

FROM PENS TO PAINTINGS

The career of Gillott, of pen-making fame, is thus noted by the Pall Mall Gazette:

Gillott started in the humblest walks of life, and it is said that the first pens he made were annealed by his wife over the kitchen fire of a very humble tenement by means of the family frying-pan.

Their trade grew by leaps and bounds, machinery more than doubled the rate of increase, and Gillott, a plain figure in a white hat, soon began to be pointed at as the richest man in "Brun," as Birmingham is called. Unlike most self-made men, he began to show a singular gift for rare hobbies. He amassed a collection of rare violins, which he could not play; and his picture gallery, when it came to be dispersed, made one of the historic sales of modern times. Every one knows the story of his intruding on Turner in his studio and pestering him with queries as to price. As the artist's irritation grew so did his figures, until he turned and asked who his persecutor was. "My name is Gillott," said the imperturbable visitor, "and I'll take the lot." The lot ran into many thousand pounds, and have since mounted tenfold.

SKETCH AND STUDY

In a column devoted to art study in the Ladies Home Journal a correspondent is thus admonished:

Evidently you refer to study from nature, not a sketch. Sketches are rapidly executed memoranda of big effects. They are made to record color, light and shade, general proportion, action or composition. But the study is a deliberate and careful drawing or painting of some particular detail. The sketch can acquire the dignity and importance of a study, but a

study should never be described as a sketch. In the development of a picture sketches are made first, next the studies, and finally the painting itself. For sketching use the best of materials, and have plenty of them close at hand. The less one knows about art the more modest should be the attitude toward nature. Do not attempt to put a whole countryside into a sketch. Be content with noting a cloud effect, or the lights and shadows on distant hills. Your purpose is to secure for reference an impression of the moment as you feel it. The conditions will never again be the same; consequently each sketch should be done at a single sitting.

WHY HE ESCHEWED OYSTERS

"Economy," said Daniel W. Field, the millionaire shoe manufacturer of Boston, who at the age of 45 has entered Harvard, "economy is essential to wealth, but by economy I don't mean niggardliness.

"Too many men fail to attain wealth because they practice cheese-paring and mean economy that gets everybody down on them.

"They practice, in fact, an economy like that of old William Browster of Sag Harbor. William, you know, would never buy oysters because he couldn't eat the shells and all"—Washington Star.

QUAINT ENGLISH CUSTOM

Ordnance maps notwithstanding the custom of beating the bounds is still observed in Lakeland. The villages of Bassenthwaite this week assembled at the foot of the lake to take part in a boundary ride over Bassenthwaite Manor. The route, extending for 20 miles, led the party over the mountain of Skiddaw, and it was nine hours before the journey was finished. No boys were birched, as in the olden days, to make firm their recollection of debatable places, but the party were accompanied by a contingent of boy scouts.—London Standard.