



WHAT is the dividing line between "individuality" and "freakishness?"

I have been asked this question very many times, and am always compelled to deliver the same generally unsatisfactory answer:

"It's all a matter of restraint, good taste—and personal suitability."

On this subject I can illustrate my point by example much better than I can sum it up in a definition.

For instance—

Joan Crawford's extraordinarily generous lipstick pattern is entirely in good taste and is personally suitable—for Joan Crawford.

And Joan Crawford's personal adaptation of the page boy bob coiffure is also suitable and in good taste—for Joan Crawford.

Luise Rainer's almost perpetually tousled hair is eminently suitable for Luise Rainer.

Carole Lombard's several coiffure patterns have all been charming fixtures on Carole.

Careful Planning

SUCH fixtures of personal appearance on these stars have been the result of careful study and planning—never the product of haphazard luck. It is small wonder then, that they suit these persons so beautifully.

Now, I must admit that there is occasionally a person with a dramatically angular face who can add to her appearance by duplicating the Joan Crawford-style lips. If trial convinces a lady that such a lip pattern constitutes an asset to the ensemble of her features, well and good. She has discovered a suitable individuality in make-up.

But, if a woman with the rolling-curve features of a Mae West seeks to assume the Crawford mouth, her attempt is foredoomed to failure, and her efforts at individuality take on the aspect of freakishness.

Double Borrowing

BUT, above all things, the lady who borrows the Joan Crawford lip-pattern should not also borrow Joan's coiffure. Her appearance would, by

this double borrowing process, straight-way become the most undistinguished of all—she would simply be one of the too many unimaginative persons seeking to ape the entire appearance of that star.

By the same token the person who finds it advisable to emulate Miss Lombard's coiffures should not seek to achieve the further likeness presented by this popular star's high cheekbones and hollow-effect cheeks. One item of copying may be largely forgiven, and is

in some exceptional cases really advisable—but never on a wholesale scale.

Correct Copying

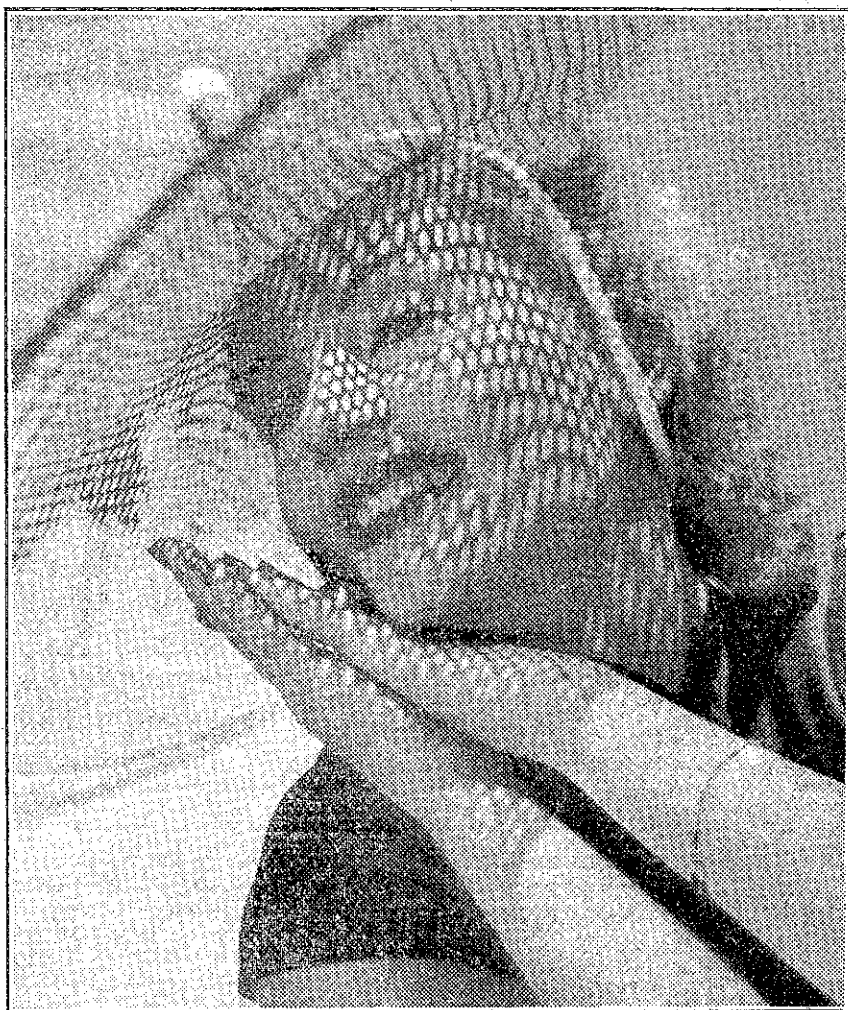
THERE are, however, some make-up practices of the screen stars which should be fully copied—

There is hardly a great screen figure to-day who does not appreciate the mathematical assurance afforded beauty grooming by the rules of colour harmony. None of these personages, no matter how much of a "rugged individualist" they may be in every other way, ever defy these make-up colour rules. Any such defiance immediately would result in the much dreaded "freakishness" and a definite detriment to personal appearance.

No star ever omits the application of a melting cleansing cream before retiring at night, the use of a skin freshener before putting on make-up in the morning, nor do they neglect to make-up completely and properly for every daytime and nighttime appearance.

And these make-up practices, let me assure you, may well be copied by any woman in the world, with no fear of any loss of individuality, or the undesired acquisition of "freakishness."

TEACH children early to gargle with plain warm water so that, when ill, they will be able to gargle without fuss or bother.



Make-up Artist Max Factor advises glamour-seeking women that individual items of some screen beauty's make-up—the coiffure of Carole Lombard, for example—may occasionally be copied to advantage.