

# Hollywood . . . . .

The preceding lengthy quotation from the writings of our world traveller shows us that he has not been blind to the attractions of his native country. He has assured me personally that when

he settles down— if he ever does settle down—it will be either in New York or Hollywood: either in the roaring metropolis which he regards as the most interesting and significant city of the world of today—or in the Peter Pan suburb of Los Angeles where the atmosphere of hopeful make-believe may someday lure him from his New York Nirvana to his little palm-embowered Paradise at "Topside."

Meantime there is a lot more travelling to be done.



With Jackie



With Jean Harlow

For him travel is both work and play. In it he finds opportunity to indulge in his pet hobbies, collecting objects of exotic charm and making pictures of the things that interest



Burton Holmes' Hollywood Bungalow "Topside" on Whitley Heights.

In the Garden of Dolores del Rio



A Day Off on Lake Maggiore

him or may interest his followers. To the not unwelcome effort of travel must be added the real work of picture-making. Nearly all the stills for lantern-slides are made by Burton and Margaret Holmes. Their favorite camera is a hand camera called the *Spido*, made by Gaumont in Paris. They use film packs, size 9 x 12 centimeters. They carry two *Leicas* for special work.

The stills are all hand-colored. The earliest sets were colored by Katharine Gordon Breed; later ones by Helen Stevenson and now Grace Nichols of Chicago and Mildred Petry of New York transform the Burton Holmes black and white slides into works of art which are both beautiful and truthful. So richly colorful is the impression produced by their brilliant lantern-slides that audiences do not miss the color in the motion-pictures, which although in black and white, are always alive with action. Strangely enough, many who attend the lectures have for years insisted that Burton Holmes has *always* had movies in natural color—even before they were invented!

The transparencies on glass which are prepared for the colorists are

## Foreign . . . .

the work of two supremely expert lantern slide makers, A. G. McGregor of Chicago and George Miller of the Van Alton firm in New York.

Holmes' earliest motion pictures were made (as already remarked) in 1897, more than forty years ago, by Holmes himself and his partner, Oscar B. Depue, who later assumed charge of the Burton Holmes Laboratory and devoted himself to the invention and perfection of the marvelous Depue ciné printing machines, now in use in nearly all the great laboratories of America. Depue was succeeded as cameraman by Lewis Moomaw for one year back in 1916. Then, for five years, Herford T. Cowling did splendid work, travelling with Burton Holmes in summer and remaining abroad throughout the year producing additional films for the Burton Holmes Paramount Releases. This was in the days of the silent films from 1915 to 1921, when Holmes



At the Café de la Paix