He began to teach
in the Synagogue

Bears, always search for
"Honey" -
That's why I've come to you.
For in you, I will honey find,
And near you Mountain Dew.

"

Yet, is my aim not selfish,
For greetings fond I bear -
From an adjacent household -
5 souls, of merit Rare.

"

They've charged me to be Gracious -
(They've "charged" me at the Store)
They've charged me to watch over you
As you've never been before.

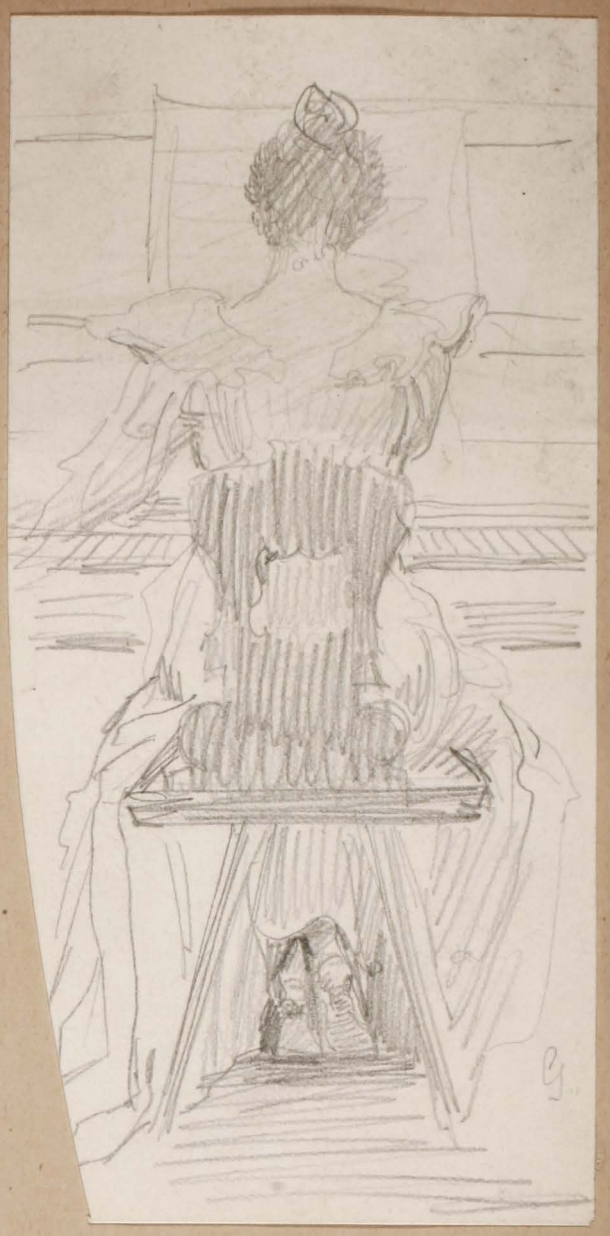
Nonquit. 1906.
Eleanor, Barbara & Richard Davidson.

To FIGHT your EVERY BATTLE,
To WARD off FOES AND RUIN-
To FROLIC, SOOTHE OR CHEER you
UP-
AND BE your FAITHFUL "BRUIN."-

DECEMBER-25th 1899-

PELHAM-

NONQUIT-1906.
Eleanor, Barbara & Richd Davidson.



Frederick Wilson

Scrapbook

9/87 LUCH

WREATH WORKS

AT STONE SOUP FARM
BOX 2760, MONROE, MAINE 04951

	Quantity	Total
Naturally Simple Wreath $14.00		
Classically Decorated Wreath $18.00		
Deluxe Yuletide Wreath $24.00		
Holiday Centerpiece $16.00		

Total _____

Please make check payable to Wreath Works.
Tax and shipping included.

Rev. Carl Hopkins Elmore

BRIARCLIFF MA[illegible]

NEW [illegible]

קדש ליהוה

4. HOLINESS TO THE

Camden Garden Club

OPEN HOUSE AND GARDEN DAY

Thursday, July 19, 1984
10:00 A.M. to 4:30 P.M.
$7.00

1 2 3 4 5 6 7 8 9

9/84

This scrapbook
(gold-tooled brown leather cover)
always remained on S.R. Higgins
desk throughout my memory. It
contains examples of her father's
work. Also the sermon preached
about his work on the Te Deum
window. Syracuse. N.Y.

F.W., born 3rd Novr. 1858.

M. ☉ in M. ⊕ in ♉; Oct. 23" to Nov. 21"

Co-action; Labor; Scarlet; Exciting.

Scorpio is the middle sign of the Water Triplicity.

It is a fixed, nocturnal, southern, mute sign of the Zodiac.

The higher attributes are attachment, tenacity and silence.

General Characteristics.

This sign allies the nature to the great powers of the ocean, and gives it a wonderful vibratory force which induces great vitality through electro-magnetic influences.

This is Key Cammach's handwriting MCH 9/84

courteous and affable when not
engaged in serious business - then
the natives can be blunt to cruelty.
Fond of the good things of this
earth — a liking for style & show.
Especially fond of outdoor sports.
When awakened & spiritualized
the call of the earth, helpful,
powerful, tender, devoted to humanity.
The reverse of this is also true,
Scorpio being strong for good or ill.
One under this sign usually has
so much personal business to carry
to success that there is no curiosity
concerning the affairs of others.
There is an inclination to self-
esteem, which makes flattery a

powerful weapon with them.

Personal Appearance.

Usually robust – ruddy complexion. dark hair.

Companions.

Staunch friends are to be found in Libra & Virgo.

Faults.

The faults under this sign when not overcome are anger, jealousy and passion. There is also a tendency to suspicion – and the habit of procrastination.

Diseases.

The diseases most apt to attack are those of the head, weakness

of the back, lumbago and gout.

Marriage.

When Scorpio and Virgo people are united, the children will be physically strong and brilliant, and when the contracting parties have learned the happiness and power obtained from overcoming, a wonderful harmony will result.

The governing planet of Scorpio is Mars, and the gems are topaz and malachite. The astral colors are golden brown and black.

The chord of Scorpio is Capricorn, the sign of impulsion and mobile commercial function. Cancer and Taurus are its responses.

The color sympathy of Scorpio is the tertiary scales.

At the time of your birth the ☽ was in ♎.

The regional influence of the moon in Libra gives to the Scorpio nature an added, & generally high, ambition; it supplies firmness and perseverance to its industry and productive energy. This nature

is truly willful; it has a dominating individuality that is marked in manner & in processes of execution. This endowment almost always gives commercial sagacity, and a keen sense of values; & to the extent, or in proportion to the demand, there is an interest in the practical sciences.

This influence is not much inclined toward the metaphysical, as it is almost invariably too positive in its forces to have the desired sensitiveness.

Soudanese
Field Troops

gaiters

Private Soldier

Officer

in some cases
trousers
not - boots

Sword

Arab Soldier at
Tel el Kebir

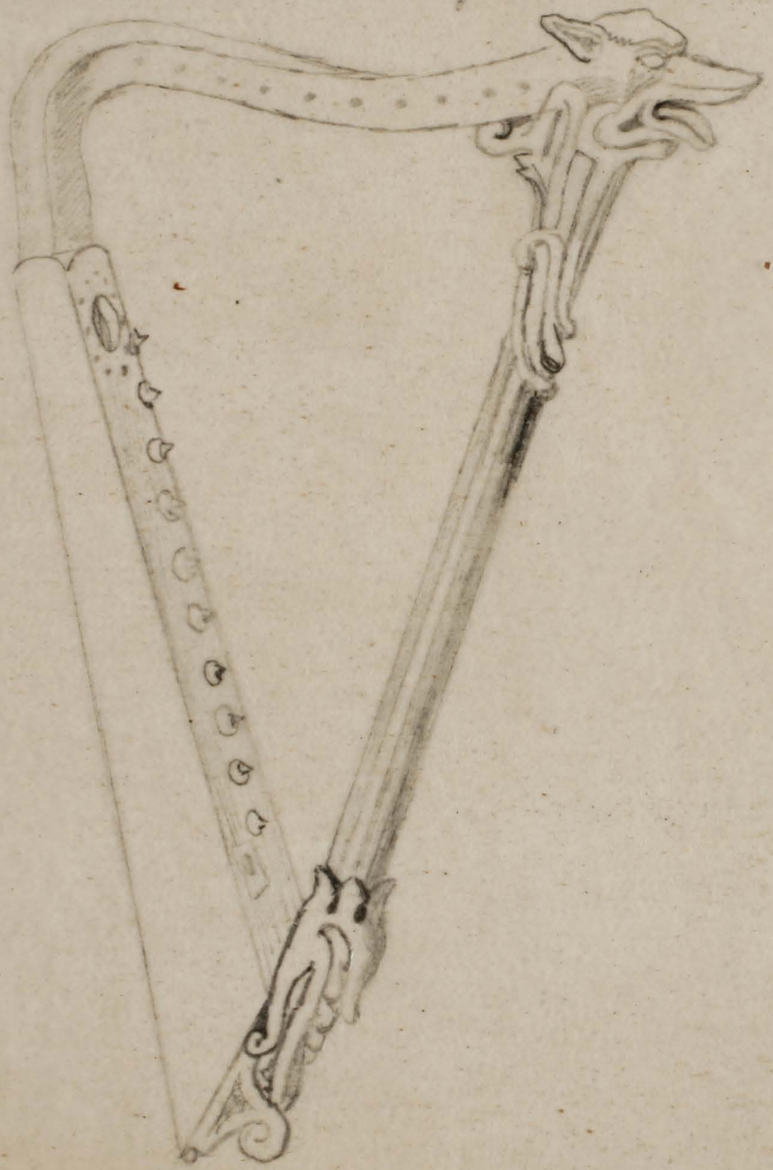
The Tiffany Studios announce an exhibition of cartoons and paintings by Mr. Frederick Wilson during the week of December 9th and 14th, daily, between the hours of ten and three, at 45th Street and Madison Avenue, New York.

This important collection includes designs from which many famous memorial windows have been made.

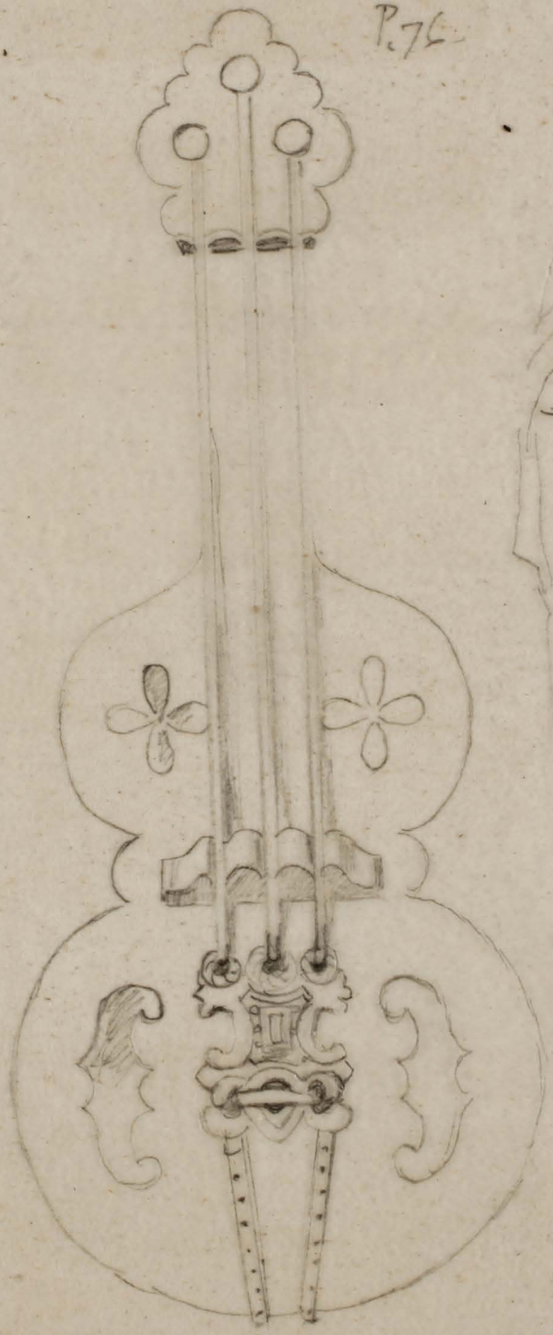
To those interested in seeing how the cartoons are translated into glass, access to the shops will be granted.

Willemin XII Century

Vol. I
P. 76.



V-1
P. 76.



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P. 149

Collins
Gothic Ornament
Vol 2. P 45.

Beverly
Minster
Stone figure from the Percy Shrine

Couronné en
1067.

P. 40
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Sorte de Viole

p. 193

Double Flute

p. 193

192.

Cor. ou Olyphans

p. 193

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St. Jude

Painted Diaper from dress of the Apostle St Jude. Ranworth Church Norfolk.

Gold ~ figure
Red lines and Ground

Colling VOL. II. Pl. 98

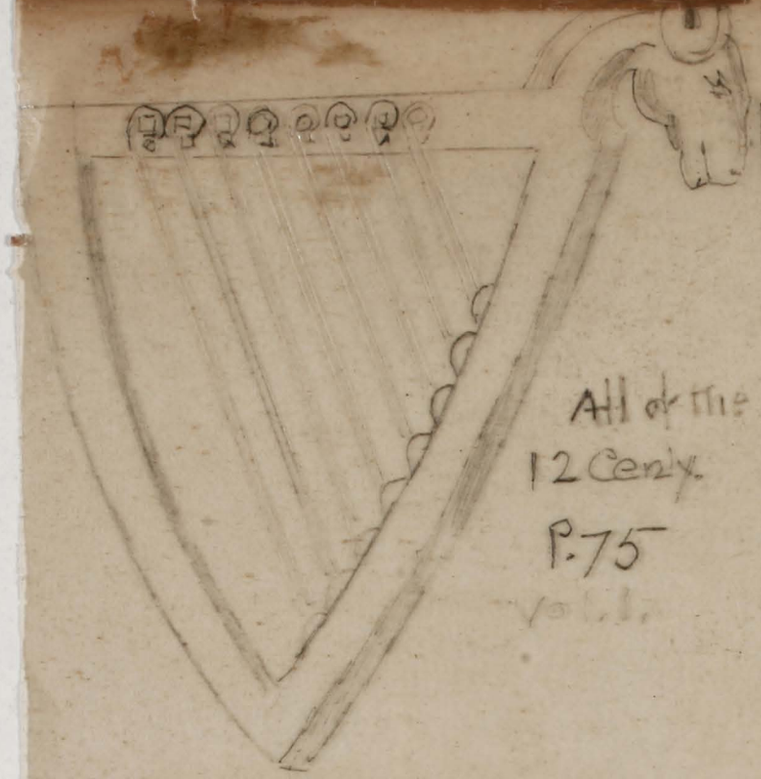
Figure to go in center of above
—
Black ground

cross lines indicate Black

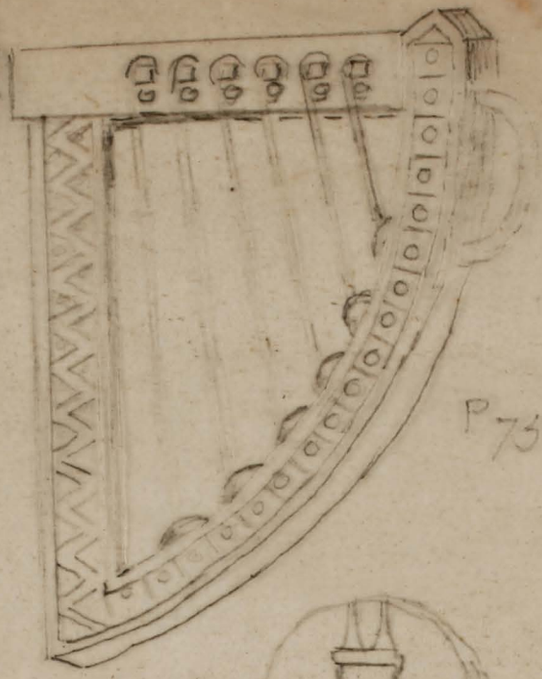
Black ground.
Fig - Red or green

Wells Cathedral
Diaper from Bishop ~~Bee~~
Beckington Shrine
Colling V II. P-73

Style Perpendicular



All of the
12 Cents
P. 75
Vol. I.



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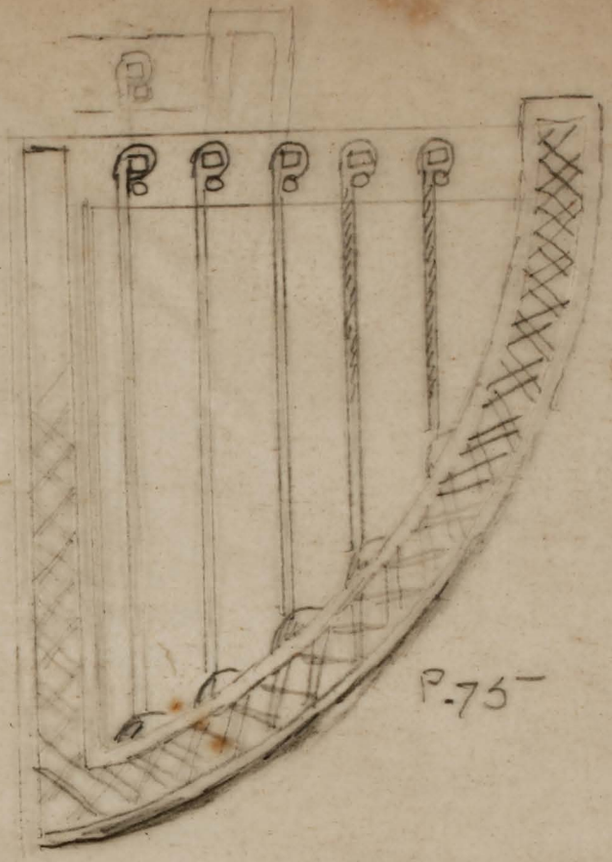

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Willemin

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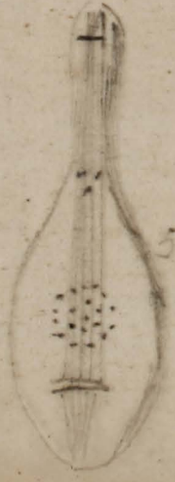
5 Strings



5 Strings

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16 Strings

St Marys. Ch Guilford Surrey

Painting from Groining of apse

Early Eng. Cotting G.O. Vol 2 P 40

ATHOLE HYDROPATHIC ESTABT, PITLOCHRIE . 1565. J,V.

MCH

The Church of the Ascension

Fifth Avenue at Tenth Street

New York, N. Y.

✝

This Church is open all day and all night.

(*South Clerestory*)

THE LOTHROP WINDOW . . . . John Humphreys Johnston, *Artist*
Subject: Vision of St. John

✠

THE CHILDREN'S CORNER, given in memory of Helen Mack Lawton by her parents, Mr. and Mrs. John S. Lawton and by Dr. Arthur D. Woodruff and Janey Woodruff, was dedicated February 26, 1928.

THE LAMP IN THE CHILDREN'S CORNER was given in memory of Ethel Grace Hughes (1911-1923) by her mother, Florence Hughes.

THE BRONZE FIGURE OF THE MADONNA AND CHILD in the Children's Corner was executed by Ruth Brooks.

THE PULPIT, given by Meta Nielson in memory of the Rt. Rev. Manton Eastburn, first Rector of the parish, was designed by Charles F. McKim and carved by Joseph Cabus.

THE ORGAN, built in 1894 by the Hutchings Organ Co. was given by Mary H. Tompkins in thanksgiving for the lives of William Wright Tompkins and Philip Kingsland Tompkins. It was enlarged by the Aeolian-Skinner Organ Co. in 1931 and consists of 69 ranks, distributed over great, swell, choir, solo, pedal and echo divisions. The Echo organ was the gift of Mrs. James A. Wright.

THE TOWER BELLS were given in memory of Mark Thomas Cox and Emily Maria Cox by their daughter, Susan Alfreda Cox in May, 1933. The twelve bells made in Loughborough, England range from Middle C to the second E above in the diatonic scale of C, also the raised fourth and flat seventh (F# and B flat). The Memorial tablet for the Tower Bells was designed by Ruth Brooks.

JACKSON WINDOW—South Vestibule . D. Maitland Armstrong, *Artist*

✠

ALL SAINTS MEMORIAL CHAPEL

(*To the north of the Church*)

Designed by Merritt Farren and consecrated November 8, 1936

THE TRIPTICH—"The Sermon on the Mount" . . Taber Sears, *Artist*

THE ALTAR was given by Charles E. Merrill in memory of his mother, Octavia Merrill.

THE WINDOWS were designed and executed by G. Owen Bonawit and portray stories of the Resurrection

Window next to the Altar—given in memory of Dr. Ernest H. Lines

Window North Wall, nearest Altar—given in memory of Earl Hulbert Aldrich

Center Window—given in memory of Mrs. Joseph Auerbach

Window nearest the door—given in memory of Dr. Percy Stickney Grant, D.D., fifth Rector of the parish

✠

LOUIS GUERINEAU MYERS MEMORIAL LIBRARY

(*Sacristry*)

Given by Florence Bragg Myers in memory of her husband, Louis Guerineau Myers. Designed by Merritt Farren and dedicated April 28, 1946

✠

Since 1893 the Church of the Ascension has had free pews.

The doors of the Church have never been closed, day or night since November, 1929.

(*South Clerestory*)

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Subject: Vision of St. John

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MCH

The Church of the Ascension

Fifth Avenue at Tenth Street

New York, N. Y.

✠

This Church is open all day and all night.

The Church of the Ascension was founded in 1827. Its first church building, located on Canal Street and consecrated in 1829, was burned to the ground in 1839.

The present edifice at Fifth Avenue and Tenth Street, the first church on Fifth Avenue, is one of the earliest churches designed by the well-known church architect, Richard Upjohn (1802-1878), who was working on Trinity Church, Wall Street, at the same time. Recently the Municipal Art Society and the New York Chapter of the Society of Architectural Historians named the Church of the Ascension as one of five churches nationally important and worthy of preservation because of its architectural value, sculpture, stained glass and painting. The cornerstone was laid in 1840 and the church was consecrated November 5, 1841.

During the years 1885-1889 the interior of the church was remodelled. Galleries on the north and south were removed. The Chancel was decorated as we see it today, a memorial to William C. Rhinelander and Mary Rogers, his wife, given by their daughters. The work was done by McKim, Mead and White under the general direction of Stanford White. The artists were John La Farge, D. Maitland Armstrong and Augustus St. Gaudens.

The painting of "The Ascension of Our Lord" is the work of John La Farge (1835-1910). It was executed on canvas in place and completed in 1888. It stands in the first rank of modern mural decoration in America. John La Farge also designed four of the stained glass windows described on pages 2 and 3.

The Altar and Reredos were designed by D. Maitland Armstrong (who also did one of the stained glass windows) and executed by Fisher Brothers. The sculptured angels over the Altar are the work of Louis St. Gaudens.

The Lectern is a memorial to the Rt. Rev. Gregory Thurston Bedell, second Rector of the parish.

The Side Altar Panels were designed by Helen Maitland Armstrong. The wood used was taken from the Sedilia formerly placed there in memory of the daughters of Francis and Euphrasia Aguilar Leland.

The Cross above the Side Altar was brought from Italy and is a memorial of Earl Hulbert Aldrich given by the Rt. Rev. Donald Bradshaw Aldrich, D.D., sixth Rector of the parish.

✠

Memorial Tablets and Windows

(*North Aisle beginning at Side Altar*)

The Davies Coxe Window . . . . . John La Farge, *Artist*
Subject: The Good Shepherd

Tablet

Sacred to the memory of James Wallis Eastburn, M.A., late pastor of the Church of St. George in the county of Accomac, Commonwealth of Virginia, who on account of sickness voyaging to the Island of Santa Cruz was received into the bosom of Abraham on the 2nd day of December in the year of our Lord, 1819, aged 23 years. His bereaved father has erected this monumental stone.

"What bound can shame or moderation set, to the yearning for one so dear?" *Horace 1st Book Odes, Ode 24*

The Grosvenor Window . . . . Frederick Crowninshield, *Artist*
Subject: Angels at the Sepulchre

The Rhinelander Window . . . . . Frederick Wilson, *Artist*
Subject: The Women at the Sepulchre

Tablet

In memory of the Right Reverend Manton Eastburn, D.D., LL.D., 1801-1872, founder and first Rector of the parish and fourth Bishop of Massachusetts.

The just man in his purpose strong
No madding crowd can bend to wrong
The forceful tyrant's brow and word
His firm set spirit cannot move.

W. E. Gladstone's Translation

The Reynolds Window . . . . . Joseph Lauber, *Artist*
Subject: Christ's Admonition to Thomas

Tablet

In memory of John Murray Mitchell, designed by Percy Griffin

The Weir Window . . . . . J. Alden Weir, *Artist*
Subject: An Incident in the Flight into Egypt

The Painting—"In the House of the Carpenter"
Edwin Howland Blashfield, *Artist*
(*East End of North Aisle*)

The Tower Windows, designed and executed by G. Owne Bonawit, were given by Miss Susan Alfreda Cox in 1941.
Subject: The story of the Creation as told in Genesis through Maccabeus.

The Painting—"The Angel with the Flaming Sword"
Edwin Howland Blashfield, *Artist*
(*South Side—Balcony*)
Executed in 1890 and 1891, presented to the Church in 1935

The Painting—"The Procession of the Invalids" . . Sorolla, *Artist*
(*South Aisle, East End*)
A gift to the Church by John E. Berwind

✠

Memorial Tablets and Windows

(*South Aisle beginning at East End*)

The Southworth Window . . . . . John La Farge, *Artist*
Subject: Mary Magdalene, Joanna, and Mary the Mother of James at the Sepulchre, Luke 24:4

Tablet

In memory of Margaret Jeffries Lapsley

The Robert W. Tailer, Jr. Window . D. Maitland Armstrong, *Artist*
Subject: The Child Jesus Found by His Mother in the Temple

Tablet

In memory of Julia Apgar Worthington

The Leland Window . . . . . John La Farge, *Artist*
Subject: The Presentation of Christ in the Temple

Tablet

In memory of David Lapsley

The Neilson Window . . . . . D. Maitland Armstrong, *Artist*
Subject: The Annunciation

Tablet

In memory of Stewart Brown, for thirty-five years Senior Warden

The Rev. Dr. John Cotton Smith Window . John La Farge, *Artist*
Subject: Nicodemus coming to Jesus by Night
(*North Clerestory*)

The Loomis Window . . . . . John Humphreys Johnston, *Artist*
Subject: The Two Marys at the Sepulchre

TO GWLADYS

GREETING ——

FROM ME, MAUD MORGAN — REGENT OF "LEDGEND"
AND ON BEHALF OF THE MOST NOBLE, THE "CHIPPERS".

LONG LIFE AND HAPPINESS.

WE ROJOICE TO RE-INSTATE YOU IN THE HOME PRESIDED OVER BY YOU WITH SO MUCH HEAD AND HEART.

IN YOUR ABSENSE QUEEN MAB HAS BEEN WITH US AND MADE SOME PASSES OVER THE FAIRY ATOMIES, GAUSEIKINS, MUIRIKINS AND ROLLIEKINS, WHO, OBLIVIOUS OF THE FACT THAT THEY ARE ORNAMENTS TO YOUR COURT, HAVE SOUGHT FOR ITS FURTHER EMBELLISMENT BY FLAGGING YOUR MAJESTIES TRAIN.

WE ARE AT PEACE WITH OUR NEIGHBOURS: (EXCEPT SEVEN OR EIGHT). MINDFUL OF THE POLICY OF YOUR ROYAL HOUSE THAT THE BEST WAY TO ENSURE PEACE IS TO BE PREPARED FOR WAR — WE ARE EVER READY TO SMASH 'EM ON THE NOSE: BUT THE FAMILY BRICK STILL SLEEPS IN THE OLIVE OIL.

THE ONLY CLOUD IN SIGHT WHICH WE DEEM IT PRUDENT SHOULD BE MENTIONED IS THE FACT THAT YOUR SPOUSE HAS BECOME SMITTEN WITH SOME OF THE BEAUTIES OF YOUR COURT — SOME SAY ITS MAID OF HONOUR, SOME SAY ITS MADE OF CLAY: OUR ADVICE IS — SOAK HIM! ANYHOW!!

IT IS THEREFORE, OUR BELOVED SISTER AND FRIEND, THAT WE MEET YOU AGAIN WITH REJOICING, AND ATTENDED BY THE FAIRY ATOMIES, CONDUCT YOU TO YOUR COURT, WHERE YOUR FAITHFUL COURT-MARSHALL, JOHN KENYON, IS TO BE THE MAN BEHIND THE GUN — AND MAY THE LORD HAVE MERCY UPON HIS SOUL.

VIVAT GLADISTA.

THE OFFICERS AND DIRECTORS OF THE PELHAM SUMMER HOME FOR CHILDREN WILL OPEN THEIR NEW BUILDING FOR THE SUMMER OF 1900 WITH AN INFORMAL RECEPTION AT THE HOME ON THE SPLIT ROCK ROAD NEAR THE BOSTON POST ROAD ON SATURDAY, JUNE THIRTIETH, FROM THREE UNTIL SIX O'CLOCK.

YOU ARE CORDIALLY INVITED TO BE PRESENT.

MRS. C. F. ROPER, PRESIDENT.
MRS. R. C. BLACK, 1ST VICE-PRESIDENT.
MRS. MAURICE KINGSLEY, 2D VICE-PRESIDENT.
MRS. H. N. BABCOCK, 3D VICE-PRESIDENT.
MRS. W. B. RANDALL, SECRETARY.
MRS. D. I. CARSON, TREASURER.

DIRECTORS.

MRS. H. E. ADRIANCE,
MRS. H. DE F. BALDWIN,
MRS. W. D. BAKER,
MRS. E. T. GILLILAND,
MRS. J. C. HAZEN,
MRS. A. L. HAMMETT,
MRS. M. J. KEOGH,
MRS. K. J. MUIR,
MRS. H. J. PARKER.
MRS. FREDERICK ROBERT,
MRS. H. B. B. STAPLER,
MRS. J. F. SECOR, JR.

ATHOLE HYDROPATHIC ESTABT, PITLOCHRIE . 1565. J,V.

point of sight
Knee
Thigh
Seat

point of sight
Knee
Knee
Head
Seat

ARTS *and* DECORATION

A Magazine of the Fine and Industrial Arts

ARCHITECTURE · SCULPTURE · MUSIC · PAINTING
DRAMA · INTERIOR DECORATION

VOLUME XVI

NUMBER 5

March, 1922

A Background of Inspiration

Achievement and Method at an Art Center Exhibition

By MATLACK PRICE

WHEN no form of national recognition exists by which the "great ones" in any of the arts may be known to the people of this country, it is natural that we lack even a colloquial designation for them.

Painters, architects, sculptors and all other artists, at the flood tide of their careers, are, in France, *arrivés*—they are men who have "arrived"—and the term is not necessarily synonymous with our term "successful" as applied to an artist. Too often we measure his success in dollars rather than in the relative or intrinsic worth of his work. An *arrivé* in France is not inevitably enriched by his art: he is recognized, he is a notable, and his enrichment may follow as a result.

Certainly the contemplation of men who have "arrived" in any of the arts is one of the most stimulating factors in the life of the student. Some day he, too, may join that august body of which the individuals have so conspicuously attained the reward for which he aspires.

The Louis Comfort Tiffany Foundation, of Oyster Bay, has done well to affiliate with itself a group of men of real distinction in the arts, and is fortunate in the personnel of its Advisory Art Committee. Several of these men are also Trustees, and take an active and personal interest in the work of the students.

Collectively, they form a background of inspiration, and their attainments, as exhibited at the Tiffany Foundation Gallery at Art Center, in New York, constitute a definite goal for student effort. Art instruction is essential, but no less essential is the urge of inspiration which comes from contact with men who have worked up to real prominence and with their works.

It was with this idea in mind that the Tiffany Foundation arranged an exhibition of varied works by members of its Advisory Art Committee, an exhibition which was unusual and especially stimulating in its selection of exhibits. Wherever possible, preliminary sketches were shown, rather than finished works—the original draft of the idea, which gives a true glimpse of the artist's vision being far more interesting and inspiring than the finished work. Nothing in connection with any of the arts is more interesting than its first conception, and the successive steps through which the artist's mind and hand traveled toward the finished execution.

Thus the exhibition showed models at various scales, early studies for completed works of sculpture, preliminary sketches for important architectural projects, and sketches and working drawings for the grouping and arrangement of large decorative compositions for mural paintings and stained glass.

The figure of "Physical Strength," by Daniel Chester French for the Victory Arch was shown in large and small models, and the architectural vision of Cass Gilbert was revealed in a number of rough idea-sketches for monumental buildings. Edwin H. Blashfield showed several studies of the nude from which draped figures in his large mural decorations were developed.

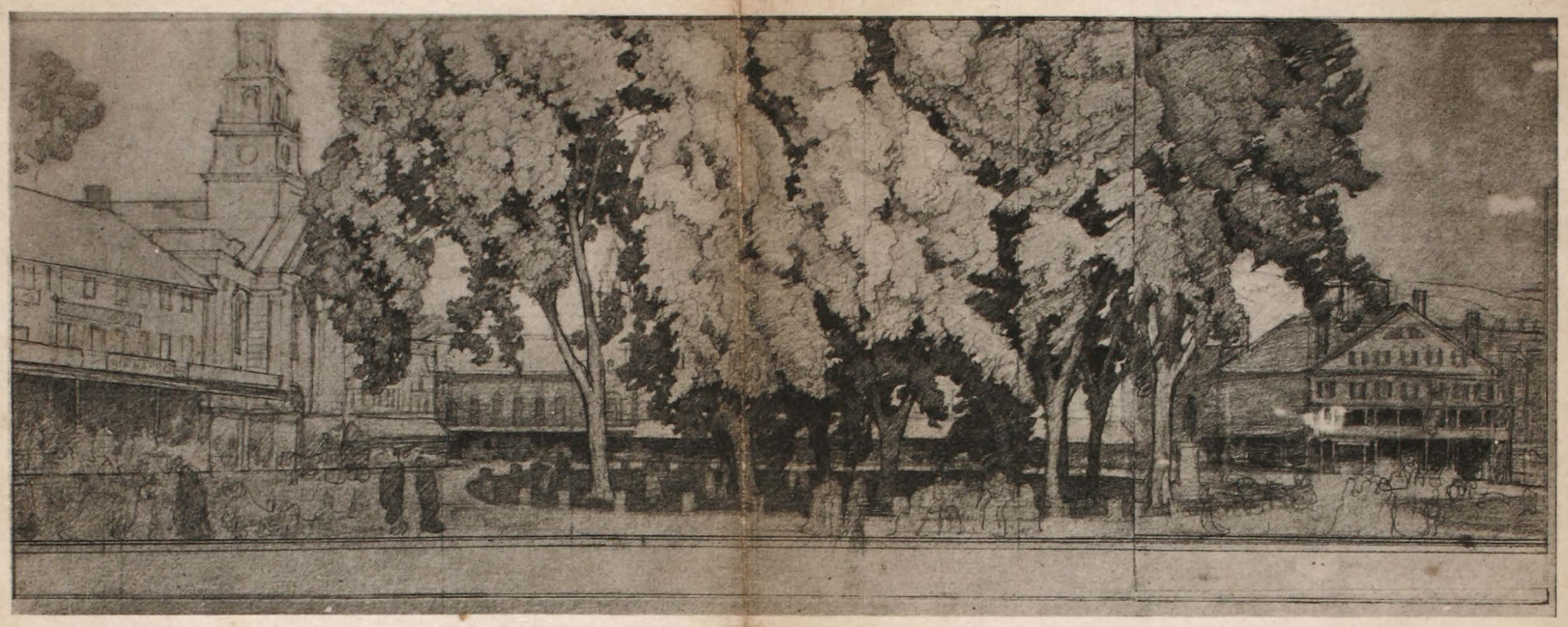
Mr. Blashfield and Mr. French are among the foremost of the Trustees and Advisory Art Committee to see and vigorously establish an actual contact with the Tiffany Foundation students. Francis Jones, George E. Kunz and A. Douglas Nash have also given far more than the prestige of their names toward the development of the students.

The sculptors on the committee are Robert Aitken, Daniel Chester French and Paul Manship; the painters, Gifford Beal, Edwin H. Blashfield, Daniel Garber, Philip L. Hale, Louis C. Tiffany, Robert Vonnoh, Childe Hassam and Harry Watrous. In the field of the craftsmen and designers, there are Barry Faulkner, George F. Kunz, A. Douglas Nash, Louis C. Tiffany and Frederick Wilson, and architecture is represented by Cass Gilbert.

These, however, are simply names and facts — and neither names nor facts constitute, in themselves, any stimulus to art, or anything like the background of inspiration which was revealed by the exhibition. It is seldom that anyone in charge of art instruction, in any field of art, realizes the inestimable value to the student of sketches and working drawings for works of art, as compared with the finished thing.

Confronted by a finished piece of statuary, for example, the student may be impressed, or thrilled, according to his temperament, but in order to add anything to his sum of knowledge of the creative aspect of art, he must mentally trace the several stages of the development of the statue back through the several stages of its creation. How much more logical and instructive, then, is the method of showing the first rough draft of the idea—perhaps several alternate preliminaries—

A drawing for the chancel window of All Saints' Episcopal Church, at Briarcliff, N.Y. The design and drawing are the work of Frederick Wilson, of The Tiffany Studios

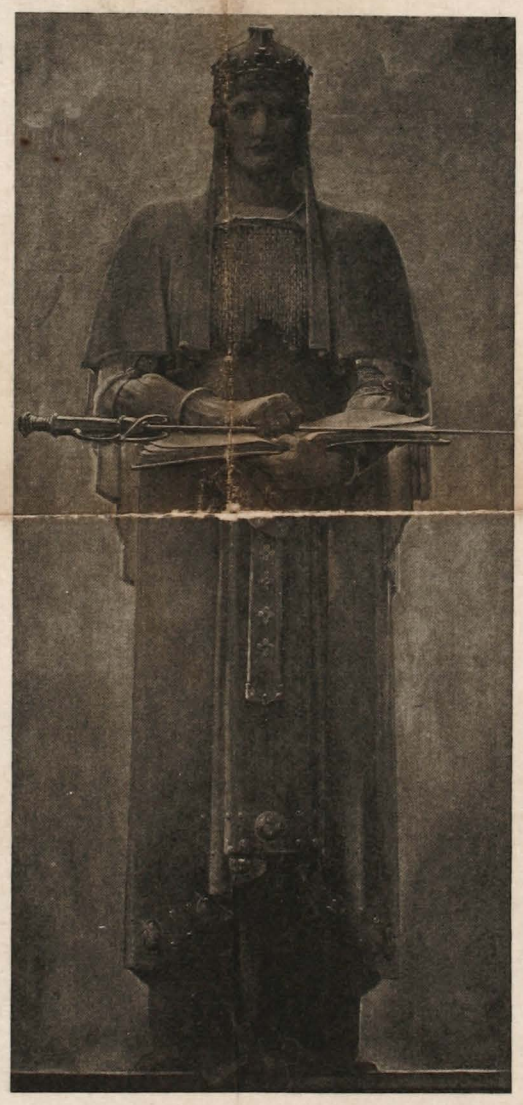


Sketch for a decoration in the style of a Colonial wall-paper, shown in a scale model of a room. Designed and drawn by Barry Faulkner

then the rough miniature model, then the carefully finished model, which comes before the final completion of the work.

Not alone the student, but the layman as well, finds a vast unexplored area of art education and art appreciation in the study of the preliminaries and working drawings which enable him to share, in part at least, the artist's vision. The finished work of art, seen by itself, allows too much to be taken for granted, allows the artist's hard work to seem too easy. Contrary to general supposition, beautiful things do not merely "happen." They are in most cases the product of a great deal of thought and study and revision. The idea may be, and usually is, purely inspirational, but before the final version goes out from hte studio to meet the careless but curious eye of the world, there has been much laborious work to bring it as nearly as possible to an approximation of perfection.

If a cross-section of the artist's mind holds, at present, too little interest for the general



"Law"—study for the central figure in a window of the Cleveland County Court House, by Frederick Wilson of The Tiffany Studios

"Physical Force," one of the figures by Daniel Chester French on the recent Victory Arch

public, that exacting yet indifferent audience certainly there can be no doubt of its value to the student. Being taught, of necessity, to do things is rather a formal and "tight" way, the student is vastly reassured to see the easy, spontaneous, inspirational sketches of the master. In many ways sketches more nearly represent the actual thought of an artist than the finished result of those sketches. Too often self-consciousness creeps in. The thought in the finished thing may be more perfect in every way, but it has not the freshness of the first rough pencilled thought.

Greater public appreciation of art will come with greater public familiarity with the vision and the ideals of the artist. And the contact of the student with the *arrivés* in the different arts will react as a powerful stimulus. The art student and art student ideals have long constituted an interesting problem. In many cases school instruction has been too broad and impersonal, and there has been too little of the strong personal inspiration that made the apprentice of the Old Master, in turn, a great artist. An instructor cannot imbue a large class with his own personality, so that in proportion as the members of the Advisory Art Committee of the Tiffany Foundation are able to take personal interest in the students, great results in student achievement may be anticipated.

In an age of group educational methods, and of a gradual weakening of the personal bond between master and student, individual artists have not, perhaps, been very conscious of their responsibility toward the artists of tomorrow. The spirit of the Tiffany Foundation promises much toward the inspirational side of the education of its students, and a revival of the old relationship which produced much of the great art of the past.

Sketch for a decoration in a music room, by Edwin Blashfield