

Art Patrons

(Continued from page 51)

him by the Countess de B. In short, you will find the name of this cultivated and intelligent art patron wherever great talent, coupled with the need of encouragement, can be detected.

I think also of another friend of mine, a well known Parisian bachelor who is endowed with a great sufficiency of worldly goods. His ceilings, his walls, his entire house in fact, for a long time contained the work of youthful contemporary artists. Some of them were very talented, some less so, but all of them received orders, work, encouragement and a true artistic stimulus from my friend.

On the top floor of his house, this same bachelor had some bare and unfurnished rooms devoted to what he called his gallery of future generations. The walls were covered with paintings, some fairly good, though most of them showed nothing more than the promise of talent.

He explained to me: "Some of these canvases, for which I have paid but a few hundred francs, may, in years to come, be worth many times their present value; not for their actual merit, for most of these paintings are quite immature, but because the artist may have achieved a great international reputation."

He told me, as an instance, of a well-known art patron in Paris, a lady who as a girl had become enthusiastic about Claude Monet's work, then an artist of absolutely no standing. She saved two hundred francs and bought a canvas by Monet which she greatly coveted. Thirty years later an art dealer offered her fifty thousand francs for the same picture, which picture she proudly refused to sell. The obvious moral of this is that the lady, besides helping Monet in his artistic career—was later on rewarded by the satisfaction of a profitable investment, together with so gratifying an evidence of her artistic insight. It seems hard to believe that in this great new country nothing but the art of bygone days seems to find favor; that there should be so few kindred spirits to espouse the cause of art, not merely from the collector's point of view (which is merely the point of view of a financier), but in a wider sense, in the real sense, in the sense of being an art patron in his highest form.

I have talked with many American artists on this theme. They all repeat the same remark: "No art, no atmosphere, in America."

They feel discouraged, and depressed, and hopeless, when on this side of the Atlantic. They have all tried. They have put their best and most youthful energy and enthusiasm into the attempt, but failed. They have a new message to give, a message, alas, that falls on deaf ears. Therefore, let every one of us do our best to stimulate and encourage any evidence of what looks like a new national American art, the art of the future.

A Corset Review

(Continued from page 47)

And then there are advertisements of corset schools. What a wonderful institution a corset school must be! Is it not inspiring to think of those vast halls of learning, all crowded with eager young men? Think of the great decision left to the graduating class; whether to take up, as a post graduate vocation, the radical Laced-in-Front course, or whether to pursue the intricacies of the age-old Laced-in-Back curriculum. Yes, the corset universities must have a wild, carefree life of their own. Think of the intense excitement of those big games, when the Reduso eleven clashes with the line-up of the Madame Ireces. Think of the college songs; think of the pennants; think of the life in the secret fraternities, think, oh, above all, think of the college cheers. Can't you hear them, in the stadium, during the final baseball game? "R and G, R and G; hip and shoulder, thigh and knee"; or, "Now then, boys, all together, and put your heart into it—nine short rah rahs and a good long 'Lily of France.'"

In the corset advertisements before us there is a picture that tells an eloquent and appealing little story. It shows two ladies, one slim and beaming, the other plump and palpably miserable; both, of course, innocent of any raiment save their corsets. With infinite tact, the slim lady is saying to her circular friend, "I, too, was stout once." Oh, what sunny kindness, what innate good breeding, what exquisite sympathy is contained in that little word "too!"

Altogether "The Corset and Underwear Review" is a thing of unalloyed delight. Vanity Fair welcomes its new brother in arms, felicitates it heartily and wishes it a happy and prosperous circulation. And, if the Editor's chair ever becomes vacant—well, we remember that at school we were always told that we had a good head for figures!

What Ails the Movies

(Continued from page 55)

tion" would ultimately arise—and then, instead of a dénouement, the film stopped suddenly.

One felt as if one had somehow got into a lunatic asylum. ANOTHER point is the question of "new stuff." One enterprising movie manager did actually go so far as to engage a set of competent artists—at \$150 per diem, all told—to get out new ideas for him: original costumes, lights, scenery, and all the rest of it. They produced the new ideas. "Fine! Fine!" cried he. Then a horrid doubt seized him. "But this isn't a bit like what we've been used to!" he stammered. "No," said they, "it's new. You said 'new,' you know!" "That's right, I did," he cried, "but, say, the public wouldn't stand for this, it's *too* new."

O, parlied crew of miserable men, cannot you see that the only way to succeed in the movies, or in any art, is to get the men who really *know how*, to create new effects of art, and then to trust them implicitly? The worst author is better, as an author, than the best "producer" or "director," however highly paid, unless he sticks to his business of visualizing, with sympathy and fidelity, the author's conceptions and ideals.

The only good films, the only popular films, are those by living authors of repute, who have themselves been able to insist upon having their conceptions literally carried out, and not meddled with by a band of misguided and inartistic managers.

MILLIONS of dollars have already been lost in the movies by the many errors indicated above; and it may be well to point out that the public recognizes that the business is everywhere approaching a grave crisis. You, gentlemen, who are still making money, take heed; you are going to lose it in another few months unless you learn a little something about good taste in matters of art.

If only a man could found a "Famous Authors Film Producing Company" and give the authors a fair chance and a free hand, and then employ real artists for the costumes—a real tailor for the men's clothes—real decorators for the indoor sets; real ladies to look after the manners of the actors, and real architects to design the houses, he would be able to take up the whole of the Liberty Loan out of his first year's profits.

Smart Apparel for STOUT FIGURES

Everything for your Summer Wardrobe Ready-to-wear

Smart volles and crepes for afternoon, gingham for utility; a wonderful line of coats and suits in the latest materials at prices from the most reasonable upward.

All ready-to-wear—In sizes ranging from 36 to 58 bust, both for long and short waisted figures.

SPECIAL

as illustrated, attractive summer frock of novelty woven volles. Colors: Lavender, black, blue, rose, and all white. Sizes up to 52 bust. Special \$12.95.

We prepay all charges, guarantee satisfaction or return money.

Lane Bryant Style Book on Request Everything that women wear, the latest smartest fashions are illustrated in this style book. Just address a postal to Dept D-11 New York address.

Lane Bryant
21-23 West 38th Street, New York

DETROIT 235 Woodward Ave. CHICAGO 17 N. State St.

Reduce Your Flesh

It can be accomplished quickly with ease and safety and without dieting or strenuous exercise if you wear

Dr. Walter's Medicated Seamless Rubber Garments

For Men and Women

BRASSIERE \$6.00
Made of Dr. Walter's famous flesh reducing rubber with coutil back.

Cover the Entire Body or Any Part

CORSAGE
This garment can be worn comfortably under the waist, bust, hips and thighs. Neck and chin reducers as shown above restore wrinkled, saggy muscles to a firm, healthy condition. **Frown Eradicator, \$2.00**
Chin Reducer, 1.00
Neck and Chin Reducer, 3.00
Bust Reducer, 3.00

PANTIES
Worn to reduce the hips, thighs, limbs and abdomen. **Stock sizes, \$15.00**
Made to measure, 20.00
Send for Free Illustrated Booklet

DR. JEANNE A. WALTER, INVENTOR AND PATENTE
Billing's Building (4th Floor) S. E. Cor. 34th Street and 5th Ave., New York

Pierre Transformations

are made of beautiful, naturally wavy hair and never become straight or "stringy." Easily dressed, any style; impossible to detect. If your own hair has been injured by curling, a light, comfortable Pierre Transformation will give it a chance to rest and improve. Well known as the French originator of the transformation, Pierre attains perfection in his specialty, and among his patrons are many who formerly wore wavy transformations only in Paris.

Call, or write for booklet

Pierre
5 East Fifty-third Street New York