

HOME TOWN HELPS

REGULATES TIME FOR TOWN

Clock in Market Place at Los Angeles an Ornament and Convenience to City.

A handsome pedestal clock, 35 feet high, constructed of re-enforced concrete, has been erected in the center of the Los Angeles Terminal market. The four six-foot dials of the big timepiece are illuminated from within at night, and above each is a panel containing advertisement space for the association which provided and will maintain it. The works are wound by electrical means, and any



A 35-Foot Pedestal Clock of Distinctive Design Which Has Been Erected in the Center of the Los Angeles Terminal Market.

variation in their operation is automatically corrected. The turning on and off of the lights at stated hours is also automatic.

The single column supporting the clock proper is adorned with sculptured fruits, and on the four sides of it hang ornamental lights.—Popular Mechanics Magazine.

Ornamental Lamp Posts.

There is no feature in municipal equipment that adds more to the attractiveness of a city's appearance than do ornamental street lamp posts of artistic and appropriate design. Just as the effectiveness of interior decorations and furnishings depend in a large measure upon lighting fixtures, so the beauty of the street can be enhanced or marred by its lights. In each case a satisfactory solution of the lighting problem consists not only in supplying sufficient illumination but also in providing lighting equipment that harmonizes with its surroundings and possesses a beauty of its own. The old-time lamp post in vogue before the days of electricity fulfilled the second of these conditions, but not the first; for, although the post itself was often a work of art, its feeble oil or gas flame seldom was equal to the task of illuminating the street. On the other hand, the modern overhead arc lamp gives a fairly satisfactory light, but the unsightly poles, ropes, wires and other equipment for raising and lowering the lamp can scarcely be called beautiful. Now comes the ornamental street lamp post, which combines the beauty of one of its predecessors and the utility of the other.—Thomas J. Davis in The House Beautiful.

Plant Trees.

Let us plant trees as memorials to our fallen heroes. Let us plant trees not only along the great transcontinental highways, as the American Forestry association so opportunely suggests, but let each community plant trees for its own dead in addition.

In Mohammedan countries it is regarded as an act peculiarly pleasing to God and man to erect drinking places as memorials for the dead. These fountains, with their supply of water in arid lands, help greatly to beautify roads, to lighten the burden of life and refresh bodies and souls, while they testify in memorials of stone, brick and marble to beloved dead.

Let us plant trees as memorials to our own beloved dead, whose deeds shall live so long as the world lives.

Small-City Problems.

The National Housing association has just held its sixth annual session in Chicago, at which it was shown that there are serious problems to be met with outside of the big cities, and that in the smaller cities of the country there was much need of giving serious thought to the very important matter of the houses we live in, eat in and sleep in.

COTTON PROPOSAL IS GRIPPING SOUTH

Movement is Spreading Like Wild-Fire All Over The Cotton Belt.

Reports received at state headquarters, Raleigh, of the North Carolina Cotton Association during the past few days indicate that the movement inaugurated at the recent county conventions held in practically every county in the state last week to hold the unsold balance of the present crop and to reduce the acreage for the coming crop by one-third as compared with 1918 is spreading like wild-fire in all parts of North Carolina. The bankers, merchants and farmers who attended these conventions last week let no grass grow under their feet upon their return to their homes. The New Orleans, Houston, Galveston, Dallas, Memphis, Montgomery, Atlanta, Little Rock, Charleston, Savannah and Birmingham newspapers have been publishing daily reports of county and State meetings held in these States to ratify and put into practical effect the work outlined by the general convention recently held in New Orleans. In fact, it would seem as if every Southern State and every county in the cotton belt were vying with one another to see which will make the best record in the matter of reducing the cotton acreage in 1919 and holding the cotton now on hand for remunerative prices.

Alarmed over this movement, which threatens to break the strangle-hold which the spinning interests of the country, aided and abetted by the bear speculators in the New York market, have had on the cotton market for some weeks past, the Northern press is attempting to throw ridicule on the movement and to belittle it. A typical instance of this bear propaganda to offset the cotton acreage reduction movement is furnished by an article published in a recent issue of the Journal of Commerce. Some supposed correspondent from the South is quoted in that Journal, which has always been very friendly to the New England spinning interests, as saying:

"I take little stock in resolutions to decrease acreage, as such attempts at reduction are economic heresy. Too well do many of us remember the days of four and five cent cotton in the nineties. Conventions were held in Memphis and elsewhere to reduce acreage. Solemn oaths were signed, but always the result was the same, an increase of acreage, because each went home with the same determination to increase his own acreage as he believed his neighbor was going to decrease.

Such articles as these, full of mis-statements of facts, are calculated to have just the opposite effect in the South from that intended by the authors. Much water, in an economic way, has passed under the mill since the early nineties. The cotton growers of the South have learned by sad experience that a small crop with good prices pays better than a large crop with low prices. If they had any doubt on this score Secretary Hester's annual reports, showing the total value of the various crops produced by the South, state the facts only too plainly. The Journal of Commerce statement to the contrary, no signed pledges were required by the cotton convention previously held in the South, and it was this very lack of signed pledges that foredoomed the acreage production movements of previous years to practical failure. There never was a year in which a convention of this sort was held that the acreage was not materially decreased, although the cut in acreage did not always come up to what the convention had planned. Lack of proper organizations by States and counties, the failure to get signed pledges to carry out the objects of the convention, and the fact that no subsequent convention was held later in the season to receive reports as to the progress made by the different cotton-growing States in effecting a reduction in acreage were some of the reasons that the former conventions proved a failure in so far as accomplishment went. All these loopholes have been closed by the recent convention, and, in addition, a resolution was adopted by the convention to brand any man in the cotton belt who refuses to co-operate as "so lacking in public spirit as to forfeit the confidence of the community in which he lives."

The "economic heresy" of reducing the cotton acreage, to which the Journal of Commerce refers, is a fine-sounding phrase, but cotton men say it will not deceive anybody in the South who stops to think. The New England and Southern mills, when they find a stock of goods accumulating and no buyers coming into the dry goods market at once take steps to reduce their output. It is argued, therefore, that if it is a good thing for the mills to reduce their output of the manufactured goods, in order to stimulate demand, why should it not also be a good thing for the cotton growers in the South who produce the raw material? This is the point of view that the cotton interests of the South take

ANTIQUITY OF DECORATIVE ART

Strange Sources From Which Pigments Used by Modern Painters Are Derived.

PRESERVATION OF SURFACES.

Crude but Effective Processes Employed by the Egyptians and Greeks of Pliiny's Day—Noah Prudently Waterproofed the Ark.

Whether paint was invented in answer to a need for a preservative or to meet a desire for beauty is a question fully as knotty as the ancient one about the relative time of arrival of the chicken or the egg. It was invented, though, and it serves both purposes equally; so whether it is an offspring of mother necessity or an adopted son of beauty remains forever a disputed question.

The first men, cowering under the fierce and glaring suns of the biblical countries, constructed rude huts of wood to shelter them. The perishable nature of these structures caused rapid decay, and it is probable that the occupants, seeking some artificial means of preservation, hit upon the pigments of the earth in their search. It is perhaps natural to suppose that it was the instinct of preservation that led men to the search, although the glories of the sunsets and the beauties of the rainbow may have created a desire to imitate those wonders in their own dwellings.

The earliest record of the application of a preservative to a wooden structure dates from the ark, which was, according to the Bible, "pitched within and without." The pitch was a triumph of preservation whatever it lacked as a thing of beauty.

Decoration applied to buildings first comes to light with ancient Babylon, whose walls were covered with representations of hunting scenes and of combat. These were done in red and the method followed was to paint the scene on the bricks at the time of manufacture, assuring permanence by baking. Strictly speaking, this was not painting so much as it was the earliest manifestation of our own familiar kalsomining.

The first Hebrew to mention painting is Moses. In the thirty-third chapter of the book of Numbers he instructs the Israelites, "When ye have passed over the Jordan into the land of Canaan, then shall ye drive out all the inhabitants of the land from before you and destroy all their pictures. . . ."

At later periods the Jews adopted many customs of the peoples who successively obtained power over them and in the apocryphal book of the Maccabees is found this allusion to the art of decorating, "For as the master builder of a new house must care for the whole building, but he that undertaketh to set it out and paint it, must seek out things for the adorning thereof."

Although Homer gives credit to a Greek for the discovery of paint, the allusions to it in the books of Moses, the painted mummy cases of the Egyptians and the decorated walls of Babylon and Thebes fix its origin at a period long antecedent to the Grecian era. The walls of Thebes were painted 1,900 years before the coming of Christ and 996 years before "Omer smote his bloom" lyre.

The Greeks recognized the value of paint as a preservative and made use of something akin to it on their ships. Pliny writes of the mode of boiling wax and painting ships with it, after which, he continues, "neither the sea, nor the wind, nor the sun can destroy the wood thus protected."

The Romans, being essentially a warlike people, never brought the decoration of buildings to the high plane it had reached with the Greeks. For all that the ruins of Pompeii show many structures whose mural decorations are in fair shape today. The colors used were glaring. A black background was the usual one and the combinations worked thereon red, yellow and blue.

In the early Christian era the use of mosaics for churches somewhat supplanted mural painting. Still, during the reign of Justinian the Church of Saint Sophia was built at Constantinople and its walls were adorned with paintings.

In modern times the uses of paint have come to be as numerous as its myriad shades and tints. Paint is unique in that its name has no synonym, and for it there is no substitute material. Bread is the staff of life, but paint is the life of the staff.

No one thinks of the exterior of a wooden building now except in terms of paint coated. Interiors, too, from painted walls and stained furniture down to the lowliest kitchen utensil, all receive their protective covering. Steel, so often associated with cement re-enforcing, is painted before it goes to give solidity to the manufactured stone. The huge girders of the skyscrapers are daubed an ugly but efficient red underneath the surface coat of black. Perhaps the best example of the value of paint on steel is found in the venerable Brooklyn bridge, on which a gang of painters is kept going continually. It is scarce possible to think of a single manufactured article which does not meet paint somewhere in the course of its construction. So has paint grown into the very marrow of our lives.

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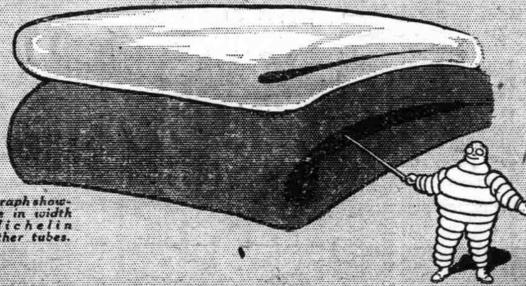
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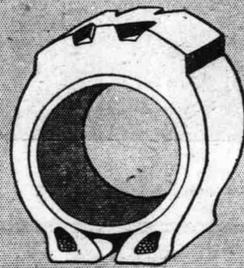


Actual photograph showing difference in width between Michelin Tubes and other tubes.

Michelin Tubes being made full-sized fill the inside of the casing even before inflation.

Other tubes, being smaller in diameter than Michelins, must be stretched by inflation to fill the casing. The flexing of these stretched tubes under constant tension when inflated causes destructive heating which kills all the natural life and resiliency of the rubber, making it porous and less resistant to cuts and punctures.

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Michelin Tubes, fill the casing even before inflation



Other tubes must be stretched by inflation to fill the casing

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