

SUPPLEMENT

EAST CLACKAMAS NEWS, OCTOBER 9, 1919

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SEES OLD WORLD JEWRY IN PERIL

Dr. Cyrus Adler, Jewish Representative at the Peace Conference, Reviews Eastern European Situation.

ECONOMIC RUIN COMPLETE.

Food, Clothing, Medicines and Other of Life's Necessities Must Be Provided by America at Once.

New York.—"The Jews who lived in the zone of war suffered greater hardships, sustained greater losses and have been left in a worse economic condition than any other people of Europe with the possible exception of the Armenians. In some of the regions where the Jews live as many as five armies marched through, each bearing away with it such property as it desired or needed; and finally the Bolsheviks in their wave of power completed the economic ruin of the Jews."

That is the Jewish situation abroad, as seen by Dr. Cyrus Adler, of Philadelphia, one of the most prominent Jewish educators in the country, who was in Europe as a member of the American Jewish delegation to the Peace Conference. He believes that there must be a great deal of economic rehabilitation among his people before they can begin to enjoy the new rights of religious, political and legal equality won for them at Versailles.

"East European Jewry will soon be in a position to help itself, due to the results of the Peace Conference," states Dr. Adler, "but in the critical period that it is passing through now as a result of the European economic and political upheaval, it must receive aid from this country. Food, clothing, medicines—these are the fundamental needs that come before anything else.

"Food must be hurried to the European Jews. I have seen bread that these people were eating, when they could get it, that looked more like a dung cake than like food. It was composed of ten per cent. rye, ten per cent. wheat and 80 per cent. tree bark for filler.

"Another great need is for the facilitating of individual remittances. In many regions no communications have been possible for five years and fathers, mothers, brothers and sisters have lost all track of their relatives in this country.

"In view of all this situation, the coming Jewish relief campaign is a movement that is worthy of every dollar's worth of support that America can give to it. Withholding of aid by America will spell certain disaster to millions of Jewish men, women and children in Eastern Europe."

Belated Proof.

"I see where I was severely wounded in the war," remarked a discharged soldier.

"Are you just now finding that out?"
"Of course not, but it's some satisfaction to have a casualty list in my home paper corroborate the statements I've been making for six months to friends and members of my family."—Birmingham Age Herald.

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
Pliny'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, covering 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 906 years before "Omer smote his bloomin' 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 decora-

tions 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.

Hymns Mention Bicyclists.

One of the effects of the war is an increase in the popularity of hymn singing, and practical demonstrations of the best tunes and how to get the most out of them have been held in some of the London churches.

But could you, even after a prolonged course of hymnology, answer off-hand Father Stanton's question as to where bicycles are mentioned in "Hymns Ancient and Modern?" Give it up?—"Sunbeams searching all the day."—London Chronicle.