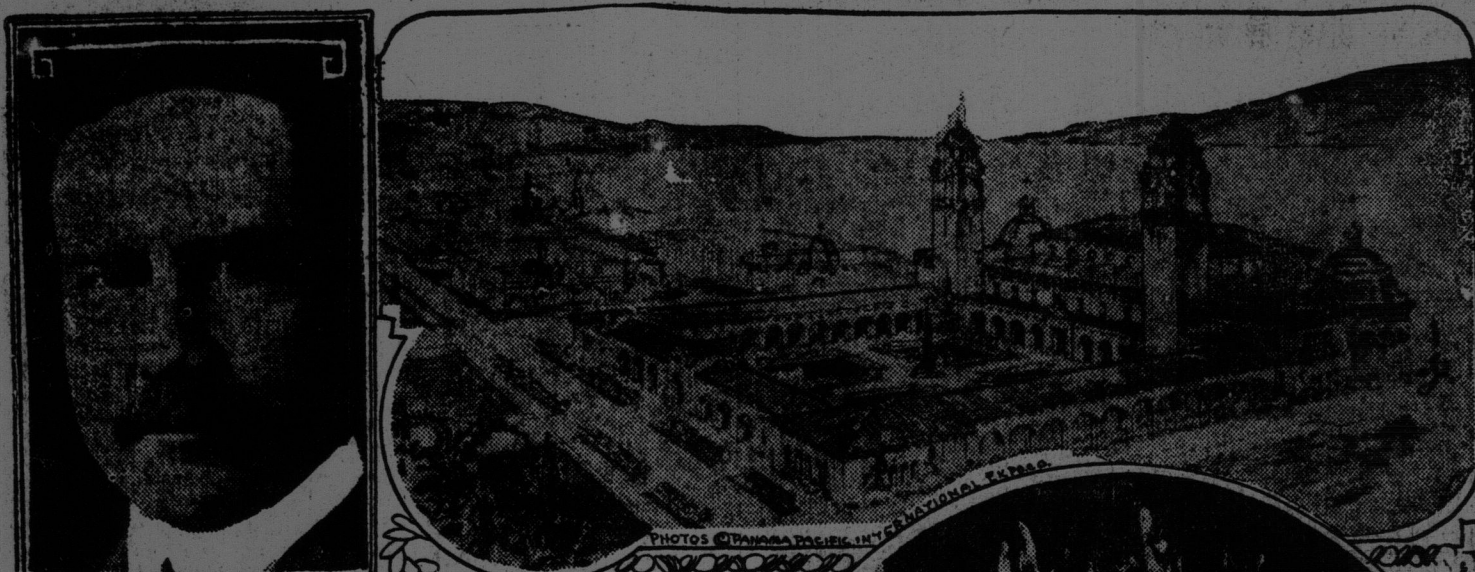


## Prepare Marvels in Illumination at Panama Exposition; Splendors of Great Palaces to be Emphasized by New Discoveries in Lighting



President Charles C. Moore at left; California Counties Building at right and Triunfo Arch at bottom, where astounding illumination effects will center.

San Francisco, April 24.—Marvels in the development of electrical lighting apparatus and in illuminating methods will enable San Francisco to illuminate the buildings of the Panama-Pacific Exposition inside and out in a way that would have been impossible five or six years ago.

The illumination at San Francisco will, it is promised, mark an epoch in the new and fascinating science of illumination. Perfect reflections of white buildings with all the details of their facades will be obtained at night in the lagoons as clearly as if in daylight. The striking feature of the illumination will be that at night there will be no glare and no dark places.

In the exposition there will not be a single article of lighting equipment that was ever used before. More than fifty thousand dollars have been expended in a single line of experimentation—in the development of cut glass reflectors to be known as "jewels" for use at the exposition. Most of these have been made in Germany and the results that will be produced through their reflected light will be among the startling light effects.

At night the splendors of the colonnades and towers will be brought out as

clearly and as distinctly as if in daylight. The sculpture will not be shaded, but will have form, life, perspective.

The three central courts that will divide the exposition group from north to south will be illuminated by huge glass fountains of thick white glass that by day will not suggest that they are sources of light, but by night will flood the courts with softly diffused light, giving an effect perhaps best described as a brilliant moonlight. The lighting of the fountains will be controlled so that the light may be turned either up or down. Within each of the two fountains will be seventy-two arc-lights, a total of 144 arc-lights in the court. At night the splendors of the colonnades, domes and towers will be brought out as clearly and distinctly as if in daylight. Groups of sculpture will not appear with dark shadows where the light fails to reach.

### How It Is Done

Even the method of turning on the lights at night will be original. At first the visitor will notice myriads of little jets of light throughout the exposition, where masked batteries of searchlights on the roofs of the buildings throw their rays against the jewels in the towers and upon the stars surmounting the allegorical figures in the great court of honor; then from behind the columns of the colonnades encircling the courts the light will break out, flooding the mural decorations and paintings with radiance; then will come the great white light throughout the exposition grounds, picking out the red-tiled roofs, the golden domes and copper-green minarets.

### Dried Like Artillerymen

The batteries of searchlights will be manned by sixty men drilled to handle the batteries with the precision with which artillerymen are drilled.

"The results," observes Mr. Ryan, "will be marvelous. The batteries will go through evolutions of color forming auroras in the sky and over the exposition. The shafts of light will radiate the petals of a great lily. On clear nights they will be visible in the heavens forty or fifty miles. The hills of Oakland and Berkeley will stand out as if in daylight."

In most former expositions the outlines of the buildings have been lined with chains of incandescents; strings of light, like chains of gold, have brought forth the contours of the buildings, but much of the architecture and most of the finer details have been lost through dark shadows.

In San Francisco outline lighting will not be employed at all. In place of incandescents, lamps, cut glass disks, technically known as jewels, will be employed; these will be used to produce the special effects that have usually been made use of in outlining the buildings in silhouette.

### THE OFFER AND THE SCOPPER

Childe Winston deemed the time had come.

For doing something neat;  
He thought we'd touched the maximum  
For any earthly feat,  
So he put on a pleasant smile  
Suggestive of a lack of guile.

The Texton Eagle was, he heard,  
Cavorting on its perch,  
And very soon he found the bird  
Of which he was in search;  
He felt extremely glad of that  
And most politely raised his hat.

Quoth he, "Oh, Eagle, it is good  
To see you look so well,  
I should be grateful if you would  
Here what I have to tell."  
The bird with condescension said,  
"I'm listening, so go ahead."

Said Winston, "Don't you think the pace  
Is getting rather hot?  
It makes my peaceful palm prickle  
And costs a fearful lot."  
A proposition I would make—  
"All right," the bird said, "I'm awake."

"I think," said Winston, with a smile  
Scrapping up his lips,  
"That one of us for just a while,  
Might cease from building ships."  
The Eagle answered nothing, but  
One of its eyes it slowly shut.

"How nice!" said Winston, "to remove  
This dreadful incubus!  
A little holiday would prove  
Of good to both of us."  
Thrust the Eagle snapped its beak  
And started suddenly to speak.

"Oh, monster of iniquity!"  
The bird exclaimed in rage,  
"How low the depths of infamy  
In which you now engage!  
You speak me fair, but in your mind  
Are thoughts of the most cunning kind."

"Oh, Machiavellian man, I see  
That should we call a halt  
My plain unvarnished tale would be  
A target for your salt.  
Diagnose to manhood, you are bent  
On taking in the innocent!"

The Eagle's face was very red;  
It wildly flapped its wings,  
And in its blazing anger said  
The most ill-natured things.  
In Winston's bona fides it did  
Did not believe one little bit.

A moral can this tale produce,  
A moral clear as day:  
It isn't of the slightest use  
To talk to birds of prey.  
Such creatures will in point of fact  
Respect you much more if you act.

MOSTYN T. PIGOTT, in the London World.

AN ENGLISHMAN'S HOME  
Is mother rocking the cradle  
Where beautiful baby's asleep?  
Is mother at dinner to ladle  
The broth of the elderly sheep?  
Nay, mother is seen  
With cans of benzine  
Igniting a structure in Chepe!

Does sister indite a love letter  
To Cyril or Algy, Esquire?  
Nay, sis has a game that is better—  
That militant greatly admire,  
With matches of wax  
Through pillar box cracks  
She sets others' letters adrift!

Is auntie, the musical, hearing  
A work by Debussy or Strauss?  
No, auntie today is appearing  
Where firemen are rushing to douse  
The flames she has set  
To worry and fret  
The tyrants of Parliament House!

Does Cousin Maria still lecture  
Where learned societies meet?  
No, that's a mistaken conjecture.  
She's locked in a cell, 'till it's neat,  
Where daily she tries  
To blacken the eyes  
Of men who would force her to eat!

Is grandma enjoying her knitting—  
Crocheting some ancient design?  
In peace at the hearth is she sitting,  
Her eyes with affection shining?  
No, grandma has come  
To set off a bomb  
Where Aquith is going to dine!  
—John O'Keeffe, in New York World.

### HOW WE SLEEP

The American or the European, in order to get a good night's rest, ordinarily requires a soft pillow under his head, but the Japanese stretches himself on a rush mat on the floor, puts a hard, square block of wood under his head, and does not sleep well if he does not have it. In China the beds are very low, scarcely rising from the floor, but are often covered exquisitely of wood. Like the Japanese, the Chinese never makes his bed any softer than is possible by the use of rush mats.

People in northern countries do not appear to be able to sleep well unless they have lots of room in which to stretch their legs, but inhabitants of the tropics often curl themselves up like monkeys at the lower angle of a suspended hammock, and sleep very soundly.

The robust American will cover himself with a pair of blankets and throw his window open to the air, even in the

dead of winter, and sometimes he will not complain if there is a bit of snow on the window sill in the morning. The Russian, on the contrary, likes no sleeping place so well as the top of his soapstone stove in his dwelling. Crawling out of this blustering bed in the morning he delights in taking a plunge in a cold stream, even if he breaks through the ice to do it.

In Lapland the native crawls head and all, into a bag made of reindeer skin and sleeps warm and comfortable within it. The East Indian, at the other end of the world, also has a sleeping bag, but mats.

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