



WHEN compared with the scintillating elegance of women's evening gowns, men's formal attire is without doubt an exceedingly drab costume—always black-and-white, with seldom a hint of colour relief.

I do not intend to enter into argument regarding the merits or demerits of this lack of colour in men's formal wear. But I do wish to point out that men, in this black-and-white evening garb, offer dramatic illustrations of a principle of personal appearance which women would do well to emulate in their own grooming—the principle of smart simplicity, with a complete lack of the fripperies which do so much toward confusing and dispelling glamour.

Smartness

LET there be no misunderstanding.

I am by no means advocating that women should dress exclusively in black and white.

The principle of smart simplicity to which I refer can and should apply, not only to clothes, but to every other phase of feminine appearance as well—costume accessories, make-up, coiffures, perfumes, and even footgear.

I can prove this best by going into the field in which I am so thoroughly acquainted, the field of make-up.

Hazards

FLASHY novelties offer just as much hazard to an effective make-up as they do to the effectiveness of a beautiful gown. These novelty make-up items, based on a tricky idea rather than sound basic principles are forever making their appearance. Fortunately, they never last long.

The law of grooming, very discernible in men's evening attire, which decrees that a person should never become a too-ablet slave to fashion edicts of the moment, is also applicable to both the dress and the make-up of women.

Facts

A PERFECT make-up knows no fads or fashions. A perfect make-up is an absolute quantity, based on the established fact that there should be a definite relationship between natural skin colouring and the

harmonising shades of the make-up materials used to accentuate this colouring.

Violation of this principle, with such tricky devices as matching make-up shades to the colours of clothes or their accessories, absolutely precludes any possibility of the naturalness which should be the ultimate object of make-up.

Bizarre make-up colour combinations enjoyed a brief vogue among Hollywood's glamorous stars several years ago, but such effects are definitely out-of-date to-day.

Myrna Loy

MYRNA LOY, Gail Patrick, Joan Blondell, Sonja Henie, Carole Lombard, Betty Grable—this list of names could go on indefinitely—none of these ever depart from the proven truisms of make-up for either their social or professional appearances. They know that make-up is a fine art in which hit-and-miss guesswork methods will not work.

The simplicity of male evening dress might serve by its very contrast as a reminder that too many women unduly complicate their make-up requirements.

A dressing table crowded with an overwhelming array of "rejuvenating" creams and other such "miracle workers" is generally nothing but the result of a foolish and expensive sort of self-hypnotism. Such things as these are not requisite to the perfect make-up.

Kay Francis

These comparisons were guided into the realm of make-up mainly because it was there that I could speak and with most authority. It should not be forgotten, however, that they also apply to the fashioning of clothes or the coiffure as well as to make-up.

The perfect appearances of such criterion of feminine smartness as Kay Francis, Joan Crawford, or Claudette Colbert should afford ample proof of that.



The glamorous smartness of Gail Patrick is analysed by Hollywood's veteran make-up artist, Max Factor.