

GROWTH OF CHILD IMPAIRED IF FOOD SUPPLY CURTAILED

Frederick D. Stricker, M. D., State Health Officer

"Any undue retrenchment in health work is bound to be paid for in dollars and cents as well as in the impairment of the people's health generally. We can demonstrate convincingly that returns in economic and social welfare from expenditure for public services are far in excess of their cost, says a bulletin issued by Dr. Frederick D. Stricker, state health officer, quoting Prof. William H. Welch of Johns Hopkins, who says: "Too great economy as far as health is concerned, because of the current depression, is particularly dangerous to the welfare of the growing children. Undernourishment of children, for example, is not likely to show itself immediately, but is bound to show effects later, when it is probably too late to remedy. The ground lost by undernourishment in childhood may never be regained."

"Food should be considered carefully when times are hard. Nothing makes a greater difference in our health than the food we eat. Good food protects us against disease. It gives us strength. It makes up for daily wear and tear. It enables children to grow. It helps us to keep warm. It is true if you lack fresh air or sunlight or exercise or sleep you cannot expect to be really well, but if you have good food the vigor and strength of body are such that you will want to go out into the air and sun and take exercise, and then you will sleep well."

"Milk is the best food for children. They cannot do well without milk. Milk makes them grow. Plain simple food is best. Meals should be well cooked and served at regular hours. There are five necessary kinds of food: (1) Milk, butter, cheese; (2) fruit; (3) Vegetables; (4) Bread and cereal; (5) Meat, fish, eggs, fats."

"The very least a child can do with in a day is one pint of milk, one vegetable or fruit, uncooked if possible, plenty of bread, butter and cereal, some meat or fish or eggs and, if under 2 years two teaspoonfuls of cod liver oil. Even if our money for food is so small that it takes one third of it to buy a pint of milk daily for each child, we must buy the milk. Children cannot grow and keep well without milk. They must have it."

"For the child's best health, strength and growth he needs every day: (1) Two pints of milk. Evaporated, or dried or powdered milk will do, if we cannot get fresh milk. Skim milk and buttermilk are good but not quite as good as whole milk. Condensed milk is not so good. (2) Bread or cereal such as oatmeal or rice. (3) Meat or fish or an egg or cheese. (4) Green vegetables, carrots and other vegetables. Allow three vegetables a day. (5) Tomato, tomato juice, or orange juice, or some other fruit uncooked is possible. Fruit is not a luxury but a necessity for health. Allow two apples a week, or two oranges a week or two tomatoes a week for each child."

"Loss of food this year cannot be made up next year. The children suffer for such loss. Everything possible must be done to see that our own children and other children get the food they need to make them grow and keep them well. We are their guardians. We must not let them get stunted and weakened for life for want of good food this year."

SAILOR HUGS GIRL, ATTEMPTS SUICIDE

LONG BEACH, Cal., Dec. 9.—(AP)—In the presence of Th. Hance, Claude A. Pate, 29, sailor on the U. S. S. Omaha, shot himself near the heart today and was taken to a hospital in a serious condition. The fiancée, Margaret Reed, 22, who came here from Portland recently to marry him, insisted they had not quarreled, that Pate had not been drinking and she knew of no reason why he should shoot himself.

"I said, 'You are over shore leave, aren't you?' and he replied 'I'll never see my ship again,' and shot himself," she told officers. She said Pate's right arm was around her neck and he held the gun with his left hand. Pate told police he shot himself.

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Former Medford Artist Plying Craft in South

By EVA NEALON HAMILTON
To all Medford people who remember the little studio across the Bear Creek bridge, in the modest windows of which a few years ago glimpses of ocean and trees were framed at frequent intervals to beckon the lover of beauty into a funny little room, where a man with brown mustache was ever bending over wood,—news comes today of Sam Lang to arouse a host of pleasant thoughts. Thoughts of the man, himself, who brought from wood and color in the little room, sparsely furnished, inspiration and illusion in color, unbound by lines and rules. A man, old in years, but not in spirit, whose constant thought and ambition was perfection of an American wood cut.

And that is still his ambition, as he works in a studio in Santa Barbara, according to the story found in the southern press under a three-column head "74-Year-Old Santa Barbara Color Mechanic is Originator of 'American' Wood Cut Art." The story written by Franklin Howatt reads:

Some day, when a history may be written of the "American Wood Cut Art," the origin of the American form of this art, practiced by the Japanese as early as 1800 A. D., may be traced back to the day the World was broken out.

It is the life ambition of Samuel Lang, English-born American landscape painter, and colorist, who turned from landscapes to wood cuts in the day the great conflict broke out and who has been practicing his art in Santa Barbara these past three years, that history will find the inception of the true American wood cut art in his own "Big Timber," a work produced after years of experimentation.

Lang is as modest and unpretentious as the little workshop at 2406 1/2 Castillo street, where his cunning fingers, working with square blocks of soft wood and colors of infinite variation, put into permanent artistic form the children of his imagination.

"Color Mechanic" as he calls himself, is proud too of "Big Timber," and the fact that there are no perspective-detracting black lines marking the borders between the fields of different colors. Elimination of the color line, so prominent a feature of the Japanese wood cut, has been Lang's objective ever since that day in 1924 when he stood in the British museum in London, England, and critically examined what was then regarded as the best collection of Japanese wood cuts in the world.

"So far, American wood cuts, while using American subjects, have been largely based upon the Japanese technique and the characteristic border lines of the Japanese cuts have seemed to be impossible to avoid," he said. Lang pointed out how such a line, along a horizon or outlining distant trees or objects, destroys the illusion of distance and gives the resulting picture the flatness of a conventional wallpaper design.

In "Big Timber," which is an imaginative representation of a huge redwood in the setting of a limitless forest, soft shadings and gradations

of color give full effect to the illusion of depth and distance, the colorist pointed out.

Wood cuts, or "color cuts," which is the name Lang gives to his productions, are prepared in the manner of a water color painting but with the color applied through the use of porous blocks of wood instead of brushes. The common practice, according to Lang, is to have a separate block for each of the colors to be applied and then to apply a border around each patch of color to keep it from spreading into other patches.

"Builds" Picture Lang declared, however, that he uses his blocks of wood as if they were paint brushes, making some 30 to 35 applications of paint to each picture, delicately blending the various colors and gradually "building up" the various phases of the work. Lang, who "grew up" in the studio of Prische, British Royal academician, and who followed landscape painting until his revolutionary swing to wood cuts in 1914, revealed he initiated the Japanese wood cut technique until 1920.

"Then I destroyed all my blocks and determined to develop a true American technique," he said. He made 3,000 copies of "Big Timber" before he reached its present perfection.

Mr. Lang left Medford three years ago for Santa Barbara, Cal., where he has since been working. He came here from the coast and worked for some time in a shop on North Front street, then opened a studio in a house on East Main street, just across the Bear Creek bridge.

LEAGUE RECEIVES NIPPONESE THREAT

GENEVA, Dec. 9.—(AP)—Yosuke Matsuoka, Japan's special counsel, threatened "unforeseen consequences" if the assembly of the League of Nations adopted a proposed resolution condemning Japan's policy in Manchuria. He made the statement to the assembly today.

Matsuoka demanded that the authors of the resolution withdraw it or that the assembly vote on it immediately.

Some observers present recalled that authoritative sources in Tokyo said Japan may be forced to withdraw from the league if her Manchurian policy was endangered.

Private Fliers Subsidized WELLINGTON, N. Z.—(AP)—The New Zealand government has bought three airplanes for flying clubs and is subsidizing such organizations to provide for the training of 100 pilots this year, an increase of 10 over the previous year.

Woolly Roads in Australia SYDNEY—(AP)—The council of Moree, New South Wales, is testing a road pavement made of chemically-treated wool which is said to set as hard as concrete. Wool of inferior market grade is used.



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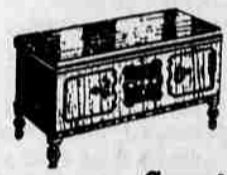
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