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**STAINED GLASS IS
 INTERESTING STUDY**
LECTURER SHOWS VALUE
 Artists of Middle Ages Who
 Did Such Delicate Work
 Knew Many Things
 Now Lost

That stained glass is indeed the
 handmaiden of architecture was con-
 clusively demonstrated by Charles J.
 Connick in his lecture on "Stained
 Glass as an Artist's Medium" in Ful-
 lerton hall, Art Institute, on Decem-
 ber 18. Illustrated with remarkable
 slides, made from Lumiere color-
 photographs of famous old cathedral
 windows, Mr. Connick's lecture trans-
 ported his audience from the prosaic
 atmosphere of the present to the dim
 interiors of old churches whose win-
 dows shone with jewel-like radiance.
Is An Artist

Mr. Connick is himself an artist,
 and his enthusiasm for the artistic
 possibilities of stained glass comes
 from an ardent participation in the
 craft, his designs for windows being
 found in the Calvary church of Pitts-
 burgh, his Holy Grail and Soldiers'
 Memorial windows at Princeton Uni-
 versity, the "Te Deum" window of St.
 Mark's church, Minneapolis, and the
 medallions of the St. Martin of Tours
 Chapel of the Cathedral of St. John
 the Divine.

Knew of Radiation
 That the glass-workers of the mid-
 dle ages must have known of radiation
 is shown by the fact that they used
 paint, anticipating the present mel-
 lowness of the windows. Almost all
 the old windows were painted in a
 dark neutral pigment that was fired
 into the glass under a high degree of
 heat. Light radiation was controlled
 by greatly exaggerating the blacks on
 the figures and draperies, for the ar-
 tist knew that in the light the result
 would be satisfactory. Although time
 has pitted and corroded the glass, giv-
 ing much of it the appearance of wear-
 beaten stone, the windows are still
 transparent, and Mr. Connick's
 illustrations showed that they still
 glow with a subdued radiance al-
 though not with their pristine color.

Remarkable Colors
 The remarkable colors of med-
 ieval glass still hold the power to
 fascinate, the blue being particularly
 rich and luminous. Blue was indeed
 the great medieval color, and as
 early as the twelfth century the
 workers in glass succeeded in making
 a blue which has not since been sur-
 passed. Red, too, was a favorite color
 in glass, and the symbolism of colors
 played an important part in the de-
 picting of holy scenes.

**BUFFALO BILL'S OLD
 RANCH ONLY MEMORY**
 Sold Before His Death and Now
 Much Reduced; Is Owned
 by Company
 Scouts' Rest ranch, for many years
 a show place of the west, while
 owned by William F. ("Buffalo
 Bill") Cody, now is a run-down prop-
 erty.
 The ranch, located about two miles
 west of North Platte, Neb., now is
 known as "Cody's ranch." It passed
 from the ownership of the famous
 scout and buffalo hunter several
 years before his death in 1917.
 Its 20,000 or more acres of land
 have dwindled to 1,200. The land that
 remains now is owned by a company
 and leased to a tenant. Trouble has
 arisen over the lease and the prop-
 erty is the subject of litigation.
 Cody went to that part of the
 country following the civil war. His
 job was to furnish laborers engaged
 in constructing the Union Pacific
 lines with meat. The meat provided
 was that from the buffalo, more nu-
 merous then than jackrabbits are at
 present. During an 18-month period,
 in 1867 and 1868, Cody personally
 killed about 4,300 buffalo for the
 Union Pacific laborers. It was at
 this time that he was given the name
 Buffalo Bill.

Blond Bess Opines
 "Open minds are all right—if one
 could only find them with closed
 mouths."

**ELECTRICITY AND
 GAS PRINTING AID**
 The extraordinary change which
 the service of the electric light and
 power and gas utility companies has
 wrought in newspaper offices in the
 last half century, through the permit-
 ting of use of power machinery, is
 little appreciated by the younger gen-
 eration of editors.
 D. W. Grandon, editor of the Ster-
 ling (Ill.) Daily Gazette, recently in
 addressing the Medill School of Jour-
 nalism in Chicago, compared old con-
 ditions with those of today.
 "Fifty years ago," he said, "weekly
 newspapers were printed on the old
 Washington hand press. Probably
 not one in a hundred of you have ever
 seen one of these machines unless it
 was in a museum set aside for an-
 cient things.
 "Ninety per cent of these weeklies
 were just able to live, changed owner-

ship frequently, because expenses
 were larger than income.
 "It will give you a slight insight
 when you are informed that half a
 century ago it would take two men
 working steadily, much harder than
 most men work today, an hour to
 print two pages on one side of 240
 sheets of newspaper. Today even on
 the small city daily managed by men,
 two men could turn out 20,000 copies
 of a sixteen page paper, printed and
 folded, in an hour.
 "That would be 320,000 pages and
 it would require two men on the old
 Washington hand press 666 hours of
 hard work to produce. On the eight
 hour basis it would take 83 days to
 print one edition of 20,000 copies of
 16 page papers by the old method. It
 would take the lifetime of two men to
 print one Sunday edition of some of
 the big city papers. The progress
 has been staggering."

Sambo the Sherlock
 Mandy—"Sambo, why fo' yo' think
 that collection today at Church was
 to git the minister a new suit of
 clothes?"
 Sambo—"Wall—dat congregation
 sho contributed a lot of buttons."

Dumb Dan Himself
 Mirandy—"Goodness me, Si, what
 you painting the inside of the chick-
 en coop for?"
 Silas—"Why, to keep the chickens
 from pickin' the grain out of the
 wood."

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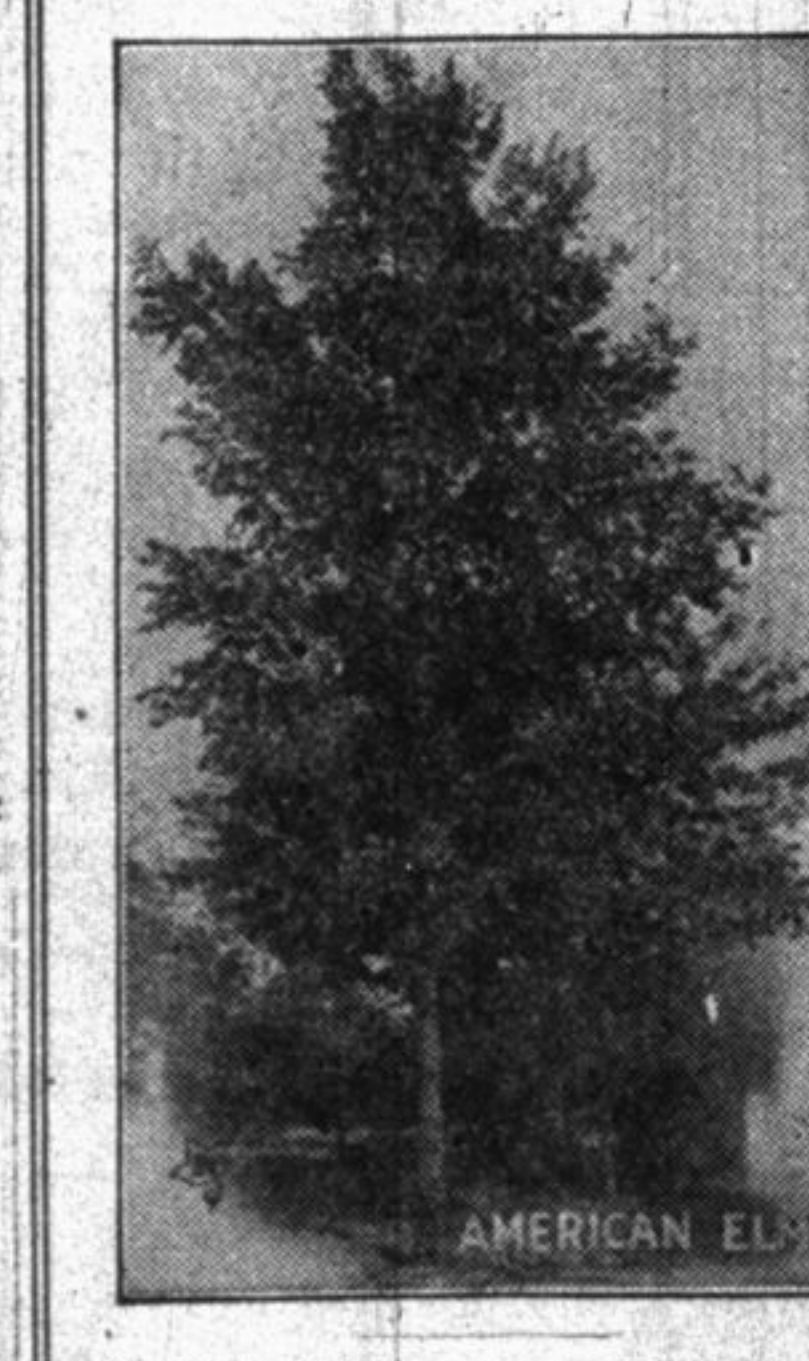
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