

MOVIE BEAUTIES UNLEASH SCORN AT ARTIST WHO SAYS THEY ALL HAVE FLAWS AND POINTS TO SOME

Screen Stars Rush to Contradict Penryhn Stanlaws, Who Dared Tell Just Why They Are Not 'Perfect Types'

A WOMAN'S looks are sacred to her. Therefore, the usual fury of a woman scorned pales before the outbursts of a recognized beauty criticized.

The fact that the critic is a recognized artist of distinction, the originator of a particular "girl" means nothing to the beauties of the film world.

Thousands of fans have told them, day after day, that their particular style of beauty "is perfect."

But Penryhn Stanlaws declares solemnly that none of the recognized beauties of the silver screen is even approximately perfect—pulsititudinously speaking. And he uses names and points out flaws with the valor of more man unafraid.

Hence arises from the more or less hallowed precincts of Hollywood to the studios of New York, not to forget a vivid contradiction from Philadelphia, a protest from "beauty criticized."

And if the artistic curly locks of Stanlaws are not thoroughly singled, it is because some movie beauty forgot part of her vocabulary.

Stanlaws is a bold man. And he is a brave man.

Won His First Fame With "Stanlaws Girl"

Years ago, the "Stanlaws Girl" was all the rage—she enjoyed the vogue formerly given to the "Gibson Girl." Girl after girl came from his pen and smiled from the pages of magazines. As an illustrator he won his greatest fame.

And his beauties were dressed in the styles of twenty years ago. Voluminous skirts trailed along the ground—with perhaps the tip of a shoe peeping out of the ruffles—waists were slim and hairnets unknown. Great pompadours stuck out over the forehead, while a low, girlish knot rested in the nape of the neck. The two ears stood out like handles. Hips were in style, as were high collars and jabots.

And all his girls walked at a perfect staid—their heads many inches in advance of their feet, and the millions of ruffles make one think of the job the laundresses of these days had, ironing them out.

Then, after his fame as an artist was established, he went into the movies and became a noted director. He has had ample opportunity to see and study virtually all of the recognized beauties of the silver screen.

The other day he laid aside his megaphone to take a rest and began to think about some of these beauties. None of them, apparently, met his full artistic approbation. Just casually he picked out twenty and told what he really thought about their famed looks.

Twenty Beauties With Twenty or More Flaws

First off, he declares Pauline Frederick's eyelids are too heavy.

Marie Prevost's neck is too short.
Ruth Roland has a moon face and her lips are too large.
The Gish sisters have imperfect noses, lips too large, also.
Betty Blythe is muscle-bound in the hips. She has large nostrils.
Phyllis Haver has a face like a diamond with too many facets. It is over-modeled.
Norma Talmadge has a bulbous nose. Nazimova's eyes are too large for her face, and her head is too big.
Mary Pickford shares the common blemish of too large a head.
Pola Negri—her face is too square.
Lila Lee's figure is stocky and her face is too flat.
Sairley Mason's faults are deep-set eyes and horse nostrils.
Claire Windsor's eyes are set too high in her head.
Bebe Daniels' figure is good, but she keeps her mouth open too much.
Gloria Swanson's head is too heavy for her body. Her nose is retrousse.



Betty Compson and her "too prominent hips." Also she is muscle-bound, Stanlaws says



Pauline Frederick and those "too heavy" eyelids



Norma Talmadge and her (according to Stanlaws) bulbous nose



Penryhn Stanlaws, who has dared tell famous movie beauties just what their flaws are

'Silly,' 'Crazy,' 'Ignorant,' Are Some Mild Things Each Calls Him After Proving Sister Actresses Just Right

Stanlaws Made Mark With "Pretty Girls"

Stanlaws, the artist, whose real name is Adamson, is a Princeton graduate and became noted some years ago as an illustrator.

His "girls" were of the fluff-ruffles type so popular before the modern "flapper" was even thought of.

Later Stanlaws listened to the "call of the movies" and soon became one of the noted directors of the country.

Under his direction many of the beauties he so severely criticized have made their bow to the movie public.

"Really it is too silly for words, when the reason Nazimova is considered beautiful is on account of her wonderful large eyes.

"Um, hum," she mused, as her failings caught her eye. "I have a big nose that is heavy at the end; jawbones too wide and chin too prominent. Well, now that is too bad. As far as I can see, I got the worst of any of them, but what can I do about it?"

"I don't think he knows what he is talking about when he finds fault with

some of the others, so maybe he is wrong about me. Here's hoping," and she rolled over her shoulder: "Any-how, see if I care!"

Ruth's "Moon Face" Doesn't Make Her Angry

And Ruth Roland, she of the "moon face" and the too large lips, smiled broadly.

"I guess he is right about my moon face. I always knew it was too round, but I do think the man has lost all his senses. Oh," she pined—"wait until Betty Compson sees this! Betty Compson is muscle-bound in the hips. She'll be raging. Imagine my one saying that Lila Lee is stocky. It is a pack of rubbish. Mr. Stanlaws wants to make a sensation. I guess that's the size of the whole thing."

Dainty little Sairley Mason indignantly reproached Mr. Stanlaws. After all, it is far from pleasant to have it circulated all over the country that one has "horse nostrils."

"That man doesn't even know what he is talking about," she said slowly. "And anyhow he contradicts himself all the time. See, he says down at the end that perfect features do not constitute beauty, yet he says all through the article that the reason we are not perfectly beautiful is because some one of our features is wrong, did you notice that?" and with a positive little shake of her head, glanced over the list.

"Hold," she growled indignantly. "I always thought big eyes were a sign of beauty, and this man says that Nazimova is all wrong because her eyes are too large for her face. Isn't that stupid? Then look here, he says awful things about Viola Dana—and she is the cutest looking thing I ever saw."

All See Perfection in—Some One Else

"That's delicious about Mary Pickford, isn't it? It has two meanings—I would like to know which one Mr. Stanlaws meant. His opinion may be artistic, but I'll say he is all wrong. I don't think that the audience throughout the country will agree with him, either," and Miss Mason tossed the paper aside with a short laugh.

And so it goes through the whole galaxy of stars. Some eyes twinkle at the threats of Mr. Stanlaws, while others flash indignantly.

But it is safe to say that even though it is good advertisement, it is not very much fun to be advertised as having prominent nose, or other flaws.

And Mr. Stanlaws, artist and beauty connoisseur, had best be careful when he wanders the streets of Los Angeles, for the beauties will get him if he doesn't watch out.

For he who tamper with the beauty of a woman is doing something dangerous—and beauty is the most valued possession of the movie queens—and it is of this that Mr. Stanlaws makes light.



Mary Pickford and the head the artist says is "too large"

Betty Compson's hips are too prominent and are muscle-bound.
Constance Talmadge has an inadequate mouth and chin.
Viola Dana has a big nose that is heavy at the end; jawbones are too wide and chin too prominent.
Mary Miles Minter is too matronly because she carries herself stiffly.

He's Willing to Admit "All Can't Be Perfect"

"If people would only understand," the brave artist hastily added, "that there is no such thing as 'perfect' beauty, but that there is a very real thing called 'attractiveness,' they would understand why flaws have their particular status. An eyebrow is often more important than perfect features. A glint of an eye is always more important than a beautiful head, simply because it means more."

Recently there has been so much criticism directed at movie stars that it takes more than the usual ripple to start a wave of retort.

But Mr. Stanlaws got his answer quickly and pointedly.

And the odd part of it is that virtually every beauty admits that she may possess some of the flaws pointed out by the deft wielder of brush and crayon—but her sister beauties? Never!

Not while the last Klieg light flickers.

Beauty scorned refuses to take up her own verbal cudgels, but why should she, when her sister actresses are leaping to the fore in her defense.

Right in Philadelphia one of those criticized heard and two eyelids snapped angrily over two blue eyes.

One Beauty Defends Fame of the Others

And these same eyelids were "too heavy" to pass the critical inspection of the artist. They belonged to Pauline Frederick.

"Really, this is a shriek," asserted the statuesque Pauline, who, however, did not deign to comment upon those famous eyelids. They were posing for themselves.

"I do not know all of these girls mentioned, but I have seen them all at various times. He says Lila Lee is stocky and her face is too flat! He's crazy. Lila Lee stocky!" she exclaimed indignantly, opening her blue eyes very wide, heavy black lashes sweeping in an upward curl. "He's silly—why, Lila Lee is taller than I am, and slim, graceful."

"What's this? Dear me, Norma Talmadge has a 'bulbous' nose! As though

we did not all know that Norma had a little turn of her nose!

"Mary Pickford—what does he say about her? Oh, he says she shares the common blemish of too large a head. Now, just what does he mean by that? If he means that she is conceited, he's all wrong. And I say that anybody that says anything against Mary Pickford has to deal with me first."

Mary Pickford is the sweetest, prettiest, most unaffected little girl in the whole world. She is unassuming and charming and a very good friend. I just love Mary," she finished, enthusiastically. "She is a darling."

"And look at this—dear, dear, this is too funny. 'Bebe Daniels' figure is

good, but she keeps her mouth open too much," and Miss Frederick leaned back in her chair and laughed.

"Constance Talmadge has an inadequate mouth and chin! He's crazy. Why, Constance Talmadge is perfectly beautiful—her face is exquisite. No one can deny that." Getting up slowly, Miss Frederick walked to the table, and one immediately thought of the title given her—"the aristocratic vamp."

"Really, they are just like ordinary people, these movie stars," she said, smiling her wide smile. "I rarely read what people say about me—except something amusing like this. I like this, because it makes me laugh. And anything that makes me laugh is splendid."

They might be, only ordinary people have a deal more of privacy than these celebrities. Of course, privacy is the one thing movie stars do not want—can anybody picture a movie queen running away from a camera, for fear that her picture would get in the papers?

Not a chance.

The only time they run from a camera is when the part they are playing demands that they take to their heels and fly—and in that case they know that the camera will follow them, no matter how fleet they are.

And that was enough to start things. Out in Hollywood there was a feminine chorus of denunciation and appreciation—denunciation of one man and appreciation of the beauties of the others—not themselves.

Viola Dana, who frequently plays the part of a saucy country miss, raised her voice in a protest against Penryhn Stanlaws.

"Of course, we are not all flawless," she admitted, though she added with a toss of her head, "but I think he picked on ridiculous things, and some of them are incorrect. For instance, 'Mary Miles Minter is too matronly, because she carries herself stiffly,' and Mary Minter is as graceful and youthful as she can be. And that man saying that Nazimova's eyes are too large!



Ruth Roland and her "moon face"—and she likes it if the artist doesn't