advantages and disadvantages. It is well for all to conform to leading lines and established principles, but let us impress it upon each to know their own nature and construe the teaching to fit themselves. Be wide enough awake to understand your own needs, and fill them. You know whether you feel settled or unsettled at work, under what conditions you produce the best labor. Strive to keep these. There is animal routine labor in art that is excellent—skill obtained from the every day doing of it. Habit is a marvelous teacher, but it is never as great as thought-work. Use your brain, and your members will be active enough obeying it. We hope that you are not impatient that we have left line and shadow for this short space. Give heed, for this is still teaching of the most needful kind.

In bright sunshine, shielded by shed or umbrella from the glare, begin the wheelbarrow. This will take fully two days, for the sun travels so rapidly that the shadows creep from one side to the other in a very short space of time. First ignore the brilliant light and dark, and with true heroism mark out the lines. I will tell you at once that the drawing of a wheelbarrow is difficult work, and it will

be a fight for the mastery. An oblong thing like this, with no absolute verticals or horizontals, supported by wheel and curved iron pieces, presents a combination that will exert your utmost strength. First attempt the two obliques that form the handles and bottom of the barrow; then add the sides in true defiance of obstacle. The farthest one rises so



much above the nearer; connect them with back—don't neglect the perspective in this back; another connecting rung for the wheel; the wheel drawn, like the rounds we have done before; the curved iron supports added, and you have the bulk of the thing. Now, how true is it? You must judge whether it can be doctored to the extent of becoming the wheelbarrow as it stands, or if it is too far away to admit of attempt at alteration or finish. Do not try to make it do if it won't, but start over again. An excellent plan is to draw it first (provided you find yourself weak, for we never use crutches but of necessity) by verticals and horizontals. Two long pieces for the handles and bottom. Verticals for the sides, capped with a horizontal. A square box on the back for the wheel. With one eye closed take each part at a time. Lay the pencil straight along the line in question, note how much it deviates; try for this deviation, this curving up and sloping down, on your line. Go through the whole like this, then rub away your construction lines, and see if you have the proper wheelbarrow left. You see one must have something in the rough to start on, as a sculptor does; we get the general form and work it down to what we want. You find the drawing a constructing, a building, the putting together of a series of shapes. Observe the dip in the bottom of the wheelbarrow, the subtle slant of the sides, the slight retreating of the back and farther side, the working out of the iron pieces, the spokes of the wheel, and the detail work in rods and button nails. Be conscientious, and don't let these things be hit or miss, in which case they will most surely be the latter. Your success depends exactly upon how much you try. Work is a thermometer of *try*, it tells precisely how much you have tried.

The wheelbarrow in, the barn and barrel present themselves in position behind it. One side of the barrel strikes in behind the iron supports, the other, at such a distance from the edge of the farther side. The curve of the top is *so* great, each hoop curved more downward. The barn door with its facing of boards extends beyond the barrel on the outer side. The barn door-way presents an interesting piece of perspective, suggestive of a vanishing point quite out of the picture. Line work done, commence the shading. The darkest spot—like the open window reversed—black, framed in light to intensify the effect. The sunlight effect on the face of this barn is excellent work. Precision of touch is needed for such clean cut shadow. You find very deep shadow falls under everything, place it so on your paper. Put the flat tints on the wheelbarrow. Work out the form of the wheel and spokes with light and dark. Accent the heads of the nails. Do not neglect a single part, but be equally as careful not to exaggerate the details. Indicate the hinges of the open door, the locks and hooks. For grass, keep the direction and work it out in light and shade with vertical strokes. Grass, like trees, is a work in itself, but it will give you its method if you yield yourself to it. Weeds present miniature trees or clumps of foliage nestled in the grass.

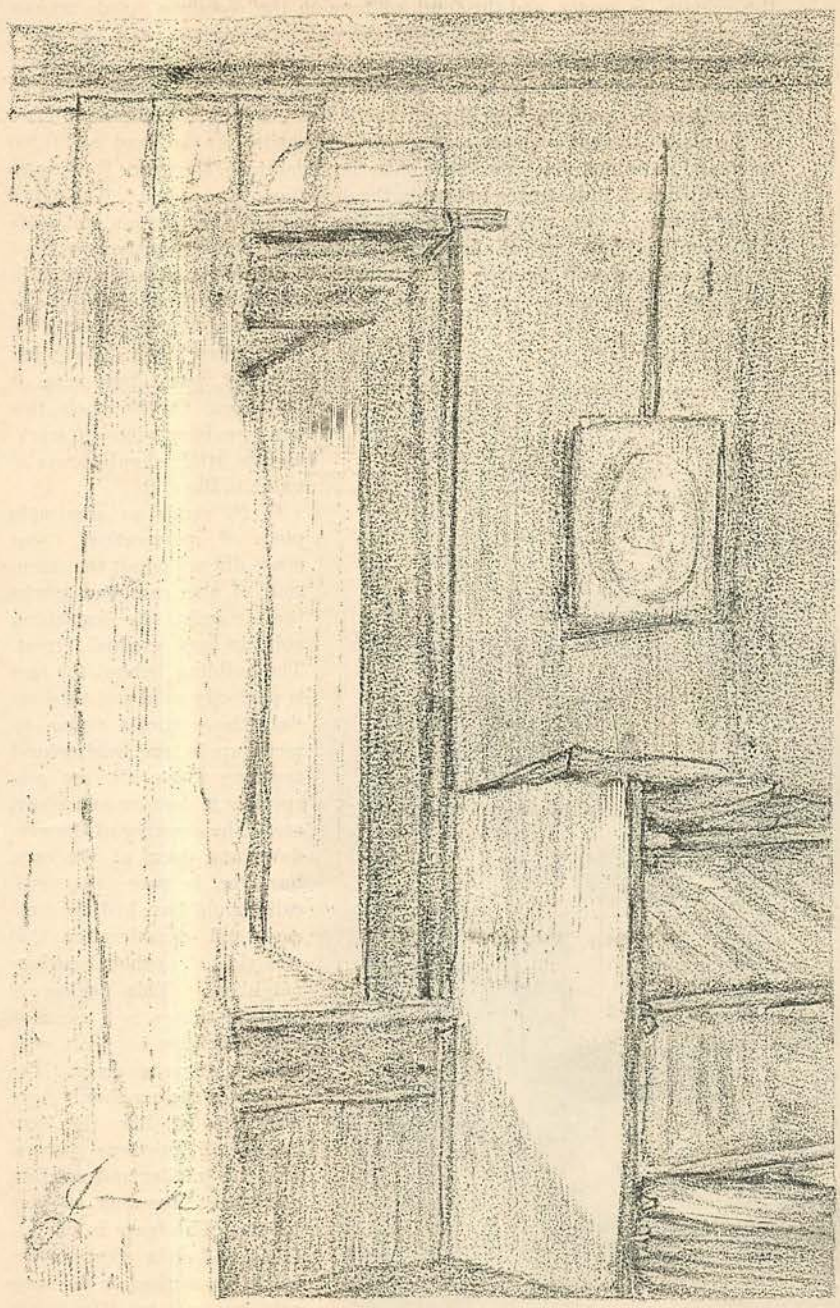
This ground work is so small that it is only worked out in the immediate foreground. Watch closely the treatment of foreground in the illustrations of the principal periodicals of the day, then study nature itself and see what you make of it.

Work over this wheelbarrow study until you feel that you have it secure. It is pleasure enough to start a thing, but it tries nerve-fiber to stick to it day after day. The inspiration slowly dies, and nothing but will and force will carry you through. Complete every drawing you lay out for yourself; then, when you sketch mean it as suggestive work only. Do not defraud yourself with unfinished labor. Walk to the full length of your tether every time, and do your best to gradually lengthen it.

FLORENCE.

FROM PENCIL TO BRUSH.

PART II.—PAPER IV.



A NUMBER of drawings arrived too late for regular criticism, but show such decided progress that we take the liberty of omitting our next charcoal plates with suggestions, for the insertion of a few specimens of members' work.

A new and zealous spirit seems to have followed the direct communications of the letter-box. The work has taken on an earnest character that encourages us in every way, and the practical success of teaching through print is thoroughly demonstrated.

In the late work of the club we see plainly that every member has secured the fundamental principles, and is working on a basis of construction, with no "hit or miss" about it. Each has obtained the foundation in her own way, solving and reducing it in the course of a few months' work to the simple, broad, light and shade.

It requires an amount of teaching and studying to establish solid facts in the mind, and the translation of life to paper presents a task difficult for the experienced hand, and totally incomprehensible to the casual observer, but the matter thoroughly sifted reduces the whole to a system or basis easy to comprehend, though difficult to execute.

Not only have our members understood, but they have done the work bravely, which must accord to them the same satisfaction it affords us. More than this, the "Pencil and Brush Club" has become a live and active thing; questioning, thinking, feeling, holding all instruction we can put in shape for it, for service in the future. Several of the members have reached out in various directions for assistance on the subject, having evidently read with nice appreciation the books we have suggested, seizing upon all of art that comes within their circle. It is the atmosphere, this habit of thought that insures success. Once having decided upon a plan, it must be carefully fostered in every possible way to mean true results. Time, our ruling master of earth, will surely develop the thing we carefully and daily nurture and protect.

We will now examine at length three drawings done by some of the members.

J. N. was one of the first to join the club, and the drawing sent upon entering, displayed little or no knowledge of the subject. She is already one of the best workers, and has decided taste for it. The little interior, on this page, is particularly good in the perspective, which is seeking the point of sight without the window, half shielded by curtain. The verticals and horizontals of the window are clean and decisive. The depth of the casement is picturesque, but a trifle exaggerated, we should judge from the proportion of height and breadth. The curtain is weak in line. The perspective of the front of the book-case is somewhat mixed. In so small a picture of any interior, which even in a large apartment has comparatively little distance, the slanting of the perspective lines, which you *must* always realize means distance, space is a matter of nice discrimination. Nothing but the eye and feeling can govern this.

Measure the line in question with the pencil and half-closed eye, vertically, at its beginning and end, then horizontally; next lay your pencil along the slant, imagining it in reference to the verticals and horizontals before established, to obtain it. The diagram on page 400 will explain the place-

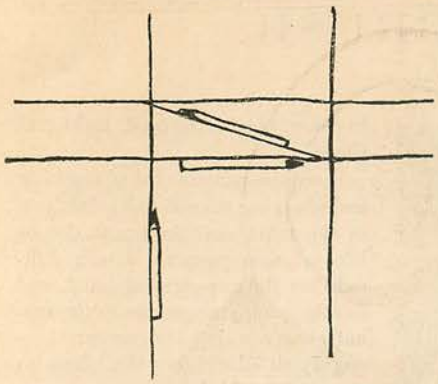
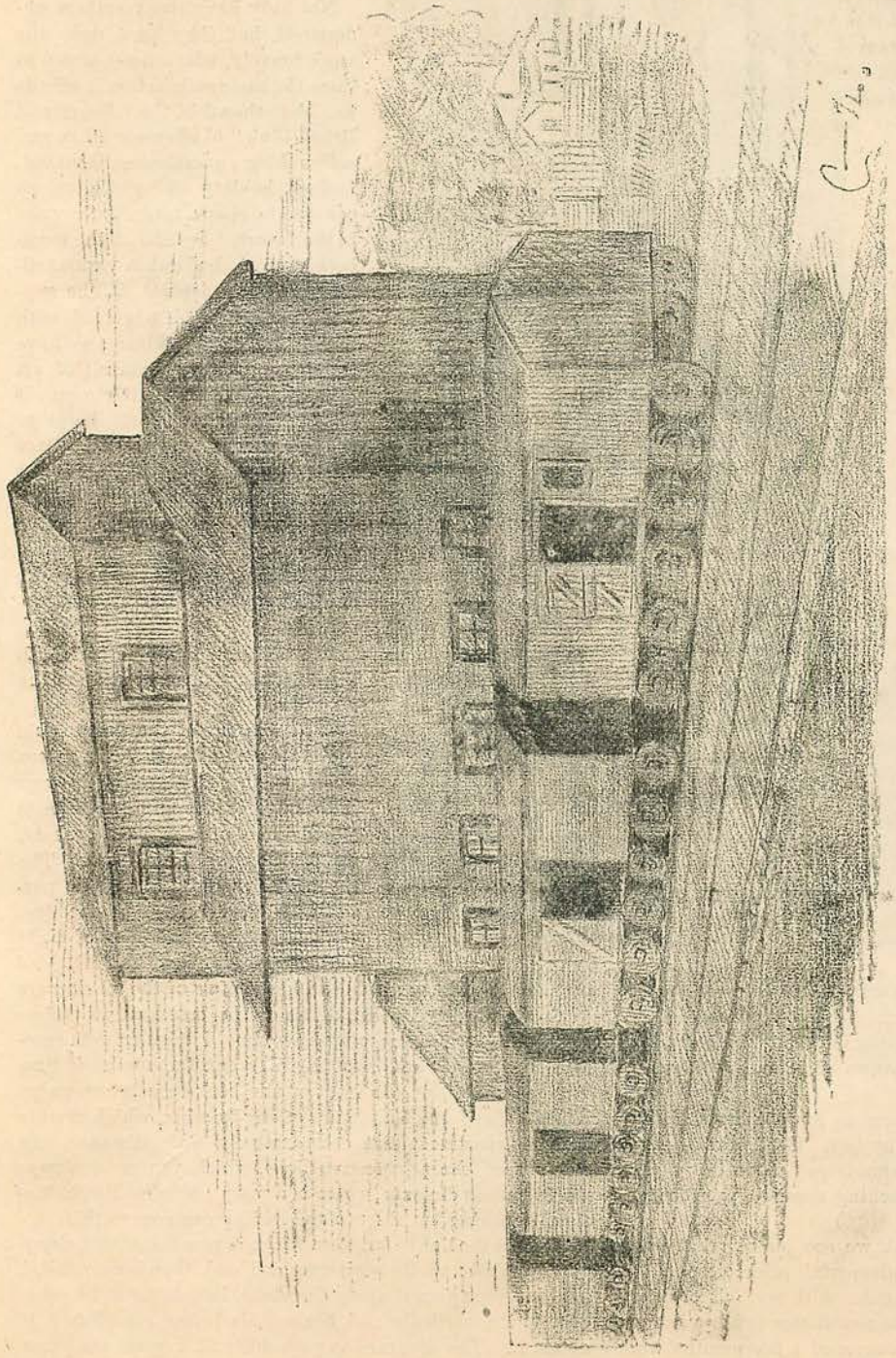


DIAGRAM OF STAND.

ment of the pencil before the eye in the three positions: vertical, horizontal, and, lastly, the slant. So much for the line, and now we lay hold on the planes of shade. The books show haste in both line and shade, but the window and curtain have had more attention. The effect of light without, and through the curtain, is pretty, and the depth of tone on the casement inside frames the window correctly. The light sifts through, striking the wall and book-case, and falling naturally into shadow as it reaches the floor. We should advise a harder pencil than the one used for the shadows, as the strokes become blurred together, and the blending of tone is lost. A lack of decision is shown in the planes, the eye evidently seizes light and shade, but the hand is still too timid and untrained to lay the shade on in flat, even tone, the space it occupies being filled with firm strokes following the direction of the object. The detail of the picture, books, tiles above the window, bands on the curtain and folds in it, should all have been as thoroughly constructed, and as positively worked as the more important features. If you desire to suggest an object, start it in the regular way, and leave it incomplete, that is in the first stages of the work, but never distort it by unbalanced finish. Don't finish any part, but keep it equalized. On the whole, this is a promising piece of work, and its study should prove of value to the club.



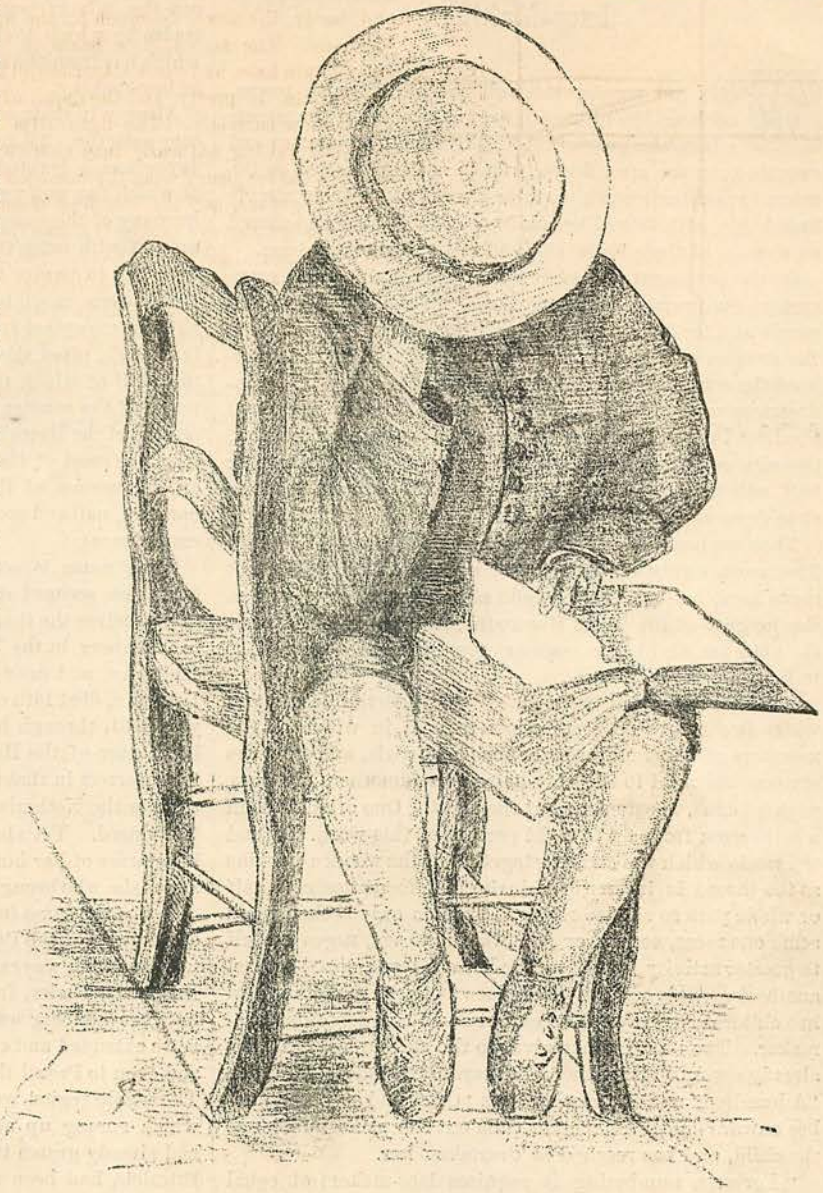
C. N. sends an admirable piece of perspective. Our space did not admit the extension of the cars and tracks that sought the vanishing point in easy, gradual retreat. The building behind the cars is perfectly solid and substantial, the verticals rising directly up, in true architectural fashion; above all, the perspective is decisive and accurate. The drawing of the windows and doors of the cars, however, is poor; the verticals should have had the same care and consideration that was yielded to their lengthier neighbors. This negligence of little things is a common evil, and must be dealt with by each of us severely. The wheels of the car should have been treated like the door knobs of previous papers, growing smaller and smaller, and closer together as they recede. The fence in the distance, and cross pieces of the track, are worked on the same principle exactly. The planes of light and shade are indistinct, the darkness of the car doors is correct, but stronger shadow under the cars would have improved it. The wheels, just seen at back, are too small, making several miles of distance across the back of the car. The merit of this sketch lies wholly in the perspective and the strong verticals.

The sketch of the boy on page 401 is a bold undertaking, but is in fairly good proportion and well done for this length

of study. Figure drawing is a study in itself, and can only be done successfully after long training. The human form is the climax of art, and the subtle curves of the body, even when draped, require a long course of previous training on inanimate objects. As in objects of still life, each part of the body must be complete in itself and in just proportion with the whole. Under the drapery must be felt the correct form and anatomy of the human frame. Perspective in a figure is termed fore-shortening, and every limb in movement presents it in some shape. This boy is disproportionately fat. The head represented by the hat is not good. The position, however, is excellent, the character of the sketch life-like and interesting. The hands, which are most difficult subjects for any artist, are of course at present only attempts. The close discussion of this figure would be at once too lengthy, too intricate, with too much of anticipation for our present stage of work. The book and chair are both well drawn. The chair must be as substantial and complete when doing service for an occupant as when used as prime object of study in itself.

Charcoal is the generally accepted road to figure drawing; beginning with the simple plates we have used, then working from plaster cast of hands, feet, ears, etc., molded in sharply cut angles. After that, heads; first in angles, then in classic forms. This leads to the study of full-length figure drawing from cast, until sufficient facility and aptitude admits the student to 'life'-work, then in sober earnest the threshold is crossed and art becomes a profession in its highest form.

Perspective must build the stage for the figures, giving space and room for their possible action. This point reached, with platform solid and true, we can create a pictorial world presenting the shifting scenes, as we desire, in vivid reproduction of nature.



TOTALLY ABSORBED IN ROBINSON CRUSOE.

It seems that this paper is to be a kind of annual art meeting. We certainly deem it a lucky opportunity that affords space for a little interchange of thought, with some prospecting for future progress. It is high time we place and define the landmarks ahead, and recognize in what spirit and with what power we are moving toward them. One moment let us pause, and for encouragement hear the voice of those wiser than we.

"Though you may have known clever men who were indolent, you never knew a GREAT man who was so, and when I hear a young man spoken of as giving promise of great genius, the first question I ask about him is always, DOES HE WORK?"

So John Ruskin speaks.

And now, William Hunt, the practical dashing worker:

"Carefully map out your work first. Hold up two perpendicular lines, and get the idea of where it will come on paper. With persistent, slow carelessness, work firmly, willfully! Dare to make a mistake if it be a bold one. We dare to make the letter D, but we niggle over a drawing till it is so weak that it has nothing of nature in it—only ourselves.

"Be earnest, and don't worry, and you will learn twice as fast. You will some day arrive at a time when you can say: 'That's right!' But you must learn your alphabet first."

Do you catch the idea, and above all the spirit? Attempt what you will, and get what you can, with faith that from each experiment you hold some truth, for your next effort. So ever climbing, we go on and up unconsciously. "Make haste slowly," is a good, sound maxim, and the club as a whole has made more than a year's progress in that space of time.

We thank each member for the interest sustained, not for spasmodic efforts. There is no *esprit du corps* in an organization of capricious, fancy-led spirits. They fail always in the "heat and burden" of the day.

We leave this paper, the most interesting to us of the series, with the conviction that it will assist all, because we are sure it will lead to a review of and going overs ketches with every member, that will be of great profit.

FLORENCE.

FROM PENCIL TO BRUSH.

PART II.—PAPER IX.

THE last charcoal diagram gave you the head in angular form completed. If the rounded shape and projection of the more finished ear we now insert looks difficult and troublesome to you, turn the block head sidewise; that is, with the ear toward you and draw it so. The most important feature of it is its projection and relationship to the head. The ear must be set against the head in true position. Sketching little lines in the different directions are at first essential. For instance, you close one eye, and lay the charcoal across the top, in this way seizing its direction alone, without the circular form, then across the bottom or lobe of the ear down the back and place of joinment with the head.

It is the projection alone that makes it difficult, and once drawn in bold, free-hand strokes, following clearly, defining placement in thought, before the hand work, you are sure of a well-set ear.

On the "block head" you will discover the broad, simple shape of the shadow that really forms the ear. Surely you discern at once the facile nature of the head in angles, and see its ever-increasing value as a foundation, a rule? Its form in straight lines does not confuse you, and the shadows, so simple as they are, can easily be divided into manageable planes, so when subtle shape vexes you, and you cannot describe the form because (note this) you do not *know* it, a careful study of that first white friend will serve as explanation to any of the deviations that confront you.

We take it, that after this reading you have accomplished the angular ear in the actual work, and set material at hand and in convenient order for the cast work. We present an ear in plaster set against a panel of like substance. The panel is not straight; alas! it is not, but you can search its direction with closed eye, and charcoal, and follow the same on your paper with those clean, distinct, well-governed lines that we shall always plead for, and that your work will ever demand. A provoking little break on one side; yes, so there is; and this means three of those well-directed strokes, instead of one, shifting one into the other with no break; then follows the ledge that is shown on two sides; its proper width and shape, all important and worthy of a good half-hour of your time, though this is only a study of an ear. Now place the ear upon a panel; so far down from the top, for the first suggestion; so far up from the bottom, for the second; then the breadth, "the length and breadth thereof," always for the start in a drawing.

Get the general direction in lines, slipping one into another until you have the shape in full. Always stop after this, and look earnestly at the object, then at your drawing, and discern if the likeness, character, or whatever you term it, is there. The moment your art touches life, action becomes the great call, so now in dealing with this still, dead life, that patiently waits your sluggish, painful grasping, the great cost to all of us, it is essential that you attack the primary needs at first glance. In doing an ear on a living head, the first stroke would be its projection, how close or how far distant; this determined by its breadth; then its height must be established, and after that the wavering curving route pursued to obtain its end by a line comes easily enough. You will feel in yourself, in process of this very piece of drawing, how difficult it is to follow with the eye and mind the detail form of a line, and at the same time keep fully in view the whole bulk of the object. 'Tis a clever man who can think of so much at once, yet it is nothing more nor less than navigation, keeping true to the selected course; however, in most phases of life, one man establishes the course, and another follows it; while in art we must be capable of both at the same time. This is the very nobleness of our profession, and that which lends to it so much dignity as an educational power.

The forms in the ear before us are simple and cleanly separated by light and shade. Lightly sketch in the shapes of the planes and lay on the tones; first light then deepening until you feel satisfied that they are correct, then put on the shadows softly and yet with decision.

We trust that you show all precaution in use of charcoal and chamois-skin, for nothing gives you such facility as nice handling of these. A kind of knack lies in the dexterous touch of the charcoal for shadows, a clean precision in shaping and placing the planes, and blending one into another. Your eye must ascertain and settle every shadow absolutely, and then, to use a commonplace but forcible phrase, be thoroughly "backed up" by your hand. We place before you the study, a veritable little index of what you need for your development. Your pleasure must be great when you have through your own industry obtained the life size in clean drawing; the planes that we indicate in hard, steel-like shadow, only meritorious for their shape and depth, in your work soft and deep like velvet, with broad spans of light as bright as the sunshine that made them. In yourself, as you gaze upon your work, there is a conviction of method; you know how to do it and it is your power. Dividing light and shade is very like separating cattle that have been turned into one field to graze, such driving, and hedging, and fencing has to be gone through with. Above all, keep inspiration and healthy strength in your work, and much of it shown in charcoal, or foundation study, must be your force and fiber, for even in small studies there may be much to tickle the fancy and please the eye. There is no work that so reduces art to its simplest elements of line and value as this charcoal study from casts. After a thorough drill in it the eye seizes cleverly enough, the obvious and salient qualities is all that surrounds. When form, light, and shade comes to your mind unconsciously, at sight of any object, and you find yourself reducing it, the object, to its primary angular condition and simplest planes, then indeed progression is yours.

The pencil sketch we have here before us presents a glimpse of a boudoir, belonging to a fair lady who lets time —her capital—slip idly through her fingers, developing only sweet thoughts and dreams for those who cradle her in such loveliness. She herself is a luxury, and so like the dainty picture we have stolen from her life, that we think of her rather as a fairy, a creature of some sylvan dell, than as a reality. It is given to some to play, some to work; but take it bravely, cheerily, howe'er it be, and profit by the "talents" five or ten. A substantial floor, door-way and wall. These require firm horizontal and vertical lines, that, since the use of charcoal, are smooth sailing for pencil we warrant. The curtain suggested, and its rounded folds obtained by angles, place the chair, table, jar of feathers, cushion, etc., by suggestive strokes. When convinced of their correct relationship, their relative heights and distances, go to work at their more minute formation.

The leading lines of each piece drawn, the perspective of the chair, and the skeleton lines doubled or tripled as the

case may be, dividing the bulk of the object from the wall and floor or background, you place the smaller objects, mirror, toilet-case, opera-glass, brush, necklace, wine-glass and decanter, all in true proportion in themselves, and in relative position to the table. Then we want the slippers on the cushion and floor, and the indication of the feathers.

But for recognition of large form, and diversified shadow in large simple objects, what would become of you in a labyrinth like this? Having obtained the simple form of these various objects, you find a little indentation here and there, simple work produced by shadow. Patience only is required to put in the background, the wall, door, and portière in relative tones. Do not try at first to lay on just the proper depth, for this would certainly make it too black; for, forgetful of all the rest, your mind concentrated and intent on this one point, you are bound to exaggerate it for the time being. We advise a cautiousness that will save you many a reckless committal stroke. You work, to what you want, over the face of your whole picture. After the wall and floor, you search and lay in the broadest planes you can find on the chair and table, jar, cushion, etc. Be sure that the chair is well constructed, that its lines seek the vanishing-point in not too swift directness, and as before, work it out alone, rather than shield bad drawing beneath curtain and table, for some trained eye will detect your negligence.

By this time you have learned that to shape and to create an object is no very difficult matter, but to individualize, ah! here is the task. Not that it is such hard work, but so tedious; as with a toilet, a simile that at all times appeals forcibly to the feminine mind—it is not the plain making, but the endless frippery of flouncing and edging that requires strength, just so in art. Well on the road, we easily produce the object, but the fretted light and shade of the wrought-out condition of each utensil of every-day living, this is what taxes the strength in still-life studies—endless repetition in some small pattern of squares and curves—still, the method is soon grasped, so much light and shade for its production, and you can work on in the more exhaustive routine, as did the workman who followed out the prescribed design in the actual article. The drill of these inanimate objects is magnificent for you, as the method in

mind, the hand gains an almost "sleight of hand" capacity to follow.

All this preparation applies to the natural world later, and you are well aware of the result. Already you mark the value of each piece of work to another; you see the same rules playing through the whole. We endeavor first to place the whole method in your mind and power in your hand, and then infuse into you the inspiration for your own creations. It is for you to draw now what you admire, taking our studies given for your suggestion as a cue only, and making your own picture thereby.

Hold the true principles, have a right mind, and your expression of the same is the merit of your work. So far, the same road must be traveled by all; then comes the division, the choice of labor, that makes your position and your placement in the world because of its difference. You will search out the flecked light and shade of this study and delight at your own production in the ornament. The transparent effect of the glass you will find brilliant light and shadow. Work your way, or feel your way to the pure completion, and be willing to yield it time.

FLORENCE.

An Office Interlude.

"'SPECIAL,' Miss Clitheroe, please enter it at once."

"Odd or even?" asked Miss Clitheroe, with a tired uplifting of her blue-gray eyes.

"As you please. Its an *M*, and a new name. Which book have you? Odd?—odd be it, then. Little Miss Baxter stamped and indexed the paper which bore the familiar mark—"Make special in the order of specials," and tossed it over to her companion's desk. "More Bell Telephone Copies wanted, and a dignified M. C. waiting in Mr. Cartwright's room, to see that the order is pushed. Isn't your soul sick of Bell Telephone and Pan-Electric? We of the copying division will grow gray furnishing 'disclaimers' and 'preliminary statements'."

Miss Clitheroe's upper lip took unto itself an almost imperceptible curl.

"At least," she affirmed, "their attorneys know what they want, and ask for it in as few words as possible. I don't have to sift an endless amount of chaff to find the one grain of request that must be attended to. Number 4633, you have made this?—you've skipped a number, I haven't had 31 yet."

"Lucky for me you keep my indexing in order," said Miss Baxter with a laugh. "I'm forever making mistakes of that sort, Why," with a sudden change of voice, "what's the matter?"

The cabalistic stamps and indorsements from the back of the paper had been duly transferred to the great folio over which Miss Clitheroe presided; after which the office routine provided two more blank spaces, one of which was to be filled with the name and address of the writer, the other to contain a brief of the letter itself. *No.* 4633 was the curtest of business communications.

Hon. Commr. of Patents:

Will the office please furnish certified copy of file and contents in re *Porter* v. *Application, serial number* 142,680, *filed Aug.* 3, 1884,

Martin Young.

It was written on an office-blank, and at the bottom the financial clerk had scrawled in blue lead-pencil "$10—L. B."—which signified that the copies were already paid for, and the chief of the division only awaited the proper indexing and entry of the letter to pass the order forward.

Martin Young was waiting in the screened corner that insured Mr. Cartwright's occasional privacy. Miss Clitheroe's face had blanched at the sight of that peculiar signature. It was photographed on her mental vision, which was, perhaps, the reason it seemed so strange, found here and now. Her hand did not tremble however, as she made the entry:

"Martin Young,
Ebbitt House,
City,
Wants cert. copy F. & C. Appl'n. Porter.

Then she rose, tall and slender, in her black draperies.

"I will take this letter to Mr. Cartwright, myself," she said.

Jennie Baxter shrugged her shoulders. "*Eh bien!* Mr. Cartwright went down to the Commissioner's Room ten minutes ago, and it's a cast-iron and an unapproachable old party in yonder, but he's a member- that settles it."

Laura Clitheroe could not have defined the blind impulse which prompted her, and there was no time for an analysis of motives before she pushed back the swinging green-baize door and stood in the presence of her enemy.

"I have brought back your letter to Mr. Cartwright," she said in studiously quiet tones that startled this man as no trumpet blare could have done.

"He is not in here?"

"No."

Mr. Young rose uneasily, and held out his hand,—whether in greeting or for the letter, Miss Clitheroe neither knew nor cared. The paper was laid on the desk, and for a moment they regarded each other in silence.

"This is an unexpected pleasure," he began awkwardly. "I hope you find your position an agreeable one? Your friends were fortunate in being able to put you in just now. These government offices are hard to secure under the new administration."

She smiled with slow scorn. "It relieves you to know that I am not in danger of starving, though that contingency