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## It's Costume Color That Counts in Selection of Your Lipstick "Wardrobe"; Change Your Makeup as You Change Frocks

By  
ELEANOR NANGLEthe lady credit for  
doing two things: she  
awakened the color

SOME nine years ago one of the most inspired of all the beauty authorities announced flatly that she believed any woman could wear any color. All a woman need do, she said, was change her face when she changed her frock. All the beauty creator need do would be to key makeup colors to the costume colors as they changed from season to season.

People thought she was crazy, even the smartest of her competitors. Silly stuff, they said, and it never would go over. Who ever heard of anything but light, medium, and dark lipstick? What woman consumer would be interested in any others? And how could the beauty industry keep up with the fashion industry's seasonal parade of shifting costume colors? And, first, last, and always, wasn't it one of the eternal verities that certain colors inevitably swallowed the skin of brunettes, others blotted out the delicate coloring of the blondes, and that redheads could look their best only in green? Changing your face to match your frock, indeed!

But the lady went jauntily on her pioneering way. She cut swatches of costume fabric in the currently fashionable colors right off the bolts and toted them to the makeup counters. She proceeded to show just exactly what effect, for better or for worse, a woman's standard makeup made when contrasted to different costume colors. Those were the days when a woman's makeup was standard. She chose rouge, lipstick, and face powder to match her individual coloring, and wore it with everything.

Skin tones, said the beauty expert, have precious little to do with it. You could camouflage natural skin tones very easily, key your cosmetic accents to your costume color, and when that was done you could wear just about any color you pleased. It was all to be accomplished with the aid of mirrors, and makeup.

As we've said, people in the beauty industry thought she was "touched." But their jeers have changed to cheers. They heap blessings on her head. Looking back, they give

sense of American women and brought at least the makeup end of the beauty business into the fast-moving, profitable field of fashion.

Fashion is a profitable industry for one excellent reason. It's a seasonal business. Regularly as clockwork it gets its "shot in the arm" as the seasons change and new colors, new fabrics, new styles make the women of the world want to doff the old and don the new.

The cosmetic industry enjoys some benefits of these seasonal shifts, now that it is sister to fashion. There are spring, summer, fall, and winter makeups, and makeups keyed to the colors that are high fashion. Sales are brisker and women are free of the old fetters that limited them as to the colors they might wear.

Instead of one lipstick, women now have lipstick "wardrobes." They wear one with black, another with green, another with fuchsia. When shades of the wine family were important there was an almost universal dash to rouges and lipsticks with definite purple undertones. During the preceding summer and fall acid pinks were popular and appropriate complements for the flood of shocking, the high, brilliant pink Schiaparelli introduced.

Today the cosmetic people keep an eagle eye on the couturiers. Cables buzz when a new color is evolved. The woman who started it all makes use of the color code cable, which flashes the colors to New York within a few hours of their presentation in Paris. Coordinated makeup ensembles to harmonize with the fabric color innovations are made available to the American consumer as quickly as the new fashions are ready for the market.

Yellows, with chartreuse 'way out in front, will probably be the leading spring colors. Before the brilliant beauty authority proved her good point the news that this greenish yellow shade would be high fashion would have wrung many a heart. Chartreuse was once considered a "difficult" color. Today there is no no such thing. "I just can't wear that color" is a vanishing refrain.

And how does the consumer like all this? She loves it! Day by day her own color sense improves. She scorns the rouge or lipstick with orange tones when her costume is keyed to fuchsia, even though she may be the very woman, blonde or red-haired, for whom the orangish tones first were developed as the ultimate in makeup harmony.

"Natural skin tones" are no longer the dictators of makeup. It's costume color that counts!

Her cockscomb corsage, not natural skin tones, dictated her lipstick shade. The warm tones of the now glorified weed were inspiration for the lipstick color.

"Any woman can wear any color," provided her makeup is keyed to the color. When this startling truth dawned, the light, dark, and medium red lipstick shades of old were replaced by the lipstick "wardrobe," ranging from purple hues to acid pinks, all keyed to fashionable costume colors.

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