THE BEAVERTON REVIEW

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HAZELDALE NEWS

Richard Smurthwaite, Jr. received a badly sprained arm in a fall last Wednesday.

Mr. and Mrs. John Kolababa were honored with a party Saturday evening on their 25th wedding anniversary. Three tables of "500" were played.

Happy Hour club will meet Friday (today) with Mrs. Dick Kelly.

H. C. Chapman is home from the hospital but is still confined to bed.

Annual school meeting will be held Monday evening, June 19. One director will be elected.

Several acres of alfalfa hay are down and will spoil if the rains keep up.

Mr. and Mrs. D. Gassner of Portland were dinner guests Sunday of their son-in-law and daughter, Mr. and Mrs. Oscar Pierson.

John Imlah and son Billy accompanied James Imlah of McMinnville on a fishing trip to Cutler City Wednesday.

Mrs. Tom Miller returned home Thursday from Emanuel hospital where she recently underwent a major operation.

R. Y. Blalock, home missionary for the Baptist church at Salenis, Cal. was a guest Monday of his daughter, Mrs. John Imlah. He was en route to Longview to attend the Middle Oregon Missionary Baptist association which meets there this week.

Mr. and Mrs. Charles Snellstrom and daughter Velma and son Gerrald and R. R. Harbert of Eugene are guests of Mr. and Mrs. W. P. Brooks this week to attend the rose festival.

Betty Williams of Bonny Slope was a weekend guest of Helen Larson.

Estella Imlah is doing house work for Mr. and Mrs. V. Steenrod at West Slope.

Attendance was 41 at Sunday School.

Mrs. Ida Jackson and Oral Gardner of Mountaindale were dinner guests of Mrs. Jackson's daughter, Mrs. H. C. Chapman Sunday.

This week sees the end of the strawberry season on the Hayashi and Oscar Pierson fields.

Estella, Eloise, Bernice and Barbara Imlah are among those singing in the Junior Choir at the Congregational church in Beaverton Sunday mornings.

Mr. and Mrs. R. M. Mason left Saturday for Seattle to attend the wedding of his brother Johnnie Mason. An uncle from Chicago accompanied them and will return to see the Portland rose festival.

Edith Jack is quite ill at her home.

Mr. and Mrs. Ferd Lampert of Corbett, and Mrs. James Imlah and daughter Jean of McMinnville were dinner guests Sunday at the John Imlah home and attended the graduation exercises at St. Mary's of the Valley where the Lampert's daughter June graduated from high school.

Mr. and Mrs. George Sanford spent Memorial day and the weekend visiting at Wallowa Lake.

Mr. and Mrs. James Broad and children visited in Washington Memorial day.

Early West Lives Vividly In Leigh Art Exhibition

"Custer's Last Fight," by William R. Leigh, currently seen in his one-man exhibition at Grand Central Gallery in New York. At the right, the artist-author in his cow puncher outfit.

"Custer's Last Fight" Planned Only Two Hours Earlier

NEW YORK, May 0 — Two blunders which caused the downfall of General Custer's heroic little army at the hands of the Sioux were revealed in a painting now on exhibition at the Grand Central Gallery here. "Custer's Last Fight," a subject which has long been a favorite among artists of the pioneer west, is a dynamic canvas prominently displayed at the exhibition of the works of William Robinson Leigh, noted artist and author whose paintings of the west and of Africa are featured by museums for their historical value.

Mr. Leigh's painting revealed that the hopelessly outnumbered Custer contingent attempted to hold off the attacking Sioux with single shot breech loading rifles while the Indians were expertly equipped with repeat shot carbines. The real error, according to Mr. Leigh, who has spent many years in the west, was Custer's mistrust of Jim Bridger, an army scout who had grown up in the Sioux camps. Bridger had escaped from an Indian prison and revealed to Custer that the Sioux numbered some 6,000 warriors. Custer doubted this report, divided his army into three sections and led the first of them to destruction against the Indians. According to Mr. Leigh, the Sioux warriors didn't know that the Custer contingent was in the vicinity. Plans for the battle that followed were made less than two hours before the firing began.

"Custer's Last Fight" is one of the eighteen western subjects included in the Leigh Exhibition which numbers twenty-eight paintings in all and represents his first "one-man" show since 1928. As a member of the Carl Akeley Expedition and also of the later Carlisle-Clark Expedition to Africa, he collected voluminous material for the habitat groups of the Akeley African Hall in New York's Museum of Natural History. Mr. Leigh spent three years painting the backgrounds in the African Hall.

The west of Remington and Russell lives more vividly than ever in the work of Mr. Leigh who more than thirty years ago made his first visits to New Mexico and Arizona where he began his studies of the Indians, cowboys and the early west which he has so strongly recreated in his canvasses. His "Navaho Pony," a replica of which is included in the present exhibition, was acquired by the Duke of Windsor when he was still the Prince of Wales and heir to the British throne. Two others, the "Stampede" and the "Hopi Boomerang," are in the Huntington Museum and others of his works are in the Newark, New Jersey, Museum, the Heckscher Foundation and in many private collections.

Mr. Leigh is a native of West Virginia and was educated here and abroad. Not content with a prolific art career, he has written several books, short stories and plays. "Clipt Wings," a play, was published in 1931 and two years later, in 1933, he completed "The Western Pony," illustrated by himself. It was selected by the American Institute of Graphic Arts as one of the fifty best books of the year.

His latest book, "Frontiers of Enchantment," is an account of his adventures in Africa with the Akeley and the Carlisle-Clark Expeditions and has been acclaimed from coast to coast. It is already being published in England and a translation is being prepared for publication in Sweden as well. It was during the second of these visits to the "dark continent" that he was accompanied by his wife, Ethel Traphagen, artist, writer and lecturer on costume design and illustration, and founder of the Traphagen School of Fashion in New York.

Early visitors to New York's World's Fair will be able to see the Leigh collection during its present exhibition at the Grand Central Gallery's Fifth Avenue salon. Later the pictures will be moved to the Gallery's Vanderbilt Avenue headquarters.

THINGS THAT NEVER HAPPEN

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WINNERS IN FLOWER FESTIVAL EVENTS

(Continued from Page One)

lbs. age limit, 14.

75 yard dash — 1st, Betty Craig; 2nd, Emma Taylor; 3rd, Edith Jones.

50 yard dash—Betty Wesler, Jean Engstrom, Bernice Imlah.

Walking—Doris Osborne, Emma Taylor, Pat Stephens.

Girls—Class II—Wt. up to 80 lbs. Age limit 12.

50 yard dash—La Ray Nelson, Pearl Burke, Francis Burke.

Bike—Jean Lewis, Margaret Seldon, Marlyn Walker.

50 yard sack race — Arleta Boge, Mary Myers, Rosemary Swagger.

Walking—Francis Burke, Lois Bom, Marian Pulver.

Boys—Class I—100 to 140 lbs. Age limit, 14.

75 yard dash—Hank Jones, Albert Blegeffer, John Biggi.

Bike—John Shumevay, Merwin Boge, John Biggi.

75 yard sack race—John Biggi, John Peterson, Albert Blegeffer.

Walking—K. Fox, John Biggi, Alex Murphy.

3 mile bicycle race—Howard Johnston, Wm. Schlottman, Vernon Chase.

Boys Class II—Wt. up to 100 lbs. Age limit 12.

50 yard dash—Jean Biggi, Alex Murphy, Robert Myers.

Bike—Harvey Berrish, Wilson Ross, Lyle Darnall.

50 yard sack race—Robert Myers, Lyle Darnall, Don Boyd.

Walking — Fred Karpstein, Lyle Darnall, Larry Bergin.

Baseball Throw—Ray Greene Lyle Darnall, Bob Froman.

Bike Relay Vernon Chase and Lloyd Johnson.

None Sunk Too Low

In My Father's House
Are many mansions—

Jesus was telling His disciples that He was going away to prepare a place for them. Then Phillip the Jew with the Greek name, broke in with "Lord, show us the Father, and it sufficeth us." Now the answer—"Have I been so long time with you and yet hast thou not known me, Philip?" He that hath seen Me hath seen the Father; and how sayest thou then, "Show us the Father?"

Christ is teaching Philip and the rest that whoever saw Him saw God the Father. From all ages past, Christ was God. This is Bible—He was and is the invisible image of the invisible God. Very God of Very God from all ages past. And when the fullness of time had come, He stripped Himself of His glory and stepped down to tent among us. In the three years of His ministry you see it. The lame walk; the deaf hear; the blind see; the paralytic springs to his feet. He raised the dead. See Him step up to the tomb of Lazarus who had been in the grave four days. LAZARUS COME FORTH He shouts and he who had been dead came forth wrapped in grave clothes. LOOSE HIM AND LET HIM GO. Now the man springs up in the flush of full strength. Death and decay faded before Christ's word. He was the creator, himself; Christ was God.

So it was that the mighty God came among us in the person of His Son. He came eating, drinking, spending Himself on such as had made a mess of the business of living. Gamblers, prostitutes, grafters and notorious criminals were His specialty. No man had sunk too low. You see where His heart was then and it is the same today for He changeth not. He is the same yesterday, today and forever. He came to seek and to save that which was lost. When all the world turns away with a sneer, He stands with outstretched arms and "Come unto Me." Receive Him as having died to clear you of sin and guilt and you becomee His by the new birth which He brings about. Then when the trials of life o'er take you; hopes deceive and fears annoy, you breathe "For this hour of testing I have the friend of the friendless, the Son of God who Saves—Keeps—Satisfies the weary soul and the hungry heart."

Geo. N. Taylor, Beaverton, Oregon. Paid adv.

Geo. N. Taylor.

Paid Adv.

FOODS, FACTS and FOIBLES

The SNAPSHOT GUILD

PICTURING THE HOUSE

Careful "framing" with trees made this snapshot more pleasing.

ALMOST everyone who has a camera takes pictures of his home, but many of us neglect the few simple suggestions which would make our snapshots of "home sweet home" much more pleasing. Here they are:

First, keep the camera level, or vertical lines will be distorted. Stand back far enough to get the picture without tilting the camera. If necessary, shoot from across the street—perch yourself in a fork of a tree, or maybe a stepladder will give you the proper elevation.

Second, pick a time when the sun lights the house at the proper angle. The sun rays should strike the house at a slant so that shadows are cast by such details as window frames and weatherboarding. These shadows outline all the brightly lighted projecting details, and they will appear clearly in the picture.

Third, try to "frame" the picture attractively with trees or overhanging branches. Such a natural "frame" for the house gives depth to the picture and adds pictorial charm.

A good fourth rule—use a color filter over the camera lens to give tone to the sky. Rich-toned sky is especially pleasing in pictures of white houses, and it improves the effect of any picture.

Space didn't permit taking a complete view, but the doorway and roof angles alone made a charming shot.

If you have no recent pictures of your home, take a few today, following these suggestions. Perhaps your house is so situated that you can't apply all the rules, but each, by itself, will help you produce pictures that more attractively present the place where you live.

John van Guilder.