



QUESTIONNAIRE

ANSWERS WHICH WILL SOLVE PERPLEXING PROBLEMS OF THIS RECONSTRUCTION ERA.

Query.—The government has launched an educational campaign to encourage building in order to put more men to work. Would not a similar movement to show how the old structures can be best and most economically repaired and made good as new also help?

Answer.—It is learned that such a plan is in effect and is linked directly with the Washington propaganda.

Industry must be turned back from works of war to the ways of peace. Employment must be found, in the meanwhile, for those whose occupation has been interrupted. There is no real surplus of labor in the United States. Rather there is a shortage, which would be acute if normal conditions were already restored, and one step towards restoring them will come with resumption of repair work.

Government restrictions, imposed by the necessities of the war program, have for many months past retarded or altogether prevented construction, improvement and repairs. These restrictions are now off, and there is scarcely a town, a city, a factory, a dwelling or a farm that does not reveal a crying need for prompt attention. Nothing delays such instant action except the feeling that prices are high for the time being and may be lower.

That is not logical. No matter what it costs to repair, the cost is less than the cost of neglect. No matter what the cost of paint, the wind and the weather will collect a higher bill in deterioration and decay.

Query.—What do you think of paint as an investment, aside from the appearance it lends? Does it really PAY to paint a house regularly, say, every three or four years?

Answer.—Good paint properly applied when needed is the main thing in making a house last long and well. A house worth \$2,500 can be painted at a cost of about \$125. In 60 years that house will need about 15 paintings, the total cost of which will be \$1,895. Left without paint, such a house would fall into complete ruin in 30 years. So taking 60 years as a basis for our figures we find that with paint a home will last that time in good condition and will cost, plus paint, \$4,375. Without paint the house would have to be rebuilt at the end of 30 years and would be ready for another complete renovation when the sixtieth year arrived. Cost, without paint, \$5,000 for a home ready to fall to pieces. Does regular painting pay? As the old Dutch adage says:

"PAINT PAYS FOR ITSELF."

Query.—I have a quantity of old paint on hand. Can I use it for the first coat in repainting my barn?

Answer.—On no account should old paint which has become fat be used for priming either old or new work. Old paint in that condition is best used on a fence, brickwork or tinwork. If you value your barn sufficiently to paint it, do it the justice of a good job.

U. S. Invents Anti-Rust "Dope."

Incident to the war, the government has faced the problem that has so long proved baffling to commercial concerns of protecting iron and steel from rust. In an attempt to solve this federal specialists have perfected various forms of protective coatings. In this connection it may be pertinent to ask whether commercial uses will not be found also for the so-called "dopes" which the government has invented to be applied to airplane wings and which are possessed of valuable weather-resisting and fireproof qualities.



PAY YOUR DEBTS

On New Year's eve the cost of the war to the United States stood at \$22,000,000,000. Practically all of this money had been raised by taxation and by the Liberty loans. The entire amount which had come into the Treasury up to that time for war purposes had either been spent or had been earmarked for specific bills.

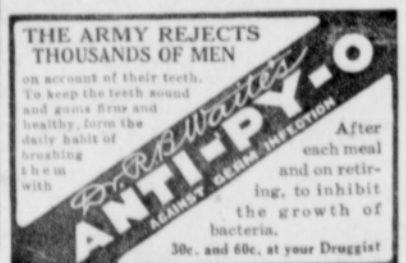
Since the middle of November when the armistice was signed the government has been borrowing at the rate of \$600,000,000 every two weeks to meet its war obligations. At this rate it will have obtained from the banks of the nation from four to five billions of dollars before the beginning of the fifth Liberty Loan April 21.

The people of the United States, through their representatives in Congress, voted for the expenditures which made necessary the borrowing of these huge sums. The government in anticipation of patriotic support from the country in raising the Victory Liberty Loan has already paid the bills. In all justice and honesty the people of the United States will not fall their government and will finish the job by over-subscribing the last popular war loan by an even larger percentage than they did the four which have gone before.

PAINT AND ILLITERACY.

Curious Fact Comes to Light That Literates Least Using Books Avoid Paint Also.

Washington, D. C.—A curious fact has been brought to light by the Educational Bureau and the Bureau of Industrial Research here. It is that in the states where illiteracy is most prevalent paint is least used. The paint referred to is the common or barn variety, of course, for the backwoods countries have no need for the finer pigments or facial adornments. It is true, though, that in the sections of all states where white illiteracy is highest painted homes are rare and painted outbuildings and barns are practically unknown. Probably the illiterates do not use paint on their buildings because they do not understand its value as a preservative.



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GUIDE POSTS

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, 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 986 years before "Omer smote his blooming" 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."

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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there is development going on in 1919 that you want to know about. It may be a reclamation project, a new mining project, a newly-discovered oil field, openings for manufacturers, opportunities in growing sheep, cattle, hogs, horses or other livestock, or you may want to know something of the scenery of the West—what to see when you motor across country on the new highways that are being built.

"Building the West"

The New West Magazine is the only publication in the United States devoted solely to "Building the West," and it is the nationwide exponent of the advantages and opportunities to be found in the West. It is bringing the "landless man to the landless land."

Among the important subjects that will be carefully presented with accompanying illustrations in The New West Magazine in 1919 will be:
Western Reconstruction
Waste Lands to be Reclaimed (a series)
Giving the Settler a Chance
Agriculture the Basis of Commerce
What Capital Demands of the West
Efficiency on the Farm
Making Satisfied Farmers
State Aid for Industrial Development
Good Roads and Distribution
Alaska
America's Unexplored Empire
Obstacles that Prevent Alaskan Development
Fish More Valuable than Gold
Scenes of Impending Grandeur
The Railroads of Alaska
Recent Alaskan Mining Development
Adventures in Wonderland

Western Wonders and Tourist Travel
American Attractions on European Battlefields
Seeking Beauty Instead of Ruins
Building National Highways

Developing Home Industries
The observance of "Western Consumers' Week," which originated with The New West Magazine six years ago, will be carried out on a larger scale than ever in 1919, the second week in April being the regular date chosen. During this week all the people of the West—and especially the women—will be asked to call for and use Western-made goods, and retail merchants will make special displays of articles manufactured in the West.

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The New West Magazine

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