

STORIES OF NOTABLE ACTORS

BY T. P. IN HIS ANECDOTAGE.

A retired actor started a gymnasium on the West Side of town about six months ago. It was his idea to cater exclusively to members of his profession. He was surprised at the number of applications he received. Today he has a membership of nearly a hundred, composed of actors in local companies. Two similar gymnasiums have been opened and they seem to be thriving.

The chief exercises taught are boxing, wrestling and fencing. Expert instructors are employed and they receive good salaries. Boxing and fencing seem popular among the actors. This is due to the fact that the modern drama requires that actors should have a knowledge of these arts. Besides they serve to keep them in condition. Recently a well-known professional pugilist who is starring in a melodrama written to order was confronted with the task of selecting an actor to play the part of the villain in a show. The role called for a six-footer capable of holding his own in a sparring bout. The prize-fighter, who has the reputation of being one of the stiffest punches the business has, visited one of these gymnasiums and asked the proprietor to recommend to him a capable man. The proprietor suggested a middle-aged actor who has been in the state more than twenty years and was once a star himself.

The pugilist was introduced to the actor, who proved to be very strong and broad shouldered and of the required height. So without further questioning the actor was engaged.

At the initial rehearsal the first thing the pugilist did was to throw a pair of gloves at the feet of the actor and invite him to a bout. The actor, somewhat surprised, picked up the gloves and, in apparent mild fashion, began to adjust them.

"I suppose you know you are to be the villain in my show," said the fighter, "and I want to see if you are fit to play my part. I win her out and then we see me in action. I've got to give her a right now, as my friends want to see me in action, or as near it as."

The sentence was not finished, for at this juncture the actor fled to the door. He said he was not prepared for a strenuous bout, but would mind a friendly fight.

"That's all right," said the bruiser. "I won't hit you very hard, but I know you've got to mix it in condition. It's good enough to see the gallery and get the applause. See?"

Whether the actor saw or not is not recorded. But he soon got ready. The gloves used for the trial were ordinary boxing mitts of about seven ounces. While the scripter was busy fixing his costume, the actor quickly shoved the padding from the back of his gloves toward the fingers and away from the knuckles, so as to give a firmer impact to the blow, an old pugilistic trick.

At first the actor seemed a trifle nervous but he soon became confident. He blocked all of the bruiser's leads, landed a couple of drives on the stomach and on the head, and altogether made himself very useful.

"WHAT I LIKE MOST IN MEN"

BY MRS. T. P. O'CONNOR.

When a girl is engaged to be married, it is then too late to give counsel. One can only offer congratulations. But if my girl friends talk over with me the interesting future which I always advise them in choosing a husband to marry the man whose faults to the man whose virtues are more numerous. Some time ago a young girl friend of mine announced to me her engagement to a certain young man. "What do you think of it?" he asked. "Well," I replied, "to be frank with you, an intelligent husband would not send you down to dinner together, and yet you contemplate an eternal union." She had all the faults of character which he particularly detested, and she was equally impatient of his shortcomings. A kindly fate threw them suddenly together, however, to quarrel all that attraction for each other away, and, luckily for both, the engagement ended.

Another girl of my acquaintance, modern (the word is used in its best sense), who had read and thought deeply, said to me: "When I marry I shall demand from the man of my life I have a right to it—every woman has a right to it—but I will not marry a man who is not a man. I found her ideal, and a true and beautiful ideal, and she was charming. Her perfectness has been the result of her perfect. No, he is vain and terribly self-centered, but he has a lofty and noble mind, a deeply affectionate nature, and she got what she demanded—a man with a clean and wholesome past."

It is said a man loves through his eyes and a woman through her ears. Certainly orators, preachers, statesmen, and actors have great attractions for women. But so have soldiers and men of action. The man on the highest pinnacle is a man of courage and determination; if these two qualities are united with patience, judgment, and tenderness, then you have a nearly perfect man. Physical courage is fine and most admirable, and if a man gives his life in leading troops or some deed of valor, he gives all that he has; he hopes, however, even against all odds to come out alive, and an uplifting spirit of exaltation seizes and carries him on, but he is not so brave as he who endures daily some hidden torture and conquers in the end. A man giving a dinner party at a fashionable

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THE MAKING OF LITHOGRAPHS

MEANS BY WHICH BRILLIANT POSTERS ARE EVOLVED FROM STONES AND GREASY INK.

A Delicate Process—Rose Bonheur's "Horse Fair" the First Picture Done in Three Colors.

It is true that the finished work of the lithographer is to be seen on every billboard display, in shop windows, or heralding to the world the merits of a breakfast food or a safe and desirable insurance company.

It is to be seen so often that it is as common as the sun itself. Its ordinariness, however, conveys no hint of the skill, scientific knowledge and the intricate process necessary to produce it. Many have some sort of a vague idea that it is the result of some color process that involves stones and many printings, but that is all.

The cheapness of lithography is due entirely to the rapidity of the printing press. The skilled work of one man or a dozen men, working for days, may be reproduced hundreds of times within an hour by means of the press. And in lithography this finished reproduction gives little or no hint of the inexperienced eye just how it has been accomplished.

We look at the race-track poster of the circus "ad" and admire the beautiful colors, the life and action shown unconsciously. It makes little or no difference whether we have the artistic eye or not, cultivated to appreciate the perfect drawing or combination of colors, our attention is held by the perfection of the ensemble work.

About 100 years ago a struggling Bavarian printer, Alois Senefelder, discovered in an idle moment the real principle of lithography. He wrote on a stone of peculiar softness with ink of a greasy mixture. Its appearance suggested to him that it might be reproduced. He began experimenting, and his success gave to the world the chromo-lithograph in crude form.

The lithographing establishment of La Mercurie in Paris, which is one of the largest on the continent, is located in a building formerly used as a church. Where the altar once stood now stands an immense statue of Senefelder. At the foot of the statue and all around it lie thousands of stones which are in daily use, yet seem like tablets designed to his memory. In galleries around the great auditorium are the artists and other workmen gaining a livelihood by the results of Senefelder's genius.

The growth of the art was slow, and skilled men gave it much attention and thought. The broad principles of lithography rest in the strong adhesion of greasy substances to calcareous stone, the affinity of one greasy body to another and the antipathy of such bodies to water. When water is applied to the surface of the stone it remains only on such portions as are not covered with grease, so that if a roller, covered with greasy ink, be passed over the design on the stone, the ink will only adhere to the greasy portions, while the moist parts will resist the ink and remain clean.

These facts, becoming known, the skill of the color expert was enlisted. It was seen that inks of many colors might be used on the stones, each stone containing the outlines of the separate colors, which could be combined by successive printings.

The study of color for this purpose developed color masters, who were able to tell at a glance what the eye might see. The system of marking the stones were in the masterpieces of the great painters. In fact, the skill of these men surpassed that of the painters themselves, who achieved their results by slowly painting and repainting, until their artistic eye told them the desired result had been obtained.

But the color master in lithography looks at the finished painting, observes the number of colors used, determines how the shades are to be reproduced and the number of printings necessary.

It was left to a Cleveland company, says the Cleveland Leader, to demonstrate that all shades could be reproduced with four colors—namely, black, yellow, red and blue. The company displayed in Paris a reproduction of Rosa Bonheur's painting, "The Horse Fair." It was a revelation to the art critics of France and Europe, and marked a new epoch in the art of lithography.

Today all lithographic work is done in three colors. The lithographer black is not considered a color. The stones used in the art of printing are obtained in Germany. They are quarried with great care and subjected to an elaborate process of treatment before they are ready for use. Their first cost is heavy, but as they may be used for a long period of time, they come to be considered as the fixed capital of the firm.

A visit to the workshop of a lithographing establishment where the stones which have been in use are being cleaned preparatory to being used again, would make the visitor believe that he had stepped into a marble or stone works, where stone was being made ready for building purposes. The

stones are piled high on every side, while men are busy with queer-looking tools rubbing smooth the surfaces of them with sand and water. In the preparation of these stones great care is requisite.

Leaving the stones, the visitor is shown into the artists' rooms. Here is found a large copy of men at work drawing the copy on paper. The copy is obtained sometimes from chalk graphs; often it is the work of the artist's personal ideas. The artists of the United States are now in the Europe in freerhand work, and it is their skill in this particular line which gives the American lithograph its distinctive appearance. The drawing is always perfect, for only skilled men attempt to correct this work.

The copy completed, it is drawn on the first stone in its entirety. Greased crayon is used to make the drawing on this stone, and the stone is called the keystone, for the remaining three stones, which will have the colors yellow, red and blue are yet to be drawn. An impression is taken of the keystone on each of the remaining stones.

The color artist is called to designate the parts of the picture which are to receive the colors. The artists then trace these portions on the several stones with the greased crayon, and clear away the remainder of the picture or design. The various shades and tones are attained by making these tracings heavy or light, so that the tinted portions of the design will catch a large or small amount of ink of one color and combine it with the ink of another color. The results obtained by this method seem wonderful to the uninitiated person, and it is hard for him to understand how the delicate tints can all be printed from the three colors, yellow, red and blue.

After the drawing on the stone is finished, a precaution is taken with a solution of gum arabic and nitric acid, which fills up the pores of the stones and prevents the ink from spreading on the surface of the stone ready for the press. Flat presses are used, the color stone passing back and forth on a slide. Water rollers combine the necessary moisture to the whole stone, while the colored ink on a second set of rollers marks the design etched on the stone by the action of the nitric acid around the drawing.

By a system of marks the artist indicates the other three presses are made to place their impressions to coincide with the yellow exactly. This is called registering and requires wonderful nicety to get the combination of the colors exactly correct. The sheets are allowed to dry after each printing. Yellow is usually the first printed and is followed by red. Then the black stone, the keystone of the whole set is used, the finishing touches being accomplished with the blue stone.

MELANCHOLY?

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It is said that \$1,000,000 in American eagles may show a loss of \$100 from abrasion in being carried from New York to Paris.

A bust of St. John Berchmans, a young Belgian Jesuit who was beatified by the Catholic Church, has been unveiled at Loyola College, Baltimore, where stone was being as a memorial to the late James J. Gunning.

The Welland and St. Lawrence canals were made free of all tolls during 1903 and it appears that the effect on trade was satisfactory, traffic of all kinds increasing.

When the little folks take colds and coughs, don't neglect them and let them strain the tender membranes of their lungs, Give them

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It will cure them quickly and strengthen their lungs.

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Thus far the lives of these two units in human society have been studied through spectacles variously distorted, but when it comes to examining them through the lens of experience, it looks like the very soul of justice is being formed. The new opinion based upon a new set of facts. Any detective on the police force will tell you he has not a snap. In Chicago he gets a few dollars a month more than the patrolman, but to earn these extra few dollars he has to perform a hundred or more tasks that are peculiarly distasteful.

The principal objection to the calling of a detective, especially if he be a man of family, is the element of danger. He is constantly poking about in outlandish places; he deals with the criminal element almost exclusively, and he is the natural enemy of the unsavory world. The