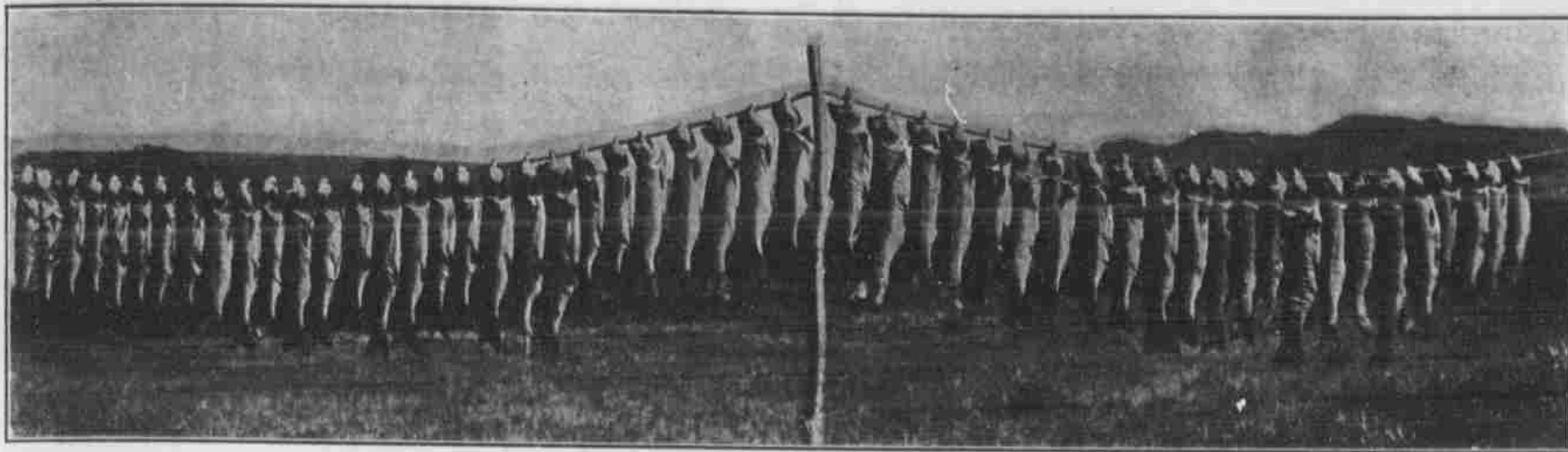


# Hunting and Fishing in Colorado Mountains



RAINBOW TROUT CAUGHT IN THE BIG LARAMIE IN WYOMING—ON THE UNION PACIFIC.



TROUT FISHING IN WYOMING ON THE UNION PACIFIC RAILROAD.

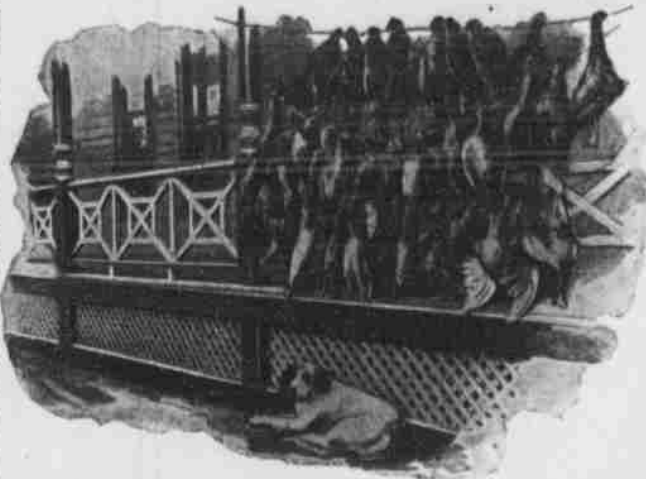
**R**ICH as Colorado is in mineral and agricultural resources, in glorious scenery and a marvelous climate, she also possesses some of the finest fishing and hunting grounds on earth, the dense forest being the natural covert for elk, deer and other game, its myriads of streams teeming with mountain trout, its lakes, whilst also full of attractions for the angler, being the haunt for millions of geese, ducks and other wild fowl.

The principal animals found in the wilder portions of the higher mountains and parks and the more remote portions of the lower country are mountain lion, or panther, black bear, cinnamon bear, grizzly bear, silver-tipped bear, wildcat, lynx, wolf, coyote, porcupine, fox, badger, beaver, etc.; also black-tailed deer, elk, antelope, grouse, duck, goose, snipe, crane, rabbit, squirrel and mountain quail.

The march of civilization in the state has largely followed the stream beds and the lines of railroads and there have been left untouched large areas over which the game may roam almost unmolested. The greatest of these is the region generally known as the "White River country," which was formerly the reservation and hunting grounds of the White River Utes, and oc-

cupies the northwestern corner of the state. Here the mountains, instead of rising in jagged peaks, culminate in broad plateaus from 9,000 to 11,000 feet high, rolling in alternations of woodland and grassy meadows sometimes for twenty miles. This is the natural summer home for game of all kinds. With the three requisites of camp life—wood, water and grass—all plentiful, with the sun constant and rain scarce, and with black-tail deer breaking from the copes of aspen, elk ranging along the edges of the valleys and bear living in the deep recesses of spruce timber, it is the ideal country for the open-air vacation that makes a man young again. The plateaus

are cut by deep valleys, in which flow streams in which the trout jump eagerly at the feathered fly. Squirrels chatter in the tree tops, and the stupid blue grouse, with less sense than the civilized hen, wanders about camp, affording more sport in the trying pan than in the act of slaughter.



A MORNING SHOOT IN WYOMING—ON THE UNION PACIFIC.

The water courses of Colorado comprise ten principal rivers, which, having their sources centrally in the mountains, flow in all directions through the state, increasing in volume from countless numbers of lesser tributaries. In all of these waters, from the little brook high up in the mountains

to the broad rivers in the valley, abound the mountain trout in all his sportive gaiety, his beauty of form and his delicate toothiness, the latter unexcelled by any species of the piscatorial tribe.

Of all the beautiful lakes distributed throughout the mountain regions of Colorado, which vary in size from five square miles to the circumference of a mill pond, many are without names, because of the great number and their remoteness from towns and settlements. These lakes, having their inlets and outlets by the mountain streams, are likewise swarming and teeming with fish and are the resort of those who prefer the comforts of fishing from a boat to the more arduous sport of wading the streams.

For twenty years past Colorado has maintained a state fish hatchery near Denver, and more recently branch hatcheries were established at Twin Lakes and Gunnison. The United States government has also established a very large hatchery at Evergreen Lakes, near Leadville. From these establishments nearly a million young fish are turned into the streams of the state every year.

The streams and lakes of the lowlands throughout the state swarm with duck and geese in their season. It is only necessary

to find the valley of a stream to insure good duck shooting.

To enjoy this superb sport, go to this land of wonders, obtain an outfit at any of the neighboring mountain towns, and you will find every condition to meet your fancies and satisfy your most exalted ambition, and with a most hospitable western welcome.

The air is pure and without undue moisture, what is called in common parlance, "a dry atmosphere," adapted to the needs of those suffering from bronchial troubles. There is no excessive heat in summer, the average temperature being about 80. There are no continuous, saturating rainfalls, but rather brief showers, which pass away quickly, leaving clear skies behind them.

To enable persons to reach these favored localities without unnecessary expenditure of time or money, the Union Pacific has put in effect very low rates and splendid train service, three trains leaving Missouri river daily for Denver, one of which is "The Colorado Special," the finest and fastest train in the west. Accommodations are provided for all classes of passengers on these trains, the equipment including free reclining chair cars, dining cars, buffet, smoking cars, drawing room sleepers and day coaches, etc.

## How the Pleasing Moving Picture Illusions Are Produced

**T**HERE have lately been important developments in the "moving picture" business, reports the New York Times. Practically every theater in the country where vaudeville is either incidental or a feature has its own machine, which at each performance projects on canvas a dozen or more active views, the exhibition being given equal prominence on the program with the comedietta preceding or the "musical act" following. The views are changed weekly, so that the American public may not be surfeited.

It is perhaps regrettable that such a wonderful invention as the reproduction of life motion by aid of the camera should have degenerated into a mere toy, but shrewd caterers to the amusement-loving public know that in order to interest they must amuse and mystify at the same time. Hence the retirement of the scenic view and the advancement of the clown with the accommodating organism.

The companies manufacturing the films used in these machines have in their employ a large number of persons whose business it is to pose for the pictures. They are the originals of the characters to be seen on the canvas. They are trained "camera actors," and know just what is required of them to make the picture most effective.

At one end of a long gallery on East Twenty-first street is a tiny stage. The room is crowded with scenery and properties, and on this stage are enacted most of the tableaux seen later on canvas in the theater. If you will notice, you observe that the characters enact by rapid pantomime in sixty seconds a little comedy which would require five or ten minutes if presented on the stage in the usual way. This is acted originally about ten feet from the mouth of a big lens, behind which a roll of film 200 or 300 feet long is rapidly being reeled across the point of exposure.

One of the latest mystery pictures is "The Human Incubator." A man is represented standing before a table on which there are six eggs and a plate. He takes up one egg, breaks it about a foot above the plate and, as the contents strike the latter a little chick picks itself up and runs over the table.

This he does with each egg in succession. When the six chicks are running about he holds the last broken shell again over the plate, a chicken runs back and apparently jumps up into the shell, which is placed on the table again whole.

This is one of the simplest of all the pictures. In reality the man stanes before the camera and breaks an egg into the plate. He then reaches out for a little chicken, which is handed to him, and puts it on the plate. Naturally it immediately runs off on the table. The same thing is done with each of the six eggs until the same number of chickens have actually been put on the plate.

When the film is developed ten or fifteen feet of it represent the man reaching out and putting the chicken on the plate. This part is cut out of the main strip and the section of the film representing the con-

tents of the egg striking the plate is attached to that showing the chicken picking itself up from the center of the plate where it has been placed in the interval. The apparent impossibility of the tiny rowl returning to the egg is accomplished merely by reversing the course of the film—that is, making the picture operate backward.

Two similar pictures are "The Tramp's Miraculous Escape" and "The Photographer's Mishap." In the first one, two tramps meet on a railroad track and exchange embraces. One produces a bottle and goes on, leaving it with his colleague of the road.

The tramp who received the bottle sits down on a railroad tie, takes several good "pulls" at it, and finally goes to sleep. Suddenly a fast express makes its appearance, and being unable to stop in such a short distance, strikes the unfortunate man and scatters "fragments of him" in every direction. The train is stopped and train hands return to gather up the remains. After carrying them for a short distance on a stretcher the tramp jumps up alive and makes a dive for his bottle, which has been left behind.

The other picture embodies the same idea, an amateur photographer having set

up his camera on the tracks and commenced focusing when an express train strikes him. He is hurled into the air, but on striking the ground picks himself up and brushes his clothes. As he is shaking his fist at the receding train another one strikes him and the same performance is gone through again.

The same idea is used in the preparation of both. An invariable groan of horror comes from in front of the canvas when the train strikes the body, for it seems impossible that it is not a reproduction of an actual catastrophe. A man is really photographed on the track until the locomotive gets near.

Then the camera is stopped and the man steps out of harm's way. Another picture is taken with a dummy in the same position, and this time the locomotive is permitted to mangle it. The camera is again stopped, the real man substituted for the remains of the dummy and the third picture represents the marvelous resurrection. When the three films are adjusted so they run continuously the affair is extremely realistic.

One of the most mystifying effects obtained is that in the picture "Impossible Bathing." There are several pictures ex-

plotting this idea, and it is always very effective. A man arrives at the river bank with the intention of taking a swim. He takes off his hat and throws it down, and in the same instant there is another hat resting comfortably on his head. So on with his coat, vest and other garments, until there are a dozen or more suits of clothing scattered about on the ground before he has been able to disrobe to his bathing suit.

He plunges into the water, only to be thrown back on the bank a second later, as usual, fully dressed. He tries it again three or four times, with the same result, and then in despair finally dives with every garment on.

To the observer this instantaneous dressing seems utterly unexplainable. It is done simply by stopping the camera after the man has thrown his hat down or his coat off and waiting until he has put on another. Of course, when the picture is projected on the canvas, the redressing is lost. He is thrown back out of the water by a reversal of the film.

Another amusing and mystifying picture is "Trying to Catch a Train." A suburbanite is seen in bed in the morning. He discovers he has overslept himself, and

as he jumps out of bed, shirt, trousers, shoes, collar, tie, coat, vest, hat, cane, cigar, and satchel arise from the floor and adjust themselves. He makes a hasty exit. In this the camera is stopped while the man puts on each garment, which in the picture seems to fly on by magic.

Another picture called the "One-Man Orchestra," in which the leader is seen alone, and by a move of his hand causes eight chairs to appear in rapid succession, immediately after to be occupied in some mysterious way, each by a musician, is prepared in the same way. The camera does not operate while each chair is being put in place or while the musicians are walking to their seats.

## Carpenter's Letter

(Continued from Sixth Page.)

ures are taken from the London Mail Year Book, which also adds that of all the nations of the world the English drink the most and the Americans the least.

But let me tell you something about this city of Sheffield in which I am now writing. It is the typical English steel manufacturing town, and is the chief cutlery town of the whole world. It is a city of the rich and poor, of many capitalists and tens of thousands of workmen. Its workmen have been doing the same class of work for generations, and they are among the most skilled of their kind. A vast amount of the work is done by hand. I went through one of the largest cutlery establishments and found in it hundreds of blacksmiths pounding out knife blades and razor blades upon anvils, fashioning them just as the country blacksmith does his work at home. I saw the grinding done by hand, and in other little shops the handles were made and the knives and razors put together in the same way. Much of the work it seemed to me could have been equally well and more rapidly done by machinery.

Sheffield makes me think of Pittsburg. It is about as big as Pittsburg, and it lies in a nest in the hills at the junction of two rivers. It has hundreds of foundries and factories, and the foundry chimneys rise through the smoke which hangs over it like the ghosts of a dead forest vying in height with the spires of the churches.

The city has good streets, some of which have been recently widened at the cost of the corporation. It has an excellent car system, which will give you rides for 1 or 2 cents a trip. It has a magnificent town hall, which cost \$800,000, and other fine buildings.

The business blocks would do credit to Pittsburg itself, and in one of the best of them is the American consulate, with the good old American flag flying from the windows.

The United States consul, by the way, is Major Church Howe, a business man from Nebraska. He has brought the consulate out of the chaos in which it formerly was and is now pushing American ideas in a most respectable way.

FRANK G. CARPENTER.



YESTERDAY AND TODAY ON THE UNION PACIFIC.