

**NEW SLANTS ON MAKE-UP
FEATURE COMPLETE HARMONY**

Most women nowadays know at least a little something about the art of make-up, but very few of them have really gone into the fundamentals of the use of rouge and powder and black pencil as a means of expression, of emphasis, of putting across their really best points.

The fundamental idea of make-up, according to the beauty experts, is that the inner personality and the outward appearance must blend and harmonize.

The basic principles of this art have been put into simple, understandable form, by the beauty editors of Collier's Weekly. For instance: a straight make-up, as they call it, is much like the restoration of an old canvas painting. Each face is individual. It has its own merits and faults.

If your nose is your worst feature, you can do quite a little to improve it, if you want to. Say your nose is too long. It can be made to look shorter by putting rouge at the end of it. Not bright red rouge, but a reddish brown. Say you want to make your nose look a bit retrousse, or turn-up, which is quite the mode this year. You can lift it with a

fine flesh-colored line. If the bridge of the nose is irregular or too high, it can be straightened by drawing straight lines on either side of the bridge and blending them into the shadow on each side of the nose.

For another example of the special uses of make-up, take the eyes. The wrong shade of eye shadow or eye pencil can throw the eyes back into the head and almost blot them out. Or, with proper treatment, deep-set eyes can be brought out and given brilliance. Women who have blue eyes often mistakenly think that they are enhanced by using blue make-up. This is very wrong. If you want to make a piece of blue material look bluer, you do not put in next to another blue—you use a contrasting color. So the eyes should always be made up with the color that is in the pigment of the skin. This is really a reddish brown, and varies in shade with each individual. Even a blonde has a certain amount of reddish brown just under her skin.

So, if a woman uses eye shadow in the evening, let her beware of the blue and the blue gray, with which so many women are unfortunately clouding their eyes. She should use the natural pigment shade instead. The same shade, practically, should be worn in the daytime, both for sports and for the street. The use of eye shadow by American women is a rather recently acquired habit, and for the most part they have not become very dexterous at it. Whenever it is done right, it is merely a shading. It must be employed sparingly and with great subtlety. It must be applied so delicately that it is a true illusion, not an obvious artificiality. Then only will it emphasize the eyes and not merely the skin around the eyes.

The eye brows change the expression of the face more than any other one thing, according to the Collier's beauty editors. Probably that is why women are always fussing with their eyebrows, pulling them out, trying to change the line.

Of course no woman is ever quite satisfied with herself. She always wants to look like somebody else. Frequently the result is pretty horrible. Take those very evenly plucked eyebrows like a half circle above the eye, that we see so often today. It destroys all expression except one of surprise and inquiry. Eyebrows must be very carefully placed, to get a real effect of "personality." They must be moulded, not in a rigid half circle, but according to the shape of the skull. As for coloring them, it should be noted that if you are a fairly dark brunette, you should use dark brown, not black, coloring on brows and lashes, for black will inevitably harden your facial expression.

Now to go back to rouge for a moment. If your face is thin and long, you should give it fullness by placing the rouge, not too near the nose, but a little away from it. On the contrary, to make a round face thinner, place the rouge further in. The best way is to judge by the cheek bones. Use them as the starting point, and then blend the rouge outward from them.

One of the most important things in all use of make-up is thorough blending. A young slim face can be given jowls, like those of a fat bartender, by using rouge above and highlighting the lower part of cheeks and jaw. Spots of bright rouge will do this to any face, and the result is terrible. If you want to look your best, apply your rouge away from the nose if the face is thin, and nearer in if it is full. And be very, very careful not to apply

too much.

Don't think that applying make-up is merely a matter of concealing defects. If a woman tries to conceal the shape of her mouth, for instance, by putting rouge on only part of it and not following its own lines, she merely calls attention at close range to the fact that she is dissatisfied with it. She fools nobody. If you have a bad feature, the thing to do is to make the most of it.

The problem of every particular feature in your face must be attacked separately, and at least partly from an analysis of character. Take the lines in your face, for instance. Not all of them are bad. Many of the lines left by life and experience are lovely,—they enrich a face tremendously. They show whether one has led a peaceful, blissful life or whether one has suffered. They show one is brittle and sophisticated or trusting and naive, quiet or active, considerate or malicious. Everything you have done in your lifetime has left definite marks in your face, and if you have done interesting things, the mark of them will help to make your face interesting.

We change our faces to fit any style, but unless we change our inner being there will be no conviction

to any attempt we make to alter our face. The clothes we wear, the arrangement of our hair, the walk we use, are most effective if they are entirely in harmony with the thoughts we think and the life we live. Then only will make-up serve its real purpose. Facial make-up must be a revelation, not a disguise.

That last sentence is unalterably and universally true. It should be printed in italics and hung above every woman's dressing table: "Facial makeup should be a revelation not a disguise."

Every woman, before she dares to open a box of makeup, should study her personal character, as well as the structure of her face. Then let her use the principles of rouge and powder and eye-pencil, so that instead of becoming a hybrid of a partial copy of many others, she will have always her own individual character.

HOME FROM COAST

Miss Ann Graglia has returned from the coast after a four month stay. She was accompanied by Mrs. John Graglia, her mother, and a friend, Mrs. Melvina Varella, who will visit the Graglias for a few weeks.

**YOUR CHILD
AND THE SCHOOL**
By Dr. ALLEN G. IRELAND
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School Health Examinations

There are many ways in which a child may be handicapped for learning. He may not be able to see or hear well. He may be undernourished and therefore easily tired or chronically fatigued.



Diseased adenoids may be poisoning the body. There may be obscure aches and pains. Tuberculosis, heart ailments and other serious conditions may be present though not yet discovered. Decayed teeth frequently constitute a handicap to good school work.

The list could be lengthened manyfold. Not all such conditions are handicaps just because they are present, but they may become so at any time. As a general rule the child with latent disease or defect is not up to par. He is below standard in some degree. Consequently, he is not in best condition for hard school work.

He loses something. He is not a good pupil. To ignore the fact is poor economy on the part of parents and school authorities. In recognition of this truth a number of states have passed laws requiring the health examination of all school children by a physician. Other states specify that inspections shall be given by nurses or teachers. The principle is sound and the practice has become practically universal. It is a good investment, and one of the first steps toward preventing lost educational opportunity.

Next week Dr. Ireland will tell what to do, in following up the health examination.

**BLACK CREPE FOR
STREET WEAR**



You will want your first street dress for wear without a coat to be of black crepe. The newest Fall dresses have interesting and completely new details which point to them as 1934. This simple, distinguished frock of Seraceta crepe has the new high gathered neck line and box pleated inset at the hem. The jeweled buckle and clips add a formal touch.

**ALL WHITE IS CHIC
FOR HOT NIGHTS**



If you want to look utterly devastating at the end of a blazing hot summer's day when you go dancing at the country club or at one of the smart roofs—wear white. Nothing is lovelier. Nothing looks more distinguished than an all-white evening gown unrelieved by any color. A gown of white ribbed seraceta crepe has a hip length matching jacket with little stiffened shoulder sleeves that look like wings. The softly draped neckline is high at the front and the back is cut daringly low. A short train adds to the formality of the occasion. If you insist on a touch of color bright red or green sandals would be a perfect complement for this gown. Silver sandals would add to the illusion of coolness.