

GIRLS OF ALL AGES DANCE TO A TUNE



Salt Lake's First Fresco Appears as an Individual Idea in Exterior Architecture—Three Young Local Men Responsible.



BECAUSE a man who wanted a front in Salt Lake for a new amusement hall went to an architect who was longing to express an individual idea in architecture, and this architect in turn called in two of Salt Lake's artists to help him complete an exterior decorative scheme, a new feature is added to the town, which cannot fail to attract considerable attention.

Putting oil paintings and mosaics on the exterior of buildings is a decorative habit which has made very little impression in America. A great eastern library has a few mosaics of Italian originals, Stanford University's beautiful church, destroyed by the earthquake, was almost the only other example of such exterior effects. "Any

building," declares A. O. Treganza, "is the most perfect in its architecture when it most completely declares in its exterior design, its interior purpose."

The oil painting for exterior decorations was thought of in this case, to add festal suggestion of the general design. In the hands of Mahonri M. Young and Lee Greene Richards a suggestion that the "Evolution of the Dance" be worked up has resulted in a panel which begins with the satyr dance of Greek mythology, and ends with the waltz of modern society. At one end a German fiddler contributes the modern music. At the other Pan sits piping while a crowd of sprites dances to his music, a yellow butterfly resting on her extended finger.

Of the human dancers, all of whom are shown in the same movement of rhythm, a woman dancer of ancient Greece is first, her flower garland swinging with the folds of her loose Athenian gown. Next is the oriental with her metal decoration, and the long veil of her race flung loose from her head. An eighteenth-century dame does the stately minuet, and then the modern ballet dancer hops her way along on one toe, with one bouquet of an admirer in her hand, the waltzers immediately on her left suggesting the most recently evolved form of the dance. The general design is by Mr. Young. The figures of the waltzers and that of the dancer of the minuet are by Mr. Richards, and it is easy to distinguish the work of the two artists.

A clay model for "Tragedy" by Mr. Young, shows one end of the panel, and a similar model entitled "Comedy," the other. In these two Mr. Young used his own contrast for "Comedy" and that of Mr. Richards for "Tragedy," contrasting the features to get the desired effect.

"The order for the panel was placed less than two months ago, while Mr. Young was at work on a design for a panel to commemorate the coming of the pioneers to Utah, and their successful fight against the sagebrush. Mr. Richards at the same time was completing a portrait of Mrs. Jane Richards of Ogden, and both artists turned to this piece of work, collaborating in Mr. Young's studio. A small sketch preceded a good deal of searching through historical books for data, and finally after the type of each age's dancing fashion had been evolved, the transferring of the painting to a large canvas began. This required about

three weeks. Mr. Young having the special care in hand to see that the rhythm of the dance is maintained through the entire series.

Historically the wood nymphs that are supposed to have danced through the prehistoric meadows to the piping of satyrs, are not credited with a knowledge of clothing, other than nature provided, but in this case the spirit is governed with a preference for other considerations than historical accuracy of the ancient legends. The other figures, however, are arranged with careful regard for historical detail, and a surprising feature is that in considering the world's dancing the man "partner" to the fair dancer does not need to be considered until very recent years. The German fiddler with the dress suit and the very modern belle with the evening gown of Paris design 1907, are as far back as the artists need to go for proper costume of this particular development.

SURELY PEACE COMES HIGH

THE late Alfred Nobel, who invented dynamite and manufactured cannon and founded the "Peace Prize," said once: "The greatest peacemakers are the greatest guns."

Jingoes the world over accept this as an axiom, but there are many great statesmen who deny the truth of the assertion, and the peace conference at The Hague has seriously discussed the possibility of international disarmament.

Whatever may be thought of the wisdom of the policy, the Nobel "peacemakers" are being made in Washington in large numbers, and the process is interesting.

Our great Capitol at Washington is 50 feet long. There are many great statesmen and statesmen meet. Our great gun shop at Washington, down in the old navy yard, is nearly 200 feet longer. There army and navy officers meet not to make laws concerning peace, but to look over guns which are sure to promote it, if Alfred Nobel was right. Peace at the cannon's mouth gets more

ground space than peace at the orator's.

There are 47 acres given up to the making of guns, big and little, from the standard 12-inch to that devilish little spitfire—quite as dangerous to human life—the one-pounder.

Here, day after day, 5,000 men toil in eight-hour shifts, 24 hours a day, turning out guns for the warships of Uncle Sam. Experts say that it is the finest gun shop in the world—not excepting even that of the Krupps in Germany.

THE IMPORTANCE OF GOOD GUNS.

Said Admiral Gleaves some years ago: "Ships are built to carry—that is to say, ships are simply gun platforms furnished with motive power for transportation and mobilization."

And Secy. Moody once reported that it requires practically as much time to manufacture the armament of a battleship as to build the vessel. Under these circumstances it is easily comprehended that with the contracts given out for two improved Dreadnoughts of 20,000 tons, the gun factory at Washington is now busy for 24 hours a day. There are some differences between these newly ordered vessels, believed to be distinctively superior to any other

er battle-ship hitherto designed, and the old Indiana, once the navy's pride. "The Delaware, the name selected for one of the new vessels, will be 510 feet in length, with a beam of 84 ft. Her displacement on trial will be 20,000 tons, and the main draft, 27 feet. The speed demanded is 21 knots. What is pertinent about this sea-going gun platform, which will require a crew of 800 and cost \$9,000,000 complete, is that her main battery will consist of 10 12-inch guns, and the secondary battery of 14 6-inch guns, together with 12 minor pieces.

Making these guns is just as important as building the ships to carry them.

FITTING ON THE JACKETS.

The material used for building cannon is what is known at the navy yard as open heart nickel steel, fluid-compressed, forged, oil-tempered and annealed. Nickel steel is found more serviceable, as being more ductile and more elastic and of greater tensile strength than carbon steel.

When this material comes from the great steel companies it is rough-bored and turned, the tubes within one inch of the finished dimensions and all other parts within one quarter of an inch. These great forgings are at once carefully weighed and minutely examined. Measurements are taken to discover whether they will work out to finished dimensions.

The lathe is the imperial tool for the making of a great gun—a "peacemaker."

No. 1 lathe is the prize piece of the gun shop. It is capable of turning or boring a gun of 16-inch bore or less, and can turn a gun 57 feet long and bore for 61 feet. On this lathe, which has a bed of 123 feet 3 1/2 inches, the gigantic monarch, the 16-inch gun, capable of hurling a ton of steel a distance of 12 miles, can be easily made.

There are other and smaller lathes in the great shop, but much more is left to be done before Uncle Sam can have his peacemakers.

The processes of building up a big gun, and, for that matter, the smaller guns as well, are the boring of the jacket upon it and the subsequent turning of the exterior, followed one by one by the shrinking on of the hoops. Each hoop is turned after it is shrunk on. Then follow the boring of the built-up guns, with the finishing of the powder chamber, the cutting of the thread for the screw bore, the rifling to the gun and the attachment of the breech mechanism.

But shrinking on the great jacket of a mighty gun—a peacemaker, if you will—is the greatest work of all. It is an event. All the workmen gather to see it done.

It takes from 50 to 56 hours to heat up a large jacket, which may weigh as

much as 30,000 pounds. At the signal of the foreman the big overhead cranes wheel over the pit. The smaller one lifts the lid of the furnace and swings it to one side. Then the great 110-ton crane comes into position. Its great shackles are lowered rapidly, and the men, every one of whom is automatically perfect in his special duties, with iron rods adjust the chains.

At the motion of the foreman—his merely tips upward the fingers of his outstretched hand—the great jacket, with a mighty humming and rattling of the crane, begins to rise out of the furnace. When it is once clear it is swabbed out with wet swabs on long poles. Then the crane-man, with his eyes riveted on the foreman, moves the crane slowly with its dangling 18-ton burden until the jacket is exactly over the gun-tube, which has been placed upright in the pit.

Every one, bystanders and workmen, is anxious.

There is but four-hundredths of an inch play all around the tube. If the jacket binds when lowered there is no out of trouble, delay and expense. Steady nerves are needed to center the jacket. The heat from the baked jacket is almost unendurable; the red faces of the workmen who steady it with asbestos-gloved hands show it.

Another adjustment and the jacket is centered.

Down head the foreman's fingers. The red muscles, and the jacket first slowly and then rapidly, drops until it brings up suddenly on the end of the tube.

It is customary now to jacket the big guns right up to the muzzle. For 18 hours the mass cools, hastened by water circulating inside the tube. Then when the contraction ceases it has slipped the tube so closely as actually to compress it, and practically the tube and jacket have become one piece of steel. The rest of the work is easy.

How much does a peacemaker cost? Well, Uncle Sam spends \$55,000 for a 12-inch gun; \$25,000 for an 8-inch, and \$12,000 for a 6-inch.

Peace comes high!—N. Y. World.

THE NEW WEST'S EXPANSION.

"It is noticed that the Trans-Mississippi congress, recently in session at Muskogee, was the largest convention in the whole history of such gatherings. This was the eighteenth annual session. It had a 2,500 delegates, which was a much greater number than ever before. All this is a tribute to the expansion which the trans-mississippi region has been scoring in recent times," says the St. Louis Globe-Democrat. "There are now 20 states west of the big river.

Oklahoma adding one to the list a few days ago. There will probably be 22 states here in a few years, as New Mexico and Arizona will ultimately be let in, and very likely as separate states. When, in 1888-1890, half a dozen states were created in the northwest, that section made a big advance in population and wealth in the few years. It is now the southwest which is making the largest gains, and 10 years ending 1900 the population the gains are only beginning. In the center moved only 14 miles west, but it also moved three miles south. This southward swing of the population center was due to the pull which was given to it by the thrush and population into Oklahoma, Indian Territory and Texas. That stream is still at its flood stage. The census of 1910 will undoubtedly show a larger westward stride of the population center in the decade than the latest enumeration revealed. The trans-mississippi west is growing faster in the present decade than it did in the one which closed with 1900. Our Pacific trade is increasing, and this means a large expansion in the population and the business of the states on the Rocky mountains' sunset side. The new and greater west—that which stretches from the Mississippi to the Pacific—is the part of the country which is to score the biggest growth of the future.

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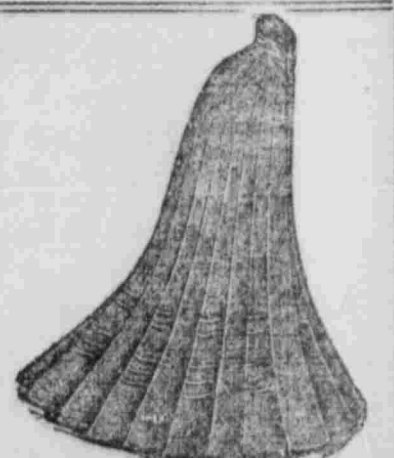
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