

GLASS AND CUT GLASS.

Buyers for large houses are sometimes deceived when buying cut glass and find they have bought what is commercially known as pressed glass instead of the genuine article.

Yet there are a few simple rules that will safeguard the ordinary buyer at retail. The chief one is to pick out only what the manufacturer cuts closed in articles. By this he means vases, jugs, pitchers, bottles and the like.

These cannot be duplicated in pressed glassware, which is first molded in patterns and the edges ground. This process gives it so close a resemblance to real cut glass that even experts may be deceived.

But in the "closed in" articles some way is yet to be devised by which the pressed lines can be followed through the opposite side when put on the wheel to be cut, as the pressed part interferes with the workman seeing through the glass, which he has to do in order to follow the lines of the design on the cutter.

The kind of cut glass that is counterfeited is called open work, such as plates, nappies or any flat article through which the workman can readily see when finishing it.

Another help in selecting cut glass is its weight. The genuine is made from pure lead glass, made chiefly in America, especially for cutting. This lead glass is very heavy.

The first step toward cutting is to mark on the "blank"—that is, the dish in the clear glass—in red or other paint the design that has been selected for it.

The most common designs are diamond shapes, stars of various points, crosses and squares and other geometrical patterns.

The design must be marked on the glass exactly to stand the test of compass and rule. When all lines are in perfect accordance with the pattern and also fit the blank the "roughing" begins. This is cutting the heavy work, such as the necks of vases and bottles and the heavy lines on the stars.

This is done on a machine called the "mill," a big wooden framed affair, on top of which is a hopper holding about half a ton of Berkshire hills sand. This sand is the only kind in this country that has proved satisfactory for this work.

The sand runs down through the hopper, is moistened with water and comes out of a large steel disk, the edge of which is sharp. This disk is turned by power at a very high speed. The wet sand of the disk gives it a "tooth," which when the glass is held against the edge of the disk cuts very rapidly.

All the coarse and heavy cutting is done on this "mill."

The cutting in of the finer work begins on a mill with a stone disk resembling an old fashioned grindstone but much narrower and with a beveled edge. These stones come chiefly from Italy or Scotland. They are very hard and carry a keen edge a long time. They are used for the fine cutting at together.

There is a stone found in Nova Scotia much softer that cuts quicker and is used for fluting on water bottles and compotes where heavy cuts are desired. Very often as many as fifteen or twenty different stones of varying degrees of hardness are used for the cutting of one article.

After the design has been all cut comes one of the most difficult parts of the work, the polishing.

This is done on the outside of the work with a very high speeded brush wheel covered with moistened pumice stone powdered. This stone is lava thrown off by a volcano.

Large wooden disks made to fit the cuts and fed with pumice and water are used for polishing the fine work in and around the delicate tracery of the pattern.

The hand of the glass cutting expert must be steady, strong and accurate for the least mistake spoils a whole pattern. In the case of a fourteen inch punch bowl this means the loss of \$50.

Another kind of glass cutting is known as stone engraving. It is done with little stone wheels and copper tools entirely by hand. The designs are chiefly vines and flowers. They are not cut deep and are often mistaken for pressed glass. In reality they are the most expensive kind of cut glass, the price for a single piece of large size and ornate decoration reaching four figures.

Glass cutting is not only a trade, but an art, and any one after seeing the method employed will readily understand why genuine cut glass commands high prices.—Boston Globe.

Men in Petticoats. It will probably be a matter of surprise to the general reader to learn that the petticoat was first worn exclusively by men. In the reign of King Henry VII. the dress of the English was so fantastic and absurd that it was difficult to distinguish one sex from the other. In the inventory of Henry V. appears a "petticoat of red damask, with open sleeves." There is no mention of a woman's petticoat before the Tudor period.

Crust Blow. "Are you aware of the fact," remarked Miss Cutting, "that I am a mind reader?" "Nevah suspected it, weally," answered young Softleigh. "Would you—aw—object to wending my mind, doncher know?" "Certainly not," she replied. "Bring it with you the next time you call."

He Could Not Recommend It.

The editor was seated at his desk, busily engaged in writing a fervid editorial on the necessity of building a new walk to the cemetery, when a lettered specimen of the tramp printer entered the office.

"Mornin', boss," said the caller. "Got any work for a print?" "I have," answered the editor. "You happened in just right this time. I've got only a boy to help me in the office, and I need a man to set type for about a week. I have to make a trip out west. You can take off your coat and begin right now. I start tomorrow morning."

"All right," said the typographical tourist, removing his coat. "What road are you going to travel on?" "The X., Y. and Z. mostly. I've never been on it. Know anything about it?"

"I know all about it. I've traveled it from one end to the other."

"What kind of road is it?" "Bum!" said the printer in a tone indicative of strong disgust. "The ties are too far apart!"—Youth's Companion.

The Artistic Japanese.

Artistic impulses govern even the ordinary artisan in Japan. This, from an article in the Craftsman by Mr. L. Wakeman Curtis, illustrates the fact: "In so commercial and nonartistic a porcelain district as Nagoya I saw a big room full of men working in clay, hastily copying in quantities pieces that were to go, in a shipload, to fill an order in England. I paused beside a man who was finishing soap dishes. On each cover, before it went to be baked, he was adding the knob by which it could be lifted. That on the European model before him was utterly without sentiment, less graceful of shape than a freshly dug onion or potato. With a few slight, quick touches, seemingly as unthinking as a machine, he was yet doing more than was required—he was causing each knob as it passed under his hands to take the look of a half opened bud, a faint hint of a leaf being also quickly modeled in the 'biscuit' beneath it."

Paris' Worst Flood. In the year 1296 rose the greatest flood of which history makes any record in Paris. "Men went in boats over the wall of the king's garden." All the island was covered, and from the foot of the hill of the university to the rising ground beyond the Marais the upper stories of the houses rose out of a lake a mile wide. In that flood was swept away the old stone bridge that Charles the Bald had built centuries earlier, before even the Normans besieged the town, and in that flood the Petit Chatelet was destroyed. The Petit Pont fell into the river also, but that was nothing wonderful, for it was the most unfortunate of bridges and never stood firmly for fifty years at a stretch, but was forever being destroyed and regularly rebuilt. The waste of this flood was the signal for Philippe le Bel's rebuilding.—Hilaire Belloc's "Paris."

Points About a Good Horse.

There are some points which are valuable in horses of every description. The head should be proportionately large and well set on. The lower jawbones should be sufficiently far apart to enable the head to form an angle with the neck, which gives it free motion and a graceful carriage and prevents it bearing too heavily on the hand. The eye should be large, a little prominent, and the eyelids fine and thin. The ear should be small and erect and quick in motion. The lop ear indicates dullness and stubbornness. When too far back there is a disposition to mischief.

An Odd Gypsy Custom.

In Hungary, when the question of the baby's future comes up for discussion among the gypsies, there is no time wasted in argument. A blanket is held by the four corners, and the baby is thrown into the air. If it comes down on its little stomach it is a sign that it is going to be a musician; if it falls on its back it is to be a thief, and the education of the child is begun as soon as possible in one of these two time honored professions.

Painfully Frank.

"Mr. Coldcash, I have come to ask for the hand of your daughter." "My daughter, sir?" "Yes, I can't live without her." "Well, sir, finish your sentence." "Finish my sentence?" "Yes, you were about to say you could not live without her income. Let us be candid."

How She Got the Job.

"The one thing we demand from our employees," said the head of the office force, "is correctness in figures." The applicant smoothed her hipless skirt complacently. "I have never had any complaints on that score," she replied, with a glance of assurance.—Bystander.

Anticipated.

"I've often marveled at your brilliancy, your aptness at repartee, your—"

"If it's more than 5 shillings, old man, I can't do a thing for you. I'm nearly broke myself."—London Mail.

Innocent Fun.

"Hey!" exclaimed his uncle. "What are you trying to do—break my watch?" "No," replied the innocent solemnly; "I'm 'twin' thoo it thoo the 'oor.'"—Buffalo Express.

Early and provident fear is the mother of safety.—Burke.

Colonel Samuel Soper Was a Jack of All Trades.

It is necessary that the pioneer be a man of infinite resource, who can do for himself or his neighbors every necessary task. Such a man was Colonel Samuel Soper, one of the early settlers of Blandford, Mass., whose astonishing versatility is recorded by S. G. Wood in "Tavernus and Turnpikes of Blandford."

Colonel Soper, among other things, kept something of a stable and pastured horses and stock. For the munificent reward of 3 shillings the old veteran in 1788 moved the family of David Knox by means of "teame and boy." Now and then he turned his hand to odd jobs. He carted and laid out John Waldo Wood's flax one season for £7 10s.

He seems to have made shoes and garments for his family and for his neighbors. For Enos Loomis' young son, who was bound out to him, he did on this wise: "Coping your son's shoes, 13." "One bottle-crown coat trimmed and made for Moses, 1 shilling." He made several shirts and a frock for the Martin Leonard company.

The number of things which this veteran and "dabster" did make an astonishing list. He was surgeon in ordinary to the parish of Blandford and this long before he had accumulated an army experience. Veterinary, too, he was. His journals are peppered over with charges for the treatment of young horses. In the account of Eliphalet Thompson in the year 1772, along with a "frying pan" and "1 Pr Sizers," is the charge, "To Setting your boys rist, twelve shillings." James Slinnett in 1785 became indebted to "Setting your knee and Dressings" and "Sundri Dressings," 4 and 3 shillings respectively.

One Failure.

"It's funny our minister never gets married," remarked the young husband who had just refused his wife a new dress in his endeavor to change the subject. "I think he'd make a good husband."

"Well," replied the wife warmly, "he didn't seem to make a very good one when he married us."

A Large Number of Plants Bear Cleistogamous Blossoms.

The never opening flower, or, as botanists call it, cleistogamy, is well illustrated by the case of the common sweet violet. The familiar purple, sweet scented blossom, which to most people is the violet flower, hardly ever produces any seed. But altogether unseen by most people it produces a number of minute, scentless and colorless flowers which never open.

These are self fertilized and produce abundant seed. The word cleistogamous expresses the fact that the fertilization takes place without the opening of the flower and hence without the agency of insects. Such never opening flowers occur in a large number of plants, sometimes along with blossoms of the ordinary sort and sometimes without them. It is a disputed point, however, whether there is any plant which in all circumstances will produce nothing but cleistogamous flowers.

There are nevertheless a number which normally produce nothing else. As regards fertility, the seeds produced by the cleistogamous flowers are never inferior to those of the ordinary blossoms. In some cases they are superior and in others they are the only seed produced by the plant.

It has been found that the amount of cleistogamy varies with the height of the plants. The shortest bear cleistogamic flowers only, and those a little taller have a few small open flowers in addition to the closed ones. The tallest plants have larger open flowers, with only a few cleistogamic.—Botanical Gazette.

Only Chance.

"Do you believe," queried the fair widow, "that universal peace will ever be established?" "Not unless people quit getting married," growled the old bachelor.—Chicago News.

The Settlement.

Suitor—"What will your father settle on the man who marries you? The Girl—"All the rest of the family, I suppose.—St. Louis Times.

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