

## AGRICULTURAL HINTS

Marks of a Good Milker.  
There may be certain marks which indicate a good milker, but there is no sure guide except to weigh the milk and the food. The farmer will then know exactly the kind of cow he has and how much her milk costs.

White Clover is Hardy.  
White clover is a hardy plant, and if seeded on bare places in the pasture or wherever there is a vacancy it will soon germinate and secure a hold. It may be seeded late and will make considerable growth if winter does not appear too soon. White clover is one of the best for sheep, and it is subject to fewer insect attacks than red clover.

Value of Wood Ashes.  
A great difficulty in the purchasing of wood ashes is the fact that ashes absorb moisture, even the apparently dry ashes containing from 15 to 30 percent of moisture, while the proportion of moisture varies according to the humidity of the atmosphere. No correct estimate can be made of the value of ashes, but 100 pounds will contain about 40 pounds of lime, five pounds of potash, two pounds of phosphoric acid and also proportions of magnesia and other mineral substances. It is seldom that ashes contain sufficient plant foods to reach the value of \$10 per ton.

Values of Clover and Timothy.  
It is said that timothy of good quality contains a little more than a half pound of nitrogenous matter in a 25-pound bag. Good clover hay has two pounds in 20, or two and a half in 25, and lucerne has two and one-fifth in 20 pounds. This explains why clover is so much better for milk production, or for fattening stock than timothy hay. Mr. J. S. Woodward claims that barley straw is better than timothy for feeding to sheep, but he probably means barley cut, as all grains should be while yet in the "dough," or soft enough to be crushed up between the thumb and finger. We do not put a very high value on straw, corn stover or hay of any kind that is fully allowed to stand until the seed is fully ripe before it is cut. Chemists may tell us that only the water has dried out of it, but the material juice of a plant is not the same thing as the water from the well or brook. We never saw a chemist who could make a slice of good apple or peach by adding water to the evaporated fruit, although we own that the fruit dried quickly in the evaporator does not undergo the same change as it does in the sun. And dried beef will not make a good beefsteak by soaking it in water.

Milking Period of Cows.  
We have not hesitated for many years to express our opinion that a good cow of a milking type (and that may be Jersey, as well as an Ayrshire or Holstein, for the type shows the tendency to produce milk at all times, and even under unfavorable conditions, more surely than it indicates the largest quantity she can be made to produce), can be milked continuously for years, from one calf to another. If she is properly cared for, although as the milk is not good for family use, or better making, the last month before she freshens, and sometimes for a longer time, we think it would be better that she go dry for that time, if she can be induced to do so by a gradual reducing of the food given her, but never by ceasing to milk her, or to take all the milk when she is yielding three or four quarts a day. It is better to suck milk and give it to the pig than to leave it in her udder, but do not give it to sows that will farrow soon, or that have sucking pigs. Like the colostrum or milk given directly after the calf is born it may be too physical, and perhaps too heating for the sow. But the Farm and Home of London, England, raises a new question that is in a way connected with this. How soon should the cow be served again after her calf is dropped to produce best results in milk production? They say that the first time in heat might do for strong, robust cows, particularly those that have had several calves, while heifers, thin cows, and such as have not thrived since calving should be kept one or two months longer. We have no records in our experience to give us any very decided opinion, but our preference would be that the cow should not drop a calf any oftener than once a year, and if we desired to change the time she came fresh we would prefer to have her time extended instead of lessened.

Keep the Hogs Thriving.  
I came to the conclusion several years ago, writes John McMillen of Vermont, that hemlock boards were cheaper than corn, so built a hog house 24x30 feet, with 12 feet posts, and a ventilator through the roof. I double-boarded with matched boards, putting heavy paper between the boards. I put three windows in the east side and two in the south side. These admit plenty of sunshine, which I think is very essential to the comfort and health of the hogs.

I divided it into eight pens, 10 feet deep, with an alley four feet wide in the centre, which makes it very handy about feeding. A door opens from each pen into the alley, which makes it very convenient about removing

the hogs. There is also a door between each pen, so that four pens can be turned into one if necessary, which I do when not in use for breeding sows. The upper part of the building I made into a henhouse, with a glass front facing the south and an outside entrance to keep it separate from the hog room. The entire building cost \$250.

I keep about six breeding sows of no particular breed. They are fed on whey except when suckling pigs and for two weeks previous to farrowing. Then I mix in wheat middlings or barley meal, the latter preferred. I have the sows farrow in March and August.

After weaning I feed the pigs skim-milk and barley meal or middlings, till they are two months old, giving them all they will eat. At the end of that time substitute whey for the milk, but continue the meal with the addition of a few ears of corn. The object is to keep them growing and fat enough to kill at any time. I market them in May and October, my experience being that pork brings the best price in these two months. I let them run in a large yard in the summer and have never had any trouble with lambs.

I usually keep about 20 in summer and the same in winter.

I keep a summer and a winter dairy, so that I have whey the year round. I sell my skim milk at the separator for 10 cents per 100 pounds and get the whey back, which I think is the most profitable way.

There are four things necessary for the profitable keeping of pigs, viz: cleanliness, a warm place, good dry straw and plenty of it for a bed, and all they will eat from the time they are dropped till the day of killing. I feed my hogs regularly three times a day, and never have squealing hogs. My neighbors sometimes remark, "How do you make money on hogs?" It costs me \$2 to make pork for every \$1 I get back. But when I inquire their way of caring for their hogs it is no mystery to me. You can throw a cat through the cracks in their pens. They feed only when they happen to hear the pigs squeal, and wait until huskling corn in the fall to fatten them. They dump in enough green corn in the morning to last all day, of which one-third is wasted. I would rather have two bushels old corn than three bushels new for fattening purposes.—New England Homestead.

Notes from Many Sources.  
Separate the young roosters from the hens.  
You cannot keep the poultry quarters too clean.  
If possible, feed pigs of different ages separately.  
It's a difficult matter to feed too much succulent food to stock.  
When fowls are deprived of green food the yolks of their eggs are a very pale yellow.  
Now is the time to carefully watch and tend the poultry intended for the Thanksgiving market.  
You can never have a good dairy herd unless you have an occasional weeding out of the poorer cows.  
If there was more attention paid to the swill barrel there would be less attention paid to doctoring hogs.  
See that wormy fruits are picked up and destroyed. Sheep and pigs will tend to this work and do it very cheaply.  
Any farmer who persists in producing anything that is not up to the standard must expect to see hard times.  
Give the hogs only the amount of food that they can eat up clean. Any more than this is sure to be wasted.  
More than this is sure to be wasted.  
More than this is sure to be wasted.

More than this is sure to be wasted.  
More than this is sure to be wasted.  
More than this is sure to be wasted.

More than this is sure to be wasted.  
More than this is sure to be wasted.  
More than this is sure to be wasted.

More than this is sure to be wasted.  
More than this is sure to be wasted.  
More than this is sure to be wasted.

More than this is sure to be wasted.  
More than this is sure to be wasted.  
More than this is sure to be wasted.

More than this is sure to be wasted.  
More than this is sure to be wasted.  
More than this is sure to be wasted.

## HEARING ONE'S OWN VOICE.

Maybe That an Interested Speaker is Dead to His Own Speech.

"I have often wondered if the average man or woman could hear his own voice while engaged in conversation," observed a thoughtful citizen yesterday, "and the matter seems to be open to serious question. There is an old expression used under certain noisy conditions, which runs thus: 'I couldn't hear myself talk,' and while this saying has more particular reference to a situation where the sounds are hoarse, I am inclined to believe that in at least fifty per cent. of the instances one is not conscious of the sound of one's voice. I mean by this that one is not definitely conscious of the sounds. The tones are not well defined in one's mind. Of course the waves are beating on the ear drums, but fancy if one should stop to analyze and classify the tones it would be most confusing. The man who talks idly, and who says things indifferently, probably hears his own voice. But where there is feeling and animation, and earnestness, and what one may call a scolding tone, conversation is so defined in the mind that I do not believe there is any well-defined consciousness of the sounds which fall from one's lips. There are instances, of course, when one's voice is most pleasing and soulful, as when one sings some sentimental song, or hums a scolding tune, or recites verse and little things of great erations, and things of that sort. One is generally alone at such times. Yet, in instances of this sort there are certain mental associations which frequently crowd into one's mind, and much of the sound is lost back from some earlier time in life. I am convinced that the public speaker who handles his subject with earnestness and animation, and who believes in what he says for the sake of principle instead of building his way with bombast to high political preferment—in such a case I believe the speaker is dead to the sound of his voice. His mental faculties are crowded into the idea. He slips, as it were, into the shell of his theme. He forgets his gestures, making them unconsciously. He does not see his hearers and wades through the storm of applause which may greet his saying. His mind is so busy with the logic and self, as he proceeds to apply his principles to a certain series of facts. This does not happen in every instance, for there are statesmen who talk for the sake of hearing their voices rattle against the walls of the assembly hall, statesmen who sit stilted in the West End and who either straddle or ignore principle for the sake of position, prestige and puff. But I was speaking of the common run of men, the ordinary fellows of the world, and I believe we may safely figure that, in many instances at least, men and women have no well-defined consciousness of their own voice while engaged in conversation.

"Theatrical men have devised a curious way of controlling the volume of the human voice, and it has worked wonderfully well in outdoor performances," said a gentleman who is engaged in the West End management. "They use an ordinary copper wire for the purpose. We have one here at West End. In length it is sufficient to reach across the front part of the stage, its ends touching a point directly above the two end footlights. We have strung this wire fifteen feet above the footlights. There had been some complaint on the part of patrons that they could not hear the performers well from the seats further back from the stage, and we concluded to try the system used by theatrical managers. We stretched the wire the full length of the front of the stage at the distance indicated by the footlights. After putting it in we began an interesting test, and we found that the wire really improved the ability of the auditor to hear sounds on the stage. The wire seems to keep the sounds from scattering so much and seem to force the voice of the singer back to the center of the stage, and the auditor's ear, if it may be so expressed, it acts as a sort of sounding board in some way which I do not understand exactly. This small wire has made an enormous difference in the hearing layers. Some strains of the Light Brahmas are good also.

Live stock may now be watched and cared for to advantage. Be sure you have all animals in good shape to go through the winter.

See that the roof on poultry houses is perfectly tight and the floor is dry. Fowls will not be healthy if compelled to live in damp houses.

If possible, keep all male fowls in a separate yard. They will be less likely to fight and injure themselves, and the whole flock will do better.

First make a few hens pay you a profit, then start the large flock. Many a man has made his hens unprofitable by starting on too large a scale.

Don't let the hens go into winter quarters covered with mites. You will not notice them so much in cold weather, but they hurt the fowls worse.

What is wanted by the mutton consumer is a lean, tender, juicy meat. Sheep raisers should breed and feed so as to furnish meat of this character.

One part of corn meal ground as finely as possible, one part of bran ground with the corn, and one part of cottonseed meal makes an excellent mixture for lambs.

Treat fowls kindly, and teach them to regard you as their friend. If any are to be caught, don't chase them, but go to the house at night and lift them gently from the roost.

## PAINTING A BIG BRIDGE.

KNIGHTS OF THE BRUSH WHO ENJOY THE ARIEL JOB.

The Brooklyn Bridge's New Coat—Thrilling sensation of the Painters Who Apply It—Housecleaning Which Preceded the Application of the New Fresh Paint.

Painters declare that painting the Brooklyn bridge is no light task, although on the present occasion they have been greatly favored by a long spell of good weather. It is said that the big bridge devours paint as an elephant eats hay, and that no regular estimate can be made of its appetite in advance. It is only when the work has been completed that the bridge authorities are able to tell how much paint and how many hours the time it has taken to give the bridge a new dress.

No regular force of bridge painters has been employed for some years. There are always two or three men connected with the department of bridges whose business it is to do such odd jobs of painting as arise, but it needs a good staid force to handle the work of painting the Brooklyn bridge. The chief part of the work is to sublet the task of painting to a contractor. This year the bridge department has used men which it has especially hired for the purpose.

It needs a good many painters and several weeks to bring to a finish the work of painting the bridge, for it should be remembered the work of laying on the color is the heaviest part of the task. The operation that takes most time and necessitates so much labor is the work of preliminary cleaning. Paint cannot be satisfactorily laid on the top of either rust or dirt. Painters who are careless of the quality of their work, sometimes lay paint over rust and dirt, but as the paint soon flakes off the porosity of the work quickly betrays itself. Dirt and dust on the work can be properly gotten rid of by a thorough preliminary cleaning and scraping. Without this the paint cannot be made to stick to the iron-work, unless it is laid on in extravagant and ruinous quantities.

For this reason a corps of cleaners is at work on the bridge, who, as far as possible, have kept clear of the work of painting. Every nook and cranny of the bridge is being explored with chisels and scrapers, and those who are nervous about the safety of the bridge or who have an idea that there may be a hidden and undetected crack in the structure can rest in peace for a while. The big bridge has undergone almost as thorough an examination as if it was being taken down to pieces. As surely as a watchmaker would detect a broken wheel in the watch he was cleaning, so surely would these cleaners and painters discover and report any serious flaw they might find in the bridge work.

People who watch the work of painting the big bridge think that it is a dangerous and nerve-racking task for the men employed, but, as a matter of fact, the men say they would rather work as painters on the Brooklyn bridge than upon a good many houses or apartment buildings. They say that on the bridge they can see all they are doing, and that there is always good scaffold support. Half the accidents that occur on a job of ordinary housepainting are due to the slipping or breaking of the masonry to which the painters' swinging scaffold has been fastened. Another cause of danger is the fact that it is frequently a long and troublesome task to move the swinging scaffold so that the men can comfortably reach a new place. To save themselves the work of moving the scaffold, painters will often hang over the edge of the scaffold in attitudes that simply court a fall.

On the bridge there are none of these objections. Because of the numerous spider-web ropes which support the roadway and bridge floor there is no lack of secure places from which the painters' scaffold can be swung. On the highest and most dangerous parts of the bridge these ropes are closest together. In fact nothing but the grossest carelessness can bring about a serious accident during the work of painting the bridge. The men can, at any time, move from the stage to the work, without risk and because of the numerous seats which the wire ropes afford, it is a very easy matter to move the swinging stages.

In most of the locations on the bridge the ordinary painters' hanging scaffold is used, but there are some places where the exigencies of the work compel the employment of the device known as a "boat-swing chair." This is simply a small piece of plank—or sometimes a legless chair—which is supported in a loop. The loop is attached to a long rope which runs through a pulley. In moving it the painter places himself so that he is seated on the plank and usually ties himself in. Then helpers take hold of the rope and draw him up to the point at which he desires to work. The "boat-swing chair" is largely used by riggers and by men engaged in painting the masts and gear of ships.

The worst part of the work, and the only task which is not readily undertaken by the men, is the work on the main towers. Any one who will notice will see that these are reached by walking up the main cables which support the bridge. On each side of the tower, a giddy path a wire rope is fastened, to act as a hand rail, but any one who looks can see that there are many places where these hand rails will either be above the workman's

head or else on a level with his feet. As a matter of fact the task of walking up one of the main cables to reach the tower is about as unpleasant and risky a one as can be imagined. The actual risk of death is not very great, for at all points the adventurer has a strong hold for each hand on a wire rope, but if he slips he has for a few seconds the horrible sensation of hanging over nothing in particular until he can again find a place for his feet.

It is absolutely necessary that the men shall sometimes travel up and down on these cables. In the work of painting the bridge, and somewhat elaborate contrivances are used to afford the men a securer protection on each side. The cable slants at a most uncomfortable angle for walking, and although it cannot be noticed from the roadway, there is a great deal of jarring vibration in the cables. So much of this shaking is sometimes apparent that the men will only make the trip in their sticking feet or while wearing rubbers. When the painters are at work the wire rope hand rails are reinforced with ropes and bound down at certain places so as to make sure that they will always be within reach of the men's hands.

The easiest task in the work of painting the bridge is, of course, the painting of the ironwork on the footway. It is considered as safe as that on the roadway and trolley track is dangerous. The bridge painters say that trolley men and track drivers are so unaccustomed to seeing pedestrians or workers on the roadway that they take no precautions whatever, and the men, therefore, have to be constantly on the lookout to avoid being run down.

The work of painting the bridge, including the preliminary cleaning, has now been in progress nearly a month. It will take the best part of another thirty days to complete the task—Brooklyn Eagle.

## A SEA CAPTAIN'S NEEDLEWORK.

At the Age of 85 He Whites Away Time on Fine Embroideries.

Joseph Franklin of Charlestown celebrated his 85 birthday anniversary recently in a decidedly novel fashion. He entertained more than 200 guests in his home on Sullivan street with an exhibition of his own needlework. His daughters and several young friends assisted him in receiving and in displaying the embroideries. Hundreds of specimens were shown, delicate lace centrepieces, elaborate table covers, towels, napkins, doilies, wrought in natural colors, besides drawn work and hemstitching of the finest sort. Every stitch was set by Mr. Franklin himself, and furthermore he washed and pressed every piece to make ready for this day.

The story of how this cheery old gentleman happened to find such employment is interesting. He always led a busy, active life, first on a New Hampshire farm, then in many parts of the world as ship's captain, and later as a builder and decorator. About 10 years ago, while working on the roof of a building, he fell to the ground and received serious injuries. A week or less meant months of imprisonment and his active temperament rebelled at the enforced idleness. Always a favorite with his young acquaintances he never lacked for company, and one sympathetic girl conceived the idea of teaching him fancy work. Some coarse materials were brought, and lying flat upon his back, he learned to his intense satisfaction a few simple stitches. Thus, at the age of 75, when most people are willing to fold their hands and consider their work in this world accomplished he became an apt pupil. In 10 years he has developed wonderfully, has learned more complicated embroidery and acquired the art of finishing off. He always buys in the silks and spends much time in the choice of colors and he is particular to have his needlework as a trouble to him in this occupation. Early and late he keeps at work. These near to him have much fun over his unnecessary industry for he gets up at unhours even while yet out of town for a summer's vacation, yet he stitches away contentedly and joins the laughter.

Mr. Franklin is a philosopher and he talks of what might have been, but for this pretty pastime. Nothing pleases him more than to have his work admired and what a helpful thing it is to keep one's hands and heart occupied even at the age of 85.—Boston Evening Transcript.

## The Felted Vermin the Fear.

An eminent American lawyer now deceased was sadly given to intoxication. On one occasion he entered a church while a minister was holding forth on the future punishment of the wicked. Fixing his eyes upon the lawyer, who was reclining near the door, the preacher exclaimed, "There stands a sinner against whom I will bear witness in the day of judgment."

At this the lawyer folded his arms and addressing the man in the pulpit, electrified by the whole congregation after this fashion: "Sir, I have been practicing in the criminal courts for 30 years, and I have always found that the greatest rascal is the first to give state's evidence.—The Scotsman.

Just Supposing.  
"Suppose, now," said the artist's wife, "that we had \$1000 in the house, and you heard a burglar crawling through the window—what would you do?" "Oh, raise, darling," the artist replied, "why look on the dark side of things? Let's suppose we had \$1000 in the house and a burglar right there."—Chicago Record-Herald.

## Philadelphia & Reading Railway.

Engines Burn Hard Coal—No Smoke IN EFFECT NOVEMBER 1, 1900.

Leaves Philadelphia for Reading, 7:30 a. m., 11:30 a. m., 3:30 p. m., 7:30 p. m. Leaves Reading for Philadelphia, 7:30 a. m., 11:30 a. m., 3:30 p. m., 7:30 p. m. Trains for Philadelphia, 7:30 a. m., 11:30 a. m., 3:30 p. m., 7:30 p. m. Trains for Reading, 7:30 a. m., 11:30 a. m., 3:30 p. m., 7:30 p. m. Through coaches and parlor cars to and from Philadelphia and New York. Through sleeping cars to and from Philadelphia. Night trains run daily. Sunday excursions are prepared in Philadelphia at the Philadelphia ticket office and at the depot, 1005 Pine Street. Baggage checked from hotels and residences direct to destination. EDISON J. WERK, General Passenger Agent. I. A. SWIFFORD, General Superintendent. Reading Terminal, Philadelphia. Prior Cars on all excess trains.

## Huntingdon & Broad Top Mt. Railroad.

In effect Sept. 11, 1900.

Trains No. 1 (Express) leaves Huntingdon every day except Sundays for Mt. Dallas at 6:30 a. m., arriving at Mt. Dallas at 10:30 a. m. Trains No. 2 (Mail) leaves Huntingdon every day except Sundays for Mt. Dallas at 10:30 a. m., arriving at Mt. Dallas at 3:30 p. m. Trains No. 3 (Sundays only) leaves Huntingdon for Mt. Dallas at 7:30 a. m., arriving at Mt. Dallas at 9:30 a. m. All trains make connections at Mt. Dallas with Boston, Va., and Cumberland, Md. Northward. Train No. 4 (Mail) leaves Mt. Dallas for Huntingdon at 10:30 a. m., arriving at Huntingdon at 1:30 p. m. Train No. 5 (First Class) leaves Mt. Dallas for Huntingdon at 3:30 p. m., arriving at Huntingdon at 6:30 p. m. Train No. 6 (Sundays only) leaves Mt. Dallas for Huntingdon at 9:30 a. m., arriving at Huntingdon at 11:30 a. m. All trains make close connections with P. & R. both east and west at Huntingdon. CARR M. GARDNER, General Manager.

## Pittsburg, Johnstown, Ebensburg & Eastern R. R.

Condensed Time Table in effect Nov. 20, 1900.

Direction	Station	Time
Eastward	Pittsburg	7:30 a. m.
	Johnstown	10:30 a. m.
	Ebensburg	1:30 p. m.
	Union Station	4:30 p. m.
	Philadelphia	7:30 p. m.
Westward	Philadelphia	7:30 a. m.
	Union Station	10:30 a. m.
	Ebensburg	1:30 p. m.
	Johnstown	4:30 p. m.
	Pittsburg	7:30 p. m.

## Pennsylvania Railroad.

In effect May 27, 1900.

Line	Station	Time
Main Line	Philadelphia	7:30 a. m.
	Union Station	10:30 a. m.
	Ebensburg	1:30 p. m.
	Johnstown	4:30 p. m.
Cambria & Clearfield Division	Philadelphia	7:30 a. m.
	Union Station	10:30 a. m.
	Ebensburg	1:30 p. m.
	Johnstown	4:30 p. m.

## ARTIFICIAL WOODS.

A process has just been patented for making artificial woods out of pulp so as to imitate such costly kinds of mahogany and rosewood. Indeed, the inventor claims to be able to make his machine, to reproduce the appearance of quartered oak, curly maple, birdseye maple, or practically anything else that grows in the forest, so perfectly as to deceive the trained eye. Obviously such achievement should be of high commercial value, inasmuch as the more expensive woods are luxuries within reach only of people of means, the vastness of them coming from distant tropical countries. The process does not reproduce the texture of woods, but merely their appearance. The pulp is thrown upon a cylinder by an air blast project through a number of pipes, and an irregular distribution of the particles is obtained by various devices, such as varying the intensity of the blast and causing the pipes to vibrate. In this way knots and grain of the natural woods are said to be counterfeited with surprising success. Artificial woods of this kind are available for use as veneers, the employment of which is so extensively at the present time. Nearly all of the imported natural woods are sold as veneers. They are cut in extremely thin slices, because they are too costly to be used solidly. Mahogany, rosewood and cir-cassia walnut are most in demand, and veneers made from them bring from 3 cents to 10 cents a foot. Some veneers are worth 20 cents a foot, though mere shavings, and a single log of a rare wood is sometimes valued at as much as \$2,000. Doubtless a principal use is expected to be found for the counterfeit mahogany and other woods in the making of furniture.

## PHILADELPHIA & READING RAILWAY.

Engines Burn Hard Coal—No Smoke IN EFFECT NOVEMBER 1, 1900.

Leaves Philadelphia for Reading, 7:30 a. m., 11:30 a. m., 3:30 p. m., 7:30 p. m. Leaves Reading for Philadelphia, 7:30 a. m., 11:30 a. m., 3:30 p. m., 7:30 p. m. Trains for Philadelphia, 7:30 a. m., 11:30 a. m., 3:30 p. m., 7:30 p. m. Trains for Reading, 7:30 a. m., 11:30 a. m., 3:30 p. m., 7:30 p. m. Through coaches and parlor cars to and from Philadelphia and New York. Through sleeping cars to and from Philadelphia. Night trains run daily. Sunday excursions are prepared in Philadelphia at the Philadelphia ticket office and at the depot, 1005 Pine Street. Baggage checked from hotels and residences direct to destination. EDISON J. WERK, General Passenger Agent. I. A. SWIFFORD, General Superintendent. Reading Terminal, Philadelphia. Prior Cars on all excess trains.

## Huntingdon & Broad Top Mt. Railroad.

In effect Sept. 11, 1900.

Direction	Station	Time
Eastward	Pittsburg	7:30 a. m.
	Johnstown	10:30 a. m.
	Ebensburg	1:30 p. m.
	Union Station	4:30 p. m.
	Philadelphia	7:30 p. m.
Westward	Philadelphia	7:30 a. m.
	Union Station	10:30 a. m.
	Ebensburg	1:30 p. m.
	Johnstown	4:30 p. m.
	Pittsburg	7:30 p. m.

## Pennsylvania Railroad.

In effect May 27, 1900.

Line	Station	Time
Main Line	Philadelphia	7:30 a. m.
	Union Station	10:30 a. m.
	Ebensburg	1:30 p. m.
	Johnstown	4:30 p. m.
Cambria & Clearfield Division	Philadelphia	7:30 a. m.
	Union Station	10:30 a. m.
	Ebensburg	1:30 p. m.
	Johnstown	4:30 p. m.

## ARTIFICIAL WOODS.

A process has just been patented for making artificial woods out of pulp so as to imitate such costly kinds of mahogany and rosewood. Indeed, the inventor claims to be able to make his machine, to reproduce the appearance of quartered oak, curly maple, birdseye maple, or practically anything else that grows in the forest, so perfectly as to deceive the trained eye. Obviously such achievement should be of high commercial value, inasmuch as the more expensive woods are luxuries within reach only of people of means, the vastness of them coming from distant tropical countries. The process does not reproduce the texture of woods, but merely their appearance. The pulp is thrown upon a cylinder by an air blast project through a number of pipes, and an irregular distribution of the particles is obtained by various devices, such as varying the intensity of the blast and causing the pipes to vibrate. In this way knots and grain of the natural woods are said to be counterfeited with surprising success. Artificial woods of this kind are available for use as veneers, the employment of which is so extensively at the present time. Nearly all of the imported natural woods are sold as veneers. They are cut in extremely thin slices, because they are too costly to be used solidly. Mahogany, rosewood and cir-cassia walnut are most in demand, and veneers made from them bring from 3 cents to 10 cents a foot. Some veneers are worth 20 cents a foot, though mere shavings, and a single log of a rare wood is sometimes valued at as much as \$2,000. Doubtless a principal use is expected to be found for the counterfeit mahogany and other woods in the making of furniture.