



POWDER, rouge and lipstick are all very well for accentuating beauty and creating glamour for feminine faces—in fact, they are indispensable—but, important as they are, these make-up items can in no way remedy the tragic flawing of true beauty which comes from a careless carriage of the body when one is walking, standing, or sitting. A good posture is a highly necessary detail of true beauty and charm.

Posture is one thing in the field of feminine charm which cannot be created by any make-up artist, no matter how skilled. The make-up embellishment of naturally attractive features counts for very little when the illusion of beauty is dispelled by the ugliness of a carelessly carried body.

Consider this point for a moment:

There is not an actress on the screen to-day who is not just as glamorous when she is in motion as she is when in complete repose—and vice versa.

Marlene Dietrich

ONE picture scene may reveal to you the beautifully composed walk of Marlene Dietrich in the drawing-room. Another may show this same star with the energetic stride she employs for a walk in the country. Still another may present her relaxing in a chair or divan. And, in each of these scenes, we are treated to a never-failing display of perfectly controlled and consequently glamorous carriage and posture.

Miss Dietrich is by no means alone in her command of this prime requisite of beauty. You may easily observe that the stars, from the great dramatic field, commanded by Greta Garbo, on to the comedienne world, in which Alice Faye and Ida Lupino are representative, all possess it.

Ann Sothorn

THE subject of this article was inspired by a recent visit of Ann Sothorn to my Hollywood studio. As she entered, I could not help but note her regal erectness.

After being impressed by this erectness, I went on to note other details. Ann's step was a beautifully rhythmic one, taken with a decisive swing from the hips. Her feet were straight, with

no toeing in or out. Her shoulders were firmly thrown back. Her chin was held perfectly level. She was breathing deeply and evenly.

Even when she sat down, Ann's command of posture was superb. She rested completely back in the seat of the chair—not out on the forward edge of it, with her weight resting on the lower end of her spine as so many people do when theoretically "sitting."

Eventually I directed our conversation toward this subject of carriage and posture, and learned that the secret of Miss Sothorn's excellence in

these was not the result of any special set of exercises designed for that purpose. It was merely a natural by-product from walking, rather than motoring, for the shorter distances necessary in her everyday getting-around.

Ugliness

LET me remind you now that I make no claims to being an authority on physical culture. I do not recommend or belittle the value of any routine of exercise which aims toward betterment of posture. My entire viewpoint is from the angle of feminine grace and beauty; a carelessly carried body is ugly, therefore I am opposed to it, and recommend that it be guarded against.

Your physician or gymnasium instructor can undoubtedly give you better advice than I on what to do to remedy such a major detriment to beauty. My duty ends, I consider, when I remind you that the most perfect make-up in the world would largely fail in its purpose if its wearer slouched along with a rounded back, a contracted chest, and a figure which, when viewed in profile, resembled a weakly shallow letter "S."

Clothes, no matter how exquisitely created, cannot hang smartly from such a figure.

Survey yourself from all angles, in a full-length mirror, and determine whether or not you have been in need of this advice.

If you have not—well, there has been no harm done. But if you have, do something to correct the matter before it is too late.



Even a picture hat cannot conceal the perfect poise always maintained by Ann Sothorn, the star who inspired Max Factor to write the accompanying article on that subject.