THE LOVELY LESSER ARTS
LEATHER MAKING, SCREENS, IVORY, MAP MAKING
SILHOUETTES, AND WHAT TO DO ABOUT NUDES

By ESTELLE H. RIES
I. LEATHER MAKING—AN OLD SPANISH CUSTOM

The leather "industry," if such we may call it, is an ancient one. Long before the development of the loom, shaggy hides served as coats and blankets, while garments and accessories of leather preceded woven ones. Man's early matured desire for splendor and ornament in dress led him soon to the discovery that these skins, shorn of hair, namely leather, lent themselves to decoration that the shaggy hides could not afford.

Came the problem of preserving the skins against decay. Probably the original process of curing skins was that of simply cleaning and drying. Then the use of smoke, sour milk, various oils and the brains of animals were found to improve the texture of the leather. Later it was discovered that certain astringent barks and vegetables effected permanent changes in the texture of skins and stopped decay. This knowledge was possessed by the ancient Egyptians, for engravings on their tombs depict the process of tanning. That they valued leather highly is known from the fact that it was classed with gold, silver, ivory and rare woods, and was given to gods and kings as tribute.

The famous legend of the founding of Carthage tells how Queen Dido, when promised only as much land as could be covered by a bull's hide, cut the bull's hide into thin strips and laying them end to end, encircled enough land upon which to build the mighty citadel of Carthage.

The sacredness of the cow to the people of India has resulted in denying to them the by-products of this animal. No caste Hindu will touch leather. Leather working is the most menial job in India, on the same level as scavenging. Only untouchables work in tanneries.

But in other countries leather has had many uses. It was one of the first materials to be used as money, and indeed the word, pecuniary, is derived from the Latin, pecus, which means the hide of a cow. The Romans also gave us the word "tan" as a leather process, which comes from Tanare, meaning oak bark. The use of leather in shoes and countless other ways is too obvious for discussion.

Even stockings at one time were made of this fabric, as witness Cooper's Leather Stocking Tales about the American Indians. But here we shall refer rather to the artistic aspects of leather, a story not without its own romance.

The early warlike races who at first rode their horses barebacked in their conquering expeditions felt that ornamental trappings would be more in keeping with their character as victors. So came into being the marvelous mosaics of pique leather of the eastern peoples which impressed the Crusaders in the middle ages and set Europe to imitating a well-developed craft. The African Moors introduced this art in an advanced stage into Spain doubtless before the 10th century. The Spanish name for decorated leather, guadamaclleria, provides a clue by which its origin has been traced back to Guadames, a little spot on the rim of the Sahara which to this day carries on a small leather industry.

But while the initial impetus was imported, it remained for Spain to develop the craft into an art which other countries never surpassed. Spain is as much the home of leather as China is of silk. Cordova was the first and most important center for the art of the guadamacllero—the leatherworker who was artist and artisan as well. The ordinances of Cordova, dated 1567, for the license of leatherworkers, showed the strictest requirements, and severe punishments for any sort of decep-
tion as to honesty of product. The word, cordwainer, derived from Cordova, is a witness of the practical monopoly of Spain in the making of decorative leather. Cordova of a thousand years ago was a center of culture and craftsmanship in Spain, a city of a million souls whose splendor rivaled that of Bagdad the magnificent.

It was written in the 18th century that so many guadamecies were made in Cordova that in this craft no other capital could compare with it. The art was so refined that in such quantities they supplied all Europe and the Indies. This enriched Cordova and also beautified her, for the gilded, wrought and painted leathers were fixed upon large boards and placed in the sun to dry, and by reason of their splendor and variety, made her really lovely. The leatherwork, like all the decorative legacy we have from Spain, seems to have over all of it, intangible but potent, some essence of the romance which lingers in the memory of the fascinating land of its origin.

There is scarcely a skin which cannot be decorated in some way and various ones have been adapted to different uses. Some of course are softer and more pliable and lend themselves to certain forms of treatment better than others. Cow and calf skins are more suitable for recto work as they are both flexible and smooth. Ox hide is thick and lends itself to incising and carving. Morocco, a goatskin with grained surface, is used most frequently for book binding as it is very smooth and adaptable. Chamois, a soft skin, is used forEmbossing leather as it is very soft. Many other processes developed, and now engraving, cutwork, applique, embroidery, tooling, stamping, embossing, studding with nails, painting, and lacquering in gold and polychrome on silver leaf are all known. There is the process of making a tiny mark that eventually evolves the design sought for. Almost no intricacy is too great, and the delicacy of tiny leaves and tendrils is often quite remarkable. In studying the leather work produced in the centuries we may get an idea of the effects of decorating as follows: cut or engraved, carved, punched or hammered, and see the descendants of those old craftsmen with equally wonderful work and molding as they are both flexible and smooth. Ox hide is thick and lends itself to incising and carving. Morocco, a goatskin with grained surface, is used most frequently for book binding as it is very smooth and adaptable. Chamois, a soft skin, is used for book binding as it is very smooth and adaptable. Chamois, a soft skin, is used for book binding as it is very smooth and adaptable. OX hide is thick and lends itself to incising and carving. Morocco, a goatskin with grained surface, is used most frequently for book binding as it is very smooth and adaptable. Chamois, a soft skin, is used for book binding as it is very smooth and adaptable. Leather was not hot enough the gold would not permanently adhere.

An important advance was the invention of punches which were cut in relief and applied with a hammer. These threw ornament into relief and led to the fashion of embossing with modeling tools and stamps in the form of repeat ornamental designs. There were many other processes developed, and now engraving, cutwork, applique, embroidery, tooling, stamping, embossing, studding with nails, painting, and lacquering in gold and polychrome on silver leaf are all known. There is the process of making a tiny mark that eventually evolves the design sought for. Almost no intricacy is too great, and the delicacy of tiny leaves and tendrils is often quite remarkable. In studying the leather work produced in the centuries we may get an idea of the effects of decorating as follows: cut or engraved, carved, punched or hammered, and see the descendants of those old craftsmen with equally wonderful work and molding as they are both flexible and smooth. Ox hide is thick and lends itself to incising and carving. Morocco, a goatskin with grained surface, is used most frequently for book binding as it is very smooth and adaptable. Chamois, a soft skin, is used for book binding as it is very smooth and adaptable.

Cordova, is a witness of the practical monopoly of Spain in the making of decorative leather. Cordova of a thousand years ago was a center of culture and craftsmanship in Spain, a city of a million souls whose splendor rivaled that of Bagdad the magnificent. It was written in the 18th century that so many guadamecies were made in Cordova that in this craft no other capital could compare with it. The art was so refined that in such quantities they supplied all Europe and the Indies. This enriched Cordova and also beautified her, for the gilded, wrought and painted leathers were fixed upon large boards and placed in the sun to dry, and by reason of their splendor and variety, made her really lovely. The leatherwork, like all the decorative legacy we have from Spain, seems to have over all of it, intangible but potent, some essence of the romance which lingers in the memory of the fascinating land of its origin.

There is scarcely a skin which cannot be decorated in some way and various ones have been adapted to different uses. Some of course are softer and more pliable and lend themselves to certain forms of treatment better than others. Cow and calf skins are more suitable for recto work as they are both flexible and smooth. Ox hide is thick and lends itself to incising and carving. Morocco, a goatskin with grained surface, is used most frequently for book binding as it is very smooth and adaptable. Chamois, a soft skin, is used for book binding as it is very smooth and adaptable. OX hide is thick and lends itself to incising and carving. Morocco, a goatskin with grained surface, is used most frequently for book binding as it is very smooth and adaptable. Chamois, a soft skin, is used for book binding as it is very smooth and adaptable. Leather was not hot enough the gold would not permanently adhere.

An important advance was the invention of punches which were cut in relief and applied with a hammer. These threw ornament into relief and led to the fashion of embossing with modeling tools and stamps in the form of repeat ornamental designs. There were many other processes developed, and now engraving, cutwork, applique, embroidery, tooling, stamping, embossing, studding with nails, painting, and lacquering in gold and polychrome on silver leaf are all known. There is the process of making a tiny mark that eventually evolves the design sought for. Almost no intricacy is too great, and the delicacy of tiny leaves and tendrils is often quite remarkable. In studying the leather work produced in the centuries we may get an idea of the effects of decorating as follows: cut or engraved, carved, punched or hammered, and see the descendants of those old craftsmen with equally wonderful work and molding as they are both flexible and smooth. Ox hide is thick and lends itself to incising and carving. Morocco, a goatskin with grained surface, is used most frequently for book binding as it is very smooth and adaptable. Chamois, a soft skin, is used for book binding as it is very smooth and adaptable.

When the use of gold leaf was introduced, the magnificence and importance of leather bound forward to unprecedented development. Silver and gold embroideries were done on leather. Crests and monograms appear on church hangings and other fabrics. Aubusson tapestries are softer and more pliable and lend themselves to certain forms of treatment better than others. Cow and calf skins are more suitable for recto work as they are both flexible and smooth. Ox hide is thick and lends itself to incising and carving. Morocco, a goatskin with grained surface, is used most frequently for book binding as it is very smooth and adaptable. Chamois, a soft skin, is used for book binding as it is very smooth and adaptable. OX hide is thick and lends itself to incising and carving. Morocco, a goatskin with grained surface, is used most frequently for book binding as it is very smooth and adaptable. Chamois, a soft skin, is used for book binding as it is very smooth and adaptable. Leather was not hot enough the gold would not permanently adhere.

There is scarcely a skin which cannot be decorated in some way and various ones have been adapted to different uses. Some of course are softer and more pliable and lend themselves to certain forms of treatment better than others. Cow and calf skins are more suitable for recto work as they are both flexible and smooth. Ox hide is thick and lends itself to incising and carving. Morocco, a goatskin with grained surface, is used most frequently for book binding as it is very smooth and adaptable. Chamois, a soft skin, is used for book binding as it is very smooth and adaptable. OX hide is thick and lends itself to incising and carving. Morocco, a goatskin with grained surface, is used most frequently for book binding as it is very smooth and adaptable. Chamois, a soft skin, is used for book binding as it is very smooth and adaptable.

Unlike tapestries, fabrics and brocades, leather does not attract insects or dust and after many years will often retain its original brilliance and durability. May be easily cleaned with a sponge and water. With our modern heated houses it is well to rub it with a cloth dipped in oil.

After the skins were tanned, the old Spanish craftsman stamped the patterns on them from the wooden mould, then working out the design by a process similar to engraving. The interesting effect was achieved by the contrast of colors, heightened by gold and silver, so applied as to throw into relief either the background or the pattern. The decoration was generally done in oil colors, red, green and blue being the most popular. These colors were ordinarily found in the space between the ornament which was in gold or silver gilt. Considerable variety obtained in the patterns which were stamped from wooden moulds engraved with chisels and punches. There were birds, flowers, trees, butterflies, scrollwork, cupids and other figures in geometrical forms. When gold was to be applied, the surface of the leather was covered with oil so that gold leaf would stick to it. On the other hand it was possible to apply the beaten gold to the already painted surface, or the copper mould with which the pattern was stamped, and the surplus gold wiped away. The temperature of the moulds had to be regulated with great care for if they were too hot the leather was burned, and if not hot enough the gold would not permanently adhere.
Meanwhile the activity in Spain was keeping up, and among all the wall and furniture coverings which in various decorative eras have been used for home adornment, the Spanish leather, stamped and gilded in its rich, splendid form, is perhaps unrivalled. It is no less effective in its phases, than tapestry, and far more durable. The misfortune is that private collections and museums nowadays are almost alone in possessing, and from its extensive uses in almost endless forms during the middle ages, little of it is now in existence.

A number of reasons combined to cause the decline of the art. The leather was not of some extent as was used to be in this contremtemps. The Catholic kings, absurdly enough, forbade its exportation to the New World, so as not to deprive the mother country of goods of such value. Venice and other cities found they could supply the demand for leather goods. Cordova was surpassed. Consequently the impoverishment of the country in the 18th century, many of the best specimens of Spanish leather which adorned the old mansions were sold by their owners and scattered beyond the borders of Spain. At the same time it was such a bulky clumsy affair that the housewife found it out of textiles, and the success of the great tapestry works at Mortlake, at the Gobelins and at Beauvais it impossible for the laboriously hand wrought leatherwork to compete. While everything possible was done to lessen the cost of production, the only result was that leather acquired a reputation for inferiority.

The production of leather by the 19th century had practically stopped altogether, and so completely was the art forgotten and disregarded in favor of new things that many priceless old leather panels in ancient Dutch houses were pasted over and hopelessly ruined by layer after layer of wallpaper.

But even if leather was not the style, it has always been used for comfort. Many of us remember that some years ago leather upholstery was in vogue. It would cover the chairs and sofa in living and hall. In a living room, the man of the house would seek to have it for his own. He would like it particularly because it did not catch his woolen clothing and put unwanted wrinkles into it. But at that time it was such a bulky clumsy affair that the housewife found it out of keeping with her other belongings, especially in small rooms, and forcing it out of the home, it flourished in men's clubs, offices and hotels.

The woman who wishes to provide comfort for the men of the family today does not have to cope with the clumsiness of that time. The new leather chairs have much more slender and graceful lines than the heavy bulky overstuffed ideal of a quarter century ago. The straightlined simplicity of modernism has found in leather an excellent material for upholstery. Any arm chair and sofa made of this material. Some of these are low arm chairs, heavily cushioned, square and compact in line, yet unusually comfortable with restful backs and seats. Red is the most popular color for leather upholstery, giving de-

terful warmth and accent to the room, but there are many shades of red, ranging from intense vermilion, through lavender, crimson, scarlet and raspberry to duller but equally rich tones. Cream-white leather is pastel in color, but with the addition of a lightness of color, and seems to stand almost anything. Suede finish is produced by running the surface of leather on a carborundum or emery wheel to give the leather a nap. Fine types of light leather are tanned by special mixtures in Sweden and Swedish leathers make exquisite yet durable articles in this form. The very word, suede, is, of course, derived from the French for Swedish, suédois. So there is a quietly growing tendency to place a single leather-covered chair for variety in a room where formerly only textile upholstery would have been chosen. The patent leather finish, which in its shiny and unusual effect is enjoying popularity, is not only used as part of an upholstery for a chair or sofa in a living room, but also in vogue for the upholstery of wicker furniture for porch or sunroom, or for a piece used to give a lighter air to bedroom or living room. There are also the traditional types of chairs, Spanish, Italian and related periods, upholstered in leather. Reproductions in leather, in dark brown leather illuminated in gold, red and blue, with large nail heads. They add considerable distinction to a room.

While the ancients found many delightful uses for decorated leather, it remained for the American mind to devise the articles displayed in the modern shops for today's homes. Book ends are necessary details of the modern home and when they are a little different and attractive they add an artistic touch to the small occasional tables which play such an important part in present day interior decoration. As the old leather which adorned the old mansions were sold by their owners and scattered beyond the borders of Spain. At the same time it was such a bulky clumsy affair that the housewife found it out of keeping with her other belongings, especially in small rooms, and forcing it out of the home, it flourished in men's clubs, offices and hotels.

There are table runners, jewel boxes, book marks and covers, and complete desk sets that are always fascinating. These consist usually of blotter corners, letter holder, inkwell, calendar, engagement pads, pencil tray, pencil holders and pencils, while other pieces may be added. Desk clocks in Florentine leather, hand tooled to correspond with the desk accessories serve their special purpose, while the waste basket, picture frame for a favored photograph and other objects may add for the same color of the same leather. The same, in color and pattern, in an octagon, oval and other shapes, are also the traditional types of chairs, Spanish, Italian and related periods, upholstered in leather. Reproductions in leather, in dark brown leather illuminated in gold, red and blue, with large nail heads. They add considerable distinction to a room.

The dignified bookbinding has come into many strange uses today. Radio cabinets sometimes display a row of such "books" to disguise some of the unesthetic mechanisms within. Doorways and closet doors are occasionally seen that look like the front of an open bookcase. Behind such doors may be a maroon leather closet that has had to drift into the living room; the door leads in, the kids lead out. Sometimes it is only the host is supposed to know about, and the book effect serves to conceal the presence for the gullest guest. Again, bookbindings take the form of small boxes. Some of these contain drinking sets. They are also used in more innocent forms to contain photographs.

Hand tooled leather cushions come in a variety of shapes and sizes. Perhaps the most intriguing are the large Moroccan affairs that are placed on the floor to sit on, being as high as the seat of a chair, and varying in shape and width. These are generally of different contrasting colors such as red and gold and blue. They may be used as foot rests, and in any case give a great showing of vitality in the informal location. Some of the designs in their angular patterns and shapes are generally of the softest colors, and those that have the requisite of the unusual, fitting them for a modern interior. These leather floor cushions from Morocco will stand a good deal of careless usage. Time dulls their brightness only enough to give the lovely soft effect of age. The living room that uses one or two of these will probably be of Spanish persua-

Texture is not limited to the English moroccos with fine pebbled surface, but also is available in the smoother surfaces, such as the firm texture of calfskin, the flexibility of cowhide and the tenacity of pigskin which are not so expensive. There is also a suede leather which has the soft velvet feel and is waterproof. It may either be stood out in the garden, or cleaned by washing, and seems to stand almost anything. Suede finish is produced by running the surface of leather on a carborundum or emery wheel to give the leather a nap. Fine types of light leather are tanned by special mixtures in Sweden and Swedish leathers make exquisite yet durable articles in this form. The very word, suede, is, of course, derived from the French for Swedish, suédois.
sion. A sunroom also profits by them, but best of all is their use in a
man's room or a college person's room where the gay colors, stability,
informality and simple lines have special appeal.

Such cushions have been for centuries one of the few pieces of furni-
ture used by the household. Nomad people have little place for
appointments and what they do have must, like the leather pillow, adapt
itself to camel or donkey transportation without danger of breakage.

Today in Morocco every home of any pretension has a supply of these
picturesque cushions. In the important house they dressed the sunroom,
which herds of sheep or goats are the mainstay of existence. It is
picturesque. A sunroom also profits by them, but best of all is their use in a

leather too, for use on divans, daybeds, davenports and the like. These
leather screens is the individuality they make possible. There are so
many figures of the material, together with the enlivening of gold or the blending
of ornament. The leather used on the floor cushions is a less ex-

ensive grade but very strong. More conventional cushions are had of
leather too, for use on divans, daybeds, davenports and the like. These
are square, round or other shapes, often hand tooled and soft to the
touch.

The richness and warmth of color that all these small objects
supply to a room are out of all proportion to their size. The virtues
of durability and dignity, too, belong to leather, and make it practical
as well as wonderfully decorative. Its soft, velvety texture is always ap-
pealing. The traditional colors, red, blue, green and the natural tone of
the material, together with the enlivening of gold or the blending
of polychrome treatments in beautifully embossed, almost sculptured
tones, afford a wide range of effects.

The beauty of Spanish furnishings also supplies pretext for using
beautiful leathers on a larger scale as in screens. One of the delights of
leather screens is the individuality they make possible. There are so
many figures of the material, not only as to the rich and sout-

stantial colors in which it is obtainable, but in ornamentation as well.
They are embossed, gilded, tooled, illuminated, painted, lacquered,
studded with decorative nails, and indeed may be decorated in many
beautiful ways.

Hundreds of years ago the leather worker made things only for
kings; today beautifully wrought leather is made to please the esthetic
tastes of everyone. A smooth, softly tinted, well dressed skin of leather
has an indescribable charm. To the craftsman it is full of possibilities
of the real thing is not found in the substitute and gives it a distinc-
tion all its own.

The richness and warmth of color that all these small objects
supply to a room are out of all proportion to their size. The virtues
of durability and dignity, too, belong to leather, and make it practical
as well as wonderfully decorative. Its soft, velvety texture is always ap-
pealing. The traditional colors, red, blue, green and the natural tone of
the material, together with the enlivening of gold or the blending
of polychrome treatments in beautifully embossed, almost sculptured
tones, afford a wide range of effects.

The beauty of Spanish furnishings also supplies pretext for using
beautiful leathers on a larger scale as in screens. One of the delights of
leather screens is the individuality they make possible. There are so
many figures of the material, not only as to the rich and sout-

stantial colors in which it is obtainable, but in ornamentation as well.
They are embossed, gilded, tooled, illuminated, painted, lacquered,
studded with decorative nails, and indeed may be decorated in many
beautiful ways.

Hundred...
on that spaciousness which is had from the wide opening, and the vista
is thus kept interesting without causing a sacrifice of convenience.
In a small room with many door openings of this sort, a screen placed
in front of one of may be used as actual wallspace by placing furniture
in front of it, and the occupant of the room could never see a blank door.
This is an innocent and helpful way of increasing the capacity and usefulness of the room.
If the actual doors have been built into these openings, the screen is
easily useful in concealing them and utilizing the space that is
wasted by unusable doors.
Perhaps one of the most practical uses of screens, if one of the
most obvious, is this matter of concealing things, and this very fact
seems to add a sense of mystery and interest to the room. Those commonplace utilities that we cannot be without, but do not care to display, such as the kitchenette, the baby carriage, and all manner of housekeeping mechanism, may be relegated behind these comforting enclosures. Thus it is desirable to provide a decorative screen in the combination room so that a measure of privacy may be secured should there be some one in the apartment in order to discuss the business of the day or to write a letter.

There is much comfort to be had from the use of a screen in a
large room that is used by the entire family such as a library or living room. A screen may be placed so as to create a sense of Gothic seclusion, if desired, or it may be used purely as a dividing screen, the purpose of which is to divide the room and improve the scale. One of the more recent developments in the employment of screens has been the arrangement of the whole, for the screen is frequently used partially opened. The angled screen covering if one is judicious in making selections. Wallpaper in its
formal, decorative, or modernistic in design and are found depicting anything on the earth, in the air, or below the water, as well as scenes of the desert and casting golden reflections on the shimmering waters of the Nile. In sharp silhouette along the horizon, Arabs were riding camels into the night.

Since one normally expects a screen to be something from which
view, the screen should be so interesting of itself that it makes the spectator forget to want to search behind it. It should appear as a natural part of the decorative aspect of the room, fitting into logically and beautifully that it is its own excuse for being, and not an afterthought for its presence is sought. Every screen, whether simple or pretentious, may be lovely in this decorative sense. There are such wonderful varieties to be had or to be made, that the only difficulty is one of elimination.

All screens should be both utilitarian and decorative. Do not have a "useful" screen that is plain and drab, for fine decorative opportunity is lost thereby. And do not have a decorative screen placed just anywhere unless it serves some useful purpose, which of course includes decorative usefulness as well as the more practical use of dividing the room.

The size of screens makes them conspicuous in the room ensemble. Their color, while it may be daring or vivid, should harmonize with the color of the room, and in character should conform with the other furnishings. An old Gothic screen, however beautiful in itself, would be out of key in a Colonial room. A room of heavy oak paneled walls and carved furniture will be spoiled by a light cretonne screen, just as a simple pastel room would fail to live up to a very elaborately carved table or chair.

Textures should be in accord, too, and should be chosen so as to harmonize with the other structural and decorative materials. There are such wonderful varieties to be had or to be made, that the only difficulty is one of elimination. Wallpaper in its various expressions also makes effective screens.

Some screens are designed and decorated by artists and are products of the finest craftsmanship. In tone and color they may give remarkably effective results of brilliance, dash, contrast and verve.

Screen subjects are limited only by the designer. Subjects may be formal, decorative, or modernistic in design and are found depicting anything on the earth, in the air, or below the water, as well as architectural ideas, historical scenes and conventional designs.

Each panel of a screen should be as interesting in composition as is the whole, for the screen is frequently used partially opened. The angled surface of a screen offers a peculiar variation of light and shade that is of itself decoration. The different leaves of the screen, too, are apt to be seen from varied directions when the panels are irregularly spaced, so that spectators from one part of the room may see only one fold of it. Hence it is desirable that each division of the screen should be piecefully complete.

Leather screens lend themselves exceptionally well to many of the purposes and locations mentioned. What can better supplement the col-

thing to look at, and by affording a setting for a group of furniture that might otherwise look isolated and strung along awkwardly.

In a small room, some screens serve a useful purpose by containing
a picture with deep perspective that seems to carry the eye beyond the
picture, as if the eye were looking down into the chasm of a valley, through the woods, along a deep corridor, or to a distant horizon. By doing this, the eye does not come to a standstill at a blank wall but carries onward in such a way as to give an impression of distance and hence give the illusion of the small room. One of the most effective pictures for screens was of midnight blue, with a full moon topping the palms of the desert world about gives only a little privacy, but it seems to be just enough to prove delightfully welcome. Small screens perhaps not more than four feet tall are often enough for this purpose.

There is much comfort to be had from the use of a screen in a
large room that is used by the entire family such as a library or living room. A screen may be placed so as to create a sense of Gothic seclusion, if desired, or it may be used purely as a dividing screen, the purpose of which is to divide the room and improve the scale. One of the more recent developments in the employment of screens has been the arrangement of the whole, for the screen is frequently used partially opened. The angled screen covering if one is judicious in making selections. Wallpaper in its
formal, decorative, or modernistic in design and are found depicting anything on the earth, in the air, or below the water, as well as scenes of the desert and casting golden reflections on the shimmering waters of the Nile. In sharp silhouette along the horizon, Arabs were riding camels into the night.

Since one normally expects a screen to be something from which
view, the screen should be so interesting of itself that it makes the spectator forget to want to search behind it. It should appear as a natural part of the decorative aspect of the room, fitting into logically and beautifully that it is its own excuse for being, and not an afterthought for its presence is sought. Every screen, whether simple or pretentious, may be lovely in this decorative sense. There are such wonderful varieties to be had or to be made, that the only difficulty is one of elimination.

All screens should be both utilitarian and decorative. Do not have a "useful" screen that is plain and drab, for fine decorative opportunity is lost thereby. And do not have a decorative screen placed just anywhere unless it serves some useful purpose, which of course includes decorative usefulness as well as the more practical use of dividing the room.

The size of screens makes them conspicuous in the room ensemble. Their color, while it may be daring or vivid, should harmonize with the color of the room, and in character should conform with the other furnishings. An old Gothic screen, however beautiful in itself, would be out of key in a Colonial room. A room of heavy oak paneled walls and carved furniture will be spoiled by a light cretonne screen, just as a simple pastel room would fail to live up to a very elaborately carved table or chair.

Textures should be in accord, too, and should be chosen so as to harmonize with the other structural and decorative materials. There are such wonderful varieties to be had or to be made, that the only difficulty is one of elimination. Wallpaper in its various expressions also makes effective screens.

Some screens are designed and decorated by artists and are products of the finest craftsmanship. In tone and color they may give remarkably effective results of brilliance, dash, contrast and verve.

Screen subjects are limited only by the designer. Subjects may be formal, decorative, or modernistic in design and are found depicting anything on the earth, in the air, or below the water, as well as architectural ideas, historical scenes and conventional designs.

Each panel of a screen should be as interesting in composition as is the whole, for the screen is frequently used partially opened. The angled surface of a screen offers a peculiar variation of light and shade that is of itself decoration. The different leaves of the screen, too, are apt to be seen from varied directions when the panels are irregularly spaced, so that spectators from one part of the room may see only one fold of it. Hence it is desirable that each division of the screen should be piecefully complete.

Leather screens lend themselves exceptionally well to many of the purposes and locations mentioned. What can better supplement the col-
orful bindings of the books in your library, many of which may also be of leather! This material is equally the best choice for the living room, particularly if there is an open fire, for the glow of a firelight is never more effective than it plays upon the smooth rich surface of the beautiful leather texture. The wide range of available leathers, as to color, period, design, size and other decorative considerations, makes it possible to fill the need of any type of living room. For halls the sense of privacy is also the preference here, for here the draughts incident to opening and closing the outside door make a screen both in height and durability especially desirable, and incidentally protect the voices within from too readily reaching the ears of the casual stranger. Leather is also the thing for a sun porch or sun parlor because these are so generally in Spanish or other Mediterranean style where the art of leather working reached its very height, and leather was one of the favored materials to appear wherever possible. In men's rooms or business offices, fine screens make the leatherworker's screen an admirable choice for there is no nonsense about leather. It is as sturdy and durable from the utilitarian aspect as it is artistically rich and handsome.

The decorative distinction of fine screens makes it a real joy to use screens in the many ways suggested. They are immensely helpful factors in home furnishing and seem possessed of an almost magical power in correcting domestic difficulties whether decorative, structural, or psychological.

III. THE HUMAN SIDE OF MAP MAKING

Once upon a time the nations of the world knew little or nothing of one another. The hazards of travel in an uncharted world prevented people from going far afield. What lay beyond the horizon? Who dwelt there? These questions were answered by silence or by mythical imaginings and magic. People were curious and joined hands and impelled minds to the discovery of these unknown places. Which way to a better land? How far to more fertile ground? These questions were answered by a map.

The first matters to be charted were direction and distance and these are still essential to every map. To get this sense of direction you must start from somewhere. The nation's position at the top. This was not always so. The movements of the middle ages developed special reverence for the true north. at the top. This was not always so.

In the 2nd century, was first to draw the equator upon a globe and measure off the lines of latitude and longitude. Such lines, he explained, would locate any place on the map better than any amount of description. He also pointed out that a flat sheet of papyrus or paper would not fit around a sphere and that flat maps would involve too much distortion to be accurate. For a long time he pondered, “How can I show a map of the globe on a flat surface without too much distortion?” And then he had an idea. He took a cone and fitted a piece of papyrus around it tightly. It went on without any bulges, and when he took it off, it could be flattened out. He placed the cone, which was hollow, over the globe as far as the equator and drew his lines upon it. Then he took another cone, going from the south pole to the equator, and invented the conical projection for flat maps.

Ptolemy's contributions to map-making were of great importance, but during the centuries new discoveries were made which were not on his maps. Moreover they had something to do with the unreliability of his sources, although his scientific methods were correct.

Mercator, a Flemish mathematician in the 16th century recognized the troubles with the earlier maps and decided to make something that would combine the merits of every map he had seen. He pondered, “How can I show a world map on a flat surface?” Thus the idea of the Mercator projection was born. He had an idea. He took a cone and fitted a piece of papyrus around it tightly. It went on without any bulges, and when he took it off, it could be flattened out. He placed the cone, which was hollow, over the globe as far as the equator and drew his lines upon it. Then he took another cone, going from the south pole to the equator, and invented the conical projection for flat maps. Ptolemy used a conical projection. Mercator devised one based on a cylinder, and this solved the problems he had set himself.

The difficulties of making a map increase when we try to show on a flat surface the variations in height such as hills or mountains, yet their importance is too great to overlook. Mountains are not only a distinguishing physical characteristic of a region, but they affect rainfall and climate; they are the sources of rivers; they serve as political boundaries. In other words, they affect everything. At the present time the best way to show these would be on an actual model. However, models are costly to produce and cumbersome to handle, as they cannot be rolled, bound, folded or otherwise carried around conveniently. Most important, however, there has been a different scale used for horizontal and vertical distances, else a relief model of the globe without such a difference would show little more in the way of relief inequalities than the skin of an orange. For example, Mount Everest is only 1 2000 of the earth's diameter; an 18-inch globe, it is estimated, it would be

or 1 100 of an inch. Thus the highest mountain in the world wouldn't even show!

A map combines the qualities of a picture and a book. Elevations of mountains or depths in water are depicted by forms of shading. A town is shown by a symbol representing it or by a line of street. A road is given as “two”, or whenever possible. The mapmaker must exercise some choice in the matter of naming places. He has to decide whether to use an American form of a foreign town or its native name, or one recently changed as an expression of national self-determination. Kolin or Cologne; Dublin or Baile Atha Clath; Praha or Prague;
Munchen or Munich? This grows even more complex if the alphabet used by the natives is not related to a European one. There seems to be quite an assortment of spellings for the names of places in Persia (itself called Iran), China, India and other oriental lands. Maps should, of course, be clear and uncluttered, and the mapmaker should decide at the outset which kinds of things he must emphasize.

Of course, since Mercator’s Atlas appeared in 1569, mapmaking has grown continuously more scientific and accurate. The modern era of discovery and exploration does not consist in the vague adventures of the kind which in a large measure constituted discovery up to the time of Captain Cook—and in some cases of the partied long after that time. Today’s cartographers have precision instruments and theoretical knowledge far beyond any then in use. Mapping by airplane is one of the newest and most popular methods, giving access to hitherto inaccessible places. Telegraph, cable, radio, weather bureau and countless similar services have simplified the work of mapmakers and at the same time have given them far greater responsiblity. There is so much less excuse for them to be other than strictly reliable.

The modern mapmaker is an expert and his results go to experts, whereas the early seafarer was more of a rough and ready adventurer who took a long chance hoping for gain, and did not care too much if he lost. By the old methods and equipment much of the world was discovered by accident. Desire for trade and wealth, missionary zeal, piracy, or sheer adventurism were the usual reasons for exploration. In those times an explorer would ask for a little money to find a land that one could see and profit by. Today explorers like Roy Chapman Andrews require a quarter of a million dollars a portion of the Gobi desert for knowledge of a world buried millions of years ago; not for financial profit in any way but for study of rocks and skeletons, the beginnings of life on earth. It has been pointed out by Dr. Doubleday, that while Columbus spent only about $2,000, Admiral Byrd needed over $1,000,000 to enter the Antarctic. He spent nearly $200,000 merely to make a 17-hour trip over the North Polar Sea by airplane. Today’s explorers are able to take a large scientific staff into the field under a cost of $100,000.

When explorers have mapped the surface of the earth, will the job of mapmaker be finished? By no means. The whole idea has expanded and will continue to do so, for map making means many things to many people. Alexander von Humboldt, for instance, was puzzled by the fact that London was farther north than New York and yet was warmer in winter, while other places in the same latitudes varied in temperature. He began to plot new lines on the map running through places having the same mean temperatures: just as each line of latitude runs through all places of like distance from the equator. The temperature lines ran zigzag all over the map. He called them isotherms, and today no student of geography can do without his isothermic map. He followed this up with maps about the climate, and from his extended travels in South America and elsewhere he remembered certain facts. The height above sea level counts in climate, he knew from some of his own exciting mountain climbs. Mountains affect the rainfall too, he recalled. In his book, "Cosmos," the science of physical geography was born, and Humboldt showed us a new way to look at ourselves and our earth.

Following the work of Humboldt and others, Joseph Henry gave us the daily weather map with its high and low pressure regions and other data. All parts of the earth is under water, and this is a great field for investigators. Years ago, Lieutenant Maury of the U.S. Navy devoted his life to describing and mapping the sea—its currents, winds, temperatures, depths and many other qualities. Through him, the father of oceanography, navigators can take advantage of the most favorable winds and currents and many other benefits. Other types of explorers, like William Beebe, map the land of the fish, the actual depth and bottom of the sea, while Auguste Piccard did the opposite and soared 10 miles into the stratosphere. John Muir investigated the inside of the earth's crust, the causes of earthquakes and geological conditions; productive regions of the earth—its oil, minerals, wheat and other economic resources; plant life, animal life, human distribution, wealth maps, health maps—all these open fields of interest, work and achievement.

A basic necessity for compiling up-to-date maps is the collection and analysis of geographic and economic data. Several hundred thousand maps, charts, geographical reports, statistical records, post office guides, exploration reports, historical notes and handbooks from all parts of the world are available for intensive study and research carried on by cartographers. All this research, traveling, surveying, compiling and drawing are essential to the production of the modern map. Today’s mapmaker is far greater than his counterpart of long ago. One long-established concern publishing maps is in touch with all foreign governments through a branch office in Washington which contacts all the embassies. They consider a man in their cartography department an apprentice for the first three or four years of service—which will give you a clue to the difficulty and importance of this type of work. New old, maps and mapmaking are powerfully fascinating, bringing the world of war and work, peace and plenty, romance and reality, before our very eyes in a glowing panorama of adventure.

IV. THE PECULIAR PARCHED AND HIS PRECIOUS IVORY

Ivory has been called the white gold of ancient kings. Its beautiful texture, rich color and adaptability for delicate carving have attracted men of all times. Certainly for its grace and beauty, its varied uses in every land, and for the bloodshed and suffering involved in acquiring it, ivory may well be classed with gold and precious gems.

From its very beginning this odd substance has been identified with the history, romance, art and adventure of the world and has held a leading place as a material for making the finer luxuries of life. It is a synonym both for barbaric splendor and for civilized refinement. The Bible contains numerous allusions to the beauty and richness of ivory where it appears as a metaphor for loveliness.

At the very dawn of human life on earth, the cave man left sketches of the same ivory seals as each line of latitude runs through all places of like distance from the equator. The temperature lines ran zigzag all over the map. He called them isotherms, and today no student of geography can do without his isothermic map. He followed this up with maps about the climate, and from his extended travels in South America and elsewhere he remembered certain facts. The height above sea level counts in climate, he knew from some of his own exciting mountain climbs. Mountains affect the rainfall too, he recalled. In his book, "Cosmos," the science of physical geography was born, and Humboldt showed us a new way to look at ourselves and our earth.

Following the work of Humboldt and others, Joseph Henry gave us the daily weather map with its high and low pressure regions and other data. All parts of the earth is under water, and this is a great field for investigators. Years ago, Lieutenant Maury of the U.S. Navy devoted his life to describing and mapping the sea—its currents, winds, temperatures, depths and many other qualities. Through him, the father of oceanography, navigators can take advantage of the most favorable winds and currents and many other benefits. Other types
approached from the rear. An elephant cannot jump. That is, it cannot take all four feet off the ground at once. Hence a shallow ditch which a dog could cross, would completely puzzle the elephant. But aside from the whale and a few others, the elephant is considered one of the best swimmers of all the mammals. Dogs seem to frighten elephants badly, but mice are still worse; for some reason a mouse throws an elephant into a panic.

Elephants reach maturity between 15 and 20 years of age. They are considered old when past 40, and contrary to the popular belief of their longevity, few live to become 50. The average adult elephant is about 10 feet in height, weighs between 10 and 14 tons, and the famous Jumbo measured 13. An average weight is between four and five tons.

The male elephant has periods of disturbance during which he is highly irritable and should be securely chained. These afflicts can be foretold in advance by the appearance of an oily discharge that exudes slowly from a hole in the temple. When this has trickled down to the level of the eye, fury is let loose and he will try to kill anyone he can reach.

The elephant is considered the most intelligent animals, in terms of original thought, memory, reasoning power, imitativeness, and capacity for training. Only the chimpanzee and the orang-utan excel it.

The elephant is the philosopher of the animal kingdom. No other creature is so powerful or so difficult to capture, and yet none so promptly seems to realize man’s superior skill. A fully adult elephant may be captured in the jungle today and within a month he will be broken to steady work in the timber forests, trained to do at least 16 hours of hard labor each day. Among cats, dogs, and monkeys, only the exception is susceptible of high training, and usually must be started young. But an elephant seems never too old to learn, and every elephant is a star performer.

The possibilities are that the elephant is said to sleep for only three hours of the 24, and that it has such a thin skin that it suffers torments from the bites of insects. It is a shade-loving creature and the exposure to sun makes it unhappy.

Of course, it is the elephant tusks that are the source of ivory. Tusks average from eight to nine feet in length and weigh about 70 pounds. The tusks are known as teeth, and this designation is correct, for they are the upper incisors of the animal. They grow during the entire lifetime of the elephant, both outwardly so that the solid portion increases, and inwardly as the part which is set in the skull—about one-third the length of the whole tusk—contains a pulp chamber which gradually becomes shortened and constricted as the beast ages. The growth of ivory does not cease. With increasing age it acquires an increasing toughness and, therefore, becomes less susceptible to injury.

A nerve runs the length of the tusk, the canal of which is visible as a black speck at the pointed end of the tusk. It is the same nerve canal that is visible on opposite sides, in the exact center, of an ivory billiard ball. Along this nerve the elephant sometimes gets an ailment of disease which can be traced with their help.

The task of hacking out elephant tusks is a fearsome business. The elephant does not shed its tusks. They are only available after the animal is dead. There is only one pair to an elephant. They do not grow again. It requires hours of careful chopping in a fresh kill to free the tusks from the bony sockets which terminate almost on a line with and between the eyes. Owing to the enormous bulk of the head, it involves cutting the skull to fragments, as the head is much too heavy with these 10-foot, 80-pound tusks to manipulate otherwise. The only alternative is to leave the carcass several days until decomposition has advanced sufficiently to permit the tusks to be drawn without chopping, but that has other disadvantages.

The task of hacking out elephant tusks is a fearsome business. The elephant does not shed its tusks. They are only available after the animal is dead. There is only one pair to an elephant. They do not grow again. It requires hours of careful chopping in a fresh kill to free the tusks from the bony sockets which terminate almost on a line with and between the eyes. Owing to the enormous bulk of the head, it involves cutting the skull to fragments, as the head is much too heavy with these 10-foot, 80-pound tusks to manipulate otherwise. The only alternative is to leave the carcass several days until decomposition has advanced sufficiently to permit the tusks to be drawn without chopping, but that has other disadvantages.

The task of hacking out elephant tusks is a fearsome business. The elephant does not shed its tusks. They are only available after the animal is dead. There is only one pair to an elephant. They do not grow again. It requires hours of careful chopping in a fresh kill to free the tusks from the bony sockets which terminate almost on a line with and between the eyes. Owing to the enormous bulk of the head, it involves cutting the skull to fragments, as the head is much too heavy with these 10-foot, 80-pound tusks to manipulate otherwise. The only alternative is to leave the carcass several days until decomposition has advanced sufficiently to permit the tusks to be drawn without chopping, but that has other disadvantages.

The task of hacking out elephant tusks is a fearsome business. The elephant does not shed its tusks. They are only available after the animal is dead. There is only one pair to an elephant. They do not grow again. It requires hours of careful chopping in a fresh kill to free the tusks from the bony sockets which terminate almost on a line with and between the eyes. Owing to the enormous bulk of the head, it involves cutting the skull to fragments, as the head is much too heavy with these 10-foot, 80-pound tusks to manipulate otherwise. The only alternative is to leave the carcass several days until decomposition has advanced sufficiently to permit the tusks to be drawn without chopping, but that has other disadvantages.

The task of hacking out elephant tusks is a fearsome business. The elephant does not shed its tusks. They are only available after the animal is dead. There is only one pair to an elephant. They do not grow again. It requires hours of careful chopping in a fresh kill to free the tusks from the bony sockets which terminate almost on a line with and between the eyes. Owing to the enormous bulk of the head, it involves cutting the skull to fragments, as the head is much too heavy with these 10-foot, 80-pound tusks to manipulate otherwise. The only alternative is to leave the carcass several days until decomposition has advanced sufficiently to permit the tusks to be drawn without chopping, but that has other disadvantages.
cool, yet never cold or warm whatever the room temperature; smooth to
the point of slipperiness so that the fingers may glide from key to key
instantly, yet presenting just enough friction for the slightest touch
of the finger to catch and depress the key and to keep the hardest blow
from sliding and losing its power. The process of making the keyboard
looks like a simple, standardized thing but is almost an art in itself,
embracing several processes. While awaiting attention the ivory is stored
in vaults protected from light, temperature changes and humidity. Then
the keys are cut, marked by a planner to get as many pieces out of the
tusk as possible; then sawed, sliced, bleached, graded, glued, pressed and
so on. Because of the never uniform quality, texture and susceptibility of ivory to
various natural influences, it requires constant expert judgment to over­
come the peculiarities of each tusk of ivory used.
Ivory has held sway as a favorite of every prehistoric and historic
period of art. In ancient India, ivory carving reached a high grade of
manship. Ivory combs have come down to us with pierced and
relief work representing the Buddha surrounded by richly ornamented
elephants and other decorative treatment, showing how the most com­
mon-place objects were beautified by the skill of gifted artists and
craftsmen. Ivory has been one of the favorite materials of China
and Japan and examples old and new typify the patience and skill of
both these peoples. A luxurious emperor of the Second Dynasty (1766-
1122 B. C.) started the fashion of using ivory for his chopsticks—a
fashion which in spite of being condemned at the time proved such a
success that it has not yet died out.
It is difficult to believe that the carved ivory balls, one insides
another, sometimes to the number of 20, can be produced by these peo­
ple without recourse to some sort of magic. Of pictorial ivories the moder­
nest of the early and medieval examples show the highest tempera­
ture changes and humidity. Thereafter, until the 14th century,
the finger may glide from key to key

V. A MEDIEVAL CITY OF MINOR ARTS

When a painter speaks of quality in a picture, he means an appealing
something which is difficult to describe by any other name. It is that
atmosphere or finish without which the picture is not a work of art.
In this sense Bruges too has quality. Atmosphere, finish—these only
suggest it.

A noble old Belgian city today stands aloof from modernity. She
cling to the memories of her glorious past. She rests, at peace with
herself, after a life of loyal service to the world.

In this busy age, repose is rare, and when one comes upon it un­
expectedly, it is at once reviving. Bruges offers you this restfulness,
this opportunity for quiet reflection. She is beautiful with a tender
beauty of idyllic landscape, withbrooks and bridges, trees and swans
and gabled houses. She is beautiful with a sterner beauty of medieval
buildings and majestic belfry. She is beautiful with a stimulating
beauty of gold and gothic craftsmanship. She is beautiful with
an intimate beauty of thrifty, kindly people. Her beauty appeals
to the eye and to the soul. Bruges is a town of exquisite feeling—a
living example of a city hospitable to the minor arts.

While Bruges is more than a thousand years old, the town did not
become important until the 13th century when it was the chief market of the Hanseatic League, that band of northern cities which grouped together in commerce and in their commercial interests. Belgium in the north, like Italy in the south, formed the commercial and industrial center of the times, and in those days Bruges presented one of the fairest harbors in the north. Before England or France had set themselves industrially, Bruges was already established in commercial enterprises of world extent, and ranked with Italy in wealth and culture.

Bruges became the European headquarters and exchange for the rich fabrics of the Orient, for furs from the English wool, Dutch flax, French wines, Italian silks, leather, glass, gold and silver, and merchandise of every then known variety. Work that we now expect to be made by artists and artisans was offered for sale along with ordinary objects. Art was thought of as sound fine ordinary work. There was no distinction as of a thing apart. At the beginning of the three-hundreds, banks and consuls of the chief Nations of the world were to be found here, and by the middle of the century, the records tell us that merchants with the badges of their powerful cities were thronged by busy people. The rich can imagine a glow of color to the prosperous city. In the markets, too, were the money changers literally guarding the wealth of nations and adding excitement to the already animated scene. Here one could learn world news from everywhere long before it became known elsewhere.

Naturally, with all this prosperity and the culture that comes of wide intercourse, a love of beauty arose, and there developed fine buildings, and the arts and crafts were encouraged. Here came Hans Memling, in 1477, and brought some of the exquisite paintings to whom only visit today. He was a Dutch, who did so much for the art of oil painting, spent 12 years in the town. Colard Mansion, a leader in the printer's art, also worked in Bruges. Beautiful lace and Flemish tapestries began to be made. Soon the brilliant and intellectual court of Burgundy was brought into the docks of Bruges. Streets, quays and markets were thronged by busy people. The rich attire of the Hanseatic merchants with the badges of their powerful guilds upon them lent, we can imagine, a glow of color to the prosperous city. In the markets, too, were the money changers literally guarding the wealth of nations and adding excitement to the already animated scene. Here one could learn world news from everywhere long before it became known elsewhere.

What stopped it all?

It is a melancholy tale. The chief waterway from Bruges to the sea began to fill with silt, and nothing that the people could do would avert the evil. Indeed, other events occurred that even discouraged the effort. There was the gradual breaking down of the Hanseatic League. There were the awful insurrections against Maximilian, Religious dissensions made trouble. The discovery of America brought about changes in commerce and developed other directions and other systems of procedure. The greatness of Bruges declined.

But those days of grandeur left their mark, and all about us we may see the evidence. Bruges today may be said to be not so dignified and still rather prosperous as she is still of the group of cities, but there is some beauty and still more of historical interest. Bruges today is a medival city of distinction, and Bruges remains to us today a model of medieval civilization.

Leaving the railroad station (how incongruous it felt to enter the so quiet city) one was in the Rue Sud du Sablon the main street of Bruges, and perhaps the most animated. Many of the shops were gleaming with old brass and copperware, and the laces for which the women of Bruges are so famous. They are entered, the laces in evidence. I was charmed, on entering one of these shops, to hear a melodious tinkle announce the opening of the door. The shop was unattended, but the glass chimes suspended from the door brought forth a young lad to wait on me. This seemed so much more personal than our electric bells, that I felt like a special welcome to Bruges.

There was little individual about the dress of the people; it was for the most part rather somber; occasionally a black-coated and hooded woman was seen. The cloak was full length and had the hood. The hood itself was something like a headwear black and blacked out by the sun. Sometimes a peasant woman with close white cap reminiscent of Holland might be observed, and as elsewhere in Belgium, there were the strong, large dogs drawing the little carts. The houses were of deep red-brick, the windows were not divided, the roofs steeply gabled, and many of them mellowed by the passing of centuries.

At the end of this little street stands St. Sauveur Church, one of the monuments of Bruges. Rare and valuable paintings are in the church museum, and represent the work of St. Barbara, Hugo van der Goes, Lancelot Blondeel, Pierre Pourbus and other Flemish masters of the 15th and 16th centuries. The central nave, large and severe, has an architectural peculiarity that is seldom seen: the gallery over the side aisles. The windows above it are of the 13th century, and are the basis building before glimpsing at least some more of his treasures. But we escape from his solicitude into the Rue des Piéres which leads picturesquely to the Grote Markt. We pass the Simon Stevin Square, where we see the statue of the inventor of the decimal system, Stevinus, born here in 1548.

The Groot Markt or Grande Place, where stands the belfry and the halles of which it is a part, is, as it has always been, the heat of the town. To it the burghers came when the chimes of the belfry summoned them, whether for war or some peace-time meeting. The laws and proclamations were announced to the people from a balcony in the belfry. Today in the Grande Place are all the cab-drivers of Bruges taking their turns to whirl their paintings in the air. But Bruges, more than most places, repays one best on foot. Its ancient great, and cabs do not further any intimate appreciation of the town.

The belfry, towering grimly over the city, is familiar from frequent illustrations, but these tell nothing of the interesting interior or the outlook from which the bells descend. The central, solid, square, clock-tower, four stories high, divided into three rooms, one on top of the other. To reach the uppermost point a guard in the lookout of the tower could detect any approaching enemy long before danger would be imminent. Today one may still leave the platform of the belfry enjoy an expansive view over distant roads and waterways.

There are 400 steps in the 350 foot tower, but there are three stories each of which offers points of interest to the visitor, so the climb is agreeably broken. The first floor, dating from the 12th century, contains the room of the Treasure in which are guarded the archives and records of the city. The second floor 13th century, is lighted by two high windows and holds the Bourdon or the Triumph Bell which is said to weigh over 16,000 pounds. The latern is the house of the chime and is divided into three rooms. The third room contains the largest bell, which weighs over 5500 pounds. The latern is the house of the chime and is divided into three rooms, and is looked upon from the top of the other. The lowest has the chime. The second has the keyboard from which the chimes are directed, and the top one contains the famous 47 bells whose diameters vary from .19 to 2 meters, and which ring out over the roofs every 15 minutes. On Sundays, Wednesdays and Saturdays, for 45 minutes before noon, and 15 minutes before afternoon. To see this mechanism is a unique experience, and to hear it at close range is decidedly stirring.

A small street, the Rue de la Bride, takes us from the Grande Place to the Place du Bourg where some of Bruges' most important and most beautiful buildings are centered. The center of interest as most travelers become in, the development of architecture, and the opportunity is here presented to study its history. We find in full view of one another the St. Basil Chapel of the Roman period; the early Gothic Chapel of the Holy Blood; the later Gothic Hotel de Ville which is one of the most gracious monuments of the city; the Frank Registry
One has only to wander about Bruges to come upon scene after scene of natural beauty. Take a boat about its waterways, under its arched bridges of soft-hued brick and iron, and you will melt into the splashing water: where stately swans sweep away from your approaching boat with great dignity; where winding vistas constantly change the outlook, showing now a distant spire, now some women making lace in the street, now a glimpse of the cupola of the Hospital Museum, its red brick facade reflected in the pleasant water; and here too may be seen pictures, tapestries and ironwork. On the Dyver, and for a few weeks gave refuge to King Edward IV of England when Warwick drove him out of the country. The building is imposing both inside and out. The stately staircase, the finely carved cloister and the craftsmanship in wood is to be seen, and in addition to the lace museum, there are collections of money, medallions, pictures and ironwork. On the Dyver there is also the Hospital Museum, its red brick facade reflected in the pleasant waters, and here too may be seen pictures, tapestries and antiquities by masters of the 16th, 17th and 18th centuries.
Nothing interests us more than ourselves. Man’s actions, his movements are perhaps the only things we comprehend directly without effort. Hence there is nothing with which we are familiar that possesses such artistic possibilities as does the human form. Since art began, it has been the medium of interest for painters, sculptors, and musicians. The human mind does not always understand that the embodiment of art is not a thing of organs and muscles but of spirit and truth. Those who protest too vigorously against the right kind of nude in art do not discriminate. Often they are ignorant, or saucelous, and do not see beyond these limitations.

The proper understanding of the anatomical construction of the human body is the foundation of all art knowledge. Artists prefer to draw the figure nude before arranging the drapery upon it. This method assures solidity, proportion and truth in the finished painting. When the painter dispenses with this preliminary drawing, as in the case of portraiture, he must rely for the success of the work on the knowledge gained by many years of study from the naked figure. No matter how elaborate the robe, the trained eye of the artist sees the form beneath.

But a much stronger reason why artists have devoted themselves to the study of the nude. If ideas are to be graphically expressed, they must be incarnated or materialized, so to speak. As the human being is the channel for the expression of ideas in human life, so the human figure is the only medium for expressing these abstract ideas in art. If a great or a simple idea is to be expressed, such as fear, love, hope or despair, the figure must be natural, hence nude.

Often nudes have a slight veil either in the sculpture or the painting. In addition to nature is desirable but not depends upon the artistic merit of the performance. The delicacy of a veil on a bit of Orrefors or Lalique glass, for instance, is in itself a thing of beauty. But if the veil is so drawn over the figure as to tantalize the beholder, or to conceal the principle factor is forced upon the eye, it is more apt to be suggestive than if there were no concealment at all.

It is of interest to mention in this connection that in the Vatican alone, of all the endless European galleries that the present writer has visited, one of the popes provided fig leaves for all the nude figures. In most cases this absurd and unnatural adornment only serves to call conspicuous attention to itself, and interrupts the beautiful flow of line and curve that the nude would normally present. Fig leaves may have historical interest, literary symbolism, biblical importance, horticultural beauty, or what you will, but for the purposes of art, they are much better left upon a fig tree.

The question of what is nude anyway varies greatly among different peoples. In some lands the conventions are so different from ours that we imagine their musical comedy shows, if any, might be made up of some of our everyday costumes, thus reversing ours which so often give replicas of their state of daily undress. The very idea of dress to which we are so habituated, was a growth, and the evidence seems to point to the conclusion that it came about as a result of climate or of modesty, as for the urge to be decorative. Indeed the word garment itself is probably contracted from garnishment. The various states of daily undress. The places where methods of paint or tattoo serve the purposes of clothing and ornamentation is largely a matter of habit. In an area of which the desert, the Arabian man always wears a cloak across his face which is never removed. Originally these cloths were put on to protect the face from the glare of the desert and the driving sand, but so ingrained did the habit grow that such a man can picture it the height of immodesty to show his face even to his own family.

When Greek art introduces drapery, it is used chiefly for ornamentation rather than for covering. Drapery may give mass and dignity to the whole by contrasting small folds with the broader forms of the naked body. When Greek art was at its height, most of the nudes, with the exception of Venus, the Goddess of Love, were men. Striving figures of athletes or warriors were the most popular. Where nudity existed, it never obtruded itself purely or rather impurely for its own sake, but as an incident of expressing something essential in the artist’s thought.

It was only in the 3rd and 2nd centuries B.C. that the abuse of the nude began. Then the naked Venuses were multiplied by a thousand copies. It was this Greek art that became the key to Roman art. When noble Roman ladies exhibited themselves and took part in literary and social functions or displayed their powdered nude Caesars and others, such as the Greek statues and removed them to Rome for the decoration of their corrupt courts. It was these which served as “inspiration” to the Roman sculptors who made copies and modifications. Their characteristic object was the eminence and dignity of the Roman character. The attendance is denied to ladies and young people, although men are evidently so unshackled or tasteless that they are permitted entrance.

The decent nude is all right for fictitious or legendary characters, but not for real historic characters. In Rome and Greece, those lands of wondrous sculpture, one is forever coming upon nude Caesars and others with whom one had come to feel acquainted. But this very intimacy which is based on knowledge of some mental or spiritual attainment, resents physical intimacy, just as it would if, in the present state of convention, one were unexpectedly meeting one’s living friends quite unclothed. We somehow do not like our man-made gods to look like gods, even while we do not mind having our gods look like men.

The nude, aside from its intrinsic beauty, which is, of course, always and ever its own excuse for being, may often introduce into a room a cultural allusion that carries special delight. Nudes expressing music and poetry, the muses, the legends of classic times, the myths and fairy tales of a distant age have paralleled or developed these. Sculptors and painters alike have found in them their finest inspirations, such as the interesting bronze statuette of Alfred Gilbert, called ‘The Girl of the Vorticists’,” or the vigorous “Venus of Milo” of the Russian, Jules Leon Butensky, where the blacksmith is hammering swords into ploughshares, and the lion and the lamb lie down together.

Countless are the infant babes shown with pictures of the Madonna. Raphael alone has many Holy Families showing the nude Infant, among which La Belle Jardiniere, in the Louvre, and the Madonna del Prato in the Imperial Gallery of Vienna are popular. A particularly touching modern family group in terra cotta was done by the French artist, Canto da Mayo. The Madonna delle Arpie of Andrea del Sarto, the Mystic Marriage of St. Catherine of Correggio are other well known examples. There is the famous Sleeping Venus of Titan in the Pitti Palace, and the Crouching Venus in the Gabinetto della Mascara. The Three Graces have served many artists such as Rubens, Regnault, and others with varying degrees of success. Among the more famous is the popular ‘The Three Graces,” the famous ‘The Sleeping ‘Venus of Titan” in the Louvre, the ‘Cariatides’ of Canova, the ‘Cupid and Gazelle’ by “Juniper Ash,” the ‘Sleeping ‘Venus of Titan’ in the Pitti Palace and the ‘Crouching Venus in the Gabinetto della Mascara.

The Three Graces have served many artists such as Rubens, Regnault, and others with varying degrees of success. Among the more famous is the popular ‘The Three Graces,” the famous ‘The Sleeping ‘Venus of Titan’ in the Louvre, the ‘Cariatides’ of Canova, the ‘Cupid and Gazelle’ by “Juniper Ash,” the ‘Sleeping ‘Venus of Titan’ in the Pitti Palace and the ‘Crouching Venus in the Gabinetto della Mascara.

The Three Graces have served many artists such as Rubens, Regnault, and others with varying degrees of success. Among the more famous is the popular ‘The Three Graces,” the famous ‘The Sleeping ‘Venus of Titan’ in the Louvre, the ‘Cariatides’ of Canova, the ‘Cupid and Gazelle’ by “Juniper Ash,” the ‘Sleeping ‘Venus of Titan’ in the Pitti Palace and the ‘Crouching Venus in the Gabinetto della Mascara.
especially that old standby, Mercury Taking Flight, by Giovanni da Bologna, or more modernly, The Vine, by Harriet Frishmuth.

It may be stated that reproductions of good works of art are decidedly preferable to originals about which one knows nothing, and that have not yet survived the test of time. In the sometimes perplexing matter of selecting nudes this is often a good guide. If the work has been done by a recognized master, it is at least sure to be artistically good even if you do not want it for the Sunday School classroom. Nudes today serve many utilitarian purposes. We find them supporting lamps or ornamenting other lighting fixtures, book ends, candlesticks, flower holders, bowls, screens and the like.

What can be more majestic, more inspiring, more upliftingly beautiful than the nudes of Michaelangelo in the Sistine Chapel? The most considered as the Bible depicted man as being created in the form of the ideal to be excelled either in historic and religious interpretation or as works of art. To miss them is to lose some of life's most enriching experiences, yet obviously the originals cannot be bought. Every picture and print can provide reproductions of these masterpieces. Before me just above my desk, as I write this, hangs one of these—The Creation of Adam, showing God Himself flying through the universe surrounded by angels. His outstretched finger reaches forth to Adam but does not quite touch him, so that one senses the great magnetic power that transfers itself without physical contact, as Adam is drawn toward it. This painting, of course, does not conform to the facts of evolution with which we have become so familiar. As a symbol, it is dynamic in the finest sense.

Nudes of the best types perform a salutary effect upon adolescent children. By their presence, the possibilities of morbid introspection are greatly reduced. By their presence, the possibilities of morbid introspection are greatly reduced. By their presence, the possibilities of morbid introspection are greatly reduced.

Only the beautiful of nudity should be shown. Often by constant living with an ideal one comes to grow like it. There is the legend of an oriental prince who was physically deformed. He commissioned a sculptor to create a portrait of him as he would have looked had he been physically normal. The completed statue was placed in a little niche in the prince's garden, and there he went every day to contemplate it. Soon, the legend goes, his subjects began to say to one another, "See, our prince grows straighter." And so it was, for a while the prince was as handsome as his station befitted.

VII. "A LA SILHOUETTE"

Every one in a while you may come across a silhouette artist, a man who will cut your figure or features in outline out of black paper. But silhouette cutting is today only a curiosity; a century ago it was a method of reproducing the human likeness. Then came photography which accomplished the same end in a more satisfactory way, so naturally people lost interest in the silhouette for practical purposes. Its decorative quality, however, has continued to interest the popular mind, and the fact that silhouettes fill in so charmingly with furniture of our well loved Colonial types, keeps them much alive.

Since most of us are not so fortunate as to possess silhouettes of our ancestors, there has been made available a wide range of reproductions of celebrated persons in silhouette. These when appropriately framed, make excellent substitutes, and due to their wider and more impersonal appeal, may prove even more successful. Silhouettes in general have the virtue of being extremely inexpensive; not the signed antiques, but their modern prototypes.

"Silhouette" is derived from a French Minister of Finance in the days of Louis XV; his name was Etienne de Silhouette. He was a shrewd person, and when he saw that his nation was facing a financial crisis, he inaugurated a regime of extreme economy. This policy was so unpopular that something cheap or common was referred to as "a la Silhouette," in derision. He not only advocated and enforced retrenchments in many departments of the public service, but urged personal economy on the Court as well. In order to show their contempt, men cut their own clothes, and cheap dresses wore cheap dresses were not merely cheap but cost from the cheapest from the cheapest, were referred to as "a la Silhouette." If it is believed that the Minister of Finance amused himself by drawing outline portraits of his friends, so although he did not invent the little pictures so oddly named for him, as he is sometimes supposed to have done, he had a share in making them more general. Shades or shadow paintings, as they had been previously known, are old. The decorations on Egyptian, Etruscan and Greek vases and jars are such pictures.

The essential of silhouette is that the main subject should be shown in as mass of one tint against a ground of another. The artistic importance of the outline filled in solidly with black, white or a color displayed against a solid, strongly contrasting background was recognized by the ancients. Their paintings resemble the later silhouettes in their simplicity and dogmatism. But they were not so much notable for their charm as for their quality. The technique of the latter is fascinatingly simple and easy to follow. The art was fashionable by giving them the modish touch of classicism so essential in the latter part of the 18th century.

There are several kinds of silhouettes: those cut out of light colored paper and pasted on white cards; those painted on light paper or cards with India ink or color, as well as those painted on glass. The actual originator of the silhouette portrait is not known. In medieval times, cut out of light colored paper and pasted on white cards; those painted on light paper or cards with India ink or color, as well as those painted on glass. The actual originator of the silhouette portrait is not known. In medieval times, cut out of light colored paper and pasted on white cards; those painted on light paper or cards with India ink or color, as well as those painted on glass. The actual originator of the silhouette portrait is not known. In medieval times, cut out of light colored paper and pasted on white cards; those painted on light paper or cards with India ink or color, as well as those painted on glass. The actual originator of the silhouette portrait is not known.

In any case it is wise to study the work of an accomplished silhouette artist, as this will have a tendency to create restlessness and discontent.

As a symbol, it is dynamic in the finest sense.

"Silhouette" is derived from a French Minister of Finance in the days of Louis XV; his name was Etienne de Silhouette. He was a shrewd person, and when he saw that his nation was facing a financial crisis, he inaugurated a regime of extreme economy. This policy was so unpopular that something cheap or common was referred to as "a la Silhouette," in derision. He not only advocated and enforced retrenchments in many departments of the public service, but urged personal economy on the Court as well. In order to show their contempt, men cut their own clothes, and cheap dresses wore cheap dresses were not merely cheap but cost from the cheapest from the cheapest, were referred to as "a la Silhouette." If it is believed that the Minister of Finance amused himself by drawing outline portraits of his friends, so although he did not invent the little pictures so oddly named for him, as he is sometimes supposed to have done, he had a share in making them more general. Shades or shadow paintings, as they had been previously known, are old. The decorations on Egyptian, Etruscan and Greek vases and jars are such pictures.
collector's example. It is generally found that the worker able to do artistic brushwork, is likewise able to produce profiles that are masterly of themselves if one can visualize them with the added touches removed. While all silhouettes, the cut-out silhouette and the brushwork, silhouettes appear much alike, the former is quite apt to be superior. To the painter of free hand cutting, from the machine-produced and coarsely executed work which had brought all black shades into disrepute in the early part of the 19th century. But portrait cutting was not Edouart's forte; the Frenchman, arrived in England in 1829, executing for a means of livelihood, he became interested in the art of making landscapes, figures and the like, out of human hair. Such hair work at that time was greatly in vogue. Edouart was a master at this work. A marine view, with a man-o'-war was described by critics as follows, "This performance in human hair imitates the finest true engraving; the curious may perceive with the help of a magnifying glass the cordage and men on board, and the sky and waves are all executed with the same material. This work has taken at least 12 months in its execution; it was done with several shades of hair properly chosen according to their thickness to represent the lines, cordage and sky. The waves of the sea are worked by the tip of the hair split in two.

Edouart took up silhouette cutting as the result of a trivial incident. He was visiting a family and was shown some "shades" which had been cut by a patent machine. He criticized them as unlike and inartistic, and was challenged to do better. Edouart protested that his criticism was not a reason that he could do better, but his friends unbraided him so that in a fit of passion he took a pair of scissors that one of the girls used for her needlework and looked around for a piece of paper. He tore off the corners of a letter that lay on the table, took the girl's scissors and with the aid of the door to a closet and to the table and went to work. In a short time the paper likeness was cut out and exhibited to the family. They at once expressed approval and covered the Frenchman with praises. They got him to take their profiles; he was done with the same facility and exactness as by the machines. The silhouette artist then embarked on a successful career with scissors and paper, and when he came to America in 1839 he took New York by storm. Is it any wonder that when Edouart began the cutting of silhouettes in 1825, his toue was signed, "W. Edouart," and that, as an observer remarked, "he could see and portray all the finer lines in the human figure with the fidelity of an expert. The artist who was only satisfied with gradations that required split hair, could perform wonders in fine line work, however simple his technique." Edouart took his work seriously. In order to retain a steady hand he rose early, dined carefully, and abstained from all liquor.

Ordinary everyday profile-portraits are unsigned, and in few cases is it possible to attribute them to a particular artist. Many of the silhouettists, and many undistinguished ones, however, attached to the back of the work, labels of an advertising character giving their names and addresses and sometimes their prices. These most interesting labels should never be separated from the silhouette to which they are attached, and if it should be necessary to repaper the back of the frame when replacing a broken glass or for any other reason, such labels should be replaced. They are not only of interest as throwing a light on the history of the silhouette, but add to its pecuniary value by placing its genuineness beyond doubt.

The silhouette is an interesting decoration because in its indefiniteness it never becomes tiresome, and constantly tempts the imagination. The silhouettes of real people that we know are of further interest, in that the sentimental associations of profiles of silhouettes, there are endless profiles of the great and famous. Washingtons, Lincolns, Walter Scotts and many others may be chosen. Silhouettes are particularly pleasing in the Colonial room, as there was the vogue for them at that time.

Since they are generally of small size, it is most pleasing to see
them hung in groups. It is quite essential otherwise to have one balancing another. One silhouette alone is apt to look like an accidental blot of ink on the wall. Silhouettes are difficult to hang because the decided contrast of black and white makes such a strong accent that it creates spottiness in the room. A room that requires strengthening, such as one without sufficient color variety, is often rescued from monotony by the introduction of a pair of silhouettes. They do not mingle well with oil paintings or water colors, as their emphatic contrast attracts attention away from the richer, quieter pictures in the room. They may be successfully hung, however, with mirrors, especially of the Colonial type, and they add cheer and vigor to small, narrow panels, such as at either side of a doorway or mantel piece. Children often find them interesting, and in guest rooms they are also pleasing because their indefiniteness makes for a certain restraint and neutrality that conflicts with no age, sex or temperament. In hanging a pair of silhouettes, it will always look better to have the subjects facing one another rather than back to back, or both looking the same way. They should also be of the same size.

Quaint and delightful as silhouettes are, half their charm is lost if they lack their original mounts. Some misguided people have deliberately taken them out of their old frames, though in quite good condition and put them into new ones, more showy perhaps, but infinitely less suitable than those which they superseded. Even if the gliding has worn off, or the papier mache is a little rubbed and dull, no desire for uniform freshness should ever lead to the reframing of silhouettes where the original mount has survived. Some things should not be rejuvenated!

The silhouette form may be used in many decorative ways aside from pictures on the wall. We find them in borders along the wallpaper frieze and other edgings, in medallions and lampshades or painted furniture. In all these cases, if not overdone, they are interesting decorative accents. While the older silhouettes are largely limited to portraits, modern cutouts go farther afield. Sometimes we may see a famous musician conducting an orchestra. Again, there are the fairy-tale subjects, such as Hansel and Gretel visiting the Witch in her gingerbread house, or Cinderella with her Prince Charming and her Jealous sisters. Little Chinese subjects are to be had, and romantic ladies in picturesque costumes serving tea to the lovers, or listening to serenades. There are other fanciful subjects like little cupids or dancing nymphs. These are obviously not the Colonial types and do not require the formal frame of the regular silhouette of our ancestors. However, they have their charm, and have evolved quite naturally out of the realm of shades and shadows to tempt our vision beyond the commonplace.

H-J BOOKS BY DR. HEREWARD CARRINGTON

Dr. Hereward Carrington was born in St. Herlier's, Jersey, Channel Islands, on October 17, 1880. His father, Robert Charles Carrington was connected with the British admiralty all his life. His mother (Jane Pawtress) was Polish; his father's ancestry Irish; both British. Educated in England, Dr. Carrington came to the U.S. in 1899 and remained ever since. He became a naturalized citizen. He has lived mostly in New York City; now in Hollywood, Calif. His first job was with Brentano's book store. For a time he was editor of Street and Smith's 10-cent novels. Later he became a free-lance writer and lecturer. He has written (big and little) over 100 books and more than 1,500 articles and reports. He has been an amateur magician all his life. Hobbies: tennis, science, bridge. In addition to writing motion pictures and playlets, Dr. Carrington has been on the radio for many months. He has traveled extensively through Europe. His list of books for Haldeman-Julius follows:

LITTLE BLUE BOOKS BY DR. HEREWARD CARRINGTON

(10c each; delivered anywhere in the world.)

419 Life: Its Origin and Nature
524 Death: and its Problems
417 The Nature of Dreams
491 Psychology for Beginners
895 Astronomy for Beginners
679 Chemistry for Beginners
493 Novel Discoveries in Science
602 The Great Pyramids of Egypt

409 Great Men of Science
1321 Fasting for Health
761 Food and the Body
1277 Hindu Magic Self Taught
1285 Gamblers' Crooked Tricks
1279 Side-Show Tricks Explained
1278 Ventriloquism Self Taught
421 Yoga Philosophy Explained

LARGER BOOKS BY DR. HEREWARD CARRINGTON

Perfumes—Their Sensual Lure and Charm. 55c.
The Psychology of Genius. Why some have faculty for original, brilliant and creative work. 25c.
Fears—And How to Banish Them. Practical help for sufferers from fear neuroses. 25c.
Valuable Health Hints. Suggestions for living a sane, normal, wholesome life. 35c.
Your Eyesight. An outline of the Bates Method of treatment without glasses. 25c.
The Seven Wonders of the World. Ancient, Medieval and Modern. 25c.
More Scientific Oddities. Numerous helps to general information. 35c.

Scientific Oddities. Little-known facts, paradoxes and illusions, puzzles and quizzes, etc. 25c.
The Book of Rognes and Impostors. Historical and critical summary of legends, swindles, hoaxes & rackets. 25c.
The French Menu. How to read and understand it. 25c.
How to Live. Helpful thoughts on a sound philosophy of life. 35c.
Little Known Explorations. Overlooked or forgotten discoveries that nevertheless have furnished facts that have served to unlock the secrets of the past. 25c.
Psychology of Salesmanship. Practical guide to successful selling. Carrington. 25c.

All 16 Little Blue Books and 13 Larger Books may be had at the special price of $4.70, prepaid. Ask for: 29 BOOKS BY DR. HEREWARD CARRINGTON. Mail orders to:

HALDEMAN-JULIUS PUBLICATIONS, GIRARD, KANSAS
Books by Upton Sinclair

The following books by Upton Sinclair, bearing the Haldeman-Julius imprint, are available for immediate delivery to all customers who mail us their orders immediately:


American Outpost. A book of reminiscences. 82,000-word autobiography. $1.50.

Limbo On The Loose. A midsummer night's dream. A new story that looks at what lies ahead for America, and the way out. 60c.

A Giant's Strength. Dramatic story of atomic bomb, its past, its present, and one among its possible futures. Humorous, sophisticated, witty, charming story, with screamingly funny jabs at radio commercials. 60c.

Boston—800-page novel of the Sacco-Vanzetti case. $2.

Oil!—A novel. 525 pages. $2.

The Goose-Step—A study of U. S. Education. 500 pages. $2.

The Brass Check—A Study and Exposure of American Journalism. 446 pages, 2 vols. $1.50.

Profits of Religion. Supernaturalism as a source of income and a shield of privilege. $2.

Is the American Form of Capitalism Essential to the American Form of Democracy? Debate between Upton Sinclair and George Sokolsky. 25c.

No Pasaran! (They Shall Not Pass). A novel of the battle of Madrid. 50c.

Letters to Judd—An American Workingman. 50c.

The Flivver King. A novel of Ford America. 60,000 words. 50c.

Peace or War for the U. S. A. Debate between Upton Sinclair and Phil LaFollette. 25c.

What Can Be Done about America's Economic Troubles? 25c.

Expect No Peace. 25c.

Your Million Dollars. 25c.

The Cry for Justice. Anthology (abstracts) of social Protest. 25c.

Can Socialism Work? 10c.

The Jungle. A novel of the Chicago stockyards. 60c.

The Pot Boiler. 10.

The Millennium. 30c.

The Second-Story Man. 10c.

The Naturewoman. 10c.

The Machine. 10c.

Captain of Industry. 20c.

Socialism and Culture. 10c.


If you want all 31 books listed above remit $14.45 (a saving of $6) and ask for COMPLETE LIST OF TITLES BY UPTON SINCLAIR AS PUBLISHED BY US. If you order less than complete set, remit as priced above after each title. All Sinclair books, whether ordered in complete sets or selections of titles, are shipped carriage charges prepaid. Mail your order and remittance to:

HALDEMAN-JULIUS PUBLICATIONS, GIRARD, KANSAS