

FREAKISH PHOTOS

Moonlight Effects Obtained by Tinting the Sun.

Moonlight effects in photography are generally gained by trickery. Of course it is possible to take photographs by moonlight, the exposure varying from thirty minutes to two hours. The results, however, are rarely satisfactory, owing to the movement of the shadows producing a blurred effect in the finished print. To obtain a moonlight picture of the approved sort—a fine cloud effect with the moon casting a long line of brilliant light upon water—special preparations must be made.

A rather cloudy sunset must be chosen. Then when the sun drops low on the horizon and is partly obscured by the cloud bank one seizes the opportunity to secure a snapshot (the lens being well "stopped down") right into the eye of the light. The plate thus obtained should be slightly underdeveloped. If all has gone well the resulting negative will supply a picture exactly resembling a moonlight effect, and by carefully gumming a small circle of opaque paper upon the film one is able to print out the "moon" into the bargain.

Photographs in which the snow appears to be falling are usually produced by artificial means. If the subject is to be a portrait the sitter should be garbed appropriately and placed before a wintry background. When the negative is obtained it should be dried and well varnished, then placed flat upon a table with the film side uppermost. Take a soft toothbrush charged with rather thick India ink and carmine mixed up with water and draw it over the teeth of the comb, which should be held some little distance from the negative. If this operation is carefully managed the result will be an irregular spattering of the pigment upon the varnished film, and when this is dry a print will be produced which looks just as though the negative had been taken in a snowstorm.

Photographs of the class in which ghosts or visions appear may be "faked" in several ways. The first of these may be described in the duplicate exposure method. Suppose, for example, we wish to photograph a man inside a bottle which will hold no more than a pint of liquid. To accomplish this apparently impossible feat proceed as follows: First photograph the bottle standing upon a dull black support and with similar background. While focusing take care to mark out what will be the bottle's boundaries on the plate by fixing little pieces of gummed paper to the ground glass screen of the camera. Then get your man to stand or sit in a chair upon a black cloth with a smooth black curtain behind him. Focus upon him so that he falls within the boundaries of the bottle, this being easily managed by means of the gummed paper guides. Finally expose the plate which has already been used to photograph the bottle, and when this is developed your friend will duly appear—inside.

This method will be found in practice to explain many pictures which at first seem very astonishing. To make a "vision fake" arrange a little scene, such as a bare room with an empty hearth, with your model sitting listlessly in the foreground. Make your first exposure on this scene, being careful to mark out on the ground glass screen the space into which the vision must fall. A dark curtain or dark woodwork should occupy this space in the first picture. Now procure a

BERNICE LE GRAND--AT EMPIRE



Miss Le Grand appears as "Fatima, queen of the fairies," in a richly staged pantomime, "A Day in the Alps," which is the headline attraction on the bill for the last half of the week at the Empire theatre. Miss Le Grand presents a toe dance that shows her to be a most bewitching artist. "A Day in the Alps" is a pretentious production for vaudeville consumption. Description would not do it justice. The story is of the fairy tale variety, during the telling of which Leo Clifton, whose character is that of an American who is searching for a sweetheart in the Swiss mountains, sings splendidly, and Miss Le Grand flits through a couple of dances. The naturalness

of the mountain scene, with the accompanying lights, real water fall, thunder and lightning, will instantly appeal to you; at least it did to the large audience last night, which manifested its appreciation when the curtain was rolled up on the picture by applauding for fully a minute. The bill throughout is excellent, and includes Harville, who does some new athletic stunts on the suspended rings; Ryan and Bell, singers and dancers, that you will not tire of hearing or watching; Bruce Richardson & Co., in a sketch, "Moving Day," a most original bit of foolishness, and Omega, a mobologist who twists the English language into all sorts of knots by using the German dialect.

sheet of dead black paper, mount it evenly upon stiff card and with a little Chinese white sketch out an appropriate vision.

If you cannot do this yourself, get an artist friend to help you, but see that the sketch is placed in the correct spot—i. e., the spot which you have arranged for it to occupy in the finished picture. When the sketch is finished set it up before the camera, focus and see that it falls within the required boundary upon the screen. Then expose again; the plate which has already done duty and—if no calculations have been made—an interesting "vision" picture will result.

The ghost "fake" may be made in exactly the same way, only in this case an appropriate scene would be a deserted churchyard, with your model posing in an awestruck attitude beside a tomb. In all photographs of this kind the reader should bear in mind that a dead black background does not appreciably affect the sensitized plate, but a show plate should be used whenever this is possible, as by this means any slight tendency to "fog" will be obviated.—Scientific American.

GRASS LINED BOOTS.

They Are Worn by the Nomadic Lapps, Who Never Get Cold Feet.

While civilized man suffers intensely from cold feet every winter, the Lapper, living in the far north of Europe, has no such trouble. A traveler writes: "Their boots are made of reindeer skin and are worn very large, and the toes are pointed and curve upward so as to be easily slipped into their skins. The Lapp usually fills his boots half full with a peculiar green grass, into which he thrusts his naked feet. He then packs the boots full with more grass, tucks the ends of his trousers inside and binds them tightly round with many turns of a brightly woven braid. With these precautions they never suffer from cold feet, and chilblains, corns or such like civilized complaints are an unknown horror to them."

Concerning other customs the same writer says: "The Lapps are essentially a nomadic race and spend most of their lives wandering fancy free among the wild and glorious scenery of their northern home. However, at times do doubt the stiffness of the frozen mountains becomes too stiff, and they turn their herds and start toward their nearest meeting place. Twice a year they hold these general gatherings—at Easter and midsummer—when they congregate and hold a general fair. It is on these occasions that they celebrate their weddings and funerals. The revelries last only about ten days, but many marriages take place between couples who perhaps have never met previously.

"As soon as a Lapp can afford to buy enough reindeer for himself he leaves the parental tent, takes a wife and roams away wherever his heart or reindeer dictates. There are no social distinctions in Lapland. Should a man have no reindeer or possibly have lost what he had he travels with a rich man and helps him tend the herd, but he lives and feeds with them in the same tent and is quite on a social equality until he can afford to start off with his own herd."—Chicago News.

All the news all the time—The Argus.

Theater

ILLINOIS.
Oct. 4—"The Price."
Oct. 12—"Where the Trail Divides."
Oct. 20—"Everywoman."
Oct. 22—"The Man of Oz."
Oct. 24—"Officer 666."
Oct. 25—"Fine Feathers."
Oct. 26—"That Printer of Udell's."
Oct. 30-31, Nov. 1-2—Dave Lewis in "Don't Lie to Your Wife."

EMPIRE.
Vaudeville performances at 2:45 and 8:15. Two shows Wednesday and Sunday nights.

FAMILY MOLINE.
Pantomime vaudeville—Performances daily at 2:45 and 8:15.

ALEDO

(Continued from Page Twelve.)

who has been visiting friends in this city, went to Viola Tuesday to visit relatives.

Mrs. M. Weidling returned to her home in New Boston Tuesday after visiting at the home of her son, G. G. Weidling.

Mr. and Mrs. Thomas Miller and son, Roscoe, of Dunlap, S. D., who have made an extended visit with Mrs. Miller's mother, Mrs. Butcher, left Monday for St. Louis, where they will spend a few days with relatives before returning home.

Mrs. W. B. Smith and daughters, Erma and Inez, returned to their home in Orion Monday after spending a few days with Mrs. Smith's mother, Mrs. Agnes Miller.

The P. E. O. society was very pleasantly entertained at the home of Mrs. A. G. Bridgford Monday afternoon. An interesting literary program was given and delicious refreshments were served.

Mr. and Mrs. G. F. Close of Woodhull spent Sunday with relatives in this city.

Mr. and Mrs. A. R. Brown, who were attending the M. E. conference in Galesburg, were guests Sunday at the home of Mr. and Mrs. E. Carroll.

Mrs. A. Lundborg of Buda returned home Tuesday after spending a few days with Mr. and Mrs. A. N. West.

Mrs. C. W. Ellsworth of Chicago returned home Tuesday after making a short visit with her parents, Mr. and Mrs. F. Wansing. Her mother and little brother, Robert, accompanied her home for a week's visit.

Mrs. H. E. Miller of Joy spent Tuesday with Aleddo friends.

Mrs. A. A. Rice went to Woodhull

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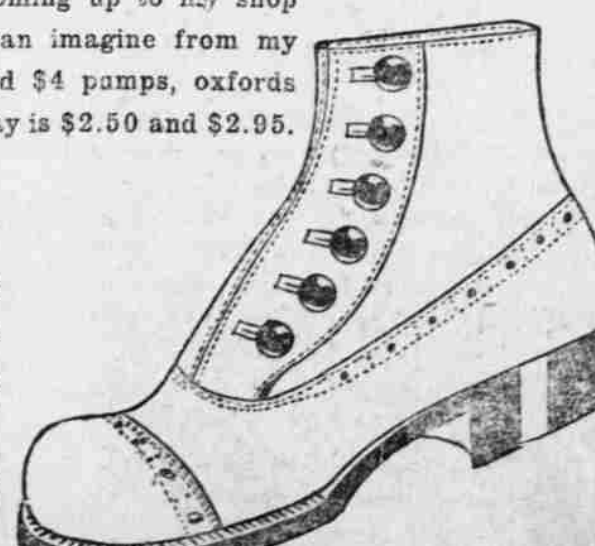
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