INGENIOUS REPORTERS.

THOSE OF CHICAGO ARE BOTH DETECTIVES AND JOURNALISTS.

They Have Unearthed Most That Is Known About the Cronin Case and Many Other Murders — Extraordinary Devices Employed—Disguised as Women or Priests.

[Special Correspondence.]

WASHINGTON, July 18.—The most successful detectives in this country are the newspaper reporters. In no other city have they done such good work in this line as in Chicago. The young giant of the west is the headquarters of sensational news in this country. It produces more murder mysteries, great crimes and interesting "cases" than the metropolis and all its surrounding cities combined. A look back but a few years calls to mind no end of great cases in Chicago. Besides the Anarchist affair, which was international in its bearings, scores of other crimes or mysteries have attracted attention throughout the country. There was the Joe Mackin election fraud case, which involved the election of a United States senator; the Wilson double murder at Winnetka; the trial and sentence to prison of McGarigle, McDonald and several county commissioners; the sensational escape of McGarigle to Canada the midnight killing of millionaire Snell, the Eva Mitchell mystery, the Carter divorce case, and last, and perhaps greatest of all, the assassination of Dr. Cronin.

It is a saying among the newspaper men of Chicago that they are no sooner out of one big thing than another is ready for them. And this is true. The Anarchist trials were no sooner over than the unfaithful public officials were brought to the bar of justice. These trials out of the way, the Anarchists were ready for the gallows. Then came the Snell killing and the shooting of millionaire Rawson, and after that the Carter divorce case. The very day the verdict in this case was brought in the body of Dr. Cronin was found in a sewer.

The successful Chicago reporter is more than a newspaper man—he is a detective, a coroner, a policeman; he is almost a judge. Sensational wheat corners and speculative panics which shake up the whole world are among his easiest tasks. When men or women go to Chicago to commit suicide, as they often do, the Chicago reporter welcomes them with all proper hospitality and attention.

In this Cronin case the reporters have discovered about all the evidence there is in the hands of the authorities. It was Gallagher, of The Tribune, who disclosed the nature, source and significance of the bogus dispatches sent out from Toronto announcing Dr. Cronin's arrival there. It was another Tribune man, Sullivan, who gave to the public the facts about Alexander Sullivan's losses in the wheat market. It was Lederer, the Herald artist, who, by promptly and skillfully following up an accidental clew, discovered the scene of the cruel killing at the Carlson cottage. It was another Herald man who hunted among the hundreds of expressmen in the city till he found the one who drove the load of furniture to that bloody little house in the suburbs.

At every stage of this case the reporters have given the police more information than the police have given them, notwithstanding that all the advantages are on the side of the police. When a man has anything to tell he goes straight to the police with it. People are afraid to talk to newspaper men on such matters, because they dislike publicity.

When the police were at their wits' ends for a key to the mystery of the murder of millionaire Snell, a bright reporter worked out a clew which the police had overlooked, and found that the young good-for-nothing, Tascott, was the guilty person. Though not generally known, it is a fact that the newspapers of Chicago have spent thousands of dollars trying to catch Tascott, and in all probability have been closer to him than the police. A Chicago reporter is now en route for China on a Tascott mission, which may or may not justify the expectations of the newspaper which is paying his expenses.

What may be said to have been the beginning of reportorial enterprise in Chicago was a similar trip abroad, made by a representative of The Daily News. The president of a Chicago savings bank had stolen a large sum of money and disappeared. The News reporter shadowed him to Europe, found him and interviewed him. The News was then a young and struggling journal, and this feat materially helped it along the highway to success.

Newspapers are more persistent than the police. Another representative of The News visited Europe while the Anarchists were lying in jail, and by shrewd maneuvering managed to interview the relatives of the accused men to ascertain all about their history on the other side of the water, and even to secure copies of letters which they had written home. In this Tascott case, too, the police appear long since to have given up hope of apprehending the culprit. The newspapers are still at work. The woman with whom young Tascott was infatuated is still under newspaper surveillance.

Not many months ago a young woman, employed by a Chicago newspaper, engaged as servant in the family of Tascott's brother. That newspapers are discreet as well as enterprising is also shown in this case. A reporter spent two months investigating a phase of the Snell mystery which had been neglected, and obtained information which would have created a great sensation if published. But as it was information which possibly could not be substantiated in court, the secret is locked in the breasts of a half dozen persons.

It was a Chicago reporter, Mr. Chapin, then of The Tribune, now of The Times, who performed the unprecedented feat of capturing the sole survivor of a great steamship disaster and of running his prisoner away out of the reach of other newspaper men. A passenger steamer was lost near Milwaukee. At first it was supposed all on board had perished, but after the lapse of two days one man was picked up and taken ashore. Chapin chartered a tug and took this man to Milwaukee and thence to Chicago and his own home. It is perhaps superfluous to remark that the man was well cared for and thoroughly interviewed. The same Mr. Chapin was lucky enough to catch Mr. Garigle as he landed on Canadian soil. A dozen reporters were skirmishing all through Canada, but Chapin alone was lucky enough, or shrewd enough, to be at the right spot. When Mr. Garigle jumped ashore the first man he saw was this Chicago reporter.

When rich old Mr. Wilson and his wife were found beaten into jelly in their home at Winnetka, near Chicago, the police looked the ground over and concluded they had another first class mystery on their hands. While the police were running around looking for clews a reporter, this Mr. Chapin, found that Neal McKeague, a butcher of the village, had owed Mr. Wilson some money; that he had been the first to discover the bodies, but that he had returned to his shop without saying a word to anybody, served two or three customers, gone by train from Winnetka to Chicago, and called on several acquaintances there without once mentioning the terrible scene of blood his eyes had beheld a few hours before. Naturally concluding that McKeague must be the murderer, Chapin decided to confront his man with an accusation. Though well knowing that a man who could commit a crime like this and go about his business as if nothing had happened must be one of the most cruel and desperate of criminals, the reporter faced McKeague alone.

"He was the coolest villain I ever saw," says Mr. Chapin, who is now a Washington correspondent. "He sat on the meat block in his shop, whetting a big carver on his boot leg. I had on my overcoat, with my right hand in the outside pocket grasping a revolver.

"'McKeague,' I said, 'you killed Mr. and Mrs. Wilson.'

"I expected to see him jump for me, with that knife aimed at my heart. Instead, he raised the carver, ran his thumb along the edge deliberately and without the quiver of a nerve, and answered:

"'Do you think so? Let's see you prove it.'"

McKeague was arrested, tried and acquitted, though there never was much doubt of his guilt. He led a very wicked life after this, and was finally killed in a brawl out west.

When necessary the Chicago reporter will take desperate chances. He is not afraid to enter a nest of toughs nor to make midnight explorations of dark alleys in the slums. He often pretends to be an officer, and "flashing his star" is a reportorial amusement. Newspaper men who do police work wear stars under the lapels of their coats, the pieces of silver bearing the names of their papers. These stars are open sesame with the police at fires and on similar occasions. Little Charley Seymour, of The Herald, one of the most brilliant reporters in Chicago, has arrested and marched to the station house two or three men simply by momentarily exposing his star and saying, "Come along with me."

Seymour, Ehlert and McHugh, three reporters, were lucky enough to come upon a man whom they suspected of having killed Eva Mitchell. They "flashed their stars" on him, arrested him, took him to the station, locked him up in the "sweat box," and interviewed him to their hearts' content before the man suspected they were anything but officers of the law, and before the police knew what was going on in their own domicile.

While at work on this same case Reporter McHugh had a remarkable experience. A Spaniard who had his bed in the loft of the Chicago university, founded by Stephen A. Douglas, but now abandoned and vacant, was suspected of complicity in the murder. McHugh procured the murdered girl's dress and hat and carried them late one night to the university building.

Effecting an entrance by means of a window, he disrobed and put on the girl's clothing. Thus attired he groped his way up four or five flights of stairs to the attic, burst open the door of the Spaniard's room and stood before the man in the habiliments of the dead. The effect was startling. Throwing up his hands in despair, the Spaniard called to Eva for mercy. No other proof of his guilt was obtained, however, and he was never arrested. Nor was the mystery ever cleared up.

Newspapers and newspaper men do not always succeed. The managing editor of a Chicago paper gave a reporter a thousand dollars and carte blanche to go to Kansas to get, buy or steal an interview with Sarah Dodge, the spinster who had killed a prominent man named Babcock, her false lover. The reporter assumed the disguise of a traveling preacher, and failed. Then he tried bribery and failed again. Love nor religion nor money could open the mouth of Sarah Dodge. Before the escape of McGarigle a city editor had had the jail and McGarigle's house watched for three weeks, in anticipation of such an event. Through a misunderstanding the guard was not at his post the night of the escape.

Speaking of a reporter assuming the disguise of a minister of the gospel reminds me of a feat performed by Reporter Seymour, already mentioned. An imprisoned suspect had resisted all efforts of the police and the newspaper men to induce him to confess. Seymour happened to know of a renegade clergyman who lived far out on the West Side.

Though discarded by his church he continued to wear the garb of a priest, and spent his time in drinking saloons and other bad company. Seymour found this renegade and induced him to go to the station house and take the confession of the suspect. The confession, as it turned out, was not of great importance, but that did not detract from the brilliancy of the feat, from the detective-reporter point of view.

WALTER WELLMAN.

Items About Melons.

Nothing so promotes the growth of a melon vine as the drawing of fresh earth to the stem, and a vine planted a few inches lower than the general surface of the soil, by a gradual drawing in of the soil by the time cultivation ceases can be on quite a ridge, and thus get the advantage of the hill with the further advantage of having its roots in moister and cooler soil than would have been possible if planted on a ridge. These remarks will apply equally well to watermelons as muskmelons.

In growing melons for home use quality is the first consideration. Of late years the effort among seedsmen has been to produce a watermelon with a tough rind, adapted to the long shipment from the south. This has been obtained at the expense of quality. In our home garden it is of no sort of advantage to raise a watermelon which will support a weight of half a ton, as some are said to do. Neither do we care for its being "iron clad" or "copper fastened," unless the inside is well worthy of such protection. The newer sorts of watermelons, while they have been improved for the purposes of the shipper, have not been of the average quality of some of the older sorts. We have found none superior for this region to the Gypsy and the Mountain Sweet, says a Virginia correspondent in Garden and Forest. In muskmelons it is also a good rule to select varieties, not by size and looks, but by their quality for the table. In muskmelons size is often attained at the expense of quality. Early fruitfulness is prevented by nipping off the tips of the vines when about three feet long.

Nothing but Baby Left.

The heaviest loser by the Kilrain-Sullivan prize fight lives in Louisville. He is a laborer, and he bet all the cash he had and two months' wages in advance on Kilrain. But that was not enough, and he was so confident of the Baltimorean's success that he finally put up his baby carriage on him. Now he has nothing but the baby left.—New York Sun.

Minnie Palmer counts her pensioners by the tens. She is one of the most liberal women on the stage and spends her money for charitable work without regard to its value.

The French papers call Buffalo Bill "Guillaume de Buffalo."

Edwin Booth says it was once his ambition to be a circus rider.

AN ARTISTIC EVOLUTION.

THE SUNBEAM HARNESSED TO THE PRINTING PRESS.

Waxed Paper Negatives—The Father of Modern Practical Photography — "Veteran" Roche, a Typical Inventor—Photo-Mechanical Printing.

[Special Correspondence.]

NEW YORK, July 18.—The great defect of M. Daguerre's invention was that the images produced by it could not be multiplied except by repetition, as many times as copies were desired, of the costly and tedious original process. The fact was clearly apprehended by scientific and practical men that he had but opened the way to a field of infinite possibilities. It was not yet enough that the sunbeam should be imprisoned in the camera; it must be harnessed to the printing press. A creditable attempt in that direction was made by Sir W. R. Grove, who, not long after the invention of the daguerreotype, discovered a means of etching it in the plate, with acid, to a sufficient depth to enable—with very delicate manipulation—printing from it, but his process was merely an ingenious and expensive curiosity, a failure for all practical purposes. The steps were slow by which the present perfection of the art was reached.

Mungo Paton, in 1830, discovered the sensitiveness of bi-chromate of potash to light. In 1841, Fox-Talbot, of England, did the first real photography by what he denominated the "calotype" process, but in what would now seem a very crude way. He made his negatives upon paper, which was subsequently waxed and rubbed with a hot iron to render it semi-transparent. Then he made his positives upon paper over which had been floated albumen charged with iodide of silver. That process, or a very close approximation to it, by the way, is still in use in Paris for the making of magic lantern "slides," an art in which we now excel.

Louis Alphonse Pointevin in 1855 made the great improvement of employing for negatives plates of glass coated with "gelatine or other organic matter in combination with the bi-chromate of potash or of ammonia." From this point really have sprung all the many ingenious, and for their respective uses enormously valuable, processes of producing photo-relief, photo-lithographic and other plates for various sorts of printing. Volumes would be required to recapitulate the improvements and variations that have been made since Pointevin's time—in all civilized countries, but principally in the United States—but all rest directly upon his invention as a base, and Pointevin as the father of modern photography is hardly less worthy of honor in remembrance than Daguerre. It is true that in 1847 Niepce de St. Victor used iodized albumen on glass sensitized with nitrate of silver with fairly good results; also that Scott-Archer, of England, in 1851 brought collodion—which had then recently been invented for surgical uses by Le Grey—into use, but neither of them reached the point of practicality attained by Pointevin with gelatine. M. Pierre Ignace Alexis Gaudin in 1853 introduced a collodion emulsion the formula of which did not get into general use, but served as the basis for a number of improvements a little later and was employed for several years thereafter. In 1861 he made a gelatine emulsion and called it "photogene."

Not long after Pointevin's discovery Paul Pretsch, of Vienna, found that if he coated a plate of glass with bichromatized gelatine to a thickness three or four times as great as that employed by Pointevin, and when it was dry exposed it in contact with a photographic live negative, the gelatine where the light acted upon it was rendered insoluble and hard, while from the other parts, where the light had not acted, the bi-chromate could readily be washed out, and the gelatine there would absorb water and swell up just in proportion as it had been protected from the light, giving a perfect matrix from which plaster casts or electrotypes could be made. So delicate but sure was the action of the light that half tones were preserved and the reproduction of accurate printed copies of the original seemed to be, theoretically at least, merely a matter of color and impression. In practice, however, it was found that there was a great deal of improvement still necessary before the process could be made commercially valuable. One of the moderately successful methods tried was that of coating metal plates with asphaltum, which hardened under the light and could be removed readily by solvents from the unexposed parts, thus presenting a surface for etching. Lined and stippled work could be well reproduced in that way, but the usefulness of the process was limited.

Pointevin produced some good work by coating his glass plates thinly with gelatine and printing from them as from lithographic stones, the parts exposed to light taking ink, while those not exposed would absorb water and so repel the ink. That method was greatly improved by Albert of Munich, mainly in the inks and rollers he employed, however, and his process—named after him—is still the most perfect for exceedingly fine photo-mechanical work, but with the drawback that it is slow and costly. Obernetter and Edwards also made improvements.

When news of what was doing in this direction abroad reached New York, Mr. T. C. Roche—familiarly, admiringly and affectionately known to nearly every photographer in the United States and pretty much all over the world as "the Veteran" and "Daddy Roche," set to work experimenting. He tried to get some such ink as was used abroad, and the price demanded for it was $18 per pound, quite beyond his means. When he recovered his breath he went away and began at the beginning by making his own ink.

After a long series of experiments he settled upon copper plates as the best for the work, and at the next convention of photographers exhibited a pile of photographs printed from such plates, in such perfect reproduction of superb originals produced by sun printing that their character was not recognized until he explained it. Then it made a sensation. He had beaten Europe. His process is still used by the United States government and by commercial houses who own it in Boston and Chicago, but, like all his numerous and important inventions, it netted him scarcely anything. The great hearted and liberal firm of ink dealers, who charged him $18 per pound for the imported ink, offered him $25 for the formula by which he produced better inks than the imported.

This matter of photo-mechanical printing is, however, leading us away from our historical resume of the progress of development of photography as a picture making art, into what, though only one of the branches of its application, is nevertheless a very wide field. To return to the main thread.

The collodion process held its own for all photographic work as late as 1871 and is still used with better results than any other for the making of such solid black and white negatives as are used by photo-engravers, tin types, and certain other specific applications, but in the year mentioned Dr. R. L. Maddox brought out in England dry plates coated with gelatine combined with bromide of silver. They were by no means perfect, but their desirability was at once manifest and incited many experimenters to seek improvements upon them. Mr. Burgess, of Peckham, R. Kennett and Charles Bennett—the latter as late as 1879-80—made the chief improvements in the direction of increasing the sensitiveness of the dry plates, in which such success has been eventually attained that now an exposure for the infinitesimal part of a second is as effective as that of half a minute was less than a decade ago. Now dry plates are universally used for portraiture, landscapes, "instantaneous" views, etc.

When the sensitiveness of the dry plates had been perfected in 1880, they were still defective in the very important particular that they would not stand the heat of our climate. At a temperature of 85 degs. their gelatine was liable to "frill," "blister" and even melt quite off the plate, so that it was necessary in summer to keep them cool with ice. T. C. Roche, after a long and disheartening series of experiments, finally by sheer accident hit upon a gelatine coating that could not be melted off with boiling water or even by the heat of a Bunsen burner, and his discovery is in general use today, without any more benefit to him than any other of his many inventions from which others have reaped great fortunes and he nothing. About the same time that he made this important discovery, or perhaps a little before, Mr. Roche conceived the idea of applying to paper for contact printing or exposing in the solar camera a gelatine emulsion similar to that employed in coating the dry plates. This was for enlargements for crayon work. He was so successful that he produced a paper so sensitive that it could not be used in the solar camera, and had to be worked by artificial light to keep it under control.

Before a large number of photographers assembled in the Cooper Institute he made pictures upon it by the flash of a pinch of gun cotton. The English "platinotype" paper, invented by Mr. Willis, was already in existence, and was acknowledged as giving very fine results, but it was slow, required the use of the solar camera (a very costly instrument) and could not be used on dull days. Mr. Roche's discovery did away with the solar camera altogether, and with his paper the work of enlargement could be done in a cellar by candle light. The importance of it may easily be imagined. But that invention, like all the rest, was clutched from the old man, who is the typical inventor par excellence in his inability to look out for his own interests.

T. C. Roche has had more valuable patents in photography taken out in his name than any other man in the United States, and has freely given away more discoveries than any other. Indeed, it would be correct to say that he has given away all that his rare genius and ability have attained, and others have become wealthy on them while he has grown old and poor in all but the regard in which he is held by the photographic world.

It is worthy of mention as a remarkable fact that in all the United States and Great Britain not an inch of paper is made fit for photographic uses. The world's supply comes altogether from France and Germany and commands a high price. This is something for our many American paper makers to chew upon and reproach themselves for.

It is not apparent why they should not make quite as good a paper of any specific kind as can be produced in Europe. And another fact that goes with it is that only the finest French and Swiss gelatine can be used. Not an ounce that is suitable for the uses of the manufacturer of photographic material is produced in the United States. Cannot some of the big barons of Slaughter, out in Chicago, take this hint for the utilization in most profitable fashion of material that they have in excess and so start another "infant industry" that will very promptly stand upon its own feet?

It is hardly worth while to more than recall the horde of various "types" that were brought out in the early days of photography. Pretty much every able photographer got up some novelty of his own under a peculiar name, for which he, of course, claimed superiority over all others, and very often the same process had different names in different cities.

Thus "ambrotypes," "ivorytypes," "hallotypes," "melaniotypes," "ferrotypes," etc., came into popular knowledge. They were generally returns from photography in the direction of the daguerreotype, in that they were singly produced and not photographic prints from negatives, and while the processes for their production differed in details, the general principle was the same, of under developed negatives converted into positives by opaque backing.

There are now not less than 7,000 professional photographers in the United States engaged in and dependent mainly upon portrait taking as a business. This is, indeed, deemed a low estimate by some of the dealers in supplies, who presumably have a right to a somewhat authoritative opinion. Then there are about 5,500 engaged in the various processes of photo-mechanical printing, or the preparation of plates and blocks, by photographic aid, for printing, and it is rather singular that so distinct are now those two branches of photography that it is rare to find a person expert in one who is of the slightest service in the other.

In closing this review of the art of sun picture making, merely by the salient points in its history, which is all that space will permit, and bringing it down to the present time, it seems well to present a condensed table of the great steps in progress, showing the advance that has been made in reduction of time of exposure:

1827—Heliography (copper plate and asphalt), Niepce ..... 6 to 8 hours
1839—Daguerreotype (copper silver plated), Daguerre ..... 30 minutes
1841—Calotype (iodized silver in paper), Fox Talbot ..... 3 to 5 minutes
1851—Collodion process (collodion bromo-iodized, with nitrate of silver, on glass; used wet), Scott-Archer ..... 10 to 20 seconds
1879—Gelatine emulsion (bromide of silver and gelatine on glass, used dry) ..... 1 second
1889—Similar gelatine coated plates, excessively sensitive, made by a number of manufacturers ..... .001 second

J. H. CONNELLY.

The Brooklyn Kennel Club.

The Brooklyn Kennel club will have quite a prize list for the September show, some $2,500 being the total of prizes. If this is true it ought to draw quite an entry from nearby kennels, and as the "bird dogs" will hardly be on the move south so early a good showing is expected. The judges have not been decided on yet, but for the sake of the young club it is to be hoped that their selection will be wise and be governed more by adaptability than economy—it pays in the end. The premium list is expected out the end of this month.

Duke of Sutherland as a Sport.

The largest owner of sporting ground in Great Britain is the Duke of Sutherland, who owns about a million acres of grouse moors and deer forests, from which he derives an annual income for shooting rights alone of $300,000. The largest tenant of shootings in the kingdom is Mr. W. L. Winans, who, until lately, rented over 200,000 acres of moor and forest at an annual rent of close on $100,000 a year.

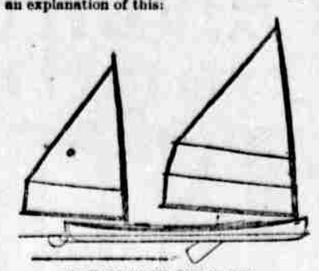
ABOUT CANOEING.

A Sport Which Is Becoming Popular with Women.

SOME OF THE MOST POPULAR RIGS

Good and Bad Features of the Various Sail Arrangements—The Standing Lug, the Lateen, the Leg o' Mutton Sail, Sharpie Rig—Sail Plan of the Notus.

With every year canoeing grows in popularity. Almost every town of any consequence in the country which boasts a stream a foot or two deep has its canoe club now, or at least its group of two or three enthusiasts. The ladies, too, take to it kindly, and women's canoe clubs are by no means unheard of. One writer has given the following as an explanation of this:



SAIL PLAN OF THE NOTUS.

"The canoe appeals to the æsthetic sensibilities; it is the most beautiful craft afloat. The canoe is adapted to the timid sex; it is the safest boat that ever took water. The canoe is suited to the less muscular half of humanity; paddling is not fatiguing. The canoe gratifies the social instinct; canoeists are always good fellows, and there is not a single "professional" in the ranks of the fraternity. The canoe has regard to feminine curiosity—though this mental virtue is of both sexes, and on the water you call it interest in the scenery—it goes frankly ahead instead of blindly backing up like a rowboat against the point of destination. The canoe, to anybody, man or woman, who cares for the water, gives more enjoyment to the square inch than any steaming or rowing or sailing craft devised."

NOT DANGEROUS AND EASY TO HANDLE.

The modern canoe is an entirely practicable thing for a woman to handle. To fit it completely to her use requires but few changes, and those readily made. As defined by the rules of the American Canoe association, the canoe is a boat sharp at both ends, not more than thirty-six inches wide on deck and propelled by paddle or sails, but capable of being propelled efficiently by a double bladed paddle. The open canoe for still water use is the lightest of cedar shells. The decked canoe may be long and narrow for a paddling racer, but for all around cruising use, and this comprises the great majority of all canoes built, it will not vary greatly from fourteen feet in length by thirty inches in width. Twenty-four inches and thirty-three inches are in actual use, the extremes of which the width given is the mean.

Such a canoe carries a centerboard or not according to the work for which she is designed. She has a well or cockpit for her solitary passenger, who is skipper and crew in one, which used to be three feet, but is now commonly 5 feet long by 18 or 20 inches wide. She has steering gear connected with the rudder lines under the fore deck just where the feet manipulate it conveniently, and also for hand use on the deck in cases where the crew is also ballast by hanging his toes out to windward in a breeze. The canoe has two masts and carries a cloud of canvas or none at all, according to the breeze and

LEG O' MUTTON SAIL, SHARPIE RIG.

the sailor's whim. She is never fitted with seats, but the skipper composes himself on a cushion, leaning against a swinging backboard that is the perfection of ease. In case the waves show any disposition to play practical jokes upon him he adjusts the hatches with which the cockpit is provided as watersheds about him, and doesn't ship a teacupful where an open boat might capsize.

ONE WOMAN'S EXPERIENCE.

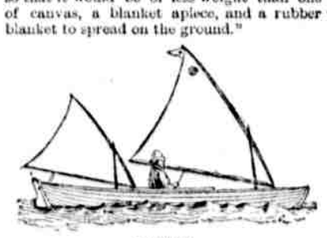
Mrs. Eliza Putnam Heaton, of Brooklyn, declares that the canoe she and her husband use is one of the most important and best beloved members of the family. One summer they made a vacation trip from New York up the Hudson to Albany and back, taking advantage of every opportunity for roughing it. An interviewer asked:

"What did you wear? You surely didn't take a Sunday bonnet along with you?"

"I wore a blue flannel dress made all in one piece, with a blouse waist, no drapery, the skirt reaching to the tops of a pair of extra high boots. It weighed a pound and a half. I wore a sailor hat, and carried a light jacket to be ready for changes of weather. Our canoe is rather small to be used as a tandem—it measures 14 feet by 30 inches—so that we could not have taken much luggage if we had wished. All that we carried weighed only about thirty pounds, and of this our photographic materials, plates, camera, etc., weighed between fifteen and twenty pounds."

"At night did you sleep on the ground and cover with your canoe, or go to a hotel?"

"We started with the intention of camping out every night, but unfortunately good camping places between here and Albany were not as numerous as they should be, and we sometimes had to stop at a hotel. But we did camp out about two-thirds of the time. We carried a small tent of sheeting, so that it would be of less weight than one of canvas, a blanket apiece, and a rubber blanket to spread on the ground."



LATEEN.

"And your commissary department. Surely you did not carry a large supply of kitchen utensils and provisions in that thirty pounds of baggage?"

"Oh, we had a tin pail apiece, and a tin cup; tin plate and a knife each, and a few other primitive and strictly necessary articles. Then we carried a few canned meats, but not much in that line, as we expected to be able to buy most of what we should want at our camping places."

"What did you do when it rained? Didn't you frequently get drenched?"

"No, we had only one severe rain storm during the whole of our trip, and then we went ashore, stretched our tent, and enjoyed the storm in a wildly romantic spot at the northern end of Iona island."

"You did not feel afraid tossing about in all that wind and water in such a tiny shell?"

"Not in the least. I knew the canoe, knew exactly how it would act, and I felt just as safe there as I would on dry land. If the persons in a canoe know how to handle it and are reasonably prudent in their actions there is absolutely no danger. If they only sit still in the bottom of the boat they can't overturn it. One day we went aboard a brick barge, and the astonishment the men who ran the big clumsy thing showed over our tiny craft was quite amusing. They considered us miracles of courage because we were willing to go on the water in such a cockle shell, and were absolutely sure that we would be upset in less than half an hour. And as for me, they could hardly believe the evidence of their eyes that I had been aboard the canoe, and nothing could have convinced them that there was another woman on the face of the earth would dare venture in it on the water."

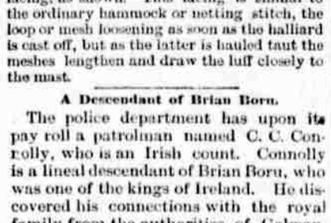
THE DIFFERENT RIGS.

There are about as many styles of canoes as there are breeds of horses, and every canoeist is positive that his particular boat is the best in existence.

The standing lug rig began to displace a rig known as "sliding gunter" about 1877 on account of its simplicity—one halliard and one sheet. The high mast is said to be about the only serious objection to the sail. In strong winds the jib and mizzen only are used. MacGregor used a standing lug and jib on his famous Rob Roy.

The lateen sail is probably the simplest sail ever used on a canoe. There is but line to each sail—the sheet. A ring attached to the yard slips over a pin driven into the head of the mast. A jaw attached to the jibboom fits around the mast. The sail cannot be reefed in a satisfactory manner, and that is the one serious drawback to its general use. The lateen sail made its first appearance on canoes in this country in 1879 or 1880. The Cincinnati canoeists used it most successfully at their meet.

The leg o' mutton sail, sharpie rig, is of Canadian origin. Those of the New York canoe club who purchased Canadian canoes in 1873 and 1874 adopted the rig and introduced it into the States. It has gained considerable favor since, one reason undoubtedly being that there are but two lines to each sail—the halliard and the sheet. The sprit boom keeps the sail very flat, thus making it especially effective in windward work. The very high mast is a defect.



STANDING LUG.

Accompanying this article is a cut of the sail plan of one of the most famous canoes in existence, the Notus, which was designed by Commodore Gibson.

The material is bleached muslin in one width, the edges being bound with wide tape. The battens fit in pockets in the usual manner. The spars are very light, the masts 2 in. square at deck, tapering to ¾ in. diameter at head, the main boom 1½ in. diameter, battens ½ in. thick. The dimensions of sails and spars are:

	Main. Ft	In	Mizzen Ft	In
Mast, deck to head	13	9	6	4
Sail, on foot	9	0	6	9
Along first batten	8	8	6	6
Along second batten	8	0	..	..
Luff	13	0	10	6
Leech, total	14	7	11	8
Leech, above batten	10	3	9	6
Spacing of battens, fore end.	1	11	1	11
Spacing of battens, after end.	1	1½	2	1½
Area, square feet	60	0	30	0

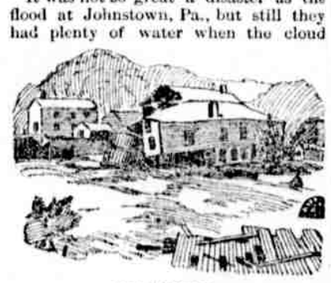
The first reef leaves 53 feet in main and 26 feet in mizzen, the second reef leaves 35 feet in main. The mizzen can be stepped forward and a storm mizzen added. The luff of the mainsail is roached 4 inches in 13 feet, and the luff of the mizzen in the same proportion. The usual reef gear is added. The sails are hoisted by halliards and lowered with down hauls, the attachment to the mast being by a lacing, as shown. This lacing is similar to the ordinary hammock or netting stitch, the loop or mesh loosening as soon as the halliard is cast off, but as the latter is hauled taut the meshes lengthen and draw the luff closely to the mast.

A Descendant of Brian Boru.

The police department has upon its pay roll a patrolman named C. C. Connolly, who is an Irish count. Connolly is a lineal descendant of Brian Boru, who was one of the kings of Ireland. He discovered his connections with the royal family from the authorities of Galway. The estate, valued at £5,000,000, has been in chancery many generations. Connolly has been in communication with the Irish authorities and thinks he can prove his identity to the satisfaction of the government and be installed. He is a sober, steady man, and has never been known to crack a smile or joke with his brother policemen.—Los Angeles Express.

Johnstown Pictures.

It was not so great a disaster as the flood at Johnstown, Pa., but still they had plenty of water when the cloud



HULL'S MILL.

burst descended at Johnstown, N. Y. Fortunately, the loss of life was small. The rainfall did not last more than an

STEWART'S MILL.

hour and a half after the cloud burst, according to the stories of the townspeople.

John Purcell's Retirement.

Athletic circles will be interested in knowing that John Purcell, the celebrated all around athlete of England and late of America, has retired permanently from amateur athletics. Purcell took second in the all around championship of America in 1885, and did not visit this country again until last summer, when he went to San Francisco to reside. He competed in the Pacific coast championship games on May 31 and won the pole vault, hurdles and putting the shot, and now retires from amateur competition to take the place of instructor to the Olympic Athletic club. He was always known as "Honest John," and his knowledge of all around athletics is of the kind that will make him an instructor with more than the average ability.

A Pacific Coast Association.

A San Francisco paper says the proposition to organize a Pacific Coast association to govern trotting and pacing events, and to exercise all the functions now enjoyed by the National and American associations, is meeting with great favor among horsemen, and the probabilities are that all the county agricultural societies throughout the state and the Pacific Coast Trotting Horse association will combine with kindred societies of all the states and territories west of the Rocky mountains in the organization of the contemplated association. Interested and energetic parties have the matter in hand, and circulars have been addressed to all Pacific coast racing societies, asking their co-operation.

When to Pick Small Fruits.

Pick small fruits in the cool of the day is the advice of Farm Journal. After they are picked keep them out of currents of air as much as possible. Don't ventilate the crates or baskets too much. If fruits are packed when cool and dry they will keep better in tight packages. The dealer who has a lot of stale berries on hand knows how to make them look fresh by dumping the baskets, so that those that have been at the bottom, away from the air, will come up fresh and bright at the top. Let us learn a lesson from this and not ventilate too much.

HATS FOR THE CHILDREN.

SUNSHADES OF ALL SORTS TO KEEP AWAY FRECKLES.

Different Styles of Hats—The Sun Umbrella. Play Dresses for Children—Designs for a Costume—Useful Hints on Children's Styles.

[Special Correspondence.]

NEW YORK, July 18.—To preserve little girls and big ones from freckles is one of the duties of motherhood, and a very difficult labor it would be if it could be done, but it can't, and so they have their labor for their pains. But that does not hinder them from trying, and hats as big as ordinary parasols are supplemented by sun umbrellas, which are quite large enough for tents for the little tots who carry them.

TO KEEP OFF THE NAUGHTY SUNSHINE.

Some of the prettiest little hats for midsummer sunshine are illustrated in this letter, and they are of straw of various colors, trimmed simply with ribbons, though often hats are seen with flowers and feathers. Such are for very full dress occasions. For ordinary use, ribbon trimmings are by far the most durable. The upper hat on the left side is of white Milan braid or fine Leghorn, and trimmed by a sash of rich satin or Armure ribbon tied in the back in flat loops. This hat can be worn by a very small boy or a girl from "small to middlin'."

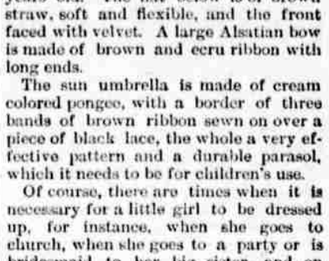
The hat beneath is of fancy straw, brown and white striped, and has a full bow and loops of brown and drab and white striped ribbon on the left side and a smooth band around the crown. The upper one on the right side is of blue and white striped straw, faced with dark blue velvet, with a blue armure ribbon sash and upright bow with ends. This hat is suitable for children from 4 to 12 years old. The hat below is of brown straw, soft and flexible, and the front faced with velvet. A large Alsatian bow is made of brown and ecru ribbon with long ends.

The sun umbrella is made of cream colored pongee, with a border of three bands of brown ribbon sewn on over a piece of black lace, the whole a very effective pattern and a durable parasol, which it needs to be for children's use.

Of course, there are times when it is necessary for a little girl to be dressed up, for instance, when she goes to church, when she goes to a party or is bridesmaid to her big sister, and on many other occasions, and for such an occasion a prettier, daintier little gown could not be invented than the Luta dress. This is equally pretty in many materials and even colors. The model, however, was in cream white nun's veiling with the panels to the skirt and the vest made of deep embroidery. The sash, cuffs and revers are all of blush pink moire ribbon. The sash is tied loosely around the waist, partially over the hips and brought around to the back where it is formed in a large bow with long loops.

The design for this pretty costume can be altered in some ways, one being to omit the vest fronts of moire and veilings and let it all be of embroidery. The basque in the back is quite plain and hangs loose from the skirt and the sash is tied under it. The skirt is plaited all around. White lawn, challies, chambery, satine, and even woolen goods, are all adapted to this pretty dress.

The little bonnet is of white puff, shirred and trimmed with rosette of narrow, pink baby ribbon, inside the poke brim, and with bows of pink moire on top and strings of the same. If this



'LUTA DRESS."

were made of blue and cream, or lilac or corn color, it would also be lovely, and exactly adapted to a costume for a little bridesmaid.

Black stockings are almost the only ones worn by boys or girls, and Newport or Oxford shoes are worn for dress. For every day use canvas shoes or those of russet leather are very serviceable, though not at all pretty. Stockings of silk to match the dress trimming could be worn if for a wedding or party.

OLIVE HARPER.

A Horse They Talk About.

Here is a cut of Haggin's colt Salvator, that took the big Lorillard stakes at Mon-

SALVATOR.

mouth Park not long ago. The sports are still talking of the peculiar circumstances attending the race.

Renshaw's Defeats.

W. Renshaw, the tennis player, has been beaten in a match on level terms only four times: twice in 1880, when his vanquishers were H. F. Lawford and O. E. Woodhouse; once in 1888, when he succumbed to W. J. Hamilton at the championship meeting, and once this year when the same player defeated him at Dublin.