### A SERMON.

Written for The American.

Stood where the sunset stillness
Was trembling near and far,
And the rich October evening
Had never a cloud to mar:

Never a cloud that shadowed
Its beauty rich and rare,
For under a sky beclouded
The sunset sky was clear.

And just as the dusk was creeping
Up over the wooded hill,
The last rich ray of the sunlight
Spread over it calm and still.

I watched the gold of the forest
With the gold of the sun entwine,
'Till their praise and goodness settled
Into this heart of mine.

And I felt that my life was better
For that sermon by nature taught,
Oh! was there ever a sinner
That nature has not sought.

—*Lillie Binkley, Atchison, Kan.*

### Fall Care of Shrubs.

It is a mistake to let shrubs go without attention during the Summer and growing season. Then it is that they should be brought into good shape, for by watching them as growth is made one can see where pruning and training are required, and the necessary work can be done just the time when it will do the most good, for shrubs are more tractable while forming branches than they are afterward.

If you allow a shrub to grow to suit itself all Summer, and attempt to rectify what you consider its mistake in Fall, you will find that a great deal of its Summer growth may have to be removed to secure anything like symetrical shape, and of course these surplus branches indicate a good deal of growth which has been wasted. So much of the vitality of the plant as was taken to produce them has been expended uselessly; proper attention at the proper time would have thrown this energy into the shrub.

But we must take thing as we find them, and Fall finds most shrubs in need of judicious pruning, if we would have them take on a shapely form. Therefore when getting ready to give them the Winter protection, which most of them require to a greater or lesser extent, give them a good pruning, and make them symetrical. It is well to do this before the coming of very cold weather, so that the fresh cuts on the limbs will have a little chance to heal or at least to dry over before they are laid down and covered.—*Ladies' Home Journal.*

### Which Was the Coward?

"Tired of digging in the sand already, Dick ?" asked Gertrude Frew, with a mischievous glance at her cousin's idle shovel.

"Well, not exactly tired, but I like better to watch the sports of the little people over on the island," replied Dick, shading his eyes to obtain a better view.

"There are the Fisher boys, Dick and Ada Clark and the Murray children. I know them every one," looking in the direction of the island.

"I mean to get papa's boat and row across to the place where they are playing. You must come along and get acquainted with them."

"All right!" exclaimed Dick. "I am always ready for sport, and if we can manage the oars we'll have a jolly time."

"I must run up to the house for the boat-key, and to tell papa that we are going," said Gertrude.

Soon she came back, looking somewhat gloomy, with the key dangling from her finger.

"Can we go?" asked Dick, cheerfully.

"Yes, I suppose we can if we choose," answered Gertrude crossly. "Come on and help me get the boat out."

"What did uncle say?" queried Dick, rather anxious to find out what had clouded his cousin's sunny face so quickly.

"Oh, Dick, what a bother you are!" retorted Gertrude impatiently, "Papa was out—there—!—somewhere. But I know he would have said 'Yes;' and I'll ask him when we get back."

"Let us wait until he comes back, Gertrude. I am sure he would not like our stealing away without his permission," said Dick.

"He won't care" snapped Gertrude, unlocking the boat-house door. "Why don't you help me to get the boat?"

"Never mind about the boat now," said Dick in a coaxing voice. "I am sure uncle would be angry, and I do not wish to displease him."

"I am going to have a boat-ride, Dick, and you must do as I bid you. Climb in there and hand me the oars. Be quick, too!"

For once Dick refused to obey her commands; and when she found how resolute he could be when he took a stand, she exclaimed in a loud, angry voice, "You're afraid; that is why you won't go—afraid of papa and afraid of the water. You can't swim the least bit, you know, and you a boy, too!"

Dick turned very red at this thrust, for, boy though he was, he had never learned to swim, while his little tormentor could float and dive like a fish.

"I am not afraid, Gertrude, but I shall not go without uncle's consent," he said quietly yet firmly as he turned toward the house.

"Coward! coward!" shouted Gertrude. You're just as mean as you can be. Just think of a great boy allowing a girl to get such a heavy boat out by herself!"

During the rest of the afternoon she scarcely noticed him, and in the evening, when he asked her to take a stroll, she turned up her little nose and said with all the scorn she could summon, "I do not choose to walk with cowards. How do I know but you may get frightened at some shadow and run off and leave me?"

Dick bit his lips to keep back the hot words that almost choked him, and, instead of going to the woods as he intended, he turned into the lane that led to the railroad. He soon came back, looking flushed and excited, but as he said nothing, Gertrude was afraid he was still angry at the cutting words she had uttered.

A little later the spoiled child ran down the gravel-walk to meet her parents, who had just come off the train. For once her father turned away from her caresses to clasp Dick to his heart, and she was sure his voice quivered when he said, "You are a brave boy, Dick, and your name will be remembered in many prayers to-night." Then, with Dick's hand still in his, Mr. Frew told Gertrude and her mother how he had crept over the dangerous trestle-work to warn the express, then due, that there was danger ahead, and how the train had come to a standstill just in time to prevent being ditched by an obstruction that some one had placed across the track.

"Oh, papa," cried Gertrude, "I've been calling him a coward all day just because he would not disobey you, but I see now that he is the hero, while I am the coward. If I had done right I would have been with him when he saw the rocks on the track, and I might have helped him save your life."

"You see, my dear," said her father, "people must have both physical and moral courage if they wish to be heroes."
—*B. V. C., in the Occident.*

A small boy had a dog, that was rough as most small dogs are, and a young girl who lived next door had a kitten, sly as all cats are. One day the small boy came nonchalantly into the girl's presence, and after some desultory conversation, he said: "You know my dog Barca and your cat Darling?" "Yes." "Well, my dog had a piece of meat, and he thought your cat was going to take it away from him." "Thought!" exclaimed the wise girl. "What makes you say the dog thought? You know dogs don't think, they instinct." "Well," said the boy, "I dont care whether he thought it or instincted it, but anyhow he killed your cat!"—*Ex.*

### Ways of Cooking Sweet Potatoes.

When you have served sweet potatoes boiled, baked and fried, you have only reached the A B C of sweet potato cookery. They are a favorite vegetable in my own family and I have therefore given this subject especial attention. Many of the recipes which I give below were sent me by friends at the South, and I am sure will be quite novel to most of your readers:

Sweet Potato Caramel—Wash four large and even sized potatoes and boil until they are tender; peel, cut in lengthwise slices half an inch thick, lay on a shallow baking dish, dredge with flour, sprinkle three tablespoonsful of sugar and a tablespoonful of cinnamon; cut butter half the size of a hen's egg in bits over them and pour a cupful of hot water over all. Set in a hot oven for fifteen minutes.

If less cinnamon and sugar is liked, you may regulate these ingredients to suit your taste. I have found that the addition of a palatable seasoning of salt is an improvement, and by way of variety I sometimes substitute half a cupful of cream for the cupful of hot water.

Candied Sweet Potatoes — Somewhat akin to the above, but more in the nature of a confection, is this recipe which comes from Charleston, S. C. Wash and boil one quart of sweet potatoes with the skins on, choosing those of about the same size and shape. When tender, drain, peel and cut lengthwise a quarter of an inch thick. Have ready one pound of dry, light brown sugar and half a pound of the best butter. Place one layer at a time in a baking pan, sprinkling with sugar and distributing the butter cut in bits over the slices. Set in a moderate oven and watch and turn if necessary, taking care that the syrup formed by the butter and sugar does not burn. When done they should be like soft candy, delicious in flavor and somewhat resembling marrons glaces.

Sweet Potato Pie — Wash six large sized sweet potatoes, boil, drain, peel and mash through a colander into a large earthen bowl; add three large spoonsful of sugar, three beaten eggs, half a cupful of butter and one quart of sweet milk. Bake with an under-crust only and spread with a merinque of the whites of two eggs beaten stiff with two tablespoonsful of powdered sugar. Will keep several days and is better cold than hot.

Croquettes—Take three cups full of mealy, mashed, baked sweet potatoes, and while beating with a four-pronged fork as you would whip eggs, add slowly a tablespoonful of melted butter, a teaspoonful of lemon juice, salt and pepper and a gill of cream. Mold into small cork-shaped croquettes, dip in egg and bread crumbs and fry in hot lard or drippings.

Fried With Bacon—Cold sweet potatoes are delicious fried with pork or bacon. Fry eight ounces of thinly sliced pork or bacon, transfer to a hot dish, and fry in the drippings a quart of potatoes which have been boiled, peeled and sliced rather less than half an inch thick.

Stuffed—They may be stuffed the same as white potatoes. Bake until nearly done some round potatoes with smooth skins. Take from the oven, cut a bit from one side and with a teaspoon remove the inside; mash it well with salt, pepper and a little cream, replace in the skins, lay on the piece cut off at first and set in the oven until thoroughly hot.

Glazed—They make a pretty dish if boiled, peeled and cut in halves lengthwise; lay on a buttered baking dish and set in a good oven; as they begin to crust over baste with butter several times until they take on a glossy, golden color.

Fried Raw—Peel, cut in thin slices (round) and fry in boiling fat the same as you would Saratoga potatoes. They are delicious. Cold boiled potatoes are best dredged with flour before frying. Nowhere except in my childhood's home have I ever eaten sweet and white potatoes chopped and fried together. They are excellent if fried in a little pork or bacon fat.

Sweet Potato Pudding—Into a quart of hot milk stir one cupful of grated raw sweet potato; let it boil, add a large tablespoonful of butter, remove from the fire and pour over four well-beaten eggs; season with salt and pepper and bake until firm like a custard. This is served as a vegetable; if sweetened it may be used as a dessert.

With Meat—Peel some raw sweet potatoes, and lay under a piece of roasting veal. They will take them from thirty minutes to an hour, according to size.

Cooked in this way, or plain boiled or baked, they may be warmed over with a sauce made for stock. Put butter size of an egg in a frying pan, and when hot throw in a pint bowlful of sliced cold potatoes and a teaspoonful of minced onion. Fry a light brown, lift out with a skimmer; stir a teaspoonful of flour into the butter in the pan, and when smooth add slowly a cupful of any nice stock or gravy; as soon as it boils season with salt and pepper; take from the fire and pour slowly over the beaten yolk of one egg; return to the fire to get thoroughly hot, and pour over the potatoes.—*Alice Chittenden, in New Delta.*

### How to Wash Dishes.

In the matter of washing dishes many servents are woefully deficient, and yet a "sticky" plate or cup is the abhorrence of all neat housekeepers. To avoid unnecessary annoyance we should teach our domestics to wash first and dry immediately all glassware, then cups, saucers and spoons; after that the greasy dishes, from which all scraps have been scraped; then the knives and forks, taking care that the knife-handles are not put in the hot water, as that loosens and blackens them, while they are readily cleansed by a damp cloth. Silver forks, whether solid or plated, should never be tossed about in contact with steel knives, as the latter are sure to inflict unseemly scratches.

The water for washing glass and delicate china should never be very hot, and even granite or stone-ware should not be immersed in water where you cannot easily bear your hand, for though the dishes may not actually break, they soon become full of unsightly small dark checks. A very little soap suffices; more than just the quantity necessary to remove grease is apt to leave a disagreeable roughness. For delicately painted French china, fairly warm watersoft without any soap is best.

Two tin pans, one for washing and the other for rinsing, rather deeper than milk pans, and painted on the outside to prevent rust, are often preferred to the wooden dish tubs. Hanging from the pegs over the sink should always be kept a hemmed dishcloth (if unhemmed, it is sometimes apt to find its way, unaided of course, to the fire or the barnyard, to save the trouble of washing it), a teacup towel, and one for saucepans, etc. One of the first, two of the second, and four of the third named, will ordinarily be sufficient for a week's use.

All should be distinctly marked, that there may be no excuse for taking a teacup towel to wipe the spider. All milk utensils should be thoroughly scalded with boiling suds, then rinsed, wiped with a cloth wrung as dry as possible from hot water, and kept in an airy place. Singular as it may seem, a perfectly dry towel should never be employed to wipe tins which have been used for holding milk. The reason I cannot tell, but of the fact I am sure—a stickiness is left behind by the dry towel, which will soon become a sourness.—*Exchange.*

### Serving Bananas.

A favorite way of serving bananas in New Orleans is to cut them lengthwise in two pieces, dust them with powdered sugar, a little lemon juice and bits of butter, and to bake them in the oven for twenty-five minutes. They should be basted with the butter once or twice while baking, and served hot in the dish in which they were cooked.—*Ex.*

## NEWSPAPER PICTURES.

### POPULAR PROCESSES EMPLOYED BY THE BIG DAILIES.

**How They Turn Out a Quick Cut—The Chalk Method and the Photo-Engraving Process—Unknown to the Newspapers of a Few Years Since.**

The illustration of newspapers is a new branch of art. Ever since its beginning its apprentices have been trying to find out the simplest and most effective methods for the reproduction of drawings in order that they might be made with the greatest possible quickness, engraved on metal with the utmost attainable celerity and printed clearly and well at the rate of 20,000 copies per hour. To such perfection have the processes for this purpose been brought that the turning out of pictures all ready for the lightning presses is nowadays hardly more than a matter of a few minutes' time.

THE CHALK METHOD.

Most interesting of the processes employed in newspaper illustration, from the point of view of simplicity, is what may be termed the "chalk method." Take a thin bed of smooth chalk laid upon a metal surface, and draw upon it with a fine steel point any picture you may desire. The steel point will cut the lines of the picture out of the chalk to the metal, and thus you will have it in the shape of an intaglio. Make a stereotype from this intaglio and you have your metal plate to print the picture from. Could anything be more simple?

Such is the idea of the chalk process. In applying it, instead of pure chalk various mixtures are used, such as plaster of Paris, which is merely chalk in another shape, with a certain proportion of a white Carolina clay. The stuff, pulverized and stirred up with water, is spread over a rectangular sheet of polished steel, as you would spread a slice of bread with butter, to an even thickness of about one thirty-second of an inch. Now you are ready to begin operations as soon as you have baked the steel plate in an oven for a while until the chalk layer has been rendered perfectly hard.

A QUICK PROCESS.

It will hardly do for you to attempt to draw your picture directly upon the chalk, lest you make mistakes. The best way is to make your sketch on a piece of paper, and then, laying it down upon the chalk surface, go over the lines with a pencil point, which will indent the paper and leave marks beneath upon the chalk. Lift the drawing and you find under it, in the chalk, its reproduction. Now you apply your steel point directly to the chalk, cutting all the lines of the drawing down through the chalk to the surface of the steel plate. When you finish the operation the dark steel of the plate shows through the chalk in all the lines of the sketch. And these lines are perfectly clean and sharp, thanks to the keenness of the knifelike steel point employed. All you have to do for the rest is to pour molten lead over the chalk surface in a mold and let it get cold. The lines that are cut out of chalk will be reproduced in relief upon the lead, and thus you will have your metal engraving to print the newspaper picture from, mounting it for the purpose on a block thick enough to make it level with the type.

"ZINC PICTURES."

Though so advantageous for its simplicity the chalk method is not so good for fine work in the way of sketches and portraits as the "zinc process," so called. The former, however, by reason of its cheapness, is most useful to provincial newspapers which cannot afford the comparatively expensive photographic plant required by the latter. In the zinc process, to begin with, an ordinary photograph reduced to the required size is taken with a camera of the pen-and-ink sketch drawn on cardboard by the artist. Next a smooth plate of zinc is "flowed over" with an albumen solution that forms a sensitized skin on the surface; the glass negative of the picture is laid upon this zinc plate and the two are put together in the sunlight. What are to be the black lines of the printed drawing are of course white and transparent in the negative. The sunlight goes through wherever the negative is transparent, and has the effect of hardening the sensitized skin beneath, so that it clings tightly to the zinc. It requires only one minute to perform this operation.

DRAGON'S BLOOD FINISHING.

Now the zinc plate is taken and given a coating over the sensitized skin of lithographers' ink, rubbed on with a roller, after which the plate is washed. In all places where the sunlight has not struck the zinc, owing to the opacity of the glass negative, the sensitized skin readily washes off, together with ink that covers it, but elsewhere it clings. Thus after the washing the perfect drawing in ink remains upon the zinc plate. To make the ink lines harder the plate is brushed with powdered dragon's blood. Then it is plunged into a bath of acid, which eats away the zinc wherever it is not protected by the ink, so that when it is taken out the lines of the drawing are found all raised above the rest of the surface of the plate, like a map for the blind, and when mounted "type high" on a metal base you have your "cut" ready to print from.

"Processes" have infinitely multiplied within the last few years—so much so, in fact, that the student of engraving is aghast at contemplating their variety. At present, however, the zinc method seems to be the most available for journals of the period. At all events, it is employed by a majority of the big newspapers of the country.

Considerably used for newspaper illustration is that of photo-engraving, which somewhat resembles the zinc method. A glass plate, however, is used instead of a metal one. This glass plate is covered with a thin layer of sensitized gelatine, which is permitted to dry. Then the photographic glass negative of the drawing, made with the camera just as in the other case, is laid over the gelatine, and the glass plate and the negative, with the gelatine layer between them, are put in the sun for half an hour.

The light hardens the gelatine and makes it cling to the glass plate wherever it strikes through the negative, so that when the glass plate is subsequently put into water all the rest of the gelatine comes off, leaving the drawing on the glass in gelatine lines. Moist plaster of Paris is spread over the plate next and permitted to harden; when it is taken off it is a mold of the drawing. From this mold a plaster "relief" is made, and a reproduction of metal in this relief by stereotyping is the plate to print with.

These are the three methods by which newspapers produce the pictures which go so far to brighten up and help out the interest of the columns of the daily press.—New York Telegram.

William Dale, of New Orleans, ate eleven muskmelons in one hour on a wager. The melons were large.

A waif of a boy was eating a half-loaf on the corner with the air of a starveling, when a stray dog came along and crouched at his feet. The hungry look remained in the boy's eyes; but he glanced at the vagabond dog, and said, in a friendly way: "Wot you want? This ain't no bone. Git!" The dog moved off a little, and again it crouched and looked wistfully at the food. "Say, do yer want this wus nor I do?" asked the waif. "Speak, can't yer?" The dog gave a quick bark, and the boy threw him the rest of the loaf, "Nuff said," he remarked, as he watched him eat ravenously: "I ain't the fellow to see a pard in trouble." And the boy went one way, and the dog he befriended another, both the better for the encounter.—*Ex.*

### The "Boss" Horse-Racer.

It is in print, but not pleasant reading, that John A. Morris, of Westchester (N. Y.) race track and Louisiana lottery fame, has upward of 200 race-horses in perfect training, scattered widely over this country and Europe, and bringing him a handsome penny each year in purses won at races. It has been well known that Morris has a stable in this country and horses in England, but it is somewhat of a surprise to be told that he has racers in France, Belgium, Germany, Kentucky, and California. He pays little attention to the stables himself, each one being in the hands of men who are given a percentage on the earnings of the horses in their charge.—*New York Witness.*


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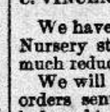

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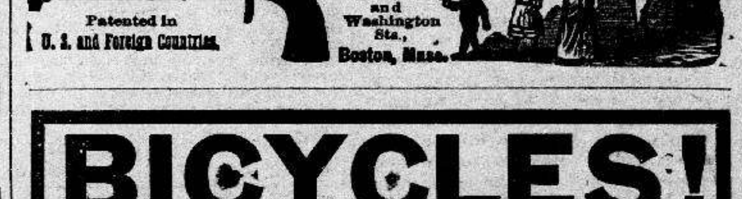

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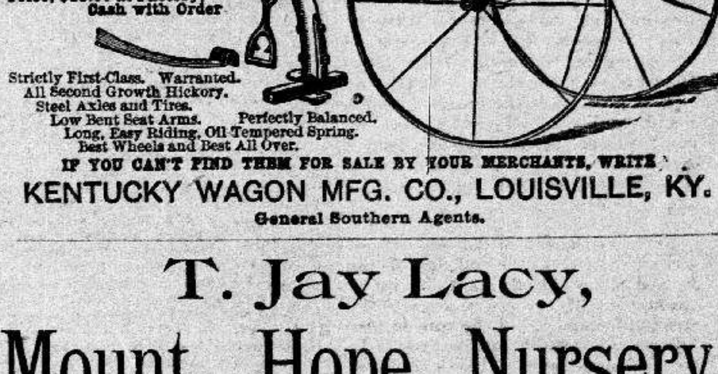

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