

for example, he made no fewer than eighteen wood-cuts.

But although the artist prefers the illustrating of luxurious editions, he bases his chief claim to fame upon his drawings for French and foreign magazines such as "Femina", "Feuillets d'Art", "Vogue", "Vanity Fair", "House and Garden". He belongs to the little group of artists, seven in number, who worked with Boutet de Monvel, Brissaud, Lepape, Ch. Martin for the "Gazette du bon ton" in the years before the war. The fashion-plate attained perfection at this period.

Historians will doubtless in days to come find the best proof of the taste of our age in such work—rather than in the official painting of the time.

A. E. Marty works for advertisements, like every truly modern artist. He understands how to impart the right touch of elegance to a luxurious car in a manner just as masterly as that in which he reproduces the charm of dainty summer dresses.

The artist's ability and sense of responsibility informs all this work of his, and French good taste, which preserves the delicate from becoming mannered and the beautiful from banality.

Translated by Ethel Talbot Scheffauer

Book-Illustrations

