



PLANE IN DISTRESS

Aviator Winging His Way on Non-Stop Flight to Hawaii Sends S. O. S.

Special to The Funnies by Empty Ambrose, only passenger aboard the ill-fated ship

BOARD the sea-plane SEA URCHIN. April 31: Well, hear I am folks, up in the air. It hardly seems impossible that this great flight to Hawaii has really started. But it have, and what's not more, I am one of the crew.

We took off this morning at 10 P. M. from Roosevelt Field, Lost Angelus, in a south-northern wind. A grate crowd had gathered to see us disembark, and when the wooden doors of the hanger were rolled back and the plain came shooting out they was no longer able to hold back their enthusaism. With one achord they rased across the field and began cutting strips off the wings for souvenirs. Finally someone hacked off one of the propellor blades.

We took off, however, at the stroke of dawn, none the worse for the experience.

First we flew over the Golden Gate, circling several times above the Statue of Liberty. Then, when the guns of Fort Sumter had fired five times into the air in salute, we headed toward the Atlantic Ocean.

For a long time we followed the Hudson river, passing Albany, Pittsburgh and Cleveland on the way. At Chicago we saw a group of natives playing among the palm trees on the beach and the pilot threw down a note asking: "Is this the way to Cuba?"

But although we hung suspen-cioned near the Washington Monument for a long time, there was no reply. Soon, however, a series of snow-caped mountains reappeared in the distance and we new we were on the right path.

Our flight across Alaska was cold and uncomfortable. The engines froze and one of our wings was snapped off by a mountain peak. But it takes worse accidents than them to discourage our pilot.

Right now we are fighting one of the worsted storms that have ever fagged across the Bering Straight. It is becoming hard to balance my type-writer and I have given up trying to drink my tea altogether. The pilot keeps turning around, though, to tell

me everything is not all right. Just now the lighting lit up his face showing his one glass eye to be still the same bright, cheerful blue as when the sunshine flooded our path.

"Bad news," he whispered, "our gas tank is leaking."

"Let's have a look at it," said I. "Have you got a match?"

For a few minutes he fumbled around in the pockets of his drill suit but at last shook his head sadly. "Afrade not. It wouldn't do much good, though, because snow has clogged our propellor, too."

I smiled. "That's easily fixed. Cut the propellor off."

I started to crawl out on the remaining wing to cut away the propellor. But he stopped me.

"Stay back," he shrieked. "You'll be killed."

"We'll probably be killed anyway," I said to cheer him up. So, if you wait just a minute, folks, while I hack off the propellor, I'll be right back—That is—wxytchHLt—Sojhelgting qiieonr is happthenkkking. We're going down—down—

Editor's Note: The Sea Urchin seems to be in distress, alright. But we shall not give up hope for Empty yet.

A SILHOUETTE ALBUM

You probably have a photograph album of your friends or thought at some time or other of starting one. But a far more interesting idea is an album of silhouettes and it isn't very difficult to assemble either.

A silhouette, as you know, is a picture done in outline and filled in with one color, usually black. It gets its name from Etienne de Silhouette, a French politician of the 18th century who liked to cut portraits of his friends out of black paper. Since Monsieur de Silhouette was generally disliked anyway, because he disapproved of the extravagance of the Court, his simple pictures were ridiculed and called "à la Silhouette." But later on they became fashionable and it is little wonder. For there is nothing more piquant or charming than a lovely profile painted in black and mounted on white cardboard.

The professional artist, of course, draws his silhouettes on paper, ivory, or glass; or else cuts them freehand with a scissors. But a simple method by which anyone can get good results is the following:

First secure some drawing paper,

some dull black paper, a lamp or candle and, in case you do not draw very well, a pantograph, which is an instrument for enlarging or reducing drawings and can be had in any art store.

Now, pin a sheet of drawing paper on the wall, then place your sitter on a chair close to the paper so that his or her profile is parallel to the wall. Next, set the lamp or candle several feet away in such a position that the light will be on a level with the center of the sitter's head. You will now find that the profile is cast in shadow on the paper.

Draw carefully around it. Then take the sheet down and begin to reduce the drawing either freehand or by means of the pantograph. In case you tackle it freehand, four or five reductions will be necessary before reaching the correct size.

Begin about half an inch inside the line and follow each curve carefully. Then commence half an inch inside that, etc. When the proper size is reached compare the result with the original, make any necessary changes, then trace it on the black paper and cut it out.

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