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FOREWORD

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THREE ARTS CLUB
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"SAINTLY GUESTS"
By the world famous artist
Nicholas Roerich



The Foreword

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RUSH AND ACTIVITY

By NICHOLAS ROERICH

Before my departure, I am happy to address America's youth, which is so eager for achievement. Nevertheless, in this enthusiasm, youth must be cautious to discriminate between rush, which dissipates the forces, and truly creative activity.

It is said that once the great Akbar drew a line and demanded of his wise man, Birbal, that he shorten the line without cutting or erasing from either side. The latter drew a longer line parallel to it and Akbar's line was thereby shortened. Wisdom lies in drawing the longer line.

When one sees in our day the apotheosis of Rush, sometimes we feel helpless to shorten this turmoil, this useless prodigality of forces and of possibilities. And only in imagining a longer line of real activity can we decrease the effervescence of nowadays—the standard of Hurry.

Certainly one must remember: Silence arts; speech gives the impulse to action. Silence compels, speech persuades. The immense and inscrutable processes of the world all perfect themselves within, in a deep and august silence, masked in a noisy and misleading surface of sound. The greatest exertions are made with the breath inheld, the faster the breathing the greater the dissipation of energy. He who in action can cease from breathing—naturally, spontaneously—is the master of the world energy—the energy that

acts and creates throughout the universe.

But there are two kinds of stillness—the helpless stillness of inertia which manifests dissolution and the stillness of assured sovereignty which commands the harmony of life. It is the sovereign stillness which is the calm of the ruler. The more complete the calm the mightier the power, the greater the force in action.

In this calm, true knowledge comes. The thoughts of men are a mesh of truth and falsehood. True perception is marred by false perception; true imagination distorted by false imagination; true memory clouded by false memory. The superficial activity of the mind must cease and a silence succeed the restlessness—then in that calm, in that voiceless stillness, illumination comes upon the mind. And a right knowledge becomes the infallible source of right action.

This true activity, invisible for the eyes of rushing crowds is manifesting itself only in results. And through results one sees with the physical eyes how much longer is the line of Activity compared with that of Rush.

And the day of Rush is the night of Activity. For nothing is created in Rush; perhaps money. But in all history only Croesus was mentioned for his wealth and he even ended his life pitifully.

To be capable during the rush to manifest real activity; to be capable of silence, stillness,

illuminated passivity is to be fit for "Immortality." The "inaction" of power creates, preserves, and destroys. This action is dynamic with the direct, stupendous driving power of a great natural force.

Even the moving wheels at their greatest speed seem unmoving. The harmony of the highest action is not to be distinguished by a physical eye, but only the results are apparent.

The real stillness sometimes is covered by a ripple of talk and some activity without—the ocean with its lively surface of waves. But it has nothing in common with Rush. Rush has some special attribute—for it is always accompanied by vulgarity. You are sure to find during the rush, all aspects of this hideous disease of modern humanity. For what do the best elements of humanity search? For what are spreading revolutions of blood and researches of achievement? The human spirit is fighting in all those diverse battles against vulgarity.

When the crowd becomes a mob, what happens? There spreads the black kingdom of vulgarity. To the doors of vulgarity are rushing the mob. The same miraculous transformation of the crowd into the mob is seen in the train's rush, the meeting rush, in shopping and in the rush of selling, or the rush of disaster. The same Rush we sometimes discern in music, in colors, in line of design, in rhythm of sculpture.

Shall you now ask what is the psychological moment? Everyone now knows the psychological moment when this paroxysm is growing. One aspect of rush is inevitable. The expression of each eye changes. During the sad performances of rush you never perceive a happy face. Rush is proclaiming feverishly, "go, go," and everything obeying this command will hasten away; but the shield of activity is "Come, come," and everything following this call is approaching, multiplying the possibility. People are too busy. They do not wait for a union of souls and in a brief moment something can occur; the best mannered crowd can be converted into a mob losing all discrimination, full of the wildest instincts. We have many explanations of this moment, but the most definite one is that vulgarity is becoming predominant.

The realm of this mysterious power of

vulgarity is immense. The same vulgarity is bewildering the crowds; the same is gilding the frames; the same is curving hymns into "Jazz;" the same is transfiguring athletics into cruelties; the same is manifesting the standard of superficial life. Even the lips are colored alike.

It is as though the human skin were cast off and animals leapt before the astonished eyes. But, nevertheless, take human beings in nature. Take them only away from the rush and real human aspects shall arise again. Like a chemical solution! In the same scientific way, humanity must distinguish from activity.

"All forms of tyranny have their beginnings in kindness" is a saying too true. "All forms of vulgarity have their beginning in compromise." One day the smallest compromise. Another day a small compromise, and then at once a high priest of vulgarity.

This is not a commonplace, not a truism. We must repeat it now, for much of real activity, much of discrimination shall be needed in the near future. And in each movement peoples must distinguish where is the vulgar rush and where eternal activity.

Practical we must always be. Will constant denunciation repel the darkness? Only bring light in—and darkness never was. So only the negative, criticising, discouraging process will not help.

But the first possibility exists of shortening the line of rush with results of the longer one of activity. Only results!

You can never conquer vulgarity through the power of ugliness. In the power of Beauty lies your victory. Verily, only Beauty can overcome vulgarity and stop the wild rush before the gates of that falsegilden realm. And the victory is not far! Everything that we sometimes call "fallen" has it not also "risen"?

When the bitter comes,
We know not what bitterness we had
Encountered had we gone another way.

And when the sweet comes we know
Not how much it has been sweetened
By the bitterness that has gone before.

PETER STIRLING.

“AND ALL THE MEN AND WOMEN MERELY PLAYERS”

BY FRANKLIN H. SARGENT

Instinct and feeling rule the world. They are the educational attributes and the reason for success of the self-made men. All self-made men and all self-made women, so called, and all active and original minds, whether advertising agents, salesmen, or professional people, find these dramatic tonics, instinct and feeling which issue from the great gland of Human Nature and which pass into and are assimilated by the whole human system.

The tonic of the Theatre is extensive and intensive in its stimulation. The Theatre reproduces the problems of life, and if it does not solve them, it mirrors them to us for our entertainment and study. The Theatre is the School-room of Life Study. It is the only school-room where its pupils are encouraged to exercise their emotions, their deeper selves, healthfully and fully. Therefore, it is the best school in the world for auditors as well as for actors.

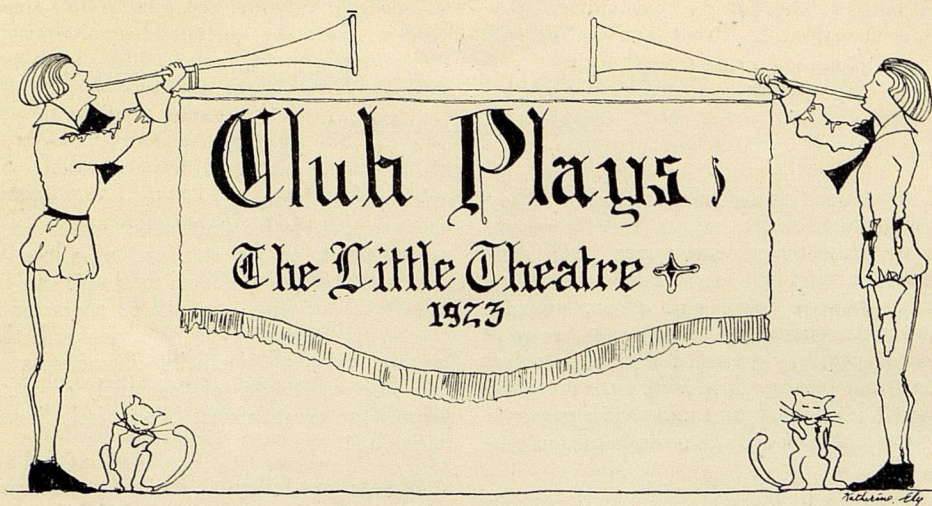
The actor can (I do not claim he always does) not only gain in his exercise of varied emotions, but his occupation should help improve him in quickness of mind and alertness of body, in rapid absorption of knowledge, of understanding of human nature, the greatest asset for any one, and, of course, in accumulation of vocabulary of words and actions, and their technical perfection and expressional use. We would all learn more rapidly and develop self and self-expression more expeditiously if we made ourselves study as the actor at his best has to study. Unfortunately, the actor is not usually “at his best” but often allows self-indulgence and vanity to overbalance his gain in responsiveness.

When the actor uses not only the theatrical appetizer, but the dramatic tonic as well, he uses his wonderful resources to develop his own personal character, realizing that his sole source of supply is the storage of his own knowledge and experience, and that the height

and depth and breadth of his own nature, of his own soul, is his inspiration and measure in leading up to the standard of a true or great artist and of the ideal man who can be, “all that is, at will”—a man of character as well as a character man. His danger is that he may gain in superficial characterization and lose in depth of personal character through too great interest in and imitation of externals.

We and our fellow actors in the great procession radiate to each other vital influences, and exchange currents from our brain batteries, but the great dramatic and dynamic storage centre of personal character seems to be more or less loosely filled and more or less inactive, often dribbling feeble sympathies merely, and from lack of motive power, weakening the cumulation and discharge of both mental and vital energy. Ours is a world of the commonplace, with just enough drama in it to make it worth our while to live here. Malnutrition of the Soul is more usual than poor feeding of the body or mind.

“Where is the use of your muscle and brawn,
Your gifts of speech, the dome of your brow,
Whence thoughts gold-shod emerge and swarm,
Unless you turn, as the soul knows how,
Each earthly gift to an end divine?
Of God’s love be your heart the shrine,
An altar of deathless hope;
Where selfless purposes bask and shine
Till they leap into high-born deeds that cope
With low-bred wrong where’er you go.
So step by step you climb the slope
Where stands the great white Christ you know,
And all that shining chivalry of His,
The soldier-saints who, row on row,
Marched upward to his point of bliss.”



BY ANNIE LAURIE WILLIAMS

The Drama Committee of The Three Arts Club presented the members of the dramatic department in four one-act plays at The Little Theatre, Monday afternoon, April 16th.

This is a culmination of many years of efforts and now is an annual affair promoted by the desire to bring new young talent before the managers and producers in plays that best show their ability.

We have learned many things about producing plays since "A Dear Little Wife," "The Gaol Gate," "The Maker of Dreams" and "A Midsummer Dance Dream" were given at the Comedy Theatre on March 2nd, 1917. This marked an important event in the history of The Three Arts Club, as it was the first public performance of The Three Arts Club Players, as they were then called. Until this time the dramatic members had always given their plays in the Club room to an invited audience.

Mrs. Samuel A. Tucker was Chairman of the Drama Committee, and she and Mrs. St. John Smith and Miss Cottenet worked very hard to make this new venture a success. Such famous Three Arters as Gilda Varesi, Janet Dunbar, Mildred Morris and Katherine La Salle took part, and the plays were produced under the direction of Mary Shaw, Grace Griswold, Olive Oliver and Mildred

Morris and the proceeds from the performance were given to the Theatre Workshop, an organization started at that time by Grace Griswold for the purpose of centralizing the various creative interests of the theatre for their mutual inspiration and for the non-commercial enlargement of their opportunities.

There was no public performance given during 1918 and 1919, as we were all too busy with Red Cross, Canteen and various kinds of war work, and many of our dramatic members were overseas doing their bit by entertaining the soldiers and sailors.

On April 14, 1920, two one-act plays, "Will O' The Wisp" and "The Neighbors" were produced under the direction of Mrs. Joseph W. Burden, Jr., Mrs. Monroe Douglas Robinson and Richard Bennett, who at that time was playing at the Little Theatre in "Beyond the Horizon." The Music Girls assisted in this program, also there was a dance number by Mrs. Robinson and the Art Members held an Art Exhibit in the lounge of the theatre.

On Thursday afternoon, February 24, 1921, "The Taming of the Barbarian" from Maria Lovell's "Ingomar," "The Closet Scene" from "Hamlet" and "The Playgoers," a one-act play by Arthur Pinero, was given at the Bramhall Theatre under the direction of Mrs. Monroe Douglas Robinson,

Chairman of the Drama Committee, Mrs. James Metcalfe and Miss Florence Auer.

Mrs. Robinson presented a beautiful performance at the Morosco Theatre on Friday afternoon, February 17, 1922, of four one-act plays, "The Far-Away Princess," "The Sidhe of Ben-Mor," "The Importance of Being Clothed" and "Three Dear Friends," directed by Florence Auer, Mrs. Joseph W. Burden, Josephine Clement and Lynn Fontanne.

The dramatic girls in the Club today are reaping the benefit of all of the hard work and concentrated effort that has been put forth from year to year to bring The Three Arts Club plays up to a high standard.

It is a great satisfaction to know that we are progressing and gaining more prestige each year with the theatrical managers and producers, as was evidenced by the number of them who were present at the performance this year.

The first play given on the afternoon of April 16th, was "The China Pig" by Evelyn Emig. The part of the mother was beautifully played by Frances Simpson, who gave a true picture of a patient, plucky little woman, intensifying the characterization of the part by her reserve. Miriam Cooper and Edith Thoman as the two daughters made the most of the parts of the breezy, self reliant, ambitious American girls.

The next play was "Columbine," by Colin Campbell Clements. Peggy Hanlon, who was cast for the part of Minnie was delightful. Her poise, her engaging smile, the bravado that could not cover up the pathos of the girl who would like to believe in better things and whom her experiences have disappointed, but who will be game to the end, were all depicted with great power, charm and naturalness. Marion Hudson was an exquisite counterpart as the innocent girl whose dream comes true. She showed rare talent in the play of her emotions. The part of Harlequin was played by Mr. Murphy.

"Op O' Me Thumb," by Frederic Fenn and Richard Pryce, was the third on the program. Annette Pitt gave an excellent characterization of the French laundress and all of her details were so well worked out even down to the figure, the hair and the accent. Catherine Johnson as Celeste and Barbara

Wilson as Rose were very good as the careless "cockney" working girls. Their quarrelsome good natures were true to life of girls of this type, and Catherine did a clever bit of work with her irritating singing and her love of play rather than work. Gertrude Boyes made a wonderful little comedian. She had her audience chuckling every minute while she boasted of "her superior state" as a matron. The title part of the play was played by Julia Cobb, who made herself look the part with the most artistic lack of vanity and brought out the real pathos of the little "Op O' Me Thumb," who hid her starving longing for companionship and love under a peppery and boastful exterior. Walton Butterfield gave an excellent impersonation of Horace Greensmith the imaginary Fairy Prince of little "Op O' Me Thumb." Mr. Butterfield was loaned to us for the afternoon from the cast of "Peer Gynt" playing at the Shubert Theatre. He was Joseph Schildkraut's understudy, and when Mr. Schildkraut was forced to be away from the theatre one week on account of illness Mr. Butterfield went on and played his part.

"Overtones," by Alice Gerstenberg, was the last play on the program and was beautifully acted by all the cast. Helenka Adamowska and Mary Cox shone as the polished deceitful women of the world, while Maybelle Cox and Norma Coulsen brought out admirably the contrast of their primitive selves. They rounded out all of the subtleness of the play.

The dresses used in "Overtones" were loaned to the Committee by Boue Soeurs and the hat in the same play by Carroll Weiss.

The plays were produced under the direction of Miss Florence Auer, Mr. Charles Brown, John Cromwell and Dudley Diggs, who kindly volunteered their services. Mrs. H. P. Veazie, who will be remembered as Carol Eberts, was the stage manager and Emily Hammond Franklin and Margaret Tucker had charge of the properties.

Mrs. Monroe Douglas Robinson resigned as Chairman of the Drama Committee before she sailed for Europe and Miss Elizabeth S. Crafts was made Chairman. She took active charge of the management of the plays and not only inspired the girls to better work, but gave them confidence, and was always ready

to work with them and lend a helping hand in every way she could. Pictures of the girls and articles pertaining to the plays appeared in the various newspapers due to her efforts. Mr. Bower had charge of the printing of the programs and selling of tickets and helped with the publicity.

A letter written by Susan Scott, one of the members of the Dramatic Committee of the girls, was published in the New York Times in the Sunday issue of April 8th. For the benefit of those who failed to read it we are publishing the letter in full. It was written with a desire to call the attention of the theatrical managers to the talent of the Three Arts Club and to try to interest them in the plays which were to be produced, hoping that they might be able to use some of the members of the cast in their forthcoming productions.

To the Dramatic Editor:

"Theatrical managers complain of the lack of new talent among the actors who crowd their offices; of the difficulty and frequent impossibility of casting even the simplest part. They are undoubtedly justified in this complaint. But the actors have as great a grievance. Even those who eventually reveal abilities of the first order have frequently been obliged to spend season after season haunting the managers' lobbies before obtaining the all-important opening. Many are discouraged and enter less haphazard employment. Those who persist and triumph do so at the cost of months, often years, of professional activity.

Obviously there is a gap in the present system of developing actors: a chasm that must be bridged. With this end in view, the dramatic members of the Three Arts Club have taken a theatre where four one-act plays are to be given. This represents a great deal of hard work, a great deal of earnest purpose and a considerable pecuniary sacrifice on the part of a group which is far from rich. On the other hand, all that is asked of the managers is that they shall take the trouble to attend the performance. Their co-operation might possibly result in a combination, happy alike for both sides.

Their interest once aroused, it is hoped they might be willing to assist by suggestions of

sketches or scenes from plays they would like to see given as a demonstration of ability.

In the meantime, is it too much to ask that they listen to this appeal and act on it for the possible benefit of all concerned?"

Some of the Broadway stars and managers who witnessed the performance were: Laurette Taylor, Marie Doro, Butler Davenport, Arthur S. Friend, Paul Gillette, Frank Gilmore, John Golden, Sam Harris, Adolph Klauber, Gilpert Miller, Wales Winter, A. H. Woods, Sam Forrest, Philip Barry and Miss Humbert.

Cyril Maude, noted English actor, and father of Mrs. Joseph W. Burden, Jr., who before her marriage was Margery Maude, talked to the audience a few minutes between the acts, dwelling upon the importance of the cooperation between managers and players and advising them to give the Three Arts Club girls a chance. He related some interesting experiences he had when he first came to America many years ago, and told how he had lived in a down town boarding house with only the four walls for company. He said that there were a number of clubs in New York, but that they did not stand for the same thing the Three Arts Club stands for, and that is—companionship. He said that it was the comradeship that appealed to him most. The Three Arts Club fosters youthful talent. Mr. Maude said: "It is up to everyone who has traveled the way and knows the thorns along the path, to try to help point out the way to the younger ones, thus protecting that youth."

It added a very professional air to the performance to have a man of Mr. Maude's reputation give his time and thought in coming to see the plays and giving such an appropriate and interesting talk. Mr. Maude played the part of Mark Sabre in "If Winter Comes," which had a short run at the Gaiety Theatre, and he is now appearing in "Aren't We All" at the same Theatre.

"The ability to place responsibility upon capable shoulders marks the difference between success and mediocrity."

ANDREW CARNEGIE.

MR. BRUSH TALKS TO US UPON METHODS OF STUDYING ART

By MARY TYNDALL MAY

It was indeed a memorable event to have Mr. George de Forest Brush as one of our guests of honor at the recent May Auxiliary dinner. When introducing Mr. Brush, Mrs. Franklin Robinson paid an appreciative tribute to the depth, beauty, and spiritual imagination so characteristic of this noted painter's work.

Mr. Brush talked to us upon present and past tendencies and methods of studying art. He began by telling us of his own early student days at the Academy of Design, and later at the Ecole des Beaux Arts in Paris, where he studied under the great teacher and painter, Gérôme.

As in the latter part of the nineteenth century the French School embraced Classicists, Romanticists, Realists, Idealists, and Impressionists, the art atmosphere of Paris was one of controversy, change and iconoclasm—all of which deeply affected the rising young painters of that time. Self-expression began to assert itself among the students, many trying to brush aside the masters of the past in the endeavor to be new and different. But we do not have to seek self-expression as none of us can get away from it.

What is art today? What is it about? Art must be progressive, said Mr. Brush. Just because we are moving we are not necessarily going forward.

In the past art was regarded with more reverence, it had the support of churches and monarchs, the appreciation of a people almost universally skilled in the making of beautiful handicraft, and it had the apprenticeship system.

Art always had its place among man's most serious thoughts. Growing as it did out of his religion, his attitude toward it was one of deference. Artists were supported, inspired and directed by ecclesiastic dignitaries and commissioned by kings. For centuries painters and sculptors were entirely occupied in beautifying the walls of chapels, churches and monasteries, and the subjects of their paintings were stories from the Scriptures and legends from the lives of the saints. In Italy

artists were even imported from surrounding countries to decorate the great Cathedrals. Giotto, the first great Florentine painter, went from town to town executing frescoes of religious subjects and was commissioned by the Pope to paint for St. Peter's in Rome.

There was a close relationship between art, religion and beauty. To illustrate the religious feeling prevalent among artists at that time, Mr. Brush read us passages from the unique and charming "Treatise on Painting," written by Cennino Cennini in the year 1437. The book opens quaintly and devoutly in this way: "Invoking the Virgin Mary and the saints here begins the book on the Art, made and composed by Cennino da Colle in the reverence of God, and of the Virgin Mary, and of St. Eustachius and of St. Francis and of St. John the Baptist, and of St. Anthony of Padua and generally of all the saints of God, and in the reverence of Giotto, of Taddeo, and of Agnolo, the master of Cennino, and for the utility and good and advantage of those who would attain perfection in the Arts." In fact every now and then throughout the Treatise, Cennino would quite naturally and simply begin a little talk to students by calling upon the Virgin or some patron saint, saying in such a way as this: "Now, in the name of our most gracious Lady and of St. Eustachius, I will teach you how to lay on Gold."

Art, said Mr. Brush, consists in doing beautifully and well whatever has to be done. For instance even before the beginning of painting in Italy, the people as a whole had deep artistic appreciation and love of the beautiful. By the peasant class this was expressed in myriads of ways, from the household goods, fashioned by his own hands, to the trees by his roadside, which he so lovingly cultivated, shaped and trained.

In the winter the Italian peasant embroidered his own blouses, carved his own bed and his clothes chest. It was not uncommon to go into a peasant's house with its dirt floors and simple furniture and find a grand old clock, a wonderful chest, and upon the wall

a heavy silver crucifix. Italy was full of goldsmiths, silversmiths, and makers of blown glass who produced beautiful objects of art. It was a perfect treasure house of beauty before painting even started. In this atmosphere so conducive to creative work, the youth of the day learned to be a craftsman or a painter at the hands of some master artist, through the apprenticeship system.

Mr. Brush said that we had lost much through the abandonment of the apprenticeship method of teaching. He went on to mention recognized artists of all times and countries who had learned to paint as apprentices. Among the most famous he cited was Anthony Van Dyck.

It is well known that Van Dyck's father, who was a wealthy Dutch burgher, apprenticed his son, Anthony, when only ten years of age to Hendrik Van Balen, a painter of the Flemish School and a consummate master of the technical side of his art. Then after studying a number of years at the Guild of St. Luke at Antwerp, Van Dyck became an assistant to the great Flemish master, Peter Paul Rubens.

Rubens had several large studios and required skilled assistants who, working under his direction, prepared panels for painting, enlarged sketches and helped lay on the color of many of those vast decorative compositions for which he is famous. Besides assisting with this work it was Van Dyck's place to draw out great cartoons from Rubens' sketches and to make reduced copies of his paintings for the engravers to reproduce.

It was in the house of Rubens that Van Dyck came under the influence and felt the inspiration of the Venetian painters; for Rubens had spent several years in Italy when young and studied the works of Titian, Tintoretto, Correggio and Leonardo da Vinci. In such an atmosphere and under such tutelage Van Dyck's talent developed, winning him increasing recognition. Finally, at the age of twenty-one, he went to England where he was given a commission and a yearly pension by King James I. He was then ready to take his place among the great artists of the world.

What are our methods of teaching today? What are the aims and the results? We are

now too easily satisfied with making a living out of art. Ask yourself this question, said Mr. Brush, "Am I serving a vast and beautiful purpose in my art?"

Customs are too different now for us to use the old apprenticeship system in its entirety. But we can learn much from the methods of the masters and from the spirit in which they worked.

OUR CONTRIBUTORS

The message "Rush and Activity" and the beautiful frontispiece titled "Saintly Guests," are by the world-famous artist and philosopher, Professor Nicholas Roerich, who was for years head of the Academy for the Encouragement of Arts in Petrograd, and is now Honorary President of the Master Institute of United Arts. Professor Roerich has just recently sailed for the Orient, invited by Tagore and others to speak to students at the Santinikitan and other art centers of the Orient on the promotion of art. The frontispiece "Saintly Guests" is in the prophetic spirit of some of his more recent pictures done in America and has not been reproduced heretofore.

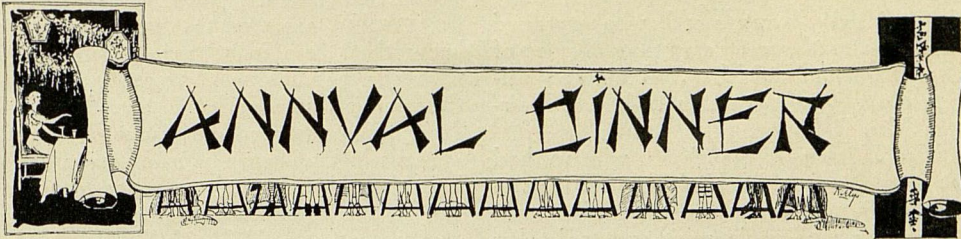
The article "All Men and Women Merely Players," by the noted Franklin H. Sargent, President of the nationally known American Academy of Dramatic Art, is a splendid insight into that field of art and an encouragement for the constant dedication to so noble a work.

MRS. HAMMOND SAILS FOR EUROPE

It was with dismay that we learned that Mrs. John Henry Hammond was sailing for Europe on April 29th, called by the illness of Mr. Hammond's mother, several weeks earlier than she had planned to leave. The Auxiliary Dinner, May 10th, and Mrs. Hammond to be in Europe that day!

A group of Three Arters and Miss Seaborn went to the S. S. Olympic that Saturday morning to bid her goodbye and wish her a pleasant voyage.

Mr. and Mrs. Hammond will remain in Europe until September.



BY THYRZA HEAD

The Sixth Annual Auxiliary Dinner of the Three Arts Club, which was held in the Club room, May 10th, was an occasion never to be forgotten by the two hundred and eight members and guests who were present. Long before the dinner hour the drawing rooms were crowded and joyousness reigned supreme as friends greeted friends they had not seen for years. We were happy to have with us from the Board of Managers; Miss Jane Hall, Mrs. Carll Tucker, Miss E. Crafts, Mrs. Goddard Du Bois, Mrs. Robert Peabody, Mrs. Samuel Tucker, Miss Margaret Tucker, Mrs. Langdon Marvin, Mrs. John Corbin, Mrs. St. John Smith, Mrs. Ernest Schelling, Mrs. Emma Wellman, Mrs. Emott Buel and Miss Martin, sister-in-law of Mrs. Alfred Martin.

It was as a happy family reunion to see so many of the "old girls" back as Kathleen Kinsella, now Mrs. B. Freeland, Minnie Milne, who played with Gilda Varesi, in "Enter Madame"; Arville Howe, Pearl Crowley Mason, Phyllis Partington, better known as Frances Peralta, who has been with the Metropolitan Opera Company the past few years; Margery Taylor of Ann's Candy Shop, Beel Colborne, Ophelia Peterson Stewart, Dorothea Litsinger Thompson, Alice Dennis, Katherine Lee Grable, Margaret Burrows Adams, Marie Louise Wagner and Hilda Katherine Schultz.

At six-thirty we entered the Club room, which had been transformed into a veritable Oriental garden from the bowls of lilacs and tulips, hanging moss and vines, and real Chinese lanterns, which shed a soft, mellow glow over the entire scene, to the lovely red Chinese menus on the long tables. As we examined them we longed to know Chinese so that we might decipher the interesting "inscriptions"

just opposite the American version. We thank Dr. George F. Kunz for the lovely gift of the Chinese decorations.

Again Miss Poole has shown her artistic nature and we thank her for creating the beautiful setting and delicious dinner, both of which we will long remember.

Mrs. Franklin Robinson, Vice President of the Three Arts Club, in welcoming the guests said:

"My friends, I am sure when you came in this room tonight, and saw someone else in the place of our beloved President, your hearts sank with dismay and disappointment. Let me assure you that mine sank further down than yours. I could not possibly take her place if I tried, and I would not try, but I know that her thoughts are with us at this moment, just as ours are with her, and that they are permeating this room with the radiance of her generous spirit. Miss Seaborn is not here. Unfortunately, she has been called away suddenly owing to the illness of her mother. It seems to me that I am to be 'general understudy,' and I can only say that if I forget the various roles I am supposed to play, including my own, I shall expect the necessary prompting from the cast.

This is the Sixth Dinner and it seems that each year more and more of the old girls come back to the Three Arts Club, and I would be older than I am and very hardened if I were not thrilled at this sight. You are beautiful—you are lovely, and you have a potentiality about you that grips my heart as I look up to you, but, as you know, it is the part of the Chairman to preside, and not to make a speech, so with these few words I turn the meeting over to Miss Head, who will give the report of the Auxiliary."

The Auxiliary meeting was conducted by the president, Thyrsa Head, who expressed the regrets of the members at the absence of Mrs. Hammond and Mrs. Seaborn, and welcomed our gracious and well-loved Chairman, Mrs. Robinson.

Mrs. Hammond, though not with us, had not forgotten us and cabled "Best Wishes to the Auxiliary. With you in spirit."

She was with us in spirit and to let her know it, we all signed a scroll to be sent to her which, when last seen, bore the marks of countless finger prints.

The yearly reports of the work the Three Arts Club has been doing was given. Mary May, Secretary, read the minutes of the last meeting. The Treasurer's report, made by Dorothy Nickerson, in the absence of the Treasurer, Elizabeth Evans, brought forth bursts of delight and amazement for it actually showed money in the Three Arts' Club treasury. The sum earned by the girls in the Experience Party, plus several donations amounted to \$178. After buying a new Victrola and sewing machine, we still have \$47 to start next year with.

Geraldine Shepherd, Chairman of the Music Committee, reporting the numerous and splendid works of the music members, said: "The report of the Music Committee is brief, not because our activities have been so brief but because we have been before you so much this winter that our work is too well known to repeat when there are more important things to follow.

"We want to thank the Music Committee of the Board of Managers for their wonderful assistance given in every way. Their cordial friendship and helpfulness in every need is very much appreciated.

"There has been an average of twenty-five music girls in the club this winter with many times that number outside. The individual activities would occupy much time for all have been more than busy.

"The principal work of the committee has been to provide programs for tea on Sunday. We have alternated with the Drama Committee. Our department has furnished fifteen programs and it is gratifying to say that nearly half of these have been given by Three Arts girls and sometimes on very short notice, showing that they are always ready.

"Although it has been published in the FOREWORD, some of the members do not know that there is a very valuable music library in the Club, which is available for all the members, both inside and out of the Club. It is being cataloged and indexed in a file system which will soon be ready for use. We hope that the following committees can make use of this library work as we feel it is of great value to the Club girls."

Following this report Julia Rauch, Chairman of the Art Committee, gave a summary of the work of the art members.

"The Art members have been very busy this year along many branches of art work as was exhibited at our Annual Exhibition of fine and applied art held in March. The exhibition was opened by a formal tea at which we had a number of noted guests of honor.

"The Club members were quite fortunate in being able to attend the art lectures at the Metropolitan Museum under the guidance of Miss Abbott. They were arranged by our Chairman, Mrs. Carll Tucker, and gave a splendid resumé of the history of painting.

"Another interesting feature of this work was the visiting of private homes. This offers invaluable aid, particularly to Interior Decoration students, for they see the practical adaptation of the school principles.

"I want to make mention here, too, of the growth of our Art Library. Many new works have come in.

"In closing I want to thank the Art Committee of the Board of Managers for all that they have done for us not only in concrete affairs but in giving us friendship and inspiration."

Next the Chairman of the Drama Committee, Helenka Adamowska, gave a delightful and amusing resumé of the drama members' engagements.

"I was most awfully upset when I was informed that I had to make a speech at the Annual Dinner this year. I think everyone agrees that about the only form of torture that was not imposed upon people during the Spanish Inquisition was the after dinner speech. But I took heart again when I heard that it was something more in the nature of a report that was expected of me, and that is my excuse for hiding behind the script. I know just how the traditional ostrich must

have felt when he buried his head in the sand. Even when one is seen by others it gives one an extraordinary feeling of security not to see these others.

"Drama has flourished this season at the Three Arts Club. A great many girls have been playing parts in a great many companies; a great many have entertained Sunday evenings with plays of their own choice, produced by them personally with companies composed entirely of local talent; and many have contributed articles and such like, mostly such like, to the FOREWORD.

"The activity of the drama girls is shown by the large number of productions in which they were represented: 'Welcome Stranger,' 'The Music Box Revue,' 'The Lenox Hill-player,' 'The Greenwich Village Follies,' 'Why Men Leave Home,' 'Peer Gynt,' 'The Unloved Wife,' 'Up She Goes,' 'Spite Corner,' 'The First Year,' 'Lady Billy,' 'The Red Poppy,' 'The World We Live In,' 'La Flamme,' 'Dolly Jordon,' 'Romeo and Juliet' (the Hopkins-Barrymore production), 'Johannes Kreistler,' 'R. U. R.' 'The Rainbow,' 'Hello Everybody,' 'From Morn 'Till Midnight,' 'Sylvia,' and 'Blossom Time.' Besides these, many stock companies, vaudeville sketches and dramatic schools counted Three Arts girls on their personnel, not to speak of private functions when they appeared in the capacity of entertainers.

"It has been a busy season for us. Lo! many people think that every actress automatically becomes a member of the loafing class. This is a great mistake for the acquisition of the fundamentals only of that subtle art, that is called acting, is a life's undertaking. The drama is a combination of all other arts, it is generally agreed; the visual, or fine arts, is expressed through the body, the music and emotion through voice, and the character of the playwright's creation through both these mediums, plus pantomime. Because it coordinates so perfectly all forms of artistic, intellectual and spiritual expression, it bears a more direct message and a more personal appeal than any other medium of approach to the individual. Every serious minded student of it should be encouraged in every possible way.

"Before I close I want to thank Miss

Crafts, Chairman of the Dramatic Committee, and the Board of Managers, in the name of the Drama girls and myself, for all they have done for us. Their interest and willingness to be of service knows no bounds.

"I want to thank the House Staff for their kind help and especially Miss Poole for sending our breakfasts to those of us who are working. I know that with many of us our greatest grief at the close of an engagement is the absence of the neat little tray that greets us of a morning.

"Finally, I want to wish every Drama girl here the best possible luck and hope you will remember, when you go into manager's offices, to knock 'em dead."

Following this interesting review of the many attainments of the drama girls, Dorothy Nickerson, Chairman of the Entertainment Committee, recounted the entertainments of the year, saying:

"It is easy to listen to reports that are interesting, but not so easy to make them interesting. However, the Entertainment Committee have had a very busy year. We started the year with the Annual Fall Stunt Party. This is a 'Welcome Home' for the old girls, and a 'Get Acquainted Party' for the new ones. It was rather hard to know what some of the costumes represented that evening, but we did know immediately that Miss Seaborn was a sheikess straight from Araby.

"In November, February and March were given the Club dances.

"At Miss Seaborn's suggestion, we had a Marionette entertainment at the Club in place of the spring Stunt Party. It was very successful and made \$26 for the treasury.

"Besides these regular entertainments we have had other parties. Early in the year Mrs. Martin came over and took charge of a game party. Mrs. Martin's parties are always a success and this was no exception.

"One of our chief difficulties had been the lack of sufficient funds so Mrs. Martin suggested an Experience Party Contest, the object being to earn money in any way possible outside of one's own art. For weeks it was nothing but, 'Buy this,' or 'Do that,' or 'I'll do that errand for so much commission,' etc. The contest between the two sides of the house ran for six weeks and at the end we

had made the amazing total of \$150 by ourselves. After expenses, plus the Marionette fund and a gift of \$5, the amount cleared was \$178.

"There have been other minor things done by the Entertainment Committee which need not be enumerated here. In summarizing the work of the year, I should say that we have had an extremely active and successful year."

In reporting the work of the Auxiliary for the year, Thyrsa Head, President of the Auxiliary, summarized it as follows:

"When the time came for me to prepare a yearly report of the work of the Three Arts Club Auxiliary I looked around vainly for some witticism with which to make a happy and amusing beginning, but decided that as President I had been an amusing enough object, so desisted. (I hope you will not misunderstand me!)

"However, for a happy beginning I need not search for happiness busy-ness and congeniality have been evident in all the Club life. The girls have been most willing to do their share. We have had on an average three entertainments a week—that speaks for our activities. We have all tried to the best of our ability to create a stimulating atmosphere for the betterment of our chosen work. For, as Albert Shaw, Editor of the Review of Reviews, in a recent address, said, 'Success is no longer to be measured chiefly in terms of individual attainment. The word must also include proved ability in public and social relations.'

"Our guests of honor this year, after Auxiliary meeting, have been Mrs. Hammond and Miss Crystal Waters, who gave us a delightful program of music and songs; Mrs. Franklin Robinson, who talked to us informally on 'Beauty in Art and Art in Relation to Life,' reminding us that our first duty is to be truly womanly; then Dr. Alfred Martin, who talked on the 'New Internalism,' urging us to forget racial dislikes and seek for a broader understanding of humanity if we would wish for universal peace; and lastly, Mr. Matlack Price, whose subtle humor and stimulating advice on the 'Whys of An Artist,' as viewed by an Art Director, gave us another interesting and instructive evening.

"We of the Three Arts Club want to

thank our beloved President, Mrs. Hammond, and the Board of Managers for their never-tiring interest and inspiration. You have made the continued pursuit of our art possible for many of us.

"As to the House Staff, Miss Seaborn, Mrs. Archer, Miss Poole and Miss Jerome, my words are too inadequate to express our thanks to them. They have made of us a happy, ambitious family, and with them at the helm we could not ask for better.

"We also wish to thank the Chairmen of the Standing Committees, Geraldine Shepherd, Julia Rauch, Helenka Adamowska, and Dorothy Nickerson, and their respective committees, for their cooperation, enthusiasm and accomplishments.

"Just one more thing, then I promise to stop. As someone remarked when I was seeking for material for a 'speech,' 'Why Thyrsa just be natural and you'll be talking all evening.' I fear I'm being too natural!

"But, as Editor of the FOREWORD, I want to thank Mary May, Business Manager of the FOREWORD, for her perseverance and idealism in her work. She has been splendid to work with, and her foresight has not only raised the rate of advertising but broadened it to the biggest art schools in the city.

"Then, too, we could not pass on without a word for Annie Laurie Williams, the friend in need. She is always on the job with a ready, helping hand and spirit.

"Fresh inspiration is constantly coming from Mrs. Hammond and the Board of Managers for they not only talk about the FOREWORD but get leading articles for us. In speaking of leading articles I must tell you of our success. We are all very proud of our magazine and hope you are. This year we have had leading articles by some of the biggest men in their respective arts, but we have sought them. The other day I received a letter from one of our most distinguished artists, offering to write us an article. Isn't that splendid? If you read your June number of the FOREWORD from 'kiver to kiver' you will read it and gain new stimulus.

"In closing the report of the Auxiliary tonight I wish to welcome all of the 'old girls' back to the fold and hope you will come often. We who have enjoyed the Club life

are striving to be an Ideal Three Arter for she is the 'Girl of Fame' tomorrow, as you see by our many distinguished guests here tonight."

Following these various reports of the Auxiliary, Mrs. Robinson said:

"This is a most absorbing report that the Auxiliary has given us this evening. It has shown ambition, earnestness and one thing that is not so often found among the Arts—a keen financial and business sense. It shows, too, that the art of sewing has not been neglected, and I am sure the new sewing machine is going to do its full share of Art work in the Club. You may well congratulate yourselves, and I think all the bouquets are more than deserved.

"I am wondering whether some of the alumni, who are with us this evening, called very unkindly the 'old girls,' would care to say just a word or two to their young friends. These young ones are lifting their eyes to those who have achieved some measure of success in their chosen fields: they are looking upon you and thinking 'Will we be there some day?' Why not, first of all the 'oldest' girl among us—Miss Hall?"

Miss Hall, whose gracious, kindly presence is an inspiration to all who know her, said that she was overjoyed at being with us, that it was a source of never-ending pleasure and satisfaction to her to watch the steady growth and usefulness of the Club that was so dear to her heart.

Miss Minnie Milne, first dramatic girl of the Three Arts Club with Miss Hall, gave us a word of encouragement and mirth.

After this greeting, Mrs. Robinson asked if Mme. Peralta would not say a word or "give us just a note," to which Mme. Peralta replied that she could best express herself in song, and would be happy to visit the Club at some future time, and sing for us, to which you may be sure we are all looking forward with the greatest anticipation.

Miss Elizabeth Crafts, the tireless Chairman of the Dramatic Committee of the Board of Managers was then introduced, and it gave us particular pleasure to hear her report of the work of her committee, as follows:

"I think I would like to begin with a few statistics about our show, because I am very

much pleased with the results. Our expense was \$900 as against an expenditure of \$1,400 last year. This perhaps may sound as if I were trying to boast, but last year we were compelled to spend considerable sums for scenery and costumes, which outlay was entirely eliminated this year, and we find besides that our receipts were \$120 more this year, than they were last year. I believe the balance was about \$526 this year. This points to a growing interest in the productions, and we want to better it every single year. At first I was very much scared about taking the Chairmanship of this Committee, but I found such enthusiasm in the Committee itself, and in addition such splendid cooperation from the girls, that all sense of being frightened at my task soon left me. We were thoroughly thrilled with the way the dramatic girls stepped right up to the mark this year, and never missed one rehearsal. You were wonderful to work with, and I think the result was a very smooth performance, revealing marked talent, and we all feel very proud of ourselves.

"I do want to add that if anyone happens to read any plays in which the casts are principally women, we would be glad to have you send in the names next year, because it is so difficult to find plays suitable for groups of girls. We could hardly find material that gave proper scope for our particular purpose this year, although I think on the whole the selection turned out very well. We did not, however, have one real comedy, and of course it is better to have as diversified a program of plays as possible. If anyone of you could write a play that would be available for our use, it would be most gratefully received."

Upon Mrs. Robinson's request, Mrs. St. John Smith graciously responded with the following:

"I appreciate very much my relationship with the Three Arts Club for it is one that may be increasingly near and mutually helpful. I say mutually, because one of my happiest experiences has been my association with the Club. I know that my committee will agree with me because we are very proud of you all and very happy about you."

Mrs. Robinson next introduced our guest of honor, the eminent portrait painter, Mr.

George de Forrest Brush, who is the first man to attend an Auxiliary dinner. An account of his lively, brilliant talk is found in the issue of the FOREWORD on page 9.

We were very sorry that Mrs. Frank H. Potter, Chairman of the Music Committee, was unable to be present.

In introducing the next speaker, Mrs. Robinson said: "The best thing in life is that friendship that cares for us when we succeed, and that also cares for us when we fail. The Three Arts Club has one such friend here this evening. One who has stuck through thick and thin and who has helped to pilot it through all its experiences. It gives me the greatest pleasure not to present, but to name that friend, Mrs. Douglas Robinson.

MRS. DOUGLAS ROBINSON GREETES US

In prefacing her remarks, Mrs. D. Robinson said that she was the oldest "old girl" present, but wondered just why there didn't seem to be the same genial sound to "old girl" that there was to "old boy," but that at the same time she was mighty proud to be an "old girl" of the Three Arts Club, and added that Dr. Greer, Mrs. Franklin Robinson's father, had asked her and Mrs. Hammond to start

the Club many years ago. She said that in her early youth, she had been cautioned to look for the "ifs" and "buts" when giving, and that she was proud of the fact that there had never been any "ifs" and "buts" to interfere with the growth and progress of the Three Arts Club.

In confirming some of Mr. Brush's remarks relative to the deterioration of the fine arts, Mrs. Robinson told of a very humorous experience which took place recently at an exhibit of especially fine portraiture in Washington. After viewing these, she had wandered into another room where there was a display of some of the latest efforts along the lines of "The New Art." She said that she felt as if she had suddenly gone to hell for there she saw such wild reds, greens and yellows, seemingly without form or reason, staring at her. She finally became fascinated by one of the pictures, the most prominent feature of which was a long, pointed, pointing finger—the longest, largest finger she had ever seen. After studying it for some time and trying to find some solution that would lead to a rational meaning of the picture, she was asked by an elderly gentleman and two of



A Glimpse of the Setting

his friends, if she could give them any clue to just what the picture meant, whereupon she replied, that she was sure "either the person who conceived it is insane, or I am." She told of an exhibit some years ago, which was attended by a friend of hers, who after a lengthy concentration upon a picture which he had about concluded depicted "Mother Love," and glowing with the enthusiasm of his discovery, and the great understanding that was about to be revealed to him, he turned to the catalogue only to find all his hopes dashed to the ground in the astounding statement that this great picture was "Moonlight on the Coliseum."

She said that she felt a great sinking at the heart some times, when she viewed some of the cubist effusions hanging in exhibitions, and wondered if the spirit back of Art really were dead, as Mr. Brush intimated, but she added that it was a great consolation to experience such a delightful incident as had recently occurred to her while visiting the new Cathedral now being constructed in Washington, D. C. The Dean of the Cathedral had been so inexpressably proud of the work. Each stone was being laid with the greatest care and cemented with that devotion that had characterized the building of the ancient cathedrals in Europe. He told her of the workers on the edifice who had collected among themselves sufficient money to buy a huge star of Bethlehem. They hung it on the topmost pinnacle of the cathedral so that it might shine forth to the people on Christmas Eve, telling them again of the old old story, with the light of truth that cannot fail. These workers—artists—have proved that the religion of the spirit, as expressed in art, is not dead, but that self-expression which takes on something of our understanding of life, and is not that ultra ego that results from the new school of self-expression which Mr. Brush so greatly deplures, is still keenly alive, and is that higher gift for which every artist must strive.

In closing she said she wanted to leave with us one or two guiding thoughts, which led her to recount a most beautiful experience at the home of Kermit Roosevelt, when Mr. Paderewski was being entertained there. An old Persian inscription had been discovered in a valuable old book, and Mr. Pade-

rewski, standing by the window in the soft sunset glow of early evening, deciphered the difficult Persian dialect inscription, and in a gentle kindly voice read:

"It is not enough to love. We must know how to love, and teach others to love."

In bringing the happy festivities to a close, Mrs. Franklin Robinson said:

"Girls, I cannot leave you without this word. You are the FUTURE—Use it! It is yours!"

GREETINGS FROM EMMA HINSDALE BECKWITH

"I've been trying to think of something or other to say to the girls on this occasion. Somehow the usual things sound so moth eaten! I wish I had a real ringing message but as I haven't I shall content myself by sending my love to my old friends and best o' wishes to the friends I've never seen. Somehow there seems to be a real bond between all Three Arters, doesn't there? And that, of course, is the purpose and aim of the Club, to establish that feeling of sympathetic understanding which means so much in the making of a career. It is well for everyone to have high ideals and high hopes and they are fortunate who can live at the Club during their period of study. I should like to live some of those busy, happy days over again—they hold a very tender spot in my heart.

"I shall be thinking of you all on Thursday evening and will picture to myself the candle-lighted room, the gay laughter and happy faces. Do give my affectionate regards to Mrs. Hammond, Mrs. Martin, Miss Seaborn, Mrs. Archer, Miss Poole and Miss Jerome. I think of them often as well as of the other good friends—do please convey to everyone my very best wishes which I feel I have but poorly expressed.

"May old Lady Luck smile down upon the Three Arts Club and claim her for her own."

The Foreword

VOLUME X JUNE, 1923 No. VIII

THYRZA HEAD.....*Editor*

MARY TYNDALL MAY...*Business Manager*

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Three Arts Club, 340 W. 85th St., N. Y. C.
Telephone Schuyler 5891

MRS. HAMMOND WRITES

On board S.S. "Olympic."

Dear Thyrza:

It was such a delightful surprise having you all come down to the boat to see me off, and I was quite overcome with the beautiful flowers. I hope you thanked all the girls for me for their generous gift. I kept the roses on my table for several days and they brought me many happy memories of my beloved Club. The friendship of you girls means more to me than I can express. It is a keen disappointment that I cannot be with you on May 10th. Be sure to write me all about the dinner.

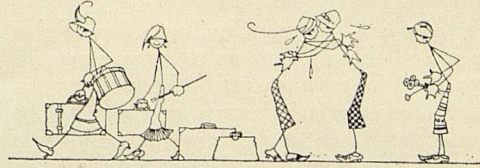
Love to all my friends at the Club.

Yours faithfully,

EMILY V. HAMMOND.

HOME-MADE CANDY IN OUR MIDST!

The most delicious home-made candy may be had right at your very door. Frances Procter has any kind your taste desires, neatly put up in from one-fourth to two pound boxes. Try one box and you will be retracing your footsteps to her door. If you can't come in person, write!



'TILL WE MEET AGAIN

Again the busy month of June rolls around with its chorus of "Where will you be this summer?" One's very life is in danger if one wanders into a room where the occupant is trying to make the five o'clock train tomorrow, for said occupant is usually irresponsible. She must buy presents for the family, see Jack a few more times, wash her hair and incidentally cram not only the belongings brought from home, but the accumulated treasures of New York, i. e., theatre programs, dance programs and programs with noted names inscribed thereupon (the impression at home will well repay the cramming), all these into one shrinking wardrobe trunk.

Tempting posters announcing remarkable bargains of clothes are found overlapping each other on the bulletin board, until one wonders if certain girls will be allowed to go!

New girls, looking around carefully to get their proper bearings, probably wonder what it is all about—so many handkerchiefs, wet with tears, hanging on the lines. But after all, the spirit of the Three Arts Club has permeated our very being, and friendships formed here have come to be very close, as have all our associations with the friendly walls of the dear old Club.

To those who are leaving the Club, either for good or for just a vacation, the FOREWORD wishes a happy and prosperous summer and hopes that this, our last issue of the season, will be a pleasant companion; to those who are just entering into our midst we extend a welcoming hand of comradeship; and to those who remain we offer our condolences, —maybe some of you can work now, at least your excuse is gone.

THE EDITOR.



PROGRAM AT 9 EAST 91ST

The Three Arts Club members were delightfully entertained at a musicale at the home of Mrs. John Henry Hammond, April 20th. The program was enjoyed exceedingly and by its diversity was a very unique one. The program was as follows:

Aria from *Forza del Destino*, Ora Hyde
Dance Jean Jones

Accompanied by Alma Faust

Interpretive dances by Miss Coer's class of
the Froebel League

Group of Songs Ora Hyde

Encouragement, by Paul Dunbar, Mary Cox

Despair, by Eugene Field Mary Cox

Old Songs and New Tunes Jean Jones

Fountains, by Griffith Frank Sheridan

Novelette, by McDowell Frank Sheridan

Two Irish Melodies Mrs. Frank Sheridan

Negro Spiritual Mrs. Frank Sheridan

After the program refreshments were served.

HELEN GRUPPE IN RECITAL

The following is part of the splendid notice which appeared in the Morning Telegraph, following Hazel Gruppe's recital, April 23rd:

Miss Hazel Gruppé, an American pianist and pupil of Hans Ebell, Russian pedagogue and composer, drew a select audience into Carnegie Chamber Music Hall last evening, where she demonstrated her ability to stand well at the front in the ranks of modern musicians. Her swinging rhythm and brilliant reading of Schumann's "Etudes Symphoniques" at once marked her musicianship tone coloring in her playing of Chopin and a as out of the ordinary. Whatever meaning the composer intended his theme to convey, her deft fingers and understanding caught and presented it to her auditors to their evident satisfaction. There is a dramatic force in her handling of the keyboard not often found among women pianists and this force lighted with a warmth of sympathy and pleasing personality, adds tremendously to her charm.

MR. AND MRS. MARTIN SAIL FOR EUROPE

A gray morning did not daunt the spirits of a group of Three Arters who were fortunate enough to see Mr. and Mrs. Martin off for Europe on the S.S. "New Amsterdam."

It was interesting and lovely to see the beautiful rooms on the boat, the animated groups of people here and there, and to realize that two people so dear to us were to be a part of it all. Hardly had we said half we wanted to say when the signal was given for visitors to leave the boat. So hurriedly we bade Mr. and Mrs. Martin a safe journey and wished that we all might go along.

Upon their return from Europe, Mr. and Mrs. Martin will go to Murray Bay, where they will remain until the end of September.

ALMA FAUST.

THELMA HAYMAN SINGS AT TEA

On Sunday, April 29th, Thelma Hayman gave a delightful program of songs, in the drawing room. Her voice is of unusually beautiful quality and she charmed her appreciative audience with her interesting interpretations.

Miss Hayman comes from St. Louis where she has done a great deal of concert work. She has also appeared as soloist with the St. Louis Symphony and the Pageant Choral Society.

"Your sorrows and disappointments are all temporary; but the way in which you meet them is eternal.

"If you meet them bravely they can never conquer you; for you will have conquered them."

ANON.

CLUB GIRL MARRIES

The wedding of Dr. George Frederick Kunz and Miss Opal Giberson, one of our music members, which took place May 15, in Christ Episcopal Church at Tarrytown, New York, will be of interest to many of her Club friends. Dr. Kunz and Mrs. Kunz will spend several weeks in Bermuda before returning to New York, where they will make their home.

Dr. Kunz has always shown great kindness and interest in the Club and we wish both Dr. and Mrs. Kunz every joy and blessing.

CLUB NOTES

BY LUCRETIA HAYNES

Especially now do we hear of passage by rail, boat, and flight—yea verily:

Some fly east and some fly west;

For those who stay we hope the best.

Among those who will soon sail for southern waters to spend the summer in the south are, Mildred Wilson, Thyrsa Head, Clara Dargan, Carol King Ewell Jones, Reta Wood, Rochette Buell, Cornelia Parks and Lucretia Haynes.

Genevieve Voorhees expects to be in Camp Mudjikeewis, Center Lovell, Maine, for the summer months.

On her way to her home in Madison, Wisconsin, Katherine Ely will visit in Ithaca, New York, and Boston, where she expects to do sketching.

Dorothy Nickerson will leave soon for Baltimore. Later in the summer she expects to visit Katherine Ely in Wisconsin.

Eva Gosinski has returned from a delightful trip to Bermuda. She expects to be in New York after July 1st for the summer, while she is connected with social service work.

Elizabeth Stewart, after a visit to her home in Schenectady, New York, will take the summer course in Teachers Training at the New York School of Fine and Applied Art.

Clara Dargon and Cornelia Cunningham plan to visit Boston before returning to their homes in the south.

Helen Freeman is planning a trip to Chicago before she goes to her home in Alabama for the summer.

Lottie Conlan writes that she has had a very successful winter teaching art in the Oklahoma City High School in Oklahoma.

Mrs. Halsey Conger of California, formerly Helen Paige, expects to visit friends in the city after July 1st.

Pauline Pitcher expects to be in Camp Fenimore at Otsego Lake, N. Y., this summer as a physical instructor.

The engagement and announcement of the approaching marriage of Vera Limbaugh of San Francisco has been made to Mr. Charles Lucien Bertin. Miss Limbaugh has been teaching commercial art in the San Francisco High School.

Interesting news comes from San Francisco also, that one of our former members, Mrs. Sutherland Barker, has been elected president of the International Order of Contented Clubs, of which she is the founder. These clubs develop new thought in many subjects throughout the country and we are glad indeed to hear of the part taken by Mrs. Barker in these progressive movements. Mrs. Sutherland Barker was formerly Gerta Sutherland Barker.

Jessie Merriss of Portland, Oregon, is now with us and is assisting in the dancing school of Stefano Mascagno.

Thelma Larsen is now traveling in Europe. Before she returns she expects to continue her study of voice for several months.

Edna Waterman from Africa and Nell Duncan from England returned together from delightful trips abroad. Edna Waterman is planning to go to Maderia in the fall to visit her brother, who is the American consul there.

Elizabeth Tappan of Boston recently visited Maud Rucker and attended the annual dinner here on the 10th of May.

News has been received of the engagement of Mrs. Laura Tumulty Burns of St. Louis, Mo., to Mr. Theodore Conner, a well known Cleveland architect, the wedding to take place sometime this summer.

Mayme Lee Ogden came down from Rochester, N. Y., to attend the Auxiliary dinner. She spent a few days at the Club, greeting her old friends and meeting the new girls.

Magdalena (Peggy) Rice is going to Camp Wobasso this summer, where she will

remain until September as a councillor. She goes to Mt. Pocono, Pa., for a week in September to attend the Hockey Camp for Coaches and College Players.

News has been received of the birth of a son to Mr. and Mrs. F. M. Griffith, Terrell, Texas. Mrs. Griffith will be remembered as Lola Edwards, one of our talented art girls who lived in the Club three years ago.

A baby girl, Gloria Chippendale Flagg, was born to Mr. and Mrs. William Flagg, on April 12th at Summit, New Jersey. Mrs. Flagg was Julia Chippendale, one of our well known dramatic members.

We were grieved to hear of the death of Lucy Cummings Humphreys on April 26th at Oriskany, New York, as the result of an operation. She was Advertising Manager of the FOREWORD six years ago and only recently paid a visit to the Club, coming in on Sunday afternoon, March 18th, to hear Mrs. Hammond and Hilda Schultz in their joint recital given in the Club room on that afternoon.

MUSIC NOTES

BY GERALDINE SHEPARD

At an operatic recital given in the studio of Estelle Liebling in which "certain people of importance" participated, Jane Beats sang the "Prison Scene" from "Le Prophete" and the laughing song from "Lucrezia Borgia," for which she received most favorable criticism.

Thelma Hayman, who is studying with Yeatman Griffith, has been doing substitute work for the contralto soloist at the Park Avenue Baptist Church and at the Congregational Church at Bound Brook, New Jersey.

We are glad to have Lillian Steeb in the Club again. She has come from her home in California.

Eleanor Elderkin is singing in a quartette on tour with the Famous Players.

Maybelle Cox, accompanied by Alice Noonan, recently gave a program at the Chapel of the Comforter in Greenwich Village. She also assisted on the program on April 16th in the Grand Ballroom at the Hotel Plaza, singing a group of Liza Lehman's Bird Songs.

Maria Rossi sang at the U. S. Veterans' Hospital on May 11th. She is also doing Masonic Club work and leaves soon for a ten weeks' Chatauqua tour.

Marian Nicholson played at the annual breakfast of the Manhattan Matinee Club at the Waldorf Astoria, on May 16th.

Clara Dargan is playing the organ at Sixth Church of Christ, Scientist.

Genevieve Voorhees and Anne Robertson are graduating from the Institute of Musical Art this year.

Alma Faust, Sarah McNitt and Margaret Gay gave a delightful program at the Pig'n Whistle Inn, Brown's Mill, New Jersey, May 5. In addition to Miss Faust's own numbers, she accompanied Miss McNitt and Miss Gay. Judge and Mrs. William McAdoo were among the guests. On April 28 and 29 Miss Faust was pianist for a minstrel show at Central Presbyterian Neighborhood House.

Berenice Frost is playing the Liszt concerto with the symphony orchestra at Mitchell, S. D., in June. She is also engaged for several concerts on her way west.

ART NOTES

BY VIRGINIA URQUHART

The four walls of the Club drawing room have held many an Art show. But this year, long after the regular annual exhibition took place, a strange exhibit came into being. Not even the "hanger" was conscious of its existence as such, though. Any Club member, Art or otherwise, who on the evening of the Annual Dinner lived and dreamed beneath the glows and shadows that moved in and out among the Chinese lanterns, and overhanging grasses and the flowers, could pass but one criticism. The unprofessed Art girl who hung these decorations had given to our eyes a work of art. Have you guessed who did it? Why Miss Poole, of course!

Much to our regret, we hear that Dorothy Nickerson, who is connected with the Munsell Research Laboratory, is soon leaving our midst for Baltimore, where she is to continue her color research work.

It was Hazel Halstead who made the pretty springtime poster and committee cards for the annual dinner.

Katherine Heyward, a former Club girl, who is now teaching at The School of Fine and Applied Design for Women, has had quite a notable exhibit of her student's work.

Mildred Wilson, who has been working with Mrs. Emott Buel, Interior Decorator, expects to open a shop of her own this fall in San Antonio, Texas.

Jessie Rummel is included in the faculty of the summer school of the N. Y. School of Fine and Applied Art.

Edna Dyer, who was this spring elected a lay member of the National Sculpture Society, at present has two of her models on view at the exhibit of this society held at the Hispanic Museum. Recently, at the Sculptors' Gallery four of her models were exhibited. And still there's more good news from Peggy! She has been elected to residence for the summer at The Louis Comfort Tiffany Foundation, Oyster Bay, Long Island. She has also won a fellowship through this art guild.

Helen Johnson, now finishing the four-year course of The Boston Normal Art School, is at present fulfilling the final requirement of this course, which consists of two months of practical outside experience. She is getting this practical experience in costume design with Jessie Franklin Turner, designer.

It does seem as if Dramatic Notes are now trying to mix up with us. But who would mind a little co-operation? In appreciation of the vaudeville work of Sarah Bernhardt, the Orpheum Vaudeville Circuit has offered prizes, to be distributed among the Middle-West and Far West contestants, for the design of a tablet to be inserted in the Bernhardt Memorial in Paris. The design by Katherine Ely, one of the three chosen, from Madison, Wisconsin, has been sent on to Chicago, where the final judging of all designs is to take place.

How glad we are to hear that Mildred Smith, Club ex-president, is getting along "super" successfully with her free lance work.

Maud Rucker has been doing costume designing with Thurns for the past season. She left on May 15th for her home in Keytesville, Missouri, for the summer.

Katherine Lee Grable is leaving in June

to take charge of all of the non-athletic activities at Camp Colang, West Colang, Pa.

Julia Rauch and Madeline Heaphy are to work with Miss Grable, Miss Rauch taking charge of the art classes and Miss Heaphy of the dancing.

DRAMATIC NOTES

BY MAYBELLE COX

Stock engagements seem to be occupying the attention of most of our star Three Arters, and the services of a number of them at this season of the year, are secured, some from choice and others from necessity, as our stars who have already labored in stock feel no lure from that source. But those that are just budding reach out eagerly for training in that hard school where it is all work and no play, especially when only two bills a week are presented.

Among those who are filling stock engagement at the present time are Peggy Hanlon in Wilmington, Delaware, for a couple of weeks only. Annette Pitt, who has just graduated from Sargent, secured a three weeks' stock engagement in Akron, Ohio, her first part being one of the many "wamps" in the Gold Diggers. Annette will assuredly depart with all the honors for acting, as well as wardrobe, as all can testify who were present at the "viewing" of that same wardrobe held in room 404 on the fatal Sunday. One of our outside members, Barbara Wilson, also a recent Sargent graduate, is wrestling with parts and wardrobe in the same company. Barbara and Annette both appeared in our recent Club plays in "Op O' Me Thumb."

Mary Nancy Richards has just returned from a short stock engagement at Richmond, Virginia. Mary Nancy is a good fighter, though small, and victoriously relates the many battles through which she passed, in the getting of experience. You must have a season in stock, so they all say!

Marion La Cour and Bernice Snyder played one or two weeks with a dancing act which portended big things but as usual in vaudeville, nothing comes out as expected and while waiting for developments, Marion is rehearsing with two other dancing groups. She

has plenty of strings to her bow, n' c est pas? That is also the policy of the undersigned. It's a good policy too.

Nora Stirling has recently come back to the fold from a short stock engagement which terminated with the closing of the company.

A newcomer in our midst from Cincinnati, Helen Smith, being just the *right type*, small blondewith bigblue eyes, upon her second day in New York, having been piloted around to all the agents, managers, et cetera, by Miss Boyes, whom I can highly and earnestly recommend as an exemplary pilot, secured two or three vaudeville engagements and also one in a production, which goes to show that one should be small, blonde, and have large blue eyes. Some people are born lucky!

Right here is a good unobtrusive place to slip in a little item as follows: Mary Cox, who was a "vision of loveliness" in the splendidly directed play "Overtones," appeared on a program at the Hotel Plaza recently. At Mrs. Hammond's musicale she supplied a good hunk (P. Hanlon's favorite word) of laughter and also tears, but not sad ones, with her "Speak up Sam and 'Spress Yo'se'f" and "Despair." Mrs. Hammond was in a dreadful state of unpreparedness—tears cascading down her cheeks and no handkerchief—the writer can thoroughly sympathize with her. Miss Cox also supplied the entertainment at the Church of the Chapel of the Comforter on the 18th of May.

Susie Scott, ably or otherwise, assisted by two compatriots, was frantically engaged on the night of the 18th in endeavoring to coax into two trunks her wardrobe and other things, whose volume required three, preparatory to leaving for a stock engagement playing leads, at Binghamton, N. Y. Latest reports are that she was not successful in the coaxing. No response as it were, from the clothes—that is the clothes and other things declined to shrink and the trunks refused to expand. 'Twas ever thus when packing. We are sorry to lose Susie.

May 18th seems to have been a momentous evening at the Club of the Three Arts. Helenka Adamowska and Madeline Heaphy opened at the Equity Theatre in "Sweet Nell of Old Drury," in which Laurette Taylor is starring. It is not yet known what time they arrived home after the performance. For

several nights previous, it had been several hours after 12:30. A favored few who were present at the last of three dress rehearsals on the preceding night became discouraged about 12:30 and departed, having seen only the first act in almost five hours. The two above-mentioned ladies came in the next morning just in time for breakfast. Miss Adamowska's engagement with this play resulted from her splendid performance at the Little Theatre in "Overtones."

Julia Cobb recently played a short season in "Sylvia" at the Provincetown Theatre.

Perhaps few of those who heard Mary Milne speak at the Annual Dinner, know that she played Mrs. Wiggs in that famous play for many years. She also played Miss Lovey.

The movies also have honorable mention in our dramatic notes this month. Julia Duncan, one of our comparatively new sojourners from Washington, has been doing quite a lot of work at the Famous Players studio in Astoria. Annette Pitt and Norma Coulson were busy for a few days at the Cosmopolitan Studios.

Linn Van Voorhees is gaining more reputation and publicity every day. We expect to see her very famous in the not distant future.

Gertrude Boyes joined her old company for a one week's engagement in Brooklyn the latter part of April.

We were delightfully surprised to see Esther Howard playing one of the leading roles in "Wildflower" at the Casino Theatre. Esther lived in the Club about eight years ago, and at that time was on the firing line like the rest of the dramatic girls who come to New York looking for an engagement. She was always very clever, and we predicted great things for her. True to our prediction she has achieved great success as she was featured in "Sweetheart Shop" a few years ago, and is well known on Broadway, having appeared in several Broadway productions.

We notice another of our dramatic members who lived in the Club about the time Esther lived here is cast for a New York production to open in New York sometime this fall. The advance notice reads that Elizabeth Patterson is in the cast of "Cunel

Blake," Booth Tarkington's play, in which Leo Carrillo will star.

Mary True is back in the Club after a season on the road in "Six Cylinder Love."

RUTH JOHNSON TO BE AT CLUB

Extracts from letter to Miss Seaborn from Ruth D. Johnson:

Dear Miss Seaborn:

Now that I know what I am going to do next year I will write and tell you about it.

I am going with Miss Abbott of the Metropolitan Museum on the All Students' Tour through France, Italy, Belgium, and England leaving New York on the Saxonia, June 30th. The tour finishes in London on August 24th and I am going to stay over until Christmas time and perhaps all winter.

I want to stay in London and do some textile designing and craft work for a couple of months, then I am going to Paris for the rest of the time to do costume designing and painting. I am going to meet Mildred there and we will start a Three Arts Club studio.

I will be coming to New York on June 25th and will stay at the Club.

A THREE ARTS GIRL'S SUCCESS

It is with interest and pride that we hear of the growing success of Mrs. William C. Gens, formerly Ida Duemmling, in her chosen field of millinery designing. As a Three Arts Club member she is well known to many of our girls.

Mrs. Gens is known to the millinery world and to her customers as Idaire. Some of us have already visited her attractive shop on West Forty-sixth Street, just off Fifth Avenue. We now learn that the demand for her hats has grown to such an extent that she has had to enlarge her establishment by taking an additional floor. Many of Idaire's models are bought by exclusive uptown shops as well as by discerning milliners all over the country.

MRS. NOBLE'S SPRING FESTIVAL

We are always interested in Mrs. Helen S. Noble's work in Minneapolis, Minnesota, but from the reports this year's festival presented by the Woman's Community Council and given by the pupils of Mrs. Noble's dancing school, has excelled the former one. New thoughts worked out in "A Gingerbread Fair," included such unusual features as "Mad Patsy," "The Gentleman Dancing Master," and "The Cow Boys."

Mrs. Noble will return to New York for the summer and live at the Club.

"Places have more to do with happiness than people. People are false. Human nature is imperfect. Places are true. Nature itself is evolution and inexorable working for perfection."

MR. BRYANT, WE THANK YOU

The members of the Three Arts Club wish to thank Mr. Bryant for his gift to our Experience Party fund with which we bought a lovely Victrola.

NEW HONORS

Elsie W. Jackson, who has been studying in the antique class at the New York School of Applied Design, has just recently won a \$100 Scholarship in the life class for next year. We are all happy with Elsie over this new honor.

Carol King too is quietly accomplishing new endeavors, for we learn that she has won a scholarship in Interior Decoration at the New York School of Fine and Applied Art.

Another Club girl, Elizabeth Stewart, is to teach at the New York School of Fine and Applied Art this summer.

Whatever channel the mind sets itself in, the life will follow; for it is invariably true, that the life follows the thought.

—RALPH WALDO TRINE.

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