



Sculpturing The Lips

MODERN woman's application of lip rouge can do more in the way of "making or breaking" a perfect make-up than any other single item.

Most women are now aware of the necessity of observing the rules of colour harmony in selecting each make-up item, including lipsticks. A great many women appreciate the value of creating a lipline which is an appropriate one for their individual facial features. But—there seem to be only a few who are aware of the fact that lip patterns and eyebrow patterns should be considered as they artistically relate to each other, and not as widely separate items of make-up.

Shaping

SHAPE your brows according to your lips. A thin lipstick pattern requires delicately trimmed eyebrows. Too heavy brows, seen above lips which are daintily small, give the face a definite appearance of being top-heavy.

On the other hand, if your mouth pattern is a fairly full one, let your eyebrows be on the heavy side. These may be groomed to a neat edge without any detriment to the artistic ensemble, but they must not be reduced to an extremely fine line.

Naturally, there is a definite limit to the thinness to which eyebrows should be plucked, no matter what the lip pattern. The horribly meagre and almost invisible eyebrows which were to some degree popular a few years ago were never attractive, and the smartest women of to-day favour the heavier and much more natural appearing ones.

Lip Fashioning

THIS same rule, which discourages extreme thinning of the eyebrows, should also apply to the lips themselves. Naturally meagre lip lines should be made to appear becomingly fuller by a broader application of lipstick.

A mouth of liberally full proportions, such as that of Ginger Rogers, can be beautifully enhanced by applying slightly more lipstick to the centre of the lips than at the outer edges. This gradual "fadeaway" of the colouring creates the optical illusion of a smaller mouth. Ginger always applies her lip-

stick in this fashion for her society make-up. And so does Virginia Bruce.

Optical Illusion

A THIN upper lip, together with a full lower one, can be softened for street make-up by applying the lipstick slightly more heavily at the outer edges and thinner toward the centre, with a clearly marked definition between the two. This is an optical illusion trick which Barbara Stanwyck employs for her society make-up.

Note how the stars always follow this scheme in their make-up. Unless,

of course, they are appearing in some character role which calls for some abandonment of the make-up pattern they use to achieve their most attractive appearances.

In applying lipstick, it must always be remembered that the lips must be completely dry. Lipstick will not adhere properly to lips which were moist at the time of application.

Rule

A GENERAL rule for applying lipstick is that the upper lip should be made up first, and that this pattern should then be transferred to the lower lip by simply compressing the lips. After this outlining of patterns, the lipstick tracing on the lower lip should be filled in and blended, and that on the upper should be smoothed. In smoothing, the lip rouge should be rubbed toward the inside of the mouth. If the reverse procedure is employed a ragged outer lipstick line may result—and an indelible lipstick will make such a mistake particularly embarrassing.

A final bit of lipstick lore which comes to mind is that which tells how these little crimson sticks may be employed to aid in removing the appearance of strain and "droop" from a face which is really a very weary one.

This refreshing optical illusion is simply achieved by crimsoning the lips into a little extra upper tilt at the corners of the mouth. This is an exceedingly good appearance-bracer for a tired face.



Ginger Rogers affords a superb example of facial features which have been properly balanced by remembering that lips and brows should always be considered together.