Making Makeup Respectable: Cosmetics Advertising During the Great Depression

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Making Makeup Respectable:

Cosmetics Advertising During the Great Depression

Analysis of the politics of the advertising of cosmetics in national, mainstream, middle-class, women's magazines (Ladies Home Journal) and mainstream, middle-class, general interest periodicals (Life and Saturday Evening Post) in the 1930s provide important insight into the Great Depression. Scholars have established that advertisements can help uncover the cultural and social norms and ideals of a society as well as the aspirations of the advertisers who created the ads. In fact, ads reflect and shape cultural norms, ideals, and visual stereotypes, and offer insight into consumption practices and the shifting shape of the “American Dream,” consumption, and social mobility. Ads were created to appeal to large segments of society in order to sell a product, which needed to be framed so many people could imagine its application in their lives. Through the examination of these applications, societal patterns are revealed.

To understand the correlation between cosmetics, advertising, and gender norms and ideals, a clear definition of beauty culture must be established. The relationship between women, their perceptions of beauty and its stereotypes, cosmetic as a product for consumption, and the industry, which includes the advertisements, creates the boundaries of beauty culture. Kathy Peiss provides a definition for the meaning of makeup versus other names for cosmetics by writing, “the term ‘makeup’ . . . connoted a medium of self-expression in a consumer society where identity had become a purchasable style.”

Actively engaging in consumer society was central to beauty culture, which made

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advertisements an important aspect of the culture. Peiss also presents beauty culture “not only as a type of commerce, but as a system of meaning that helped women navigate the changing conditions of modern social experiment.”2 Lois Banner alludes to beauty culture in stating, “the pursuit of beauty and its attendant features, fashion and dress, has ...bound together women of different classes, regions, and ethnic groups and constituted a key element in women’s separate experience of life.”3 Makeup advertisements for the period illuminate the key aspects of beauty culture and the need for legitimization of the makeup products.

The Natural Look

Upon examining the makeup ads of the 1930s it becomes strikingly evident that looking natural was sold to 1930s consumers. The natural look was used in a broad cross-section of the makeup ads in Ladies’ Home Journal, Life, and The Saturday Evening Post during the Great Depression. Looking natural did not have a clear meaning in the ads because natural was used differently by different agencies and different products, which was due to the layers of meaning and historic implications of the word natural. Promoting natural was an effective strategy for producers to sell a product. In the 1930s, natural was code for safety, specifically physical safety as well as social legitimization. When a company wrote that their product was safe or simply supported the natural look the language was speaking to two very real sets of concerns about makeup. One was consumers’ physical well being when using the product; the other was a concern about the social legitimacy of the product. The “natural look” was created to help legitimize makeup through the available outlets of the mass media.

2 Peiss, Hope in a Jar, 6
Paint had a history of being deemed dangerous from its roots in prostitution and stage performance. Peiss places the societal concerns of makeup or paint together stating, “paints, were literally another matter: Made from dangerous chemicals and secret formulas, they acted against the body, nature ethics, and social order: Masking paint, wicked women, tarnished merchandise, sexual corruption, racial inferiority” were all fears linked to paint.4

Not Paint, Makeup

The natural look as a mechanism aided the vocabulary shift from paint to makeup. Advertisers worked hard to disassociate the makeup being advertised from paint, they were presented as two sides of a group of products. Paint had negative connotations, while makeup was framed positively. Peiss stated, “this shift in language – from paint to makeup – indicated that face coloring too could be considered an essential finishing touch in women’s daily beauty ritual.”5 Makeup was molded into a legitimate product allowed in daily routine and on a woman’s face as an added expected feature; paint however, was reinforced as a negative product. The shift in the language from paint to makeup also mirrored another shift in the culture, which was the shift from emphasizing character to emphasizing personality. Susman noted, “By the nineteenth century character was a key word in the vocabulary of Englishmen and Americans.”6 During the nineteenth century was when paint was considered immoral for hiding character. The rise of the mass culture, specifically mass media prompted cultural desire to be distinguishable and shifted the cultural emphasis to personality. Susman defined

5 Peiss, *Hope in a Jar*, 86.
personality as, "the quality of being somebody."  
7 Paint masked bad character, but makeup helped define a woman’s personality to make her identifiable in the crowd.

Many of the makeup advertisements claim to give the user a more youthful appearance or warn against products that may age the consumer. The calls for youthful appearance were tied to the emerging youth culture, which began to rise, according to Kelly Schrum author of *Some Wore Bobby Sox: The Emergence of Teenage Girls’ Culture, 1920-1945,* in the late nineteenth century. In the late nineteenth century the recognition of youth was begging with reformers and educators, but it was not a developed theory.  
8 In the 1920s a separate youth culture began to appear; Schrum claims the development of youth culture was linked to High School enrollment. Youth in the 1920s was older than we recognize it today, “media and advertising attention to youth markets in the early 1920s focused on college students, aged eighteen to twenty-four.”  
9 In the makeup ads the recognition of the youth culture is most clearly presented by Seventeen and their slogan, “Be Seventeen Tonight!”  
10 However, the advertisers frame the product for older women, not for seventeen year olds. In the Seventeen ads there are clear examples of identifying youth culture such as, “let your complexion look like the ‘teens again!”  
11 Schrum identifies an important distinction in the language of “teen” being reserved only for females; males were not identified as “teens,” likely because of the constructed link between “teens” and consumption.  
12 The advertisements were framed for older women but, “Girls negotiated

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7 Susman, *Culture as History,* 277.
9 Schrum, *Some Wore Bobby Sox,* 3.
11 ibid
12 Schrum, *Some Wore Bobby Sox,* 68
messages and products designed for adult women, incorporated them into their habits and friendships, and explored the links between consumer goods, appearance, and femininity in an effort to participate in the growing commercial beauty culture.\textsuperscript{13} There was a relationship between the youth culture and the cosmetics products, but advertisers did not explicitly advertise to the youth until the 1940s.\textsuperscript{14} Advertisers could not sell to the youth culture explicitly because of the battles for legitimacy, but they could make indirect appeals, which was precisely what they did.

A distinction in safety needs to be made because there were legitimate safety concerns about makeup during the 1930s. Concerns of the safety of cosmetics had existed since cosmetics were considered patent medicines. Patent medicines, including cosmetics, often included harmful ingredients, such as arsenic or harmful dyes. Cosmetics diverged and became their own class of patent medicine in the 1890s.\textsuperscript{15} The products were also distrusted because of the sensational way they were promoted with obvious false promises. In the 1820s patent medicines were one of few products that were sold individually packaged and with brand names, rather than bulk generic goods. Due to their smaller size the products could be sent further away and increased competition among retailers and led to the sensational promises the producers made. From the sensationalism, which many found indecent, likely because the medicines were used as a way to get around temperance laws; and the safety concerns patent medicines and their retailers have a negative reputation leading up to the 1900s.\textsuperscript{16} The FDA did not

\textsuperscript{13} Schrum, \textit{Some Wore Bobby Sox}, 69
\textsuperscript{14} Schrum; \textit{Some Wore Bobby Sox}, 173
\textsuperscript{16} Laird, \textit{Advertising Progress}, 21
regulate cosmetics until 1938 with the Federal Food, Drug, and Cosmetic Act of 1938 when legislation was prompted by a blinding eyelash dye, among other products, which were available in the market.\textsuperscript{17} The 1938 act signaled an acceptance, even if grudgingly, of makeup as a legitimate product present in the market. Women's groups were the most active in supporting legislation around food and, specifically, cosmetics safety.\textsuperscript{18} However, these legitimate safety concerns often used and exaggerated to reflect the negative social implications of wearing makeup.

The use of makeup was linked to a set of cultural concerns in the Victorian era. Kathy Peiss, author of \textit{Hope in a Jar: The Making of America's Beauty Culture}, argues that social concerns about makeup were linked to sex, particularly prostitution. Prostitutes, also known as painted women, were thought to be identifiable by their extensive use of makeup. The language of the "painted woman" had been in use since the 1600s to mean "a woman wearing cosmetics" and linked to prostitution. According to the Oxford English Dictionary in 1675 the link between paint and lack of virtue existed.\textsuperscript{19} Peiss argues that emerging elements of the mass media, "newspapers, tracts, and song associated paint and prostitution so closely as to be a generic figure of


While Peiss argues that the link between paint and prostitution grew out of the mass media, Karen Halttunen, author of *Confidence Men and Painted Women: A Study of Middle-Class Culture in America, 1830-1870*, defines painted women more broadly. She claims the painted woman was "sometimes a prostitute, but more often a woman of fashion, who poisoned polite society with deception and betrayal by dressing extravagantly and practicing the empty forms of false etiquette." The issue with the painted woman, according to Halttunen, was that her place in the social hierarchy was not easily identifiable and painted women allegedly used the ambiguity to trick people. Makeup aided such subversions of the status quo. Halttunen links the fears stating, "in an open, urban society, the powerful images of the confidence man and the painted woman expressed the deep concern of status-conscious social climbers that they themselves and those around them were passing for something they were not." Transfers and the perceived possibility of transferring socio-economic boundaries caused deep anxieties for the middle and upper classes.

The link between paint and prostitution created a two-fold concern for women: women did not want to be associated with prostitutes, but with more women wearing makeup there was a fear of being unable to identify which women were prostitutes. Popular theory of the 1800s stated that the inner beauty and morality of a woman became visible through physical attributes, making an uneven complexion or pimples signs of moral imbalances in women. Those who projected the notion that makeup was immoral

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20 Peiss, *Hope in a Jar*, 27
22 Ibid.
did not clarify when makeup’s immorality began and used the ambiguity to their favor as if the idea had always been central.

Once people were convinced that makeup had always been immoral it became simple to perpetuate the notion. A woman with a good complexion was deemed virtuous. The connection between a woman’s virtue and her beauty was strong. Thus, the use of makeup would cover up a woman’s true identity, which was threatening to society’s notions of how to judge a woman.

Makeup also raised questions about class. If a woman could change the way she looked, she could trick society about her proper place, a threat to both men and other women. Strong racial undertones were also present in the fear of masking oneself. It was in the interest of the classes above African Americans to keep African Americans at the bottom of society. Providing a way to whiten skin, or simply alluding to the possibility of skin whitening, threatened social and racial hierarchies. White women not of the upper class could use skin whiteners to bleach their skin to look like women in the upper class who were able to achieve their pale complexions because of their ability to stay indoors and protect their skin. Advice writers issued warnings and stated that men would be unable to differentiate between women who were truly part of the elite and those who were imitating the elite. Peiss presents an important distinction in perceptions of cosmetics by clarifying, “in the nineteenth century, Americans insisted in a fundamental distinction between skin improving and skin-masking substances.”

Hiding flaws was unacceptable, but working to improve them was part of good character. Having a naturally beautiful face spoke directly to a woman’s virtue and her position in society,

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creating a need to become beautiful, naturally in order to project her good values.

Makeup was deemed to be immoral because society distrusted the patent medicine business with their sensational advertising, which made false promises and sold products under false pretenses or provided physically harmful products. Class and also race then further complicated the immorality of makeup because of the perceived threat of the ability to trick society to believe someone was something they were not.

When ad copy read that a product was safe, the advertiser utilized public concerns of both physical and social safety. Advertising that a product was “safe” spoke to the claim that the product would not physically harm the user, an important distinction before 1938, but also that the user would not be ridiculed by society for using it. The women’s journals also promoted products they deemed “safe.” Good Housekeeping had their “seal of approval” that was designed to let their readers know that the magazine supported the use of particular products. Ladies’ Home Journal advertised that all products shown in the magazine through advertisements or otherwise were products that the magazine endorsed. In the June 1939 issue of Ladies’ Home Journal there was an article titled, “Beauty – and the Dangerous Urge.” The feature was supportive of the use of cosmetics as long as they “improve upon nature” and announced that in the magazine, “you will find many advertisements of safe, meritorious modern beauty preparations in Journal pages each month.” It added that products not advertised in the magazine were refused “because they belong to classes of products in which some doubtful preparations may still be found.” Ladies’ Home Journal used “safe” with the dual definitions for physical and social safety of products. The article was published after the Cosmetics Act had

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25 Ibid.
already been passed, which meant the majority of the products on the market were not
going to physically harm consumers, but the act did not stipulate regulation for the social
safety of products. *Journal* articles like this one have prompted scholar Jennifer Scanlon
to note that “the *Journal* presented an odd mixture of morality and consumerism.”26 The
*Journal* claimed an obligation to uphold and inform readers of the social repercussions of
makeup. The pointed language of “classes of products” spoke to products for the lower
classes, which *Journal* readers did not want to be associated with, even if they belonged
to the lower classes. Upward mobility, or the illusion of it, was an important ideal
presented by the *Journal* and the products they supported were supposedly an aspect of
the mobility they promoted.

Normative Beauty Images

There are many available images of women in modern U.S. history: the new
woman of the 1910s, the flapper of the 1920s, Rosie the Riveter of the 1940s, and the
suburban housewife of the 1950s. Retrospectively many pinpoint Dorothea Lange’s
*Migrant Mother* (1936), as an iconic image of the dustbowl woman as the prevailing,
normative female image of the Depression. But this image does not present an ideal, but
rather a social critique. Makeup advertisements from the period offer insight to the
normative beauty standards of the 1930s and provide a way to examine who the 1930s
ideal woman was.

Makeup advertisements provide a framework to study normative beauty
standards, as articulated during the Great Depression. The 1930s woman was an “all-
inclusive,” “everywoman,” or “composite woman” which was advantageous for

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advertisers because a variety of women could project their personal qualities onto the image. *Ladies' Home Journal*’s intended audience informed the composite image the ads projected. Scholar, Jennifer Scanlon presents the readership of *Ladies’ Home Journal* as “white, native-born, middle-class women.”27 The “every woman,” then, only had to be everyone with similar cultural opportunities or aspirations. Images in the ads presented a construction of class, ethnicity, and age defined by the perceived consumers of the magazine and eventually the advertised product. Scanlon articulates the composition of consumers in the mass media through noting, “by its very arrangement, mass culture has often discouraged rather than encouraged democratic participation... the need for continuity from issue to issue [or between ads] demands a formulaic view of the world. The backdrop for this formula, the ideology of dominant social groups, is a given and hence rarely questioned.”28 The ads generally conformed to the ideology of the dominant social group and thus left out those ideals belonging to non-dominant groups; this exemption was unquestioned by the intended audience.

The 1930s woman was pictured as young, but not as young as the flapper stereotype of the 1920s. The flapper image had faded out at the beginning of the 1930s and was replaced in advertisements by another image. Lois Banner notes “by 1930 a new, less youthful and frivolous beauty ideal came into being ... culminating in a renewed vogue of voluptuousness that bore resemblance to the nineteenth century types.”29 In contrast to the flapper, the 1930s woman was a bit older, possibly was once a flapper who had gone through the flapper phase, as the flapper was understood as “an

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extraordinary moment,” which was temporary. The images of the 1930s woman were stagnant compared to the feel of movement present in the flapper-era images. The flapper was shown active: dancing or talking with men. The 1930s woman was most consistently pictured as only head or bust without any signifiers to inform what she was doing or where she was. Unlike the flapper image there was less feel of movement or excitement and more stationary images pervaded. Pictured mostly sitting, standing in conversation, in the arms of her boyfriend/fiancé/husband, or only her face. The 1930s woman had one reason to be shown and that was to sell the advertised product through her carefully framed and projected beauty. Kitch notes that the flapper “did want something from men... and it was money.” When the 1930s woman was pictured with men, which was rare, the image was always framed with romance. The change from wanting money to marriage signified a call for stability in the midst of economic strain.

When examining the ‘30s woman through the lens of makeup ads, the similarities between the way advertisers project their ideal image becomes apparent. Youth was the most common trait the images shared. Among other factors age was signified by the way the hair was styled in the images. According to a 1932 makeup guide by Virginia Vincent, “the curly bob is being used by those in their teens and twenties and those who wish they were still that age.” Advertisements project the ideal and did not depict older women; simply the ideal of the young woman would be shown. The ideal woman of the 1930s was about 25 or a bit older. The curly bob was popular among the ads, but pin

31 Kitch, The Girl on the Magazine Cover, 126.
32 Virginia Vincent, Make-up -- 1930s Beauty Instruction and Technique. (Bramcost Publications, 2008), “How to Wear the Curly, Longer Bob.”
curls, and other up-dos were pictured as well. Hair was kept off the face and acted as a framing feature, which kept the emphasis on the made-up face.

The way the women in the ads were made-up was also consistent across ads. Thin, slightly arched, and darker than the hair color was the normative style for eyebrows. Eye makeup was also fairly consistent through the ads. The eyelashes were thick and dark with the apparent use of mascara. Eyeliner was not yet widely used, but the eyelids were darkened with eye shadow. Most of the ads were in black and white so the actual colors could not be seen but the shadowing effects were visible. Dark matte lips were consistent across brand images. Heavy rouge was not noticeable among the majority of the ads. These traits were uniform among the different “looks” the advertisers were promoting. Whether the images had blonde or brunette hair, the eyebrows were shaped the same, which provides a pattern to establish the normative beauty especially with the consistency of styles across companies.

Although these traits were visible among a wide variety of the ads and across companies to establish normative beauty standards there was also experimentation of promoting products to the mass audience that created images outside the norm. However, when the images were different, it was because they were not advertising the “every woman” concept, the ads were then framed around class or imaginative ideals like exoticism or celebrity.

Scanlon notes that the mass media “delivered through many vehicles notices of what it meant to be an American.”


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brands defined. In defining American it also defined what attributes were not American, “the mass appeal also left out significant numbers of people, since mass is often associated with race, the white race, and with class, the middle class.”34 The makeup advertisements showed normative beauty standards and “the American beauty was not only white and young and middle-class; she was also not of African descent, did not speak with an accent, did not worry about the price of a beauty soap.”35 However strict this construction actually was it was important for the targeted audience, who fit into the definition of American normative beauty, to perceive a wide use of the product. Advertisers created a pseudo-variety within the strict social construction through hair and eye color. Middle-class, native born, white women still differed on these grounds. Many ads framed the products as usable by blondes, brunettes, and red heads with blue, brown, or green eyes.

Female figures were often pictured in a void in the makeup advertisements. The most common arrangement of the image included in the ad was a picture of a woman’s face or torso against blank, or uneasily identifiable background. Peiss notes that the “‘Everywoman’ pervaded Depression-era cosmetics marketing; ads were filled with ordinary women who looked for beauty at good prices and shared their worries about ‘paralyzed pores,’ ‘cosmetic skin,’ and other complexion problems fabricated in the world of advertising.”36 The lack of an identifiable realm for the women in the ads to exist in helped to promote the “everywoman” image because she was not tied to a particular locale or sphere. While the image was intended to be accessible it also needed

34 Scanlon, Inarticulate Longings, 5.
35 Scanlon, Inarticulate Longings, 213.
36 Peiss, 158
to be aspirational. The image had to catch the attention of the consumer with desirable qualities. Small items, like necklaces, often signified the woman’s higher class status. The makeup became the common quality between the consumer and the woman pictured, which was a frequent practice in advertising as identified through Marchand’s democracy of goods theory (elaborate). When the woman pictured was presented in an identifiable realm the realm was one tied to imagination or impermanence. The ads used the exotic, foreign, and famous to promote the brands. These realms were safe to show because they were places women imagined or visited, but never places American women would exist.

The visual stereotype for the 1930s woman is hard to define because the images lack material objects to inform the viewer of who the woman was. Scanlon asserts that the advertisers attempted to promote judging people by their purchases or the material goods they posses. Without material goods surrounding the pictured woman judging who she was is more difficult. Consumers purchased goods to frame themselves as specific classes of consumers and as acts of consumer citizenship. When advertisers project the “every woman” stereotype in the ad the image shows the woman in a void. Meaning, the image lacks anything to identify the woman with. While the class of the woman in the advertisement was assumed to be middle-class there were not any factors that women could identify as certainly not them. The advertisers worked within Marchand’s democracy of goods parable with these types of ads. Having only the face pictured projected the ideal that any woman could be like the pictured one with the use of the product; other material things were not necessary. The makeup, framed at a fair

37 Scanlon, Inarticulate Longings, 6.
38 Roland Marchand, Advertising the American Dream: Making Way for Modernity 1920 :: 1940 (Berkeley: University of California Press, 1985), 64.
price, bridged gaps and advertisers promised women the achievement of their beauty ideals. 39

There was nothing striking about the 1930s woman projected in the advertisements, which added to the feeling of normalcy in the images. The images lack excitement even though the women express beauty ideals. The images of women in the ads are one-dimensional. While it is possible to assert many things about the pictured woman, given the readership of publications and the advertisers creating the images, the ads alone do not present much information about the pictured woman. The “every woman” ad frame presented the least amount of information about the women. When the images were to frame the pictured woman in the realm of imagination a bit more information was presented. However, it was clear in these ads that the consumers were not going to get that life-style, but rather a small taste of it. In the imaginative ads the women were presented at times of leisure or as film actresses. The advertisements never frame the “every woman” as being anything, other than a pretty lady. The entire existence of the 1930s woman in the makeup ads was linked to beauty, morality, or eventual marriage.

The Challenge for Advertisers

The stigma around makeup before the 1930s presented advertisers with this challenge: ease the stigma or work within the stigma to promote cosmetics. Makeup ads during the Great Depression did both. Many companies advertising in mass media periodicals for emerging national marketplace used the natural look as a selling point for their products. The fourteen companies that ran national ads--Coty, Dorothy Gray,

39 Marchand, Advertising the American Dream, 295
Elizabeth Arden, Evening in Paris, Lady Esther, Marvelous, Max Factor, Maybelline, Mello-glo, Pompeian, Princess Pat, Seventeen, Tangee, and Yardley's—all used the natural look as a central selling point in their advertisements. These companies harnessed negative social perceptions of makeup to find a market for their products.

Carefully reconstructing the negative stigma of makeup framed the products as the exception to the negative aspects of makeup. Ad companies presented detailed descriptions about the negative impact of an overly painted look, but then outlined the way to avoid the negative: the natural look through using their product. Many advertisers followed this formula in makeup copy. Princess Pat ads, for example, informed the consumer of the problems that makeup may cause: "Women use too much rouge." The copy then informed the consumer that the claim was not entirely true: "The men, poor dears, are not quite correct. They judge by appearances solely. What they really protest is the 'painted look'—and 'too much rouge' is not really a question of quantity. It is really a matter of kind, for even the tiniest bit of rouge does look unreal." The ad then continued on to say that users of Princess Pat rouge did not encounter this "too much rouge" problem.\(^{40}\) Princess Pat presented the negative in order to inform the reader how their product avoided it. Evening in Paris ads used a similar tactic: "As a hard-finish photograph cruelly reveals harsh line and contour—so do unsifted powders impart a flat, light-reflecting surface to the skin that throws the feature into bold relief. The soft-finish photograph is flattering and delicate looking. Just, so silk-sifted Evening in Paris Face Powder, which absorbs light, softens the features to more delicate contour of earlier

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Lady Esther ads warned consumers: “the wrong shade of face powder can make you look years older.” The three examples all provided distinctions between the wrong kind of makeup and the right kind of makeup, the product advertised. These practices legitimized consumers concerns about makeup, but provided a loophole and a reason for women to buy their product. By legitimizing the stigmatization of makeup and promoting the natural look, advertisers created a compelling and widely replicated strategy.

Advertisers also had to create a new meaning for the word natural because natural could mean not wearing any makeup, but that would counter the companies’ need for women to buy makeup. Companies like Maybelline and Tangee worked to redefine natural through their campaigns, similar to the strategy which compared right and wrong makeup, but added lack of makeup to the list of undesirable appearances. In many of the Tangee ads, the copy included pictures of three lips with captions, which read, “Untouched – Lips left untouched are apt to have faded, parched look. Greasy, painted lips – Don’t risk that painted look. Men don’t like it. Tangee lovable lips – Intensifies natural color, ends that painted look.” Maybelline advertisers approached the problem in a similar way with their ads. One 1937 ad charged, “Colorless pale, scraggly lashes. Eyes look blank – need proper makeup. Conspicuous heavy, blobby, ordinary mascara. Eyes look hard, unattractive. Charming dark, luxuriant, natural appearing lashes – with Maybelline make-up in good taste.” These ads redefine natural by exempting a non-made-up face from the natural look. Peiss notes that with this shift, “looking natural, like

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looking glamorous, now required a box full of beauty devices. Tangee and Maybelline developed a way to reinforce the stigma of makeup while working to ensure the use of makeup by creating a new stigma for actively not wearing makeup.

The companies that advertised the distinctions between wrong and right makeup, where wrong was other makeup and right was the advertised brand, had to distinguish themselves from the competition. To achieve the distinction the brands claimed to have something that made them unique, an independent quality. There were four ways the companies worked to differentiate themselves from the others: (1) distinctive components in their products, (2) processing of a unique component, (3) unique production process, and (4) a distinct product. Princess Pat and Tangee claimed their products had a distinct ingredient that set them apart from the competition. The Princess Pat ads asserted that their powders and rouges were better because they had the “Exclusive Almond Base the Chief Difference, Usual powders are made with a base of starch.” The difference in ingredients gave a specious reason for the substitution of almond being better than starch. Differences could be claimed, but that did not mean the difference was meaningful; what was important was separating their product from others even if the claim was baseless. Tangee used the “color changing principle.” The principle was not a concrete ingredient, but rather an effect that their product possessed based on the special formula and ingredients used to produce the lipstick. Tangee claimed that their lipstick, and later their rouge, were the only products on the market which truly achieved the natural look because the color became unique to the lips or cheeks they were on. The “color changing principle” was described as, “In the stick Tangee looks orange. But on your lips it

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45 Peiss, *Hope in a Jar*, 154
changes to a glowing shade of blush-rose most natural for your type! Don’t be fooled by imitative orange-colored lipsticks: Tangee contains the original and exclusive color-changing principle that enables it to color lips beautifully without causing a painted look.\(^{47}\) Tangee did not elaborate on what caused the lipstick to change color, but used the “color changing principle” to impart a pseudo-scientific quality and legitimacy. The ad also clearly warned that no other company had such a unique lipstick.

Different production methods also warranted a claim to be superior because the products were better produced. Evening in Paris cited their exceptionalism came from a production process in which their powder was sifted though silk, which they claimed made it finer and therefore better than other products.\(^{48}\) Coty claimed the unique contribution came from the way its powder was produced: “Though other face powders may have seemed smooth to you...the new Coty ‘Air-Spun’* will seem a miracle!”\(^{49}\) The claim of their product being better because it was “air-spun” was a rather illusive quality, but provided a feature responsible for the product’s superiority over others. Lady Esther framed the right and wrong makeup issue around the shade of powder the consumer chose. Lady Esther had ten shades of powder, which was more than many of the powder companies, and claimed that the other companies likely did not have the right shade for the consumer and that Lady Esther would.\(^{50}\) For Lady Esther the difference came from superior production variety. Companies advertised different qualities, ingredients, and choice for their product to have a competitive advantage over the others. Uniqueness was the goal in outlining the product differences. Women were told they

\(^{47}\) Tangee, \textit{Ladies Home Journal}, December 1934, 98.
\(^{50}\) Lady Esther, \textit{Ladies Home Journal}, September 1939, 91.
needed to be unique and individual by the makeup ads so the makeup itself needed to be unique in order to impart its uniqueness to the consumer.

Conversely, Maybelline simply claimed to be better than ordinary without reference to special components or production process. They likely were able to simply make this claim because other brands focused on eye makeup. With little national competition they needed to focus on providing qualities consumers wanted and less time convincing consumers to buy theirs over others.

A shift in Visual Vocabulary

A broad section of the advertised brands claimed theirs was the only product that could achieve the natural look through special components, often because of their independent quality or other unique aspect of the product. But the companies claimed the natural look in different ways or pictured it differently. Some ads presented the natural look as the opposite of the painted look, but did not actively define it. Natural was used without qualification or definition in the advertisements. Advertisers projected an assumption that all consumers understood the definition of natural. The vague construction of natural meant many concepts and desires could be read into the use of the word natural, as is the case with stereotypes. Natural was framed as a vague positive quality to achieve the desired effects promised by the products, including a youthful appearance. The companies, clearly, had a need for the natural look they were heralding to include the use of makeup, specifically their brand, so they had to redefine what natural looked like to the consumer as well as the benefits of natural. Peiss presents this redefinition process as a need to make the mask of makeup invisible. She states, "to make the mask invisible involved not just creating a natural look, but training the eye to
perceive makeup as a natural feature of women’s faces.” The ads that promoted the natural look needed to help make the mask invisible and legitimize and normalize makeup on an average woman’s face.

A change in consumers’ visual vocabulary had to be achieved for natural to mean something other than its dictionary definition: from nature. That makeup was natural, or usual, for a woman to wear needed to be the message advertisers projected. The naturalness of wearing makeup was linked to a woman’s, supposed, inherent need to beautify. Therefore it was natural, or in this sense reasonable, for a woman to want to beautify herself through the use of makeup. The 1939 article in *Ladies’ Home Journal* began, “One of the nicest things about women is their innate desire for beauty. Every woman is born with it.” Women’s seemingly instinctive need to beautify found explicit expression through the use of cosmetics in the 1930s. Advertisements supplied a platform for the visual redefinition of natural, thus turning the “natural look” into a style. As scholar Carolyn Kitch notes, “media imagery works to create, transform, and perpetuate certain cultural ideals.” The natural look became a stereotype through media reflection and reinforcement in advertising because advertisers projected assumed attributes limited by race and class, which implicitly referenced social, economic, and political relationships. Advertisers created the “natural look” as its own style different from not wearing makeup because it required makeup. Most commonly the ad copy included a statement that the product helped to achieve the natural look. There was a

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51 Peiss, *Hope in a Jar*, 152
53 Kitch, *The Girl on the Magazine Cover*, 3
54 Kathleen Feeley, Lecture in Gender, Media, and US Culture, September 16, 2010.
wide range of depictions of women, which according to claims made in the ads showed
the natural look.

While the majority of the companies claimed, without qualification, to project the
natural look, some brands added other, also vague, attributes to the natural look as
qualifiers. The first attempt at qualification was a claim that the products imitate nature.
Angelus Rouge Incarnat claimed their lipstick achieved the natural look “because it is the
first makeup – rouge or lipstick – yet discovered that actually matches the warm,
pulsating color of the human blood.”\(^{55}\) The lipstick achieved the natural look because it
imitated something naturally present, blood. Other companies tried to link their makeup
with naturally occurring colors people possessed like eye and hair color. Marvelous used
this technique through claiming to have been, “a natural makeup, keyed to your
personality color... the color of your eyes!”\(^{56}\) By claiming an aspect of nature and
linking it to their products these companies were able to claim the natural look. Another
qualifier for the products linked to the natural look was the claim that the makeup simply
enhanced, improved, or harmonized with a woman’s natural beauty. The need for this
language grew out of the concern with covering or masking the face with makeup
because of the belief that a woman’s virtue could only be judged by the quality of her
skin and other features. If the makeup did not hide, but improved or enhanced, natural
beauty then non-virtuous, unattractive women would not be helped with the makeup,
which kept makeup safe. Products advertised as sheer or invisible allegedly achieved the
same effect because they did not cover anything. Looking natural also meant looking
youthful, the two adjectives were often placed together in the ads.


Not all companies advertised or produced the same products. The only makeup some of the companies produced was face powder as an addition to the skin cleansers and lotions they sold. Powder was considered the least objectionable kind of makeup. And as Kathy Peiss argues, “mascara and eye shadow [were] considered the most questionable type of make-up.” Lipstick was almost as problematic as eye makeup because it was “considered the most artificial cosmetic in use, it connoted the come-on, a sexually assertive, public pose that trifled with bourgeois conventions.”

When viewing the advertisements from companies that focused primarily on lipstick, Tattoo and Tangee, the tension between the natural look, and its loose ties to promoting the need for women to be virtuous, and sex becomes apparent. Tattoo had the most sexualized makeup ads in national magazines. However, Tattoo never tied their products explicitly to love, romance, or desire in the copy. Instead advertisers used exotic locales and foreign women and the images were the place the sexualized nature of the product came through and they could be highly sexualized because of their emphasis on exoticness. Women from other places could be more sexualized and American women were to imagine that, but only act so far as wearing the makeup. Tangee emphasized their claim that their lipstick would achieve the natural look “because it isn’t paint!” It was the emphasis on the natural look that allowed the advertisers to link the use of Tangee to love and romance. There was an important distinction among all of the ads was that if they advertised the makeup’s link to male attraction it was always in

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57 Peiss, *Hope in a Jar*, 168
58 Peiss, *Hope in a Jar*, 154
reference to love and marriage. The products and male attraction were never linked to sexual desire outside of monogamous marriage or the promise thereof.

Eye makeup’s perceived social danger was evident in the ads because there were far fewer eye products advertised than any other makeup. And Maybelline was the only company that specialized in eye makeup. Maybelline ads claimed the user more attractive, but did not explicitly tie the use of mascara, or other eye products, to any social hopes or fears. Social ties were present in the language of natural and safe, but that was to help legitimize the use of the product when it was still considered to be the most socially harmful.

The Unnatural Look

After examining what the companies included expressly excluded in their definitions of the natural look, it is important to note what they excluded. The most striking aspect of the ads is racial homogeneity. All of the women pictured were white; even if they were to look “exotic” as in the Tattoo ads, they were white women wearing a little extra makeup or simply had darker features (eye and hair). The target readership for *Ladies’ Home Journal*, and the ads included in it, according to Scanlon “was white, native-born, middle-class, women.”60 The target audience was white and the advertisements existed to sell products to this construction of the consumer. Cosmetics, especially face powders, were linked to skin color and therefore race and the national brands excluded all, but fair, white skin tones. These colors were then marketed as natural in the advertisements. Skin tones not included in the advertisements or produced by the brands were by default unnatural. The message of white being the only natural

60 Scanlon, *Inarticulate Longings*, 2
tone maintained racism and segregation by excluding large portions of the female population.

The natural look worked with the Everywoman framework of the ads to legitimize makeup over battles of morality and personality. Through redefinitions of popular language, like natural, advertisers were able to insert makeup into the visual vocabulary of the readership of the popular magazines of the day. The advertisers, also shifted the shape of the "American Dream" to be for the everywoman rather than an idealized heroine to better fit the economic crisis of the Great Depression. Beauty culture existed through the economic hardship and advertisements projected the hopes and dreams of the desperate American society.
Primary Sources: Magazines

Ladies Home Journal, The
Life Magazine
Saturday Evening Post, The

Secondary Sources: Books


**Secondary Sources: Journal Articles**


**Secondary Sources: Book Reviews**


BE SEVENTEEN TONIGHT!

Yours...in 3 magic moments...the
tender complexion tints of seventeen!

TONIGHT, let your complexion wear a
timeless, fresh young glow! A new rosy
radiance! Let your complexion look like the
flirt who lives again.

Seventeen will show you how—will show
you the makeup that you never dreamed
ever existed! Rouge, lipstick, in rich, rosy
delights that have no relation to the hard, artificial
complexeion you've seen and feared. Powder
that does not cast your skin in sickly,
aging dullness—but which seems to make
your complexion one color with the color,
youthful coloring and translucence.

Truly Seventeen has accomplished someth-
ing unique in makeup. That's because the
whole group of Seventeen toilet preparations
is based on a new theory, a new ideal.

Seventeen analytical youthful skin... stud-
ated, harmonious coloring...and texture...

Then there's so many specifications, so many
to keep the lab's floridness...to put back, fresh,
sweet coloring it needed...

Even invented a secret essence. designed, just a single package, to come
even more of Seventeen... and finally, a stately price that will
delight you if you've thought lining fillers
must be expensive. Please don't put off dis-
covering Seventeen—the most exciting
beauty discovery of your life!
Vacation Wardrobes

(Continued from page 17)

...or, for hot-weather travel, the
kit, packed with matching jackets. Gloves
would be blue—short—dresses, white.
A small suitcase is essential to hold a
"string" for dinner and a sufficient
clothing for overnight stays, without the
necessity of the bulky, large bags. If you
are not out of the ordinary outfit, which
takes so much space and must be returned
in time for the day, at least very plain,
for the day, and very plainly, unadorned
in style. In many places there are
provisions which are to be taken a trunk
in order to be sure to have the
desired clothing. Some women who have
traveled much have been tempted to
haunt the shops, buying a great many
articles which are not essential for
traveling, and have returned home to find
that they have not been used.

When packing for a trip, it is
important to have a complete
wardrobe, but it is also
important to avoid bringing
more clothing than is necessary.

The men, poor dear, are not quite correct.

They judge by appearance solely. What
they really need is the "painted look"—and
"too much rouge" is not really a question of
quantity. It is a matter of kind, for even
the dirtiest bit of dull rouge does look unreal.

Women have been starting proof of difference
when they try Princess Pat. Have you tried
sometimes watched Remy clouds at pink
shades from their face to the intense pink,
very pure and luminous to at least with
Pat rouge. Every tone is pure and luminous,
leaving the skin and not upon
it. You obtained more, or less, color by using
freely or sparingly. There is never the usually
"painted look" to which men object.

Dumpy, dowdy, the most costly color to
and a street fashion to make Princess
Pat the most natural color in the world. Blonde
brunettes see the same and all the six Princesses
shade with perfect effect.

Velvet Yoge Skin with Princess Pat
Alabaster Base Face Powder

Velvet is the word for the soft,
smooth, almost absolute to Princess Pat as
expecially new "gift", makes it application a variable
color. Most powders contain starch as a base
—because their drying effect. The alabaster
in Princess Pat definitely helps the skin, assists it
to retain plump and fine of texture. And there
has never been a powder to go on smoothly,
or stay on long—never, because only in
Princess Pat do you find the soft, naturally adherent
alabaster base—instead of starch.

Princess Pat face powder now comes in two
weights. Medium weight in the familiar-look
face—lighter weight in the new rounded box. It
has been possible because of the alabaster base
that make the light powder just as clinging as
with usual finishes.

Wondrous New Color for Lips

Just what you’ve wanted—beige that color
the visible part of the lips and that also
hence to and colors the intense, moist surface.
Thus, painted lips show beautiful color all
the way back—an unhealthy "red" of color as with
usual finishes.

Try the Six Wasing Avis-Her Beauty
In Princess Pat Week-End Set

This is really an "acquaintance" set—enough
of each preparation for a thorough trial—
longer for two weeks. And the beauty book
sent with set contains information on skin
care of real value besides full secrets
of makeup which really enhance results from
red, powder and lip rouge.
FACE POWDER TAKES ON NEW TASK beautifies features as well as skin!

Actually—your entire face—its features and contours, not merely your skin—grows softer, more delicate, younger, with this utterly new kind of face powder!

That's more than women have ever expected or asked of a powder—yet it's the exciting stuff—and based on scientific fact. This revolutionary change is due to an exact step in the manufacture of Evening in Paris Face Powder—aiding 3 times through microscopically fine silk. Even to the touch of the finger, this new powder is hand-making different. It is so downy—so inestimably fine—that it is difficult to see a separate particle with the unaided eye. On the skin, a texture as soft as soot and depth adds light, which makes features softer and more delicate looking.

You can see for yourself the dramatic difference between this new silk-filtered powder and unsifted powders on the backs of your own two hands! Then you'll know to try the new Evening in Paris powder on your face. And then you'll see a new, tender delicacy of feature—a lovelier, younger edition of yourself!

Sifting 3 times through Silk gives powder new texture...absorbs light, softens features!

$1.10 VALUE FOR $1.10 COMPLETE MAKE-UP ENSEMBLE

1 Evening in Paris Face Powder
2 Evening in Paris perfume
3 Evening in Paris Blush Poudre

Total Value, $5.00

Figure 3 LADIES' HOME JOURNAL

Figure 8 April 1, 1926

So Wise So Young

(Continued from Page 6)

pace twilight, came Gedney-Stairs, with purpose in her walk.

"Now what sort that old husk is being?"

Vincent grew rigid. Whatever it was, it would happen to her, for Elizabeth's parents let her be. And one certainty, totally as the intemidating head approached, her eyes had open in her hand.

Mrs. Gedney-Stairs said, "Vincent, can you walk around the garden with me? I've had a message from your mother.

Last that night, when Elizabeth was in bed, Vincent slept in her room.

Vincent said, "I can't go to Greece. I've got to go to Paris, and then to London. My mother's got some friend's scheme on. Gee, I love my mother!"

"Don't say that, "

"I mean it. Why can't they let me do what I want to? They said they would, and now they brush it all aside, as if it were nothing. And that old Gedney-Stairs, seeing through mother and despising her, and yet counting up in her mind the money she can make out of it, and telling me that I am a lucky girl."

"Perhaps you are," said Elizabeth, sitting up in bed. "Mine will be a full life, compared to yours.

"Mine's a humdrum life because it isn't any use."

"No one's life is one's own until one's grown up. Perhaps you'll be in England next year. We'll see each other then."

Vincent could see no hope. "It will be the same. I shall never see you again, unless we are old, and you will be different too. I will be, and everything will be changed. I am never allowed to stay like anything that I was. Oh, I can't bear it, Elizabeth."
Men respond to the natural charm of Tangee

Use the lipstick that gives a natural glow to your lips...never a "painted greasy look". Whether you are blonde, brunette or red head—Tangee gives your lips the soft, alluring color that best suits your complexion.

Look Orange–Act Rose

In the stick Tangee looks orange. On your lips it changes like magic to a warm blushing...exactly your shade. Only Tangee has this magic Tangee color-change principle. A special cream base keeps lips soft—prevents chapping, drying, cracking. Get Tangee today—$1.30 and $.10. For a natural matched appearance, use Tangee Face Powder and Tangee Rouge.

Untrapped–Lips left unregulated can go to a labeled, painted look.

"Tangee‐colored lips–Don't it feel different? Tangee is the beautiful look—\n\n\nTangee Envelope lips—Just in time to meet the summer.

BEWARE OF SUBSTITUTIONS! Four only at a time. Do not send stamped, addressed envelopes.

A PIECE MIRACLE MAKE-UP SET
corn pain

ends in ONE Minute

NEW TRIPLE ACTION METAL PASTE (2 bars of florida, 1 bar of metallic pink)

Tablet of corn pain ends in one minute. When you feel pain stop the tablet. It acts instantly and with no after-taste. One tablet is a cure. You can take many tablets at a time if you wish. Each box contains 2 bars of corn pain. One box is 50 cents. The tablets are the true Miracles of the Corn Cure.

CORN PAIN

Ends in ONE Minute

No other method has as many things for you at Dr. Scholl's instant cure for corn pain. From fast pain, instant ending of shingles and sores. And at Dr. Scholl's the cure is a cure. Always use the genuine corn pain. Nothing else will cure. Not even a fortune in gold or jewels. Buy Dr. Scholl's corn pain now and save tomorrow. Drivers and mechanics will find it invaluable. It's your health for you. For a limited time only. Don't miss it. The cure that never fails.
Which Word
Describes
Your Eyes?

IS SO SIMPLE

YOUR eyes are your most important beauty feature.osses than those of other races, understand this, I am speaking of the eyes, not the head or the hands. Let me say that again: your eyes are your most important beauty feature.

Before you go any further, you must understand that your eyes are your most important beauty feature. They are the window to your soul, and they are the key to unlocking the secrets of beauty.

I have been looking at eyes for years, and I have come to the conclusion that there are three main types of eyes: the blue-eyed, the brown-eyed, and the hazel-eyed. Each type has its own unique characteristics and can be accentuated with the right make-up and accessories.

The blue-eyed have a cool, almost piercing look that can be accentuated with dramatic eye-liners and Mascara. The brown-eyed have a warm, earthy look that can be enhanced with soft, natural shadows and a subtle lip gloss. The hazel-eyed have a versatile look that can be accentuated with a range of colors, from soft pinks to bold reds.

There is no right or wrong way to accentuate your eyes, but there are some general rules that you should follow. First, always choose colors that complement your skin tone. Second, be sure to blend your colors smoothly and avoid harsh lines. Third, use a gentle hand when applying your make-up and avoid applying too much product.

Remember, your eyes are your most important beauty feature, and they are a reflection of your soul. Treat them with care and love, and they will reward you with a lifetime of beauty.

Maybelline
The WORLD'S LARGEST BEAUTY FACTORY

February 28th

The Pattern

(Continued from Page 3)

LADIES' HOME JOURNAL

This Beauty Secret

YOURS is the most important beauty feature. You have them everywhere, in your head, your arms, even your hand. But there is one thing that you should know: your eyes are your most important beauty feature.

Before you go any further, you must understand that your eyes are your most important beauty feature. They are the window to your soul, and they are the key to unlocking the secrets of beauty.

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February 28th

The Pattern

(Continued from Page 3)
are you Powdered to your satisfaction... and HIS?

by patricia corbett

your powder! What would you do without it? Yet even the fanciest of powder containers is barely a necessity. For powder is a part of being feminine; it is a part of being beautiful.

be assured of this: no matter how much your mother may have told you that you couldn't get along without powder, but that you couldn't get along without Princess Pat face powder, and the blemishes you've been so worried about for years. Princess Pat face powder is the secret to a flawless complexion.

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Natural lips win… painted lips lose!

Soft lips. Vivid appearance with jingling red paint. Simply allowing one to color the lips at own will. Lips are being painted to the same degree and resemble the mouth and lips of the painted lips.

The fact that the paint coat is soft again that you cannot use the painted-mouth band. Yet they are the first to admit that colored lips are equally attractive. So, to your advantage, you could color your lips without poisoning them. This can be done by using the lipstick that goes with your soap. This深圳市 lipstick called "Tangerine" simply intensifies the natural color not in your lips.

LOCKER ORANGE—ACTS LOSS

In the stick Tangerine makes such a fuss on your lips it changes to a glowing shade of blue when applied to your mouth. Don't be fooled by interstate orange-colored lipsticks. Tangerine contains the original and distinctive color-changing principle that makes it colorless on the lips immediately without applying a painted stick. Moreover, its special long-lasting cure and odor are comparable. "As far as we can tell, they are like Tangerine."

UNTouched-Line ex-act color, shade, tone, without dulling, bleaching or coloring the lips. (See special coupon offer below.)

PAINTED—Don't ask us to explain why. We've never seen such a shade, tone, color, etc., before.

Painted genius? Check! Color and shade tone. Weigh your lips against Tangerine.

Here's Your Money for a Merry Christmas!

(Continued from Page 10)

Stony day in March when we gained ourselves. The door was opened by a funny little old man, a Italian, who told us that Mrs. Gardner would see us in her own room. We were then taken up in the lift, and when we went in to see her she was lying on a couch of white sheets and her hair was entirely covered with one bandage of bandaged fevers. Jurgens gazed at a drawing of her which hangs now in his gallery. To anyone who saw her that day, as I did, it is one of the most remarkable drawings in existence. She looked as remote from anything connected with this world that I could possibly think of some of the most impressive pictures of saints. Yet in my mind I knew she was not a saint.

I was rather trembling, as I went forward, and lifted her hand, and said, "Queen Eliza, I have brought Brenda Duffie to see you.

She looked at Brenda for a few moments without speaking. Then she said, "My dear, I know your father's voice very well and when you are gone I'm sure he'll come for you."

I led her to a few minutes and distinctly said, "I would like to have you come alone." When Lady Duffie left the room she said, "There is a little box on the table. I want you to keep it in my name."

When I opened it later I found it to be an exquisite jade ornament. I have it now. That was the last time I ever saw her. She died shortly after.

Harry Tapper told me that just as she was about to die, she was gazing into the distance, she had called her friends to her bedside and given them some little secret or lesson as a parting word.

A brilliant critic who gathered at her bedside there and this included James C. Edson, Henry Adams, Walter G. M. and Mrs. Brown Cameron. At such times there was always sure to be good talk. I used to sit astonished that Henry Adams and us of our travels in the Bahamas of Edward, pursuing his hobby of stained glass. It was through him, more than anyone else, that I came to have an appreciation of the magnificent art of stained glass windows at Chartres and Reims and in the cathedrals of Toulouse and the Domagiken. I visited him in his house in Lafayette Square, Washington, where I did a room. It was a room that I'd never seen in a church. He liked to sit very low, his chair often being nothing more than a cushion on the floor.

Edith Wharton, as I remember her— I have not seen her for many years—was always kind, sweet, and gentle, and with a face of blood. There was something sharp about her and she had a forbidding coyness of manner. Calling upon her in her house in upper Park Avenue, where she was living, I handed her eight chairs in her dining room. I mentioned about this, as it was the custom to give large and elegant New Year.

"Yes," she replied. "There were but four, who are in the whole of New York whom I have to have dinner with.

Whatever her output, she is a great writer. When I read the effects of some of our younger generation of self-sufficient geniuses, I contrast their hunted style with the careful craftsmanship of Edith Wharton, and I wonder if ever again we shall have any figure in American letters with her capacity for telling plots. Her prose is beautiful, and yet, and yet, and yet I am not that I should have you come for yourself."

Mr. W. M. and Mrs. J. P. were dancing in the Astor family at that time, coming to several of our teas. She was too much impressed. When I put her the other side, she said to me, "I am having a Bohemian party today."

"I have been asked to come upon whom she relied to give it a Bohemian atmosphere.

Speaking of the variety of our guests, I remember an amusing incident. One evening I had asked Mrs. Roth, my financial manager, to dinner. Elizabeth had gone to the gym with Miss Adams and Mr. B. C. Ryan. This was at the time William Morgan, Sergeant William Morgan, and William Morgan were running for the Presidency. While we were waiting for Mr. Roth, there was a great hullabaloo outside. The fire bells were ringing, engines were clanging.

Suddenly Mr. Roth precipitated himself into the drawing-room. All out of breath, he exclaimed, "Do you know your house was on fire?" He went on, "I had quite a time getting in to tell us. I was dressed and he was dressed in his gym and they had thrown stones across the street. He had the fire engines. But what he was expected for dinner. They were adoring, so he broke through...

"What are you doing? I was talking about it, a fireman burst into the house, six in hand and fire and water. Do you know what is the matter and what is the matter with you?" he demanded of Mr. Roth.

The Surest, Easiest Way to

Red Bugs' Ants' Mosquitoes'

Killing with Science

The Surest, Easiest Way to

3-PIECE MIRACLE MAKE-UP SET

Includes: Powder, Blush, Lipstick

January

February

March

April

May

60¢ each

85¢ each

$1.50 each

$1.50 each

$2.00 each

$2.00 each

Send $1.00 for all 6 pieces.

For articles...

January

February

March

April

May

60¢ each

85¢ each

$1.50 each

$1.50 each

$2.00 each

$2.00 each

Send $1.00 for all 6 pieces.

For articles to the nearest dealer...

January

February

March

April

May

60¢ each

85¢ each

$1.50 each

$1.50 each

$2.00 each

$2.00 each

Send $1.00 for all 6 pieces.
Through other face powders may have seemed smooth to you...the new Coty "Air-Spun" will seem a miracle!

Silken, thrilling, of melting softness—it is the result of one of the most fascinating discoveries in beauty history!

* To create this amazing texture...Coty uses racing streams of air! The powder is whisked at incredible speed...each tiny surface smoothed over and over again...until a glorious climax of softness is reached! That is because we warm and lifelike that even shorn skin looks younger!


* New! Coty "Sub-Del" Air-Spun Rouge! Made in the same unique way as "Air-Spun" Powder—it has the same new cream-like smoothness and glowing color-richness...$0.60.
Lady Esther says:

"The wrong shade of powder can turn the right man away!"

Why spoil your own charm? Find the shade of my powder that glorifies your skin—that is Lucky For You!

You know how the eyes of men are. Be it play or business, one is always on the lookout for that certain shade that makes eyes sparkle—sheer powder, one that is right for your own—such as this will bring you luck—such as just made for you.

I urge you to try all of my shades. Actually some shades may not be suitable for your skin. Others even you. Until you do the Lady Esther test, your correct shade is almost impossible to know.

For powders and powder shades can be very deceiving, and unless you compare many rights on your own skin, and with the help of your mirror, you may never know the shade that becomes you most—that makes you stand out—such that brings you the greatest of luck!

Your Lucky Shade. Right at this moment you are instantly using a shade that is not suitable for you—a shade that clouds your beauty—a shade that needs more than six months at least which is not looking for you now.

Don't risk it, please. It is shame to take such chances. For there is, among my shades, a shade of face powder, one that is right for you—one that will bring you luck—such as just made for you.

So give me a try to all my shades. Actually some shades may not be suitable for your skin. Others even you. Until you do the Lady Esther test, it is almost impossible to know.

For understanding and powder shades can be very deceiving, and unless you compare many rights on your own skin, and with the help of your mirror, you may never know the shade that becomes you most—that makes you stand out—such that brings you the greatest of luck!

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Don't risk it, please. It is shame to take such chances. For there is, among my shades, a shade of face powder, one that is right for you—one that will bring you luck—such as just made for you.
Here's that Remarkable NEW Make-Up  
So Many Women Are Asking About  

These Pictures, Both of the Same Model, Show the  
Difference Between Right and Wrong Make-up  

Now a new and utterly simple way in make-up... the creators of Louise Phillips, famed French colorist, whose women of Paris and the Metropolitan world follow like a religion. A striking new idea in color that changes a woman's whole appearance.

The "new, nude" is the first make-up—a color or tint which is discovered that actually matches the woman's natural coloring of the human being.

Boys That "Cheap," "Hard" Look  
This new excellent brown base, the "cheap," "hard" effect our sons so often today from unnecessarily clean make-up—give, instead, an absolutely natural and unexcelled color. As a result, while there may be some question as to what constituted Good Form in women's dress, there is virtually no question today among women of admiring and friendly personalities as to what constitutes Good Form in make-up.

What It's Called  
It is called "Angelas Rouge Incarnate." And it comes in both lipstick form and is a paint form in its many lovely shades. "You can't beat the lips that keep them, but one application last an age long. It is always, is typically, emphatically of Paris. In its ordinary mode, a lavender shade, excellent for everything. Do as exact woman everywhere is doing—adopt Angela Rouge Incarnate. The little red box costs only a few cents. The lipstick, the same as any American make-up, and you'll be amazed at what it does for you.

Actually KILLS FLEAS instead of merely stupefying them  

PULVEX  

No FLEAS—no itch—no possible elegance when you need it your pet with PULVEX. Puts them in their place. PULVEX won't poison your dog or cat against the fleas. PULVEX does not lower the intelligence of your pet. PULVEX is deadly to fleas and they can't eat it. PULVEX is safe for all ages, and prevents fleas from your pet at all times.

For the health of your pet—use PULVEX.
RICHARD HUDNUT creates

MARVELOUS The Matched MAKEUP

A harmonized makeup

What color are your eyes? Hack your key to correct makeup: your color to see them. For example, Harmonizing shades of RICHARD HUDNUT's true powders, Rouge, Liqueur, Eye Shadow and Blasé, find your makeup among these groups.

DIAMOND Type
if your eyes are blue

PARISIAN Type
if your eyes are brown

CONTINENTAL Type
if your eyes are hazel

PATRICIAN Type
if your eyes are gray

Copyright 1934 by Richard Hudnut
FIGURE 12 b

keyed to the color of your eyes!

Be lovelier... wear THE NEW HARMONIZING FACE POWDER, ROUGE, LIPSTICK, EYE SHADOW AND MASCARA

... A NATURAL MAKEUP, KEYED TO YOUR PERSONALITY COLOR... the color of your eyes!

WTHAT makeup shall I wear? What shades of powder, rouge, and lipstick will be the most becoming to me? How can I be sure the different shades will look well together?

Women have asked for years. You've wondered yourself. Right now, in your handbag, probably, there's one kind of powder, a different brand of rouge, another lipstick... a modiste of makeup... you've never had a certain makeup guide.

Beauty specialists have called women blondes or brunettes—what of the girls with dark hair and fair skin? They're called, apparently, but how to know your type?

HERE'S A CERTAIN KEY

Hudnut specialists have been seeking the solution, too. They've studied blonde types, brunettes, redheads, drapings of mantle and headdress. And suddenly, startlingly, out of all this scientific research stands forth one amazing fact:

Nature has given every woman a personality color, a color distinctive related to skin and hair, such as the color influenced by features of beauty. It's the color of her eyes.

You know, yourself, when you want to think about it, that your eyes are your color, the real key to your beauty. You know, if your eyes are blue, that you look your most delightful best when you wear a soft blue dress. You know, if your eyes are brown, that when you sing an orange suit around your neck your whole personality quickens.

Now, when you think about it, you've never had a certain makeup guide. A correct color selection have proved you. You should do these, too, with your makeup. Proved it by keeping to the basic color scheme of your personality, the color of your eyes, a perfectly matched makeup... harmonizing shades of face powder, rouge, lipstick, eye shadow, mascara. Proved it by testing this makeup to a long, patient series of experiments.

GIRLS TRY IT—LIKE IT!

For months, blondes, brunettes, redheads, girls with fresh, young, vivid face, women of maturity and distinction, have crowded the Hudnut laboratories... have tried this new harmonized makeup... keyed scientifically to their personality color, the color of their eyes.

The results have been amazing. Faces stand forth in radiant new beauty, complete color scheme. Women are delighted, enthusiastic. Beauty and fashion authorities listen... called to us witnesses the transformation... give it professional approval.

No longer are lips a glaring splash. No longer does your rouge fight your powder. It's a completely natural makeup... a makeup that glorifies you—the kind today's consummate women are wearing.

IT'S EASY TO BE LOVELY NOW!

Start today with any one of the five Marvelous Matched Makeups mentioned... build your complete costume of this new makeup that-matches.

Ask for sample eyes, if your eyes are blue; for violet eyes, if your eyes are gray; for yellow eyes, if your eyes are brown; for reddish eyes, if your eyes are red. Your drug or department store has Marvelous, the makeup keyed to the color of your eyes, the eyes-match Makeup... guaranteed for purity by the world-famous house of Richard Hudnut.

Don't delay the certainty that you look your very best. Put up and be lipstick and mascara, girls for your makeup to the beauty of your eyes... and never bodystyle will be yours tonight!

SPECIAL! INTRODUCTORY KIT!

Every Hudnut product, your local drug or department store has Marvelous Matched Makeups four color makeup. You have four different shades of face powder, colors of lipstick, shades of eye shadow and mascara, all perfectly matched. You have a guarantee by the world-famous house of Richard Hudnut...

Ask the color of your eyes, or your local Hudnut dealer...

For red, blue, or other unusual color, write to Richard Hudnut, New York, N. Y., giving name of color.

The New Home Journal... you can think it on your own... now... and never be just a keenly printed makeup. Key your makeup to the beauty of your eyes... and never bodystyle will be yours tonight!
Figure 13

LADIES' HOME JOURNAL

November
1932

Figure 13

We Build

BY BOXHOLDER, R.F.D. 43

... after all, the desire to build a home is among the most constant of human ambitions. Mrs. B., impatient after years of drifting in mobile homes, voiced this heartfelt cry, "We must build!"

"Oh, yes," murmured Mr. B., making it unmistakable. Mrs. B.'s desire, he agreed, had endured long enough. And he hoped that the house would make the while worthwhile — a dream just about fit to break your neighbor's will's heart.

Mrs. B. procrastinated to the building classes not unreasonably. Well, in advance she had ordered the plans. On the bulletin board at her Connecticut home she had scrawled the purchase of an all house design of equal ease, the sky was not her goal; she wanted its ground.

From those gentle hips Mrs. B. visualized maple sugar maple floors of the kitchen, a suite of formal old apple trees as one little woods in the back, nestling some fences. As an event but her for a garden. A really windswept rear, Here was an intimate piece of nature.

What Architecture?

In a few revisions Mrs. B. explicated her genius for beauty by developing the location into an ideal setting for the new house which she demanded one day should replace the old. Combining the world of architecture by a type, the cane to the inseparable declarer that the New England home demands a New England house.

But Mrs. B. bailed at the type in its primitive form. She loved its inner virtues - its simplicity and logic of arrangement - but not its conventional exterior. Stone has high artistic value, if there is not too much stone. Stone, she argued, should be incorporated into the New England Colonial's bloodstream. It disappointed her that the ancient manner was crags of patterns like that.

The house in which she felt committed would be part stone and part frame — the stone for the sake of stability and the combination for a sense of individuality. It would be planned on a bedrock footing. It should have a log living room from front to back, or, as a dining room front the east, behind it a sunroom, with a kitchen, both looking south.

There should be a central chimney and a central staircase. Upstairs should be bedroom and household offices. But, alas, the dimensions were quite moderate. So much that even Mrs. B. scrawled her first-floor plans upon a scrap of paper. It became evident that the house would require rubber or at least irregularly elastic walls to accommodate this plan.

We had this desire layout, but no specific application of it until these three Big Moments ensued.

Big Moment One: Discovery in a friend's house of practically our first-floor layout in exact proportions.

Big Moment Two: Discovery in another friend's house of an approved stagger layout — with exceptions.

Big Moment Three: Discovery of a modernized Early American type reasonably employing stone and frame.

These discoveries came so close together that our architectural fever immediately subsided. By good fortune we came in this time to touch with a man who had good sense about architecture. He collided with us.

Floor-Plan Questions

The problem was to accommodate all our needs without opulence. Mrs. B. was the optimist. The other member of the design had to maintain. By what consideration was an uncluttered first floor maintained under a totally unrelated second floor? And even if it could be inserted into any desirable exterior without lagging? We discovered our requirements upon our amiable architect, friend with creating abandon.

We like Clic's first floor, but don't like the living room open right into the kitchen; have an entry with a lavatory. Then we want five bedrooms and two bathroom stalls, get George! But look, the bedrooms go in the rear instead of the front, and there'll be a big attic with plenty of length and changes for extra sleeping quarters. And a basement garage for two cars. We haven't two cars, but you never can tell.

"Furthermore," the other member took to the housewife's burden, "the first floor walls want to be of mud, and the basement gets an overhang with pinesnails at...

"Please, Dear...

"Try Tangee!" (Ladies Home Journal. November 1932. 78.)