



I KNOW a young lady in Hollywood who, not so long ago, was becoming annoyed with herself as she appeared on the screen—mainly because this screen personage in no way resembled her real self.

The young lady to whom I refer is Jean Arthur. Jean had, during the first portion of her picture career, become definitely "typed."

She was typed as a very hard, brittle, ultra-cynical young person—of the sort, so to speak, who lure men to their destruction and watch the victim breathe his last with an appropriate wisecrack on their lips—

And, all this manufactured hardness and brittleness was becoming evident in Jean's appearance, both on and off the screen. Society make-up and costume is very susceptible to the influence of a steadfast routine of these items of grooming in the studios.

Miss Arthur's make-up, in particular, revealed this influence. Where her own soft and feminine facial curves should have been revealed and accentuated, there were almost haggard, worldly-wise and worldly-worn angles. And Jean was tired of it all.

Jean went on a strike of sorts. She deserted Hollywood for one entire season and went back to New York and the legitimate stage, for light, frivolous comedienne roles.

Jean Returns

WHEN Jean returned to Hollywood and pictures, she straightway came to see me. Her first words were: "Mr. Factor, I thought I knew everything about achieving the kind of appearance and personality I've been wanting so much—but apparently I don't. My new stylisms in clothes satisfy me, but I can't seem to get quite the effect I want with my coiffure and make-up."

I studied her appearance for a few moments and then gave her the following advice: "You seem to have been extending yourself altogether too much in your efforts to take on the outward appearance of your own personality, Jean. You were apparently so averse to the heavier character make-ups you were using that you went in for altogether too much lightness on the rebound. Your powder is at least one

shade too light. So is your lipstick. And your eyebrows and eyelashes are hardly made-up at all—yet they should be. Right now you are a study in colour discord, rather than colour harmony. And your hair is too fluffy for your type of face. I'd recommend simple waves for your coiffure."

New Make-up

THEN I went to work on a new make-up for Miss Arthur. She is very blonde, her eyes are blue, and her skin a creamy one. This natural colouring calls for a make-up colour harmony scheme of rachele powder, blon-

deen rouge, and vermillion lipstick. The eyeshadow is grey and both the eyebrow pencil and the eyelash make-up are black. The make-up blender for this colour harmony should be rachele.

The make-up was completed, and it was a successful one. Jean admitted that it produced the effect for which she had been striving.

Re-Typing

NOW, the question may arise among my readers: "What has this metamorphosis of Miss Arthur to do with me?"

There are at least two answers to this hypothetical question of mine:

One is that possibly you need re-typing. Maybe some chain of circumstances has led you away from the accentuation of your own type of beauty, and into the mistake of emulating some type really not suitable for you.

The second answer would be for the benefit of those who have already undertaken this task of returning to their natural type, but who, like Miss Arthur, became so engrossed in the matter that they are over-doing it. The lesson which these persons might find in the misadventure of the star is that they must be exceedingly wary of bounding from one make-up extreme to another in their efforts for naturalness.

In other words, some of my readers may profit from the reminder, as did Jean, that moderation and harmony should be the twin souls of any woman's make-up.



Jean Arthur, whose transformation from a "brittle, ultra-cynical" film lady into a graciously smart comedienne is told by Max Factor.