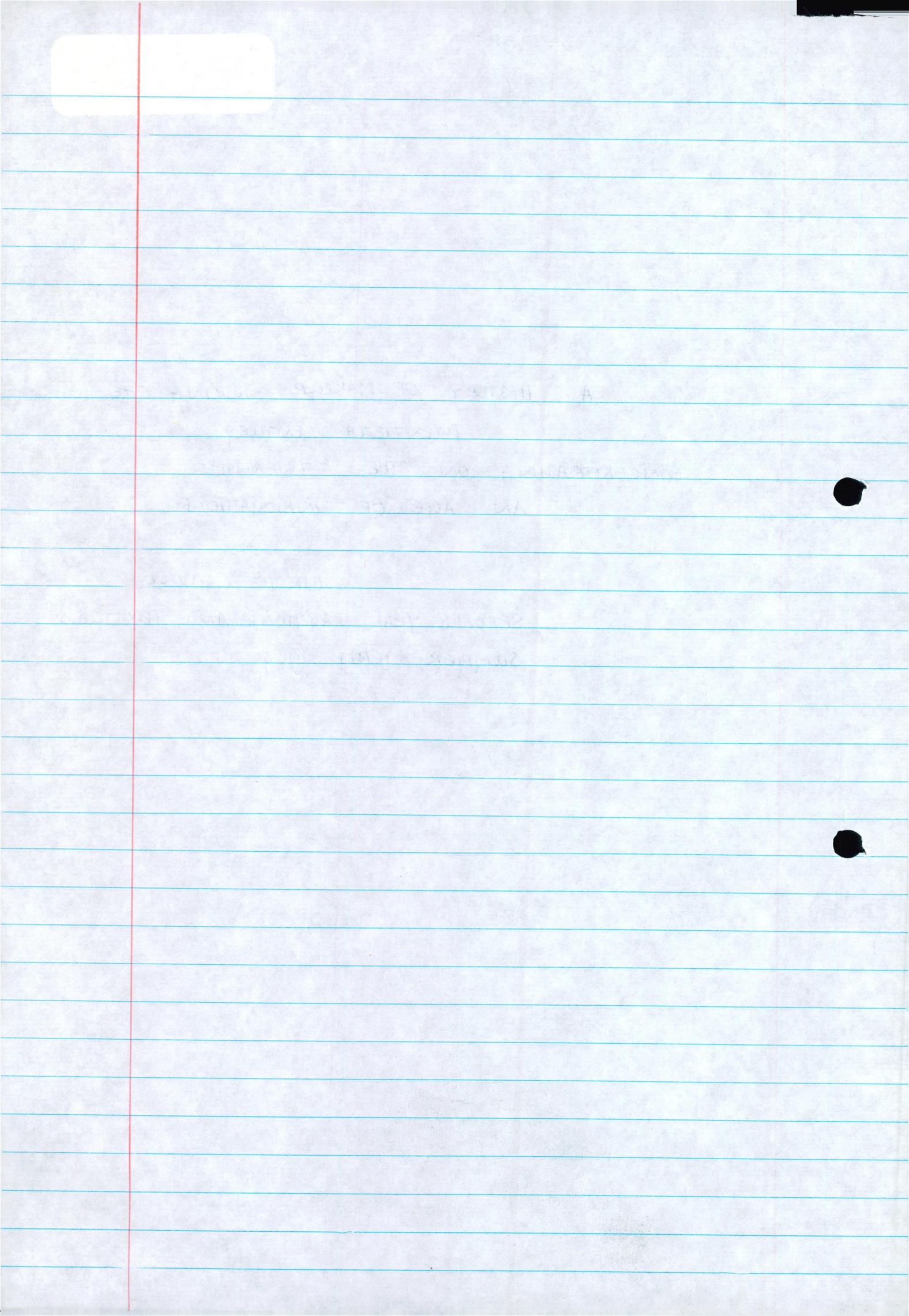




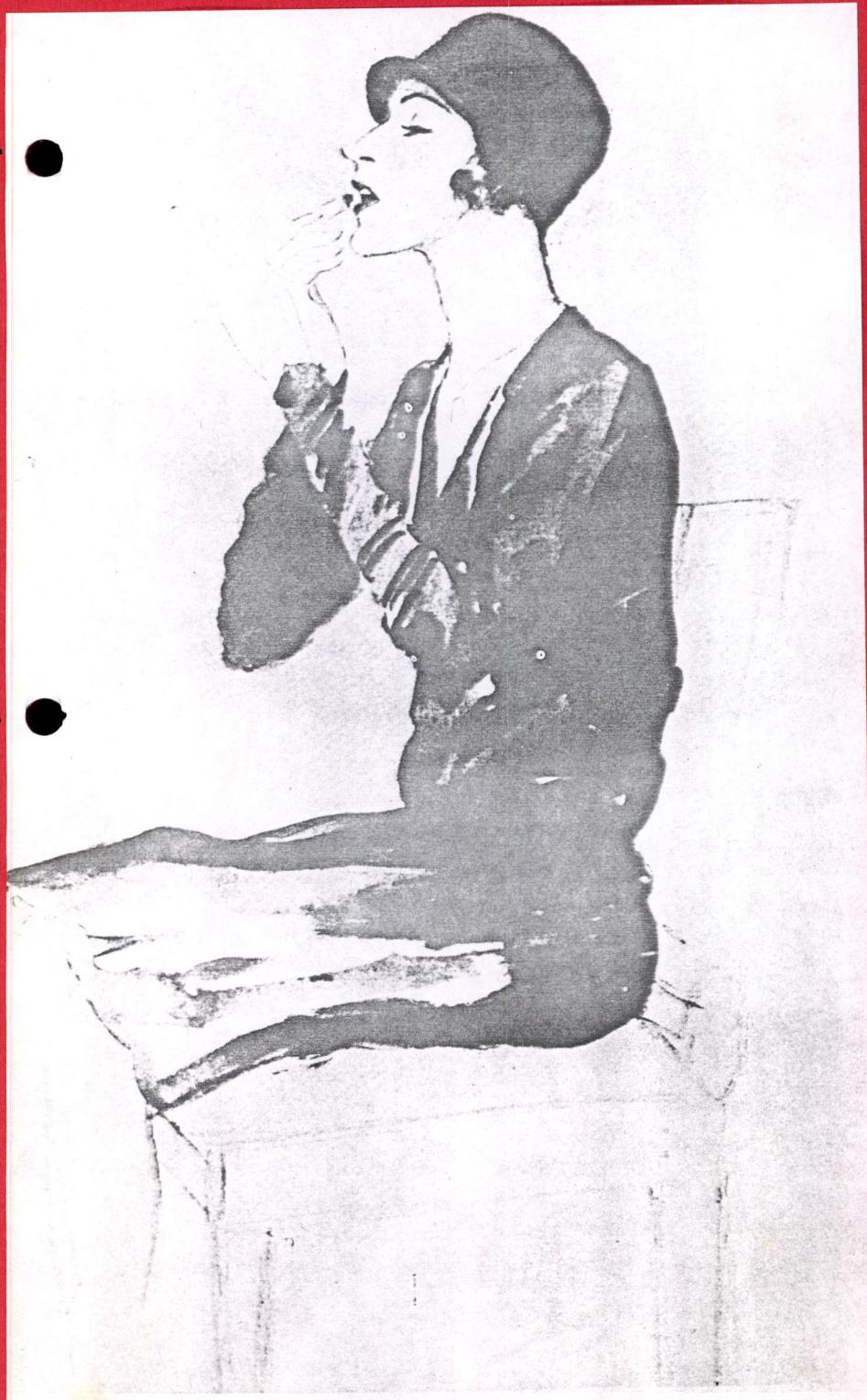
A HISTORY OF MAKEUP DURING THE
TWENTIETH CENTURY:
CONCENTRATING ON THE 'TWENTIES.
AN AGE OF INNOVATION.

LUCY CARVILL.
SECOND YEAR FASHION AND TEXTILES.
SUMMER TERM 1984.

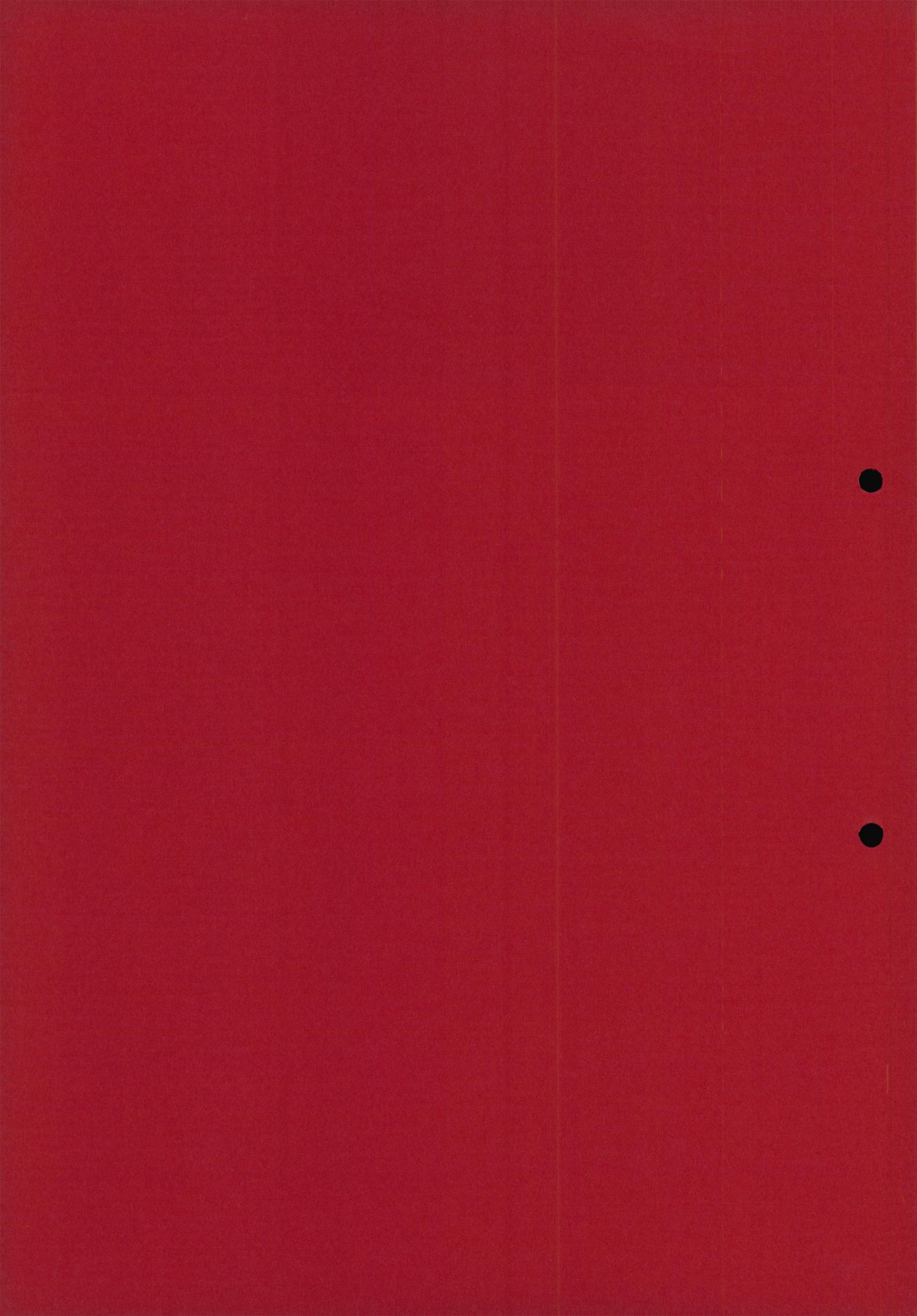


In the gloaming, oh my darling,
When the lights are dim and low,
That your face is powder-painted,
How am I, sweetheart, to know?
Twice this month I've had to bundle
Every coat that I possess,
To the cleaners—won't you, darling,
Love me more and powder less.

ANONYMOUS

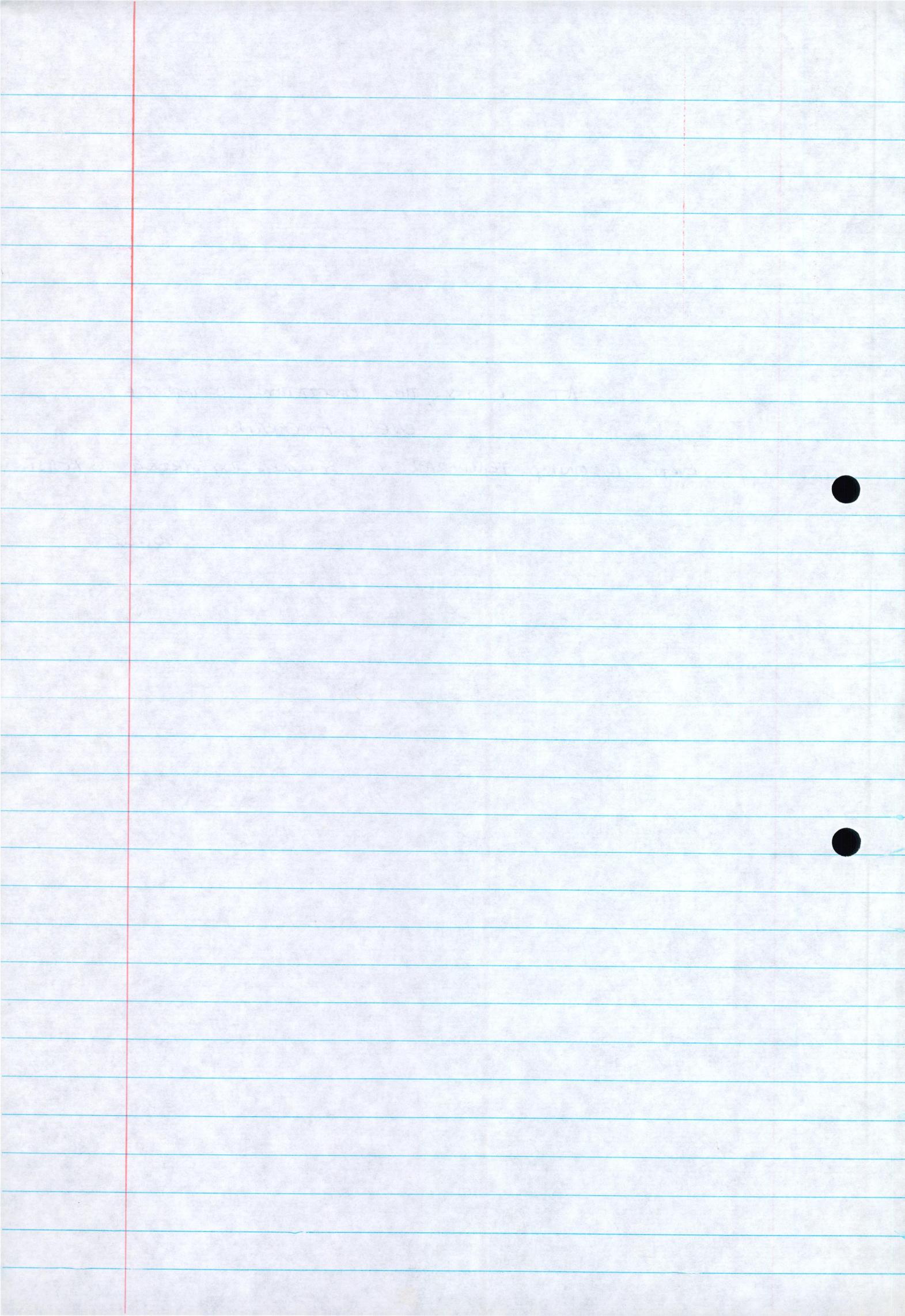


Lipstick. Watercolour by Steffie Nathan, 1928.



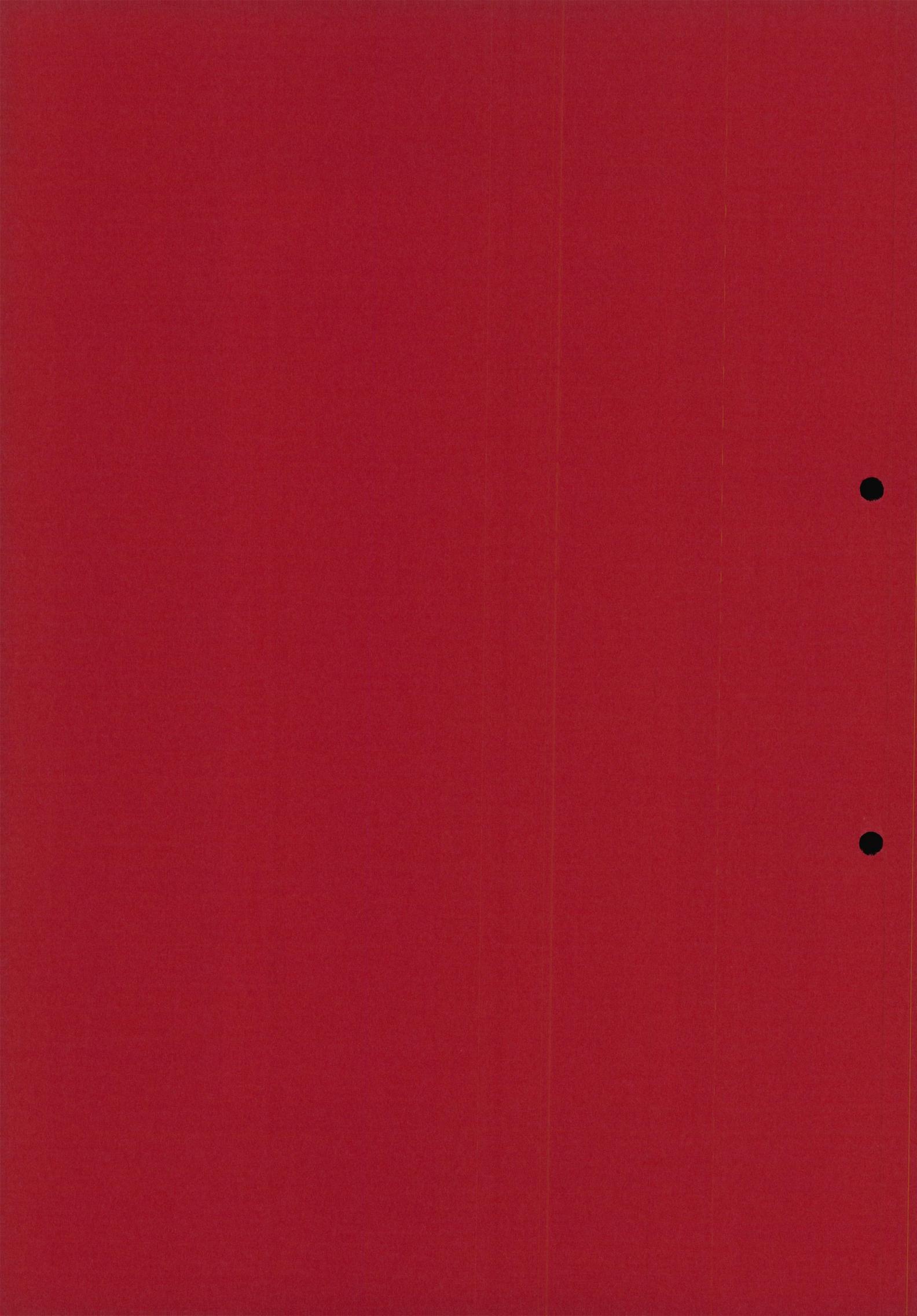
AT TIMES, THE TEMPTATION TO IMPROVE
ONE'S APPEARANCE,
EVEN IF ONLY TEMPORARILY, BECOMES TOO STRONG TO RESIST.

VOGUE.





Girl with false pearls, 1913. Full, rosebud lips, dark brows, and light skin were fashionable.



1-5-'84.

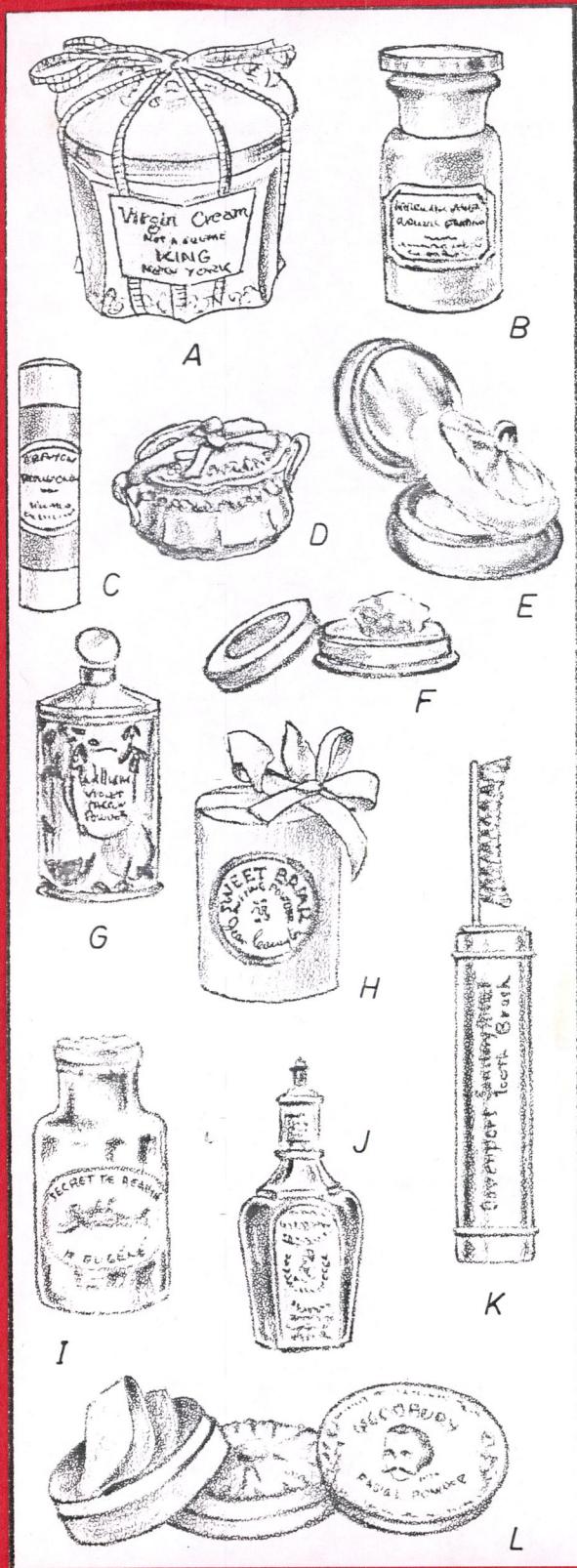
"A history of makeup throughout the Twentieth century."

lucy carroll, second year Fashion & Textile

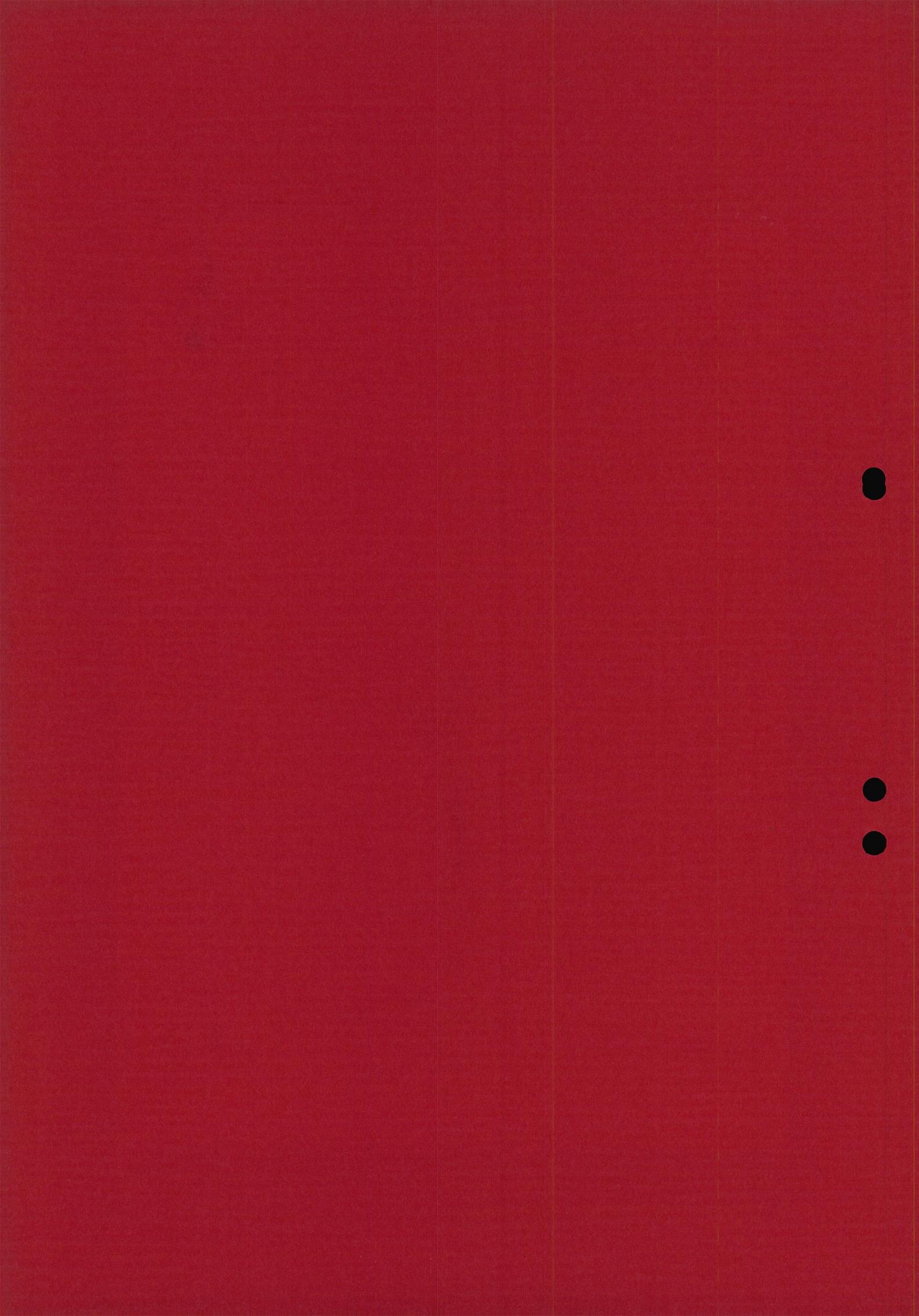
As I endeavor once more to lay pen to paper, this final and doubtless intriguing study explores the modern, emancipated, revolutionary new woman of the twentieth century set aside the age-old chains that had once bound her, to find herself standing on the threshold of a new age. I think it is very important to see this new individual in perspective; she had gained the vote; she was entering many walks of life hitherto closed to her, she had acquired a new independence and an entirely new outlook on life. Yet, what I think has to be the most vital element - she did not cease to be feminine indeed, I believe the cult of beauty began to be practised as never before, with the conviction that a woman succeeds in life just as far as she is attractive even the plainest of women were coming to realize that it was in their power to achieve the supreme attraction of beauty. But most importantly - the use of makeup was coming to be regarded as a legitimate art. Never before had so much emphasis been laid on the importance of physical attraction and the probability - rather than possibility - of acquiring it through cosmetics. For the first time the psychological effect of lipstick and rouge on the user, was deemed to be tremendous: it not only 'stimulated and satisfied, but gave her self-assurance,' and for the first time

makeup was not a rarity , but 90 per. cent. pleasure
and 10 per. cent. common sense.

The train for a revolution in the use of cosmetics had indeed been laid by the manufacturers themselves in marketing preparations that were of the highest quality and, for the first time, totally harmless. Chemists had at last begun to devise preparations that were not only quite safe but which produced the softer tones that fitted the idea of naturalness then in vogue. And once Englishwomen had forsaken any pretence to naturalness , research chemists met with each other to provide her with the richest of colours -but all of them safe . Animal , vegetable or mineral , the dyes in a lipstick were now perfectly innocuous - Carmine from certain insects in the Canary Islands and Mexico ; the glowing red from the Spanish Alkanet root ; the salts of lithia red. Spermaceti from the whale , and beeswax formed an oil basis for the colouring matter , which was softened by lanoline , the fat from the wool of the sheep . Besides many other ingredients there was perfume distilled from the harvests of the high fields of Grasse , muscaring Canne , and a suitable flavouring . The ingredients of face-powder , eye-shadows , and other toilet articles were similarly chosen from the finest raw materials. Yet I believe it significant that if the progress in the early nineteen-twenties seemed to contemporaries to be a landmark in the history of cosmetics , the advances since then constitute a minor scientific evolution .

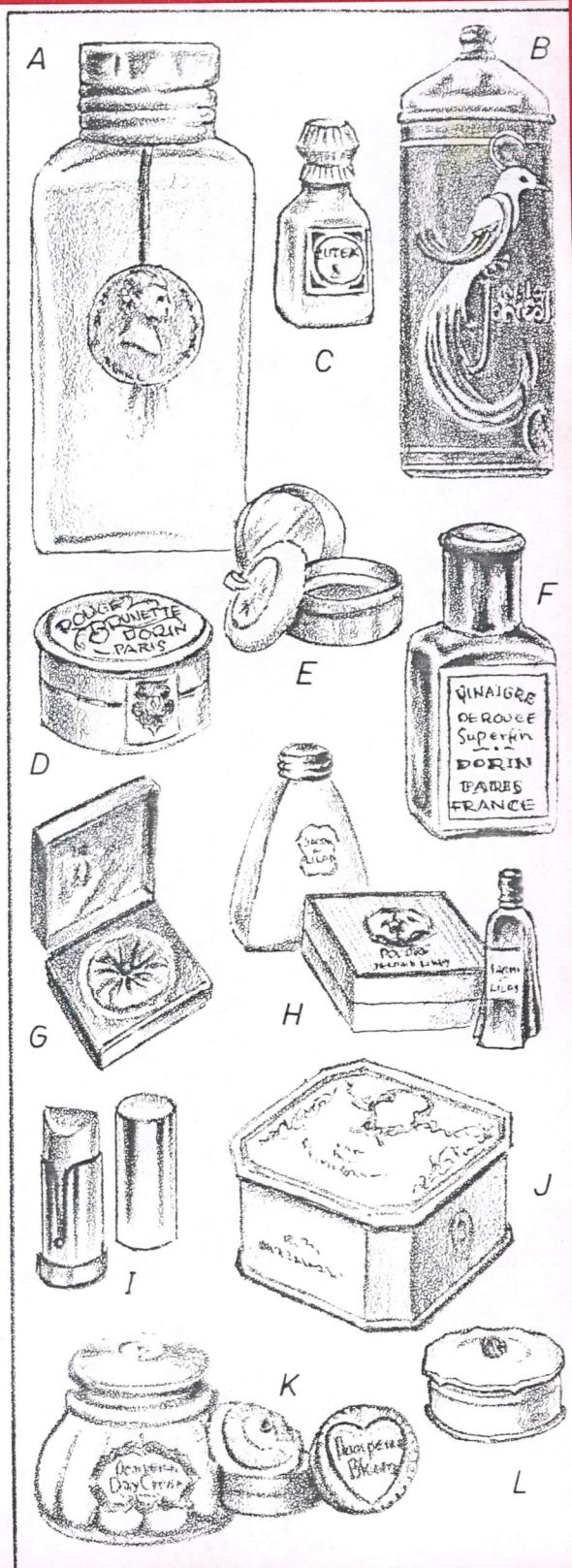
TWENTIETH CENTURY
1907-1911

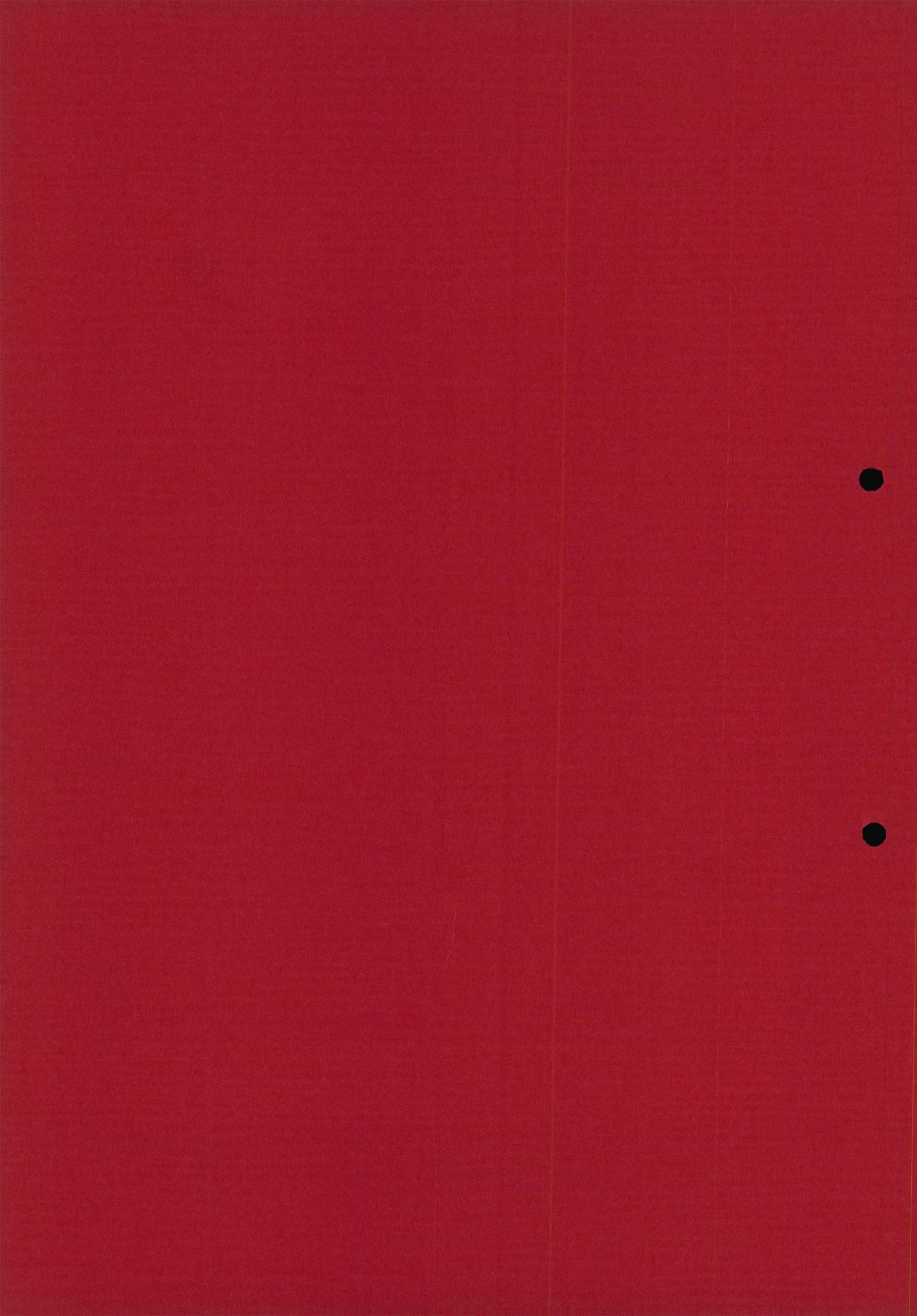
- A 1907. King's Virgin Cream — 'A Marvellous Skin Food and Tissue Builder'.
- B 1907. Harriet Hubbard Ayer's Wrinkle Eradicator. Price, \$3.
- C 1907. Crayon Brillerose pour les Ongles. Stick nail polish.
- D 1907. La Belle Coquette. Rouge pomade in rose-garlanded Limoges pot, by Harriet Hubbard Ayer. Price, \$2.
- E 1911. Silver-plated vanity case sent for 16 cents in stamps to the purchaser of a can of Williams' Talc Powder.
- F 1915. Rouge paste 'from an Old Southern formula', to be applied with a sponge.
- G 1911. Williams' Violet Talcum Powder in 4 scents — Violet, Carnation, Rose, and Karsi.
- H 1907. Sweet Briar Dusting Powder by Jean Carrington. Price, 50 cents.
- I 1911. Monte Christo Secret of Beauty. Liquid complexion powder.
- J 1911. Dr Benach's Spearmint Tooth Elixer — 'As Refreshing as a Plunge in the Surf'. Price, 25 cents.
- K 1911. Davenport Sanitary Pocket Tooth Brush. Nickel plate, 75 cents; silver plate, \$1.
- L 1911. Woodbury's Facial Powder with 'Double Box and Free Chamois'. Price, 25 cents.



TWENTIETH CENTURY
1913-1920

- A 1913. Rigaud Talcum in glass bottle, scented with Mary Garden perfume.
- B 1918. Jontee Talc in black can with red, yellow, green, and violet parrot. Face powder and cold cream also available.
- C 1918. Cutex Cuticle Remover.
- D 1913. Dorin cake rouge in blue and gold box. Brunette, Framboise, and other shades.
- E 1918. Rigaud Rouge, scented with Mary Garden perfume, 'in dainty vanity case with puff and mirror'. Price, 50 cents.
- F 1919. Dorin liquid rouge, Paris.
- G 1917. Gold powder compact. Price, \$5.
- H 1919. Paris and Boston. Talcum, face powder, and liquid rouge by Jardin. Available in Jardin de Lilas or Jardin de Rose.
- I 1917. Lipstick in gold case. Price, \$3.
- J 1917, French. Marquise de Sévigné face powder. Price, \$1.50.
- K 1919. Pompeian Day Cream (vanishing) and Pompeian Bloom (rouge). The rouge was available in light, medium, and dark.
- L 1917. Ivory powder box from an eleven-piece dressing-table set. Bonwit Teller, New York.





Since preparatory research into this essay, I have found that in the twentieth century, the cosmetic's cycle has returned to the completely free and open use of makeup - perhaps indeed for the first time since the ancient Egyptians, the use of cosmetics has come to be universally accepted, both socially and morally. Eventually, even wildly excessive or ridiculous makeup, though it might eventually be greeted with mild dismay, would more often be looked upon with amused tolerance. This change which had barely begun in the years upon which I pass my attention, could be observed in the ambivalence of attitudes towards makeup. In addition to those who remained firmly opposed and those who could see no harm in it, there were others who disapproved in principle but accepted it in practice, and still others who felt it was acceptable only so long as it remained undetected.

The battle between 'art' and 'naturalness' was in full swing in the 'twenties'. The orthodox view of the beauty expert immediately after the war was that the whole art of makeup lay in dignifying it. The magazine *Vogue* reminded its readers in 1923 that the face was a morning picture, not a still life, and hoped that naturalness would prevail in England, whatever Paris might decree. But again and again I have found that this was a forlorn hope where the lips were concerned, as the habit of varnishing the lips became increasingly common. In 1926 a colourless lip salve was introduced to the market, but ninety-nine out of every hundred lipsticks

and were purchased with the one specific object of brightening dull lips. To quite vogue again in 1926: 'Flappers, unfortunately, generally over-do this part of their toilet, and what is still worse, they seem to have the taste for colours which do not harmonize with their facial makeup.' I think almost everybody must at some stage have become completely enraptured by the intense excitement of the 'twenties', but the huge difference between reported and drawn coverage of its fashion, and the often painful reality, seen through the disconcertingly truthful eye of the now well developed lens, makes one question almost all ones romantic vision of preceding fashions. By the end of the 'twenties' the idea of using lipstick to emphasise very lightly the natural colouring of the lips had vanished for good. A rosy cheek was still expected by some to be undetectable but painted lips were expected to look like pillar-boxes.

Although I intend to base most of my study from 1920 onwards, this essay would not be complete without some regard for the situation shortly after the turn of the century, and indeed I have discovered that it had not changed drastically since the days of prudish Victorianism. Beauty and beauty authorities of the period still relied largely on exercise, diet, and rest to keep young and attractive. Most books and pamphlets issued during this period had a highly moralistic and idealistic tone, and echoed any number of books which preceded them. An outstanding example of this was Ella Adelia

FIG 1. MISS FLETCHERS RECIPES FOR : 'CREAM OF POND LILLIES'
AND, 'CUCUMBER MILK.'

Orange-flower water, triple	.....6 ounces
Deodorized alcohol	.....1½ ounces
Bitter almonds, blanched	.....1 ounce
White wax	.....1 drachm
Spermaceti	.....1 drachm
Oil of benne	.....1 drachm
Shaving cream	.....1 drachm
Oil of bergamot	.....12 drops
Oil of cloves	.....6 drops
Oil of neroli, bigarade	.....6 drops
Borax	.....½ ounce

Oil of sweet almonds	.....4 ounces
Fresh cucumber juice	.....10 ounces
Essence of cucumbers	.....3 ounces
White Castile soap (powdered)	.....¼ ounce
Tincture of benzoin	.....⅔ drachm



'Even the most conservative and prejudiced people,' wrote the beauty editor of *Vogue* in 1920, 'now concede that a woman exquisitely made up may yet be, in spite of seeming frivolity, a faithful wife and a devoted mother. Like eating and speaking and dressing, making up has well-bred and vulgar possibilities. The woman who is innately tasteful will not powder to extreme nor daub her lips with a too vivid crimson. The crudities of a whitewashed face upon which the colour flares out like the spots on a clown's cheeks, appear to her in their true character, discordant, jangling. Conspicuous make-up goes hand in hand with other vulgarities. The woman who uses overwhelming perfumes and too much jewellery, whose voice is a shade too loud, will, inevitably, have her eyebrows shaved to abnormal thinness and contorted shape and her lips painted flamboyantly scarlet....'

'The whole art of make-up is first to know oneself. . . . If one's lashes are short and scattered and one's eyes lack particular distinction, a careful darkening of these lashes will give an impression of greater thickness and will add size and depth to the eyes. The rest of the face should be untouched, save for the tasteful dusting of powder. Too much make-up takes away expressiveness from the face. It is far better to make it all lead up to or set off one special feature. If the mouth is well-shaped, an accent of red will enhance its charm and concentrate attention on it. . . . Pretty fingers may be touched with rose to call attention to their slenderness. A dark skin may be made distinctive by a blending powder and a rich red rouge. Too often, dark women powder their faces white and rouge them baby pink, and this produces a most incongruous effect in comparison with the olive colour of their necks and hands.'

'There is not a woman living who could not increase her piquancy and charm by a little dash of artificiality, for there is a lure, a fascinating flavour about it, so long as it is elusive. . . . So out upon the dressing-table come the little jars and boxes, and concealment is no longer a necessary act in connection with one's lip-stick. There are so many creams and lotions, rouges and powders

that delight with their little jars and boxes and bottles, that actual knowledge is necessary to guide one in a choice of cosmetics. . . . If one chooses the best and uses it well, one may possess—or very nearly possess—the world-sought, infinitely precious secret of eternal beauty.'



Fletcher's book entitled 'The woman beautiful'. Home-made recipes still abounded - it is largely due to this relative stagnancy in novel introductions that I will tend to skip somewhat over this period to the exciting glitter of the more contemporary period.

To illustrate my aforementioned point regarding the still widespread use of recipes and home-made concoctions for cosmetics, I have included two recipes marketed by Miss Fletcher, the first for 'Cream of Pond Lillies' (see Fig 1.) which she specially recommended for oily skins, and the second for cucumber milk.

But a far cry from such advice appeared in the pages of 'Vogue' in 1920, (see Fig 2) and it is this period in which I shall begin my research. Even men were caught up in the wave of beautification. In 1920 the 'Barber's Journal' carried a surprising news item from Cleveland: 'It is here at last - the eyebrows plucking parlor for men. Men could visit such an establishment and get their lashes drooped or their brows weeded out - no longer was the dandy destined to practice a lengthy tintlet in secret!'

Takeup in 1921 had also progressed in leaps and bounds: 'Not so very long ago,' reminisced 'Vogue', 'the woman who frankly admitted that face powder was indispensable to her was apt to cause an elevation of conservative eyebrows; while she who went so far as to be even under the suspicion of using rouge was regarded as a person of considerably more than questionable taste. Nowadays, however, the situation is so

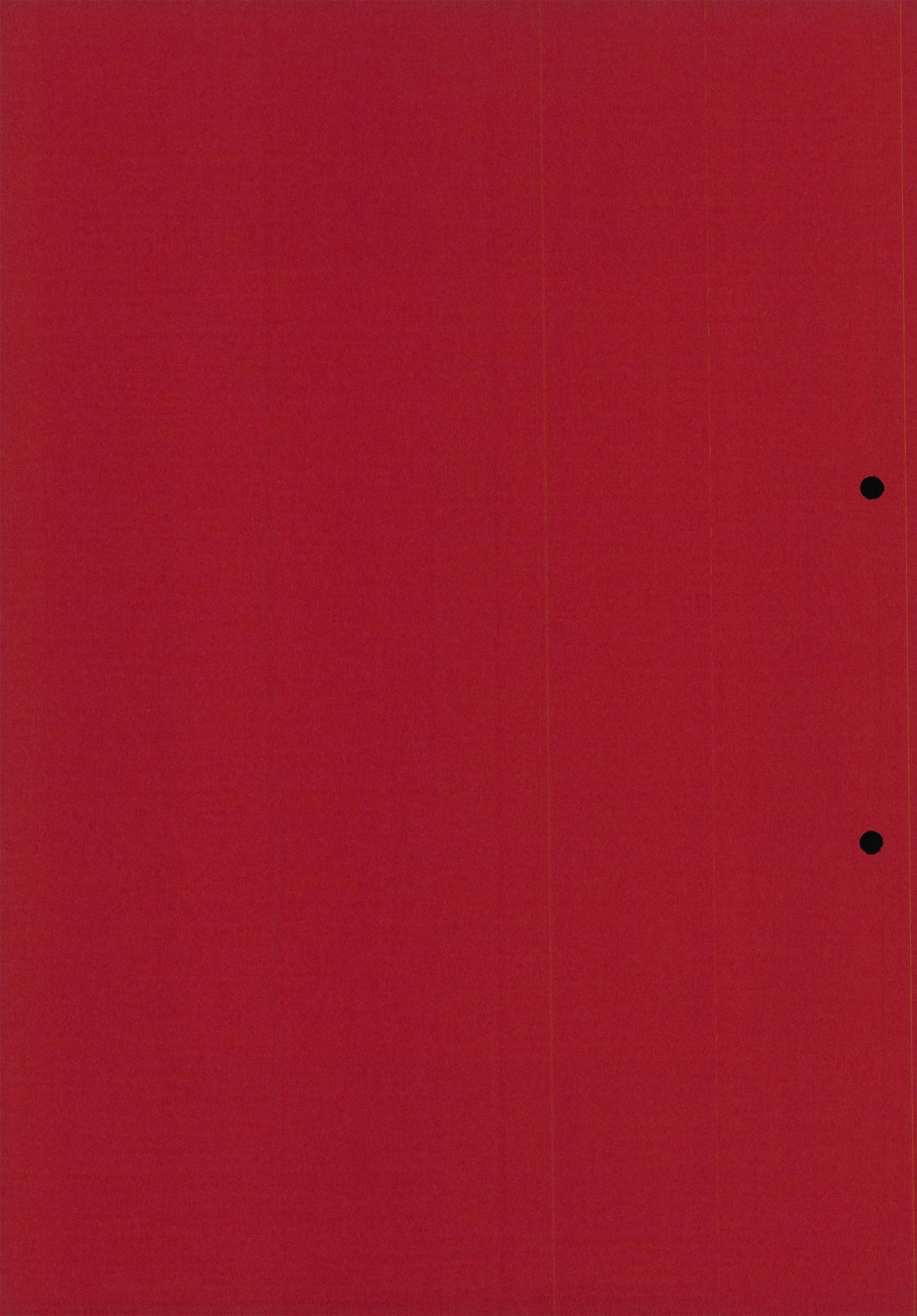
changed that it has become very nearly imperative for every well-groomed woman to understand the right use, not only of powder, but of rouge, as well.'

Powders were available in shades such as peach, henna, sunburn, Spanish rachel, orchid, flesh, cream, and pale green; a Paris favourite. 'Vogue' suggested that shades should be mixed. For a complete makeup they recommended that a foundation cream be smoothed on and wiped off twice and a dark powder be applied to the upper part of the face 'to give brilliance to the eyes' and a lighter powder to the lower part. Powder on the neck should match the skin. Then a little powdered rouge should be dusted on the cheeks and the whole blended together by a gentle brushing with a tiny brush of softest camel's-hair. The finishing touches are given by deeply brushing the eyelashes and eyebrows and finally, by applying an accent of carmine to the lips.'

I will include now what I have found to be a truly fascinating recipe, especially in comparison with contemporary trends for exposing one's all to the great golden ball in the sky. 'Recipe' is not exactly the correct word to have chosen, it would seem that I have been influenced very much by the two preceding centuries studied, it is rather a 'method' for removing tan and other blemishes (!) whence a thick bleach was spread on the face, neck, and arms and left on for about fifteen



The toilet table. Colour etching by Kalmar.



minutes or until it began to smart, when it was wiped off and a less powerful white paste bleach was spread on and eventually removed. This was followed by an application of 'delicious skin foods.' After about an hour and a half, the lady, now a shade or two lighter, was sent out to face the world with 'the inevitable hint of rouge' on her cheeks and lips and a dusting of peach coloured powder, carefully brushed out of the lashes and brows. After five or six more treatments, all traces of the sun tan should be gone - and so would twenty-five dollars!

The year 1923 saw the invention of 'Kurlash', a tool for curling eyelashes. It seemed fairly complicated to work, took ten minutes to do the job, and cost five dollars, but it was an enormous success all the same. Thirty years later a greatly improved 'Kurlash' did its work in thirty seconds and cost only a dollar.

What I most like about this period is the fact that it was such a far cry from the Puritan days when ones complexion was considered a gift from Heaven, not to be trifled with and still less to be altered or exchanged, and soon to be an equally far cry to the days not so long ago when skins were so artificially coated and creamed and powdered that naturalness was all but stifled. Beauty specialists of the Twenties, while they promised no glittering impossibilities, guaranteed to make the skin healthy and, in this way, I believe, to realize the highest possibilities of the individual.

Another new and useful product on the market was the 'Lipet Compact' (opens and closes with a snap'), described as a cleverly contrived square, leather-like case. (see Fig 3, plate c) It eliminated clasps and broken finger nails, opened easily, and at the slightest pressure closed firmly, contained a large mirror and a Lamb's wool puff perfumed with the exquisite fragrance of 'Gallinogg de Vigny'. Powder was available in rachel, white, and natural.

Elizabeth Arden had also become successful at this date, one of the products she offered was a 'muscle-strapping skin tight treatment' which 'rejuvenates weary tissues and muscles, freshens faded cheeks and makes you the lovely and glowing picture that you would like to be.' Eau de Cologne 4711, which could trace its origin to the eighteenth century, was still popular, and in 1923 was recommended for clearing up pimples and blisters.

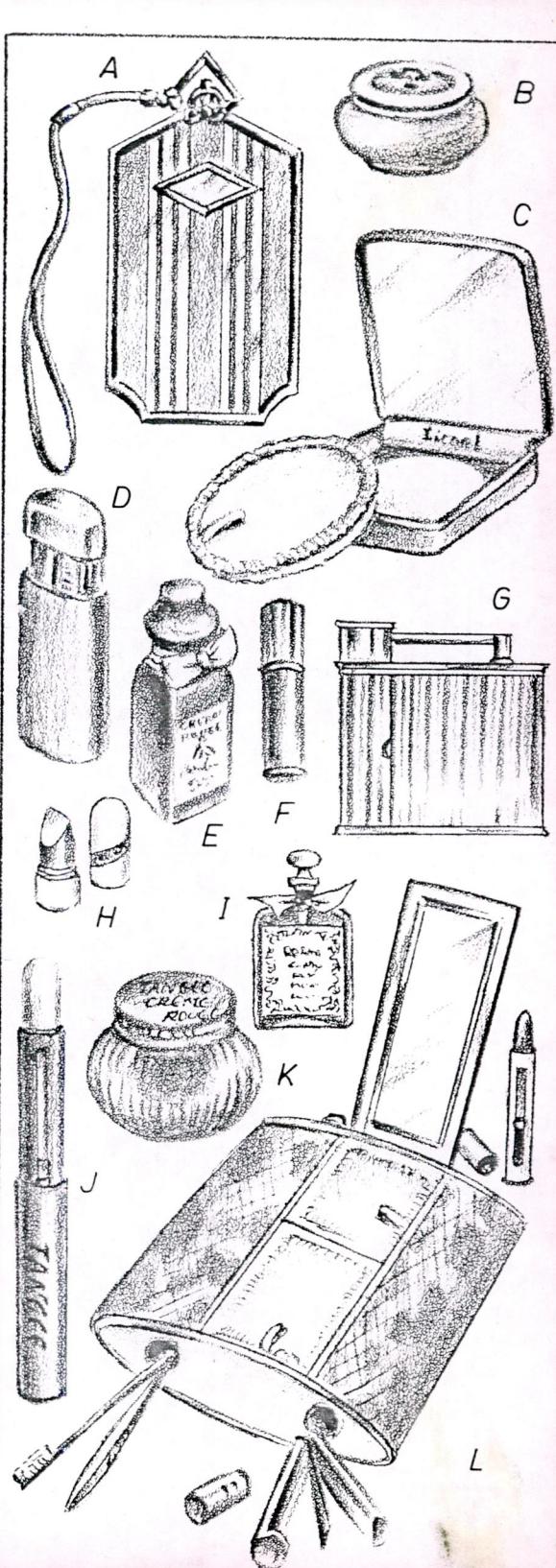
Another very interesting fact is that of the now widely accepted transformation of the face lift - for years it seems, particularly on the continent, women had quietly been having repairs made on sagging faces. The whole thing, it was said, had been started in Paris by a surgeon who was attempting, at the request of an ageing actress, to restore her youthful appearance through surgery. He took a few licks in strategic places, sent her home to bed, and in a few days she reappeared

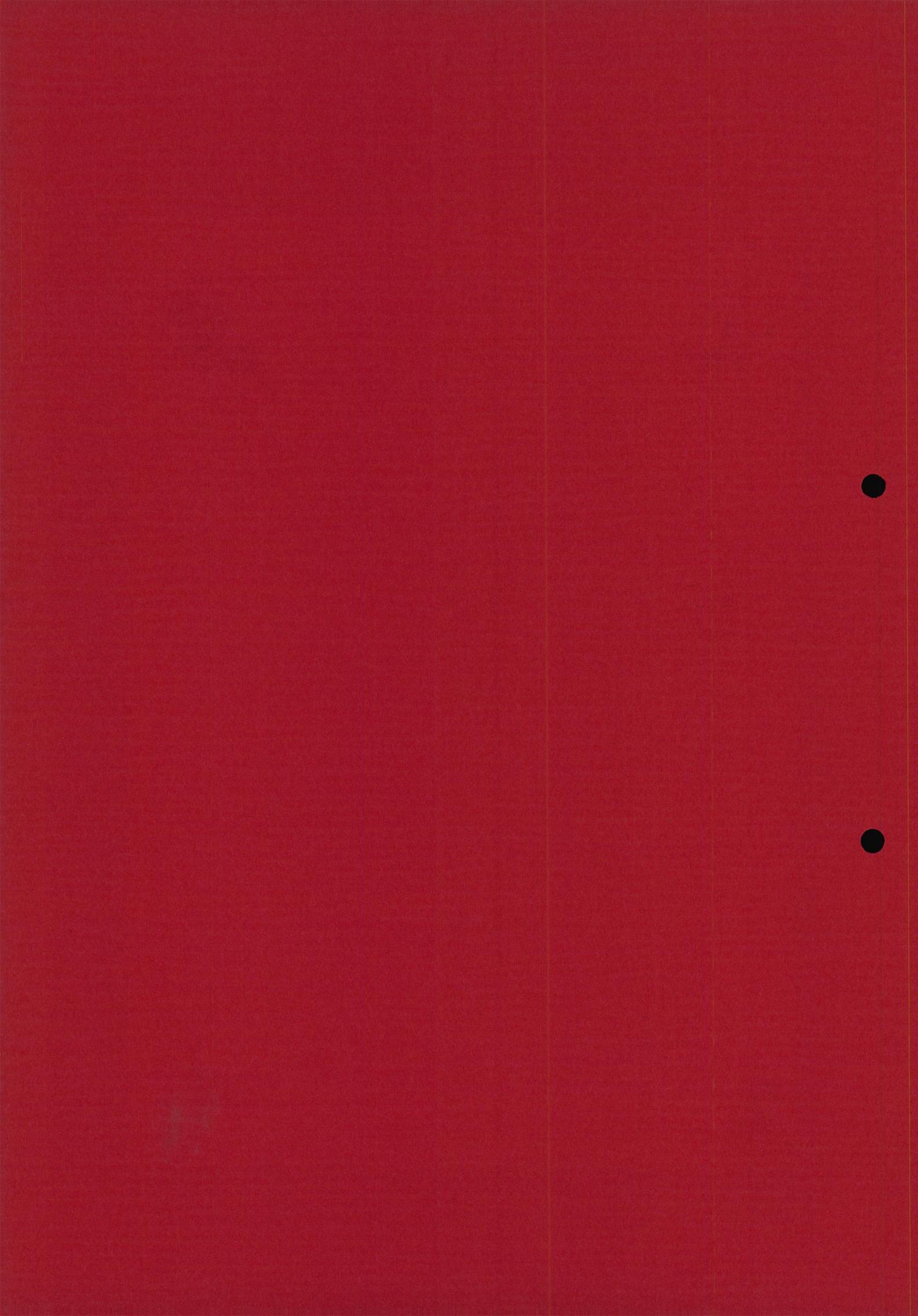
FIG 3. COSMETICS 1920 - 1930.

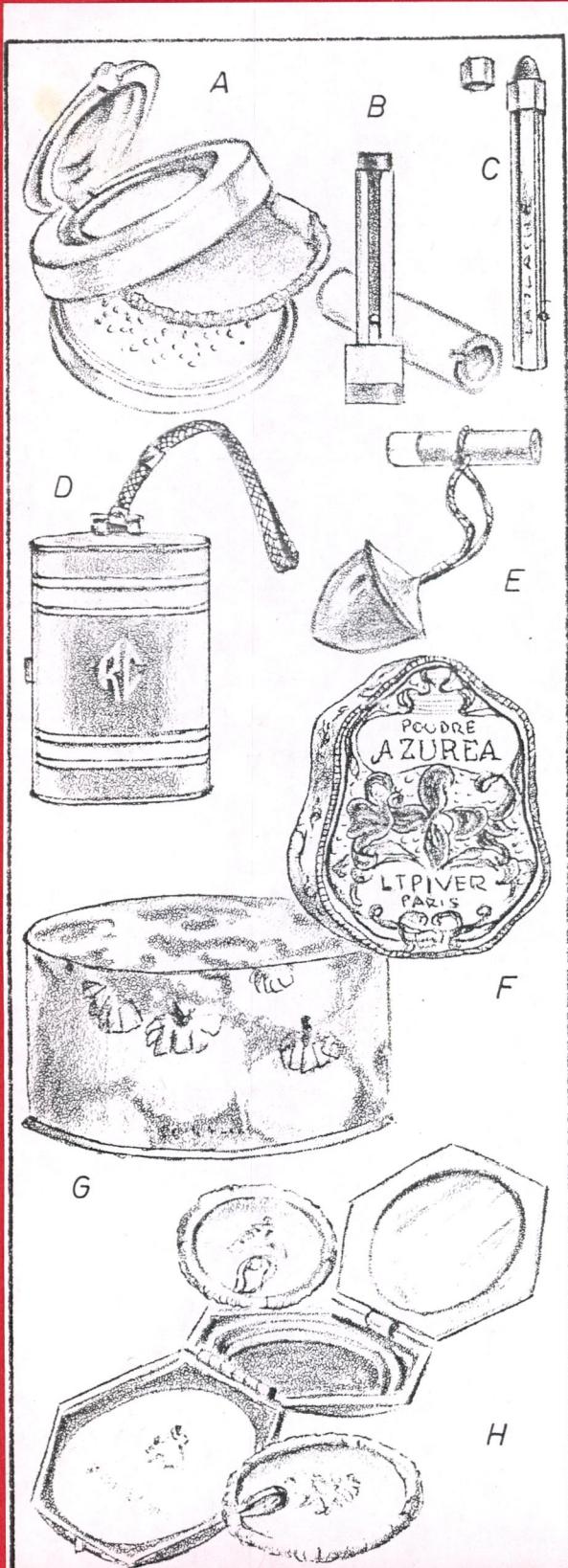
SEE C: THE LIONEL COMPACT.
AND G: THE DUNHILL VANITY CASE
L: DOROTHY GREY VANITY CASE

TWENTIETH CENTURY
1920-1930

- A 1923. Solid silver vanity case by International Silver. Contains mirror, powder puff, note pad, 2 coin holders, and a compartment for visiting cards.
- B 1923. Pert cream rouge. 'Orange in the jar, it turns to a natural pink as it touches the skin.'
- C 1923. Lionel compact. 'Opens and closes with a snap.' Imitation leather case, lamb's wool puff perfumed with Golliwogg de Vigny. Price \$1.
- D 1928. Mascara and brush in sea-green metal case. By Dorothy Gray.
- E 1928. Dorothy Gray liquid Cherri Rouge.
- F Dorothy Gray lipstick.
- G 1928. Dunhill vanity case containing rouge, powder, puffs, lipstick, and mirror. Available in natural metal or coloured enamels. Price, \$5 to \$500.
- H 1925. Tussy indelible lipstick, by Lesquendieu, Paris.
- I 1925. Scented indelible liquid lip rouge.
- J 1925. Tangee lipstick.
- K 1925. Tangee Crème Rouge in glass jar.
- L Dorothy Gray vanity case, containing rouge, powder, puffs, mirror, lipstick, eyebrow brush, tweezers, eyeshadow, and mascara. Available in various colours and leathers. Price, \$9 to \$18.







TWENTIETH CENTURY
1920-1930

- A 1925. Solid silver compact for rouge and loose powder. By International Sterling.
- B 1925. Terri lipstick in Bakelite case.
- C 1925. Eyebrow pencil by Lablache.
- D 1925. Terri vanity case with fitted compartments for powder, rouge, lipstick, cigarettes or bills, key, and coins. Also contains a mirror and comb. Leather case with white or green gold.
- E 1925. Terri loose-powder vanity and lipstick in bakelite case.
- F 1920. Azurea face powder, Paris. Available at least as early as 1915.
- G 1927. Coty Face Powder.
- H 1927. Houbigant Double Compact for rouge (4 shades) and powder (3 shades). Price, \$2.50.

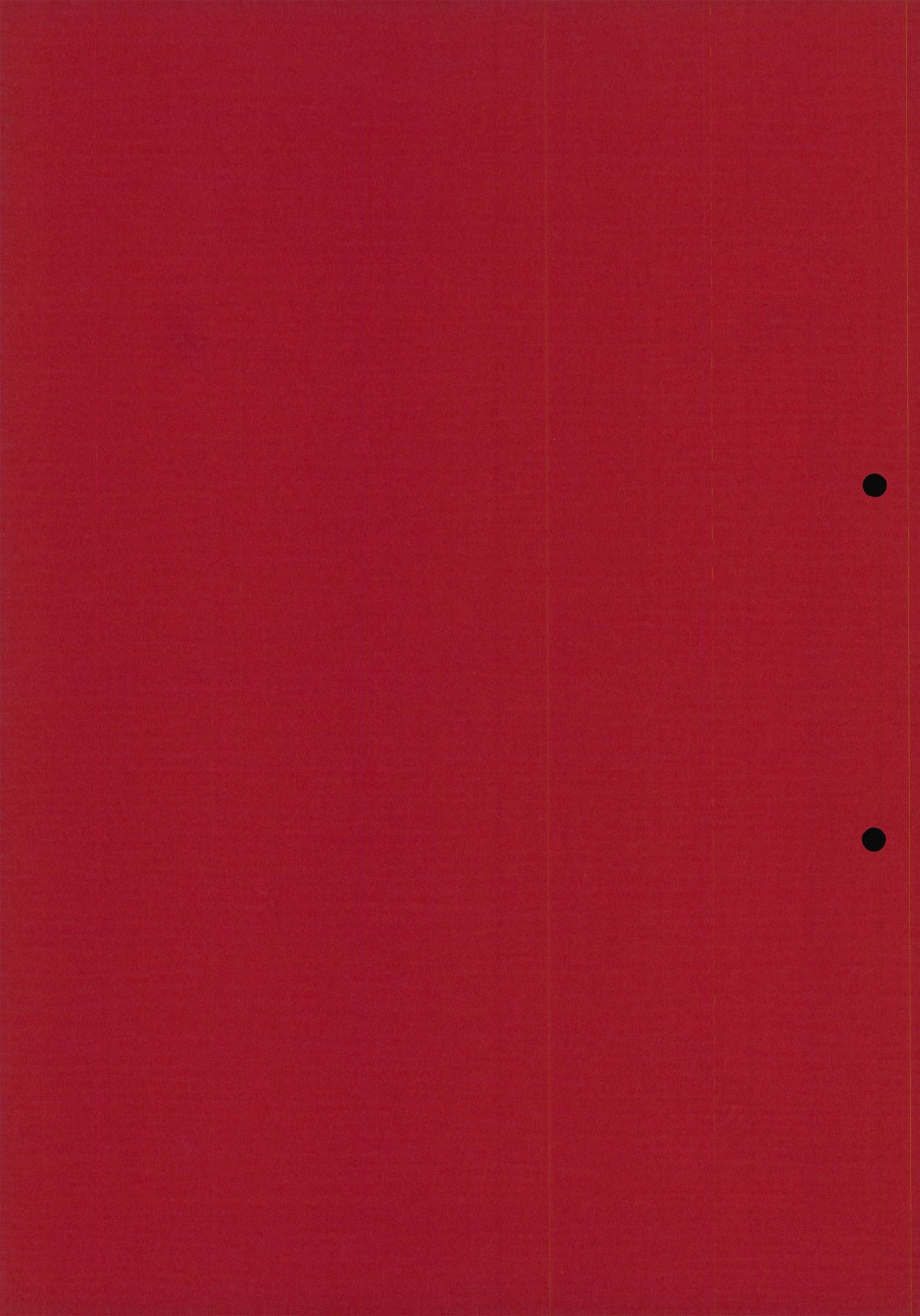


FIG 4. AN EXTRACT DESCRIBING 'THE COMPLETE MAKEUP PROCEDURE FOR A WELL-GROOMED WOMAN OF 1923,' WRITTEN BY CELIA CAROLINE COLE FOR 'THE DELINEATOR'.

'First the cleansing cream, soft, soft as whipped cream, to keep the skin smooth and fine-grained and clean. Next a bottle of skin tonic to tone up the skin and bring out the natural freshness. You either buy this skin tonic or make it out of one-third witch-hazel and two-thirds Florida water. . . . Then skin-food cream to pat under the eyes . . . and all over thin faces and necks. Then a small

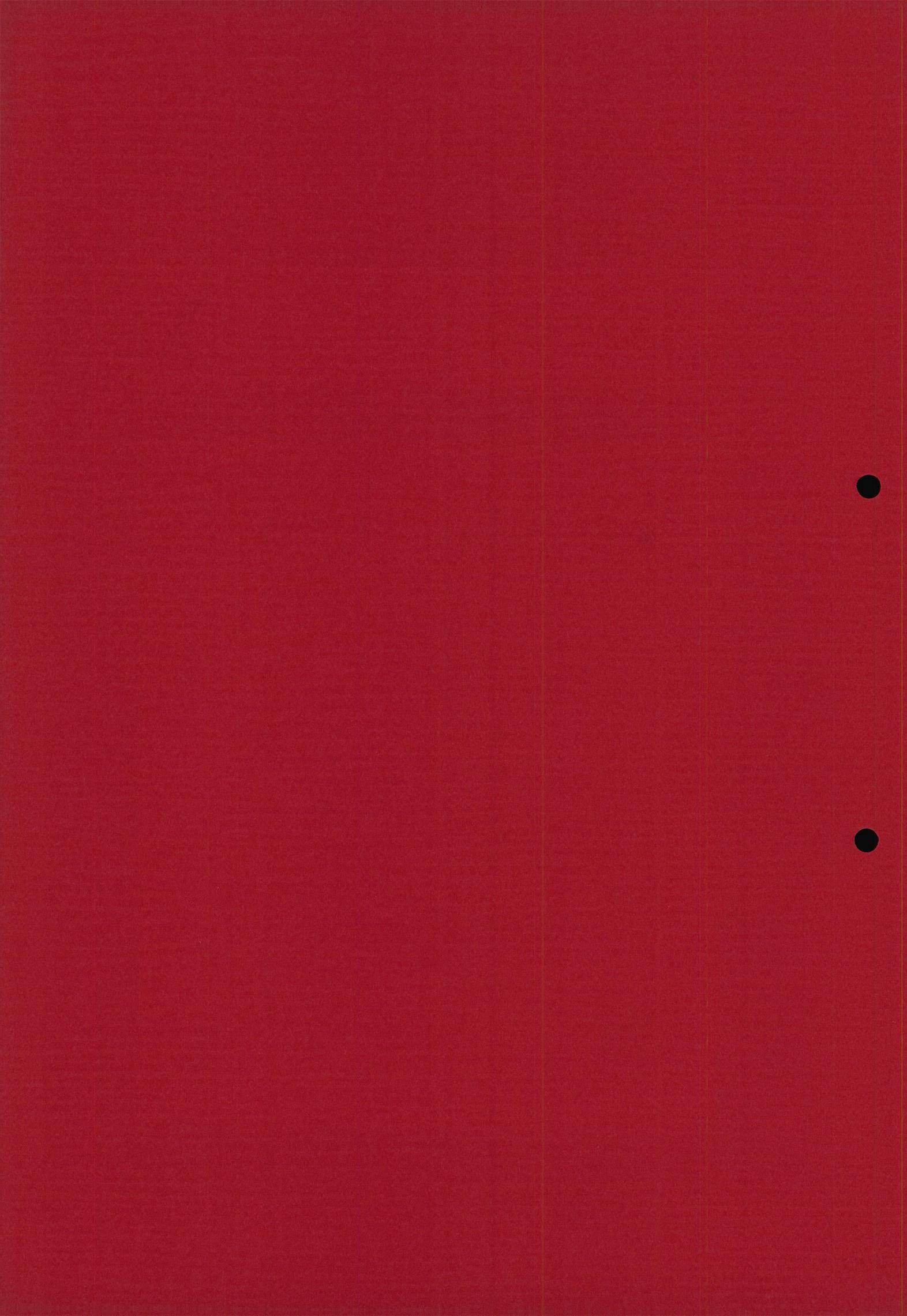
jar of astringent cream for the pores. And if you want to have a really lovely, silken poreless texture, you buy a little bottle of the right kind of oil and, taking a bit of the cream for the pores into your palm, mix just a drop or two of this oil with the pore cream in your palm, smooth it over your face, and leave it on all night. . . . If you are at all inclined to be plump, you should have tucked away neatly in a drawer in a little box all its own a paster or a molder or some such device to keep your chin where it ought to be, clear-lined and never doubled, and your cheeks patted or molded up and out of their sagginess. . . .

'Then the foundation cream, if you use one. If you don't use it, just smooth a bit of the skin food on again, leave it on a moment or two and then wipe it off. . . . Next the little box or bottle of rouge. Oh, yes you do! Most of you, anyway. You need it when you're tired, if you don't any other time. If you use a paste, just touch your middle finger to it and rub over the place your natural color used to be. (Don't make your cheeks just alike—they never are in nature.) Put a touch upon the point of the chin. Personally, I love a blur of it on the center of the chest where you burn in summer.

'Now an eyebrow-brush to clean the brows and lashes of powder. . . . If your brows and lashes are light, better have a small jar of eyelash paste or hard cake and sweep your brush lightly across the paste or cake and go over them again after you've got all the powder off.

'There are eyebrow-pencils nowadays of brown as well as black. A little darkening of eyebrows with a brown pencil will often give a charming accent to a blond face. One no longer grooms the brows as mercilessly as a season or two ago, but of course don't have them too careless. And, finally, the dot with the pencil in the outer corner of the eye to give the tilted-up look, if that is your type, or a tiny line to elongate the eyes, if you are that type.

'Don't use chamois skin for your powdering—you're apt to rub the powder in too hard. Get a good, fine, well-made powder and put it on with a puff or pad and it will stick. And keep that puff or pad as clean as your immortal soul. Match your powder to your skin—Nature knew what she was doing. Get ocher or cream face-powder if you're naturally dark; flesh, if you're blond; dead white if you want to be bizarre.'



looking years younger. Word got round, and women kept getting younger. In all such cases the flesh eventually sagged again, but since the operation could be repeated, this was considered not to be great a drawback. One unidentified actress of the time was reported to have had her face lifted seven times.

One fascinating article I came across described the complete makeup procedure for a well-groomed woman of 1923, it was written by Celia Caroline Cole for the 'Delineator'. (SEE FIG 4.) The increased interest in cosmetics had necessitated improved packaging - spill-proof powder containers that were small enough to carry around, rouge and powder and eventually lipstick in the same compact, elegant perfume bottles to compete with elegant French ones - and the improved packaging attracted more customers. Increased sales meant lower costs and the availability of lower-priced products. It was estimated in 1925 that American women spent nearly a billion dollars (about 417 million pounds) a year for cosmetics and beauty care. Cold cream headed the list of best sellers in the beauty shops, followed by soap, perfume and compact powder in the blonde shade. But the well-stocked dressing table and bathroom also contained loose powder, moist & dry rouge, lipstick, toilet water, vanishing cream, tissue-building cream, massage cream, skin lotions, eyebrow pencils, astringents, depilatories, dusting powder, sachet powder, shampoo, bath salts, and clay.

treatments. However, in the mid-Twenties, when make-up was applied openly and frankly and was a new and exciting plaything, most women, guided only by manufacturers' labels were less than successful in choosing makeup which was becoming.

I have found it very interesting in my course of documentation to keep pace with new products appearing on the market, and in 1926, 'Vogue' published such a report featuring a rose jelly astringent and three liquid ones, indelible liquid lip rouge in rose or medium red, an indelible lip pomade, liquid cheek rouge in rose, mandarin, or medium, nail-polish. That cosmetics now appeared in doubles - a gimmick widely used by Lucille Buhle - for example; day and night shades of powder. The newest vivid shade of rouge in Paris was Red geranium, available in lipstick as well as cream and dry rouge. Red Raspberry was also a popular shade. In powder the newest shade was 'Blush', designed to replace Naturelle or FLESH. But even in the Twenties, some women were still concocting some of their own cosmetics. Justine Johnstone mentioned to her 'Ladies Home Journal' readers that she made her own eye liner with ten centi' worth of camomile flowers steeped in boiling water. But women who could afford it often patronized specialists who blended individual shades of rouge and powder. Early in 1927, Rose Feld, reporting in 'Collier's' on current fashions in makeup,

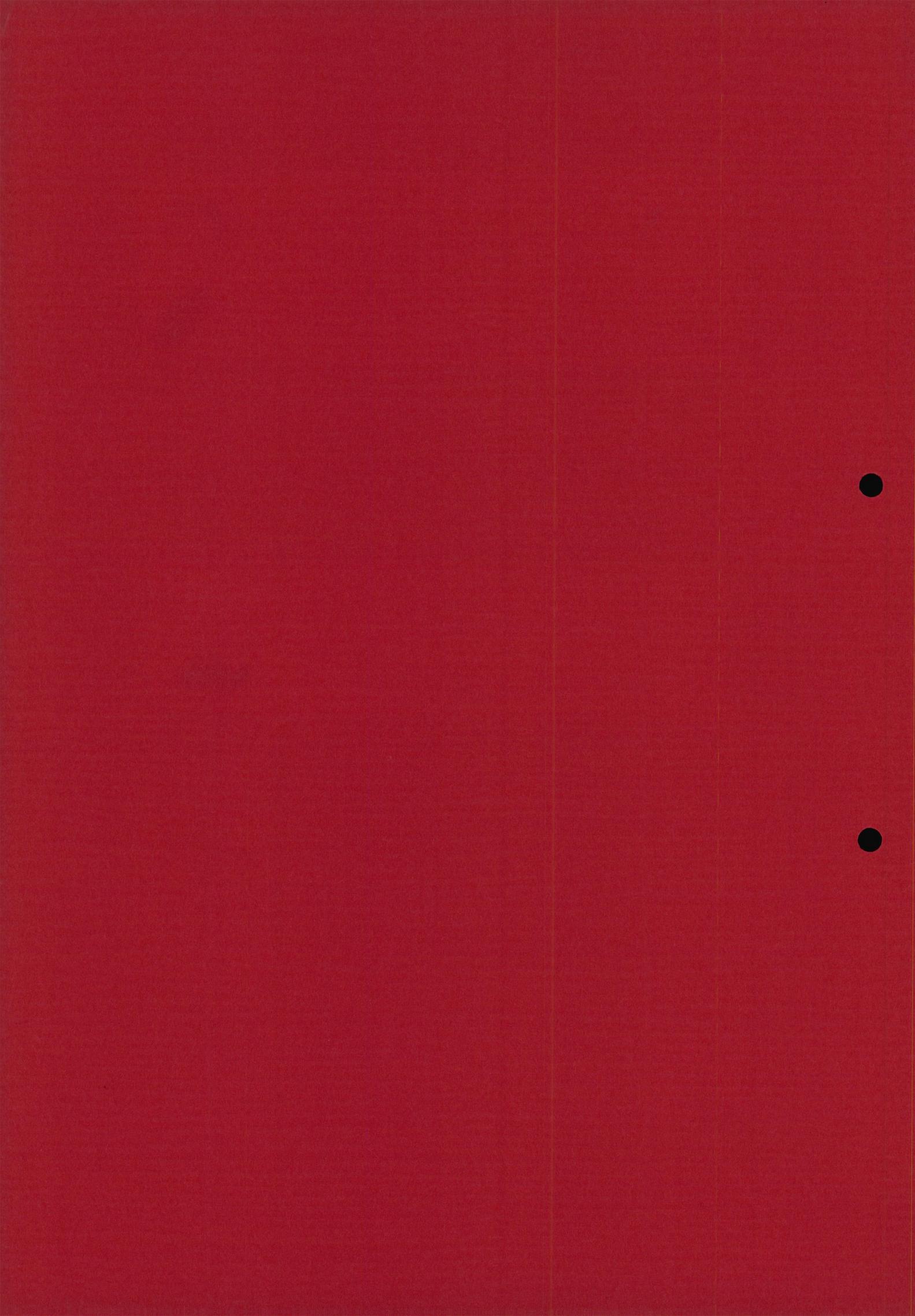
FIG 5. AN EXTRACT FROM THE 'LADIES HOME JOURNAL'
WRITTEN BY LYNNE FONTANNE IN 1927.

'As a base for my powder I use a very familiar face lotion. I find the powder goes on much smoother and better and stays on longer than when I use a cold-cream base. . . . I use a cream-colored powder, and on my lips I rub a light-red lip rouge—the brighter the shade, the better. I use a dry rouge on my cheeks, the same for daytime and for night, and I make it myself by combining two rouges—an ordinary brunet rouge and a light orange powder. The orange powder gives the rouge an animation it hasn't got by itself.'

But Miss Fontanne points out that what may be right for her would be quite wrong for another woman, and each should choose for herself. One of her

comments undoubtedly reflect the sentiments of luxury loving women throughout history:

'In my bath I shake a few drops of a bath essence which cost a great deal of money. Some accessories are expensive, yet in the end they are worth their price because they stimulate a feeling of well-being, of a sort of inner luxury which raises the spirits, which make one feel beautiful, which is half the battle of presenting a charming appearance.'



indicated that women were emerging from the period of brownish garish makeup and going into one of more subtlety and naturalness. The vivid pinks and garish yellows were beginning to die a long awaited death, in their place the milder flesh tints were being sold, however even conservative women were still using bright lipstick. Mascara and eyebrow pencil were usually reserved for evening use. Rose Reed is quoted as saying nevertheless that the percentage of women who used no makeup at all could be compared to 'the squeak of a mouse in a thunder storm'. It is my own belief that only an immoral nature can make cosmetics iniquitous, immorality in this context meaning doing something that one is ashamed to be caught doing. I believe that if the ladies of the 'Twenties rouged their cheeks and powdered their noses before every mirror they met in public, that there could be no turpitude in that, but that I have found it was more their Victorian grandmothers, who bled themselves in private to be pale, that were more vicious...

In the late 'Twenties, good taste dictated that every cosmetic aid should contribute to the effect of natural and healthy good looks. Rouge and powder and lip paste could be as brownies as was wished. But one showed one's exquisite good taste, education and experience in the nice details of personal care, by knowing just how brownie makeup could be and still to improve ones appearance. A common practise common in the late Twenties was to divide the

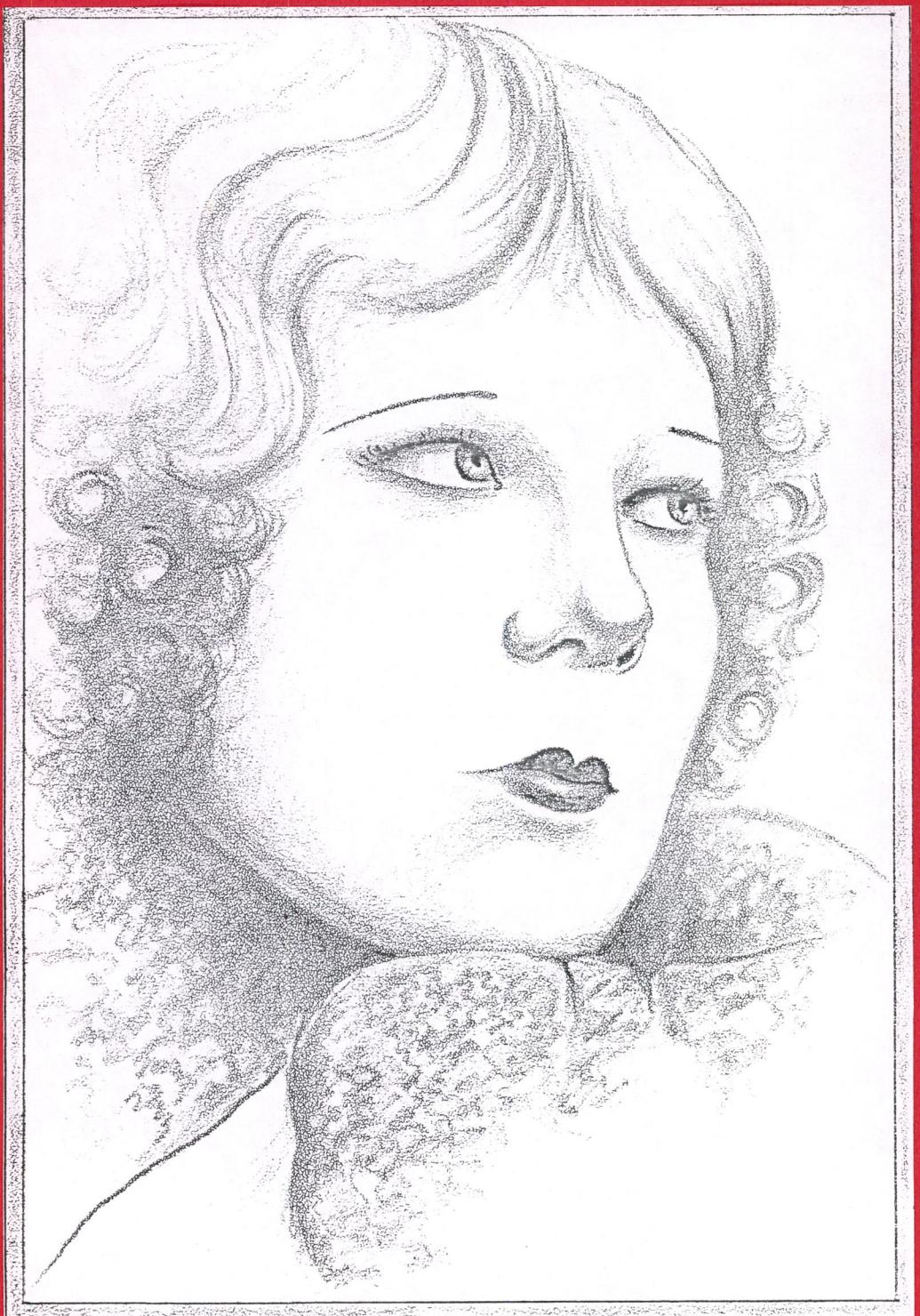
upper lip into two painted halves separated by a vertical line of natural skin, powder was expected to match, not whiten the skin.

In the Autumn of 1927, in the pages of the 'Ladies Home Journal', Lynne Fontanne spoke to the woman of America about makeup, an extract from which I have used in (Fig. 5) and which describes very excellently her opinion of the uses and abuses of makeup.

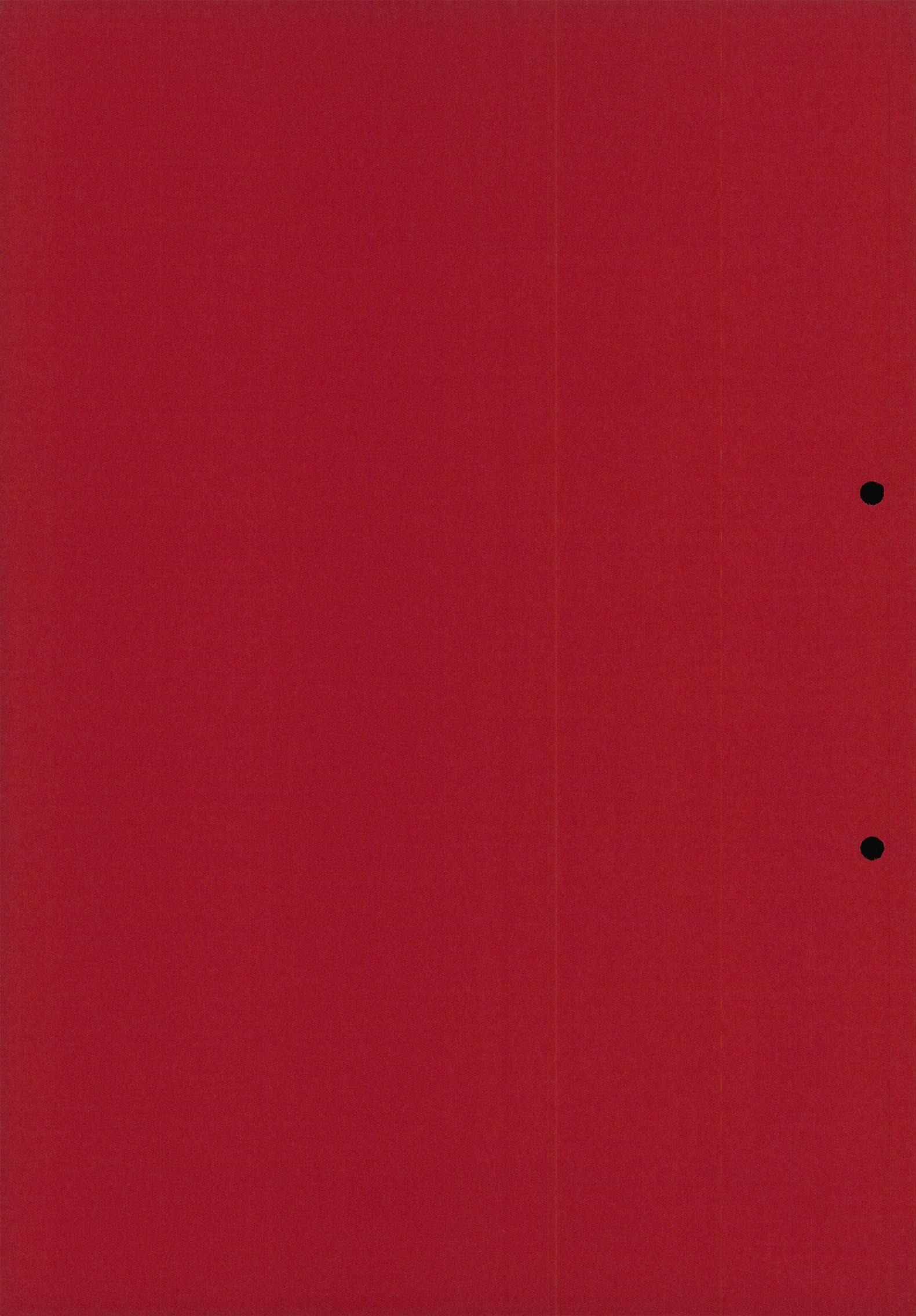
In 1928 a very light skin was still considered desirable. Powder was still the most important cosmetic for many women, especially those who shied away from rouge and lipstick. To cater for these conservative women and others who were tired of garish reds and wanted something more subtle, Helena Rubenstein introduced a very pink powder which gave the effect of a pale rouge when used with an ivory powder.

'Tangee' was one of the most popular brands of the period. Their lipstick and rouge came in only one shade - a light orange, which changed to an intense coral pink on the skin. In addition to lipstick, sun rouge, and dry rouge cake, Tangee made day cream, night cream, and face powder. For 20 cents one could obtain miniature sizes of all six items, as well as a booklet on 'The art of makeup.'

In 1928 one could also mail in a coupon for a free sample of a new cleansing tissue called 'Kleenex' ('if you still used



The wistful look, 1925. Plucked and pencilled eyebrows, shadowed eyes, and painted rosebud mouth.



a soiled bit of linen that rubs goms back into the skin or a harsh towel that is so quickly ruined by cream and grease, you'll find Kleenex a delightful surprise... You can use Kleenex once, then discard it just like paper.') One could also buy Stillman's Fractle cream (' bleaches them out while you sleep'); Gouraud's Oriental Cream (' renders an entrancing, bewitching appearance that will not rub off') in white, flesh, and rachel; & Pond's skin Freshener (' rejuvenates the skin'.)

Princess Pat did not offer free samples, but for 25 cents in coin the manufacturers would send the Princess Pat 'weekend set', containing 'Easily a month's supply of Almond Base Powder and six other delightful Princess Pat preparations. The latter, unidentified, were evidently to come as a happy surprise!

For only ten cents, the coupon addict could obtain a miniature Glazo manicure set and a booklet by Miss Rosaline Dunn, whose association with Glazo eliminated a 'life dedicated to the art of manicuring.' Miss Dunn put it this way:

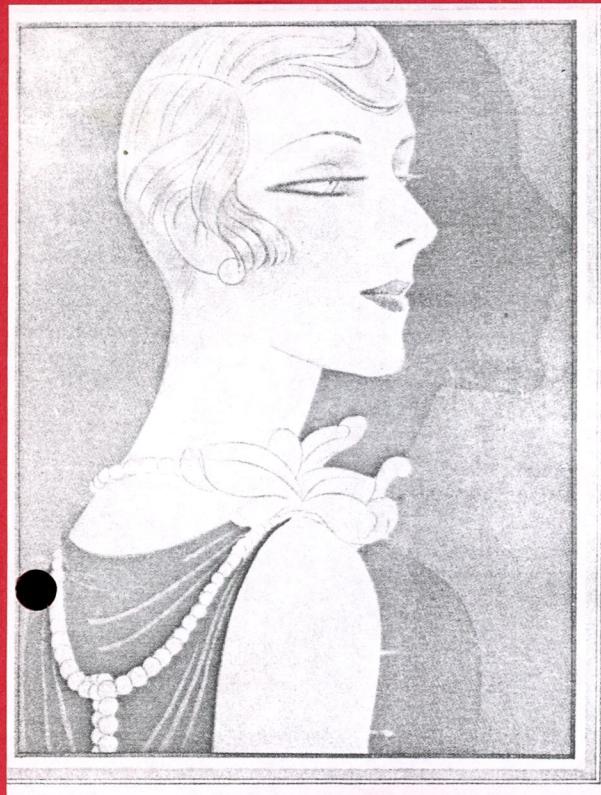
'Then from Paris came the whisper that liquid powders had been invented, I tried all of them. But some of them peeled or dulled in spots. Others gave an unnatural tint that was too sober. Then just as I despaired of ever realizing my ambitions, I discovered the Glazo manicure. What a happy meeting! (I think if I read such an advertisement I

would rather run a mile than trust in their
smarmingly greasy chiché's !)

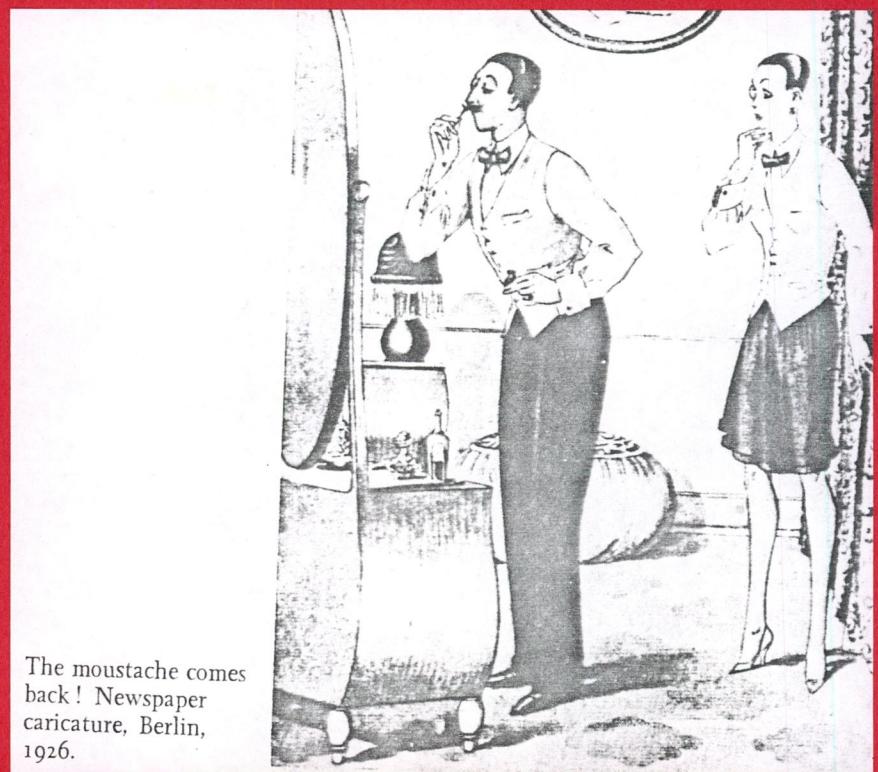
Vanity cases were an essential part of
the chic women's equipment, and *Vogue*
described a new one by 'Terri' as being made
of black metal, with a single bright line of
color at the top and a smart marcasite
motif. The vanity contained rouge, powder, lipstick,
and mirror, as well as allowing space for
cigarettes. Dunhill's vanity case, looking, not
surprisingly like a cigarette lighter
(see Fig 34), contained the usual rouge,
powder, lipstick and mirror and cost from five
dollars to five hundred dollars (£200). Corday's
Silver Queen compact was designed to look like
a flattened grey ball. Dorothy Gray had a
vanity reminiscent of centuries past, containing
rouge, powder, puffs, lipstick, eyebrow brush,
tweezers, eyeshadow, mascara, and mirror (see
Fig 3L)

In this same year, Lydia O'Leary,
a young woman who had been forced to earn
her living in back rooms painting gift cards,
perfected and marketed a cosmetic which she
had invented and developed to conceal her
own disfiguring birthmark. 'Coormark',
originally a heavy liquid, later a greaseless
cream, was made in several shades and
could successfully cover a variety of facial
blemishes. It was estimated that about fifteen
percent of the sales were to men.

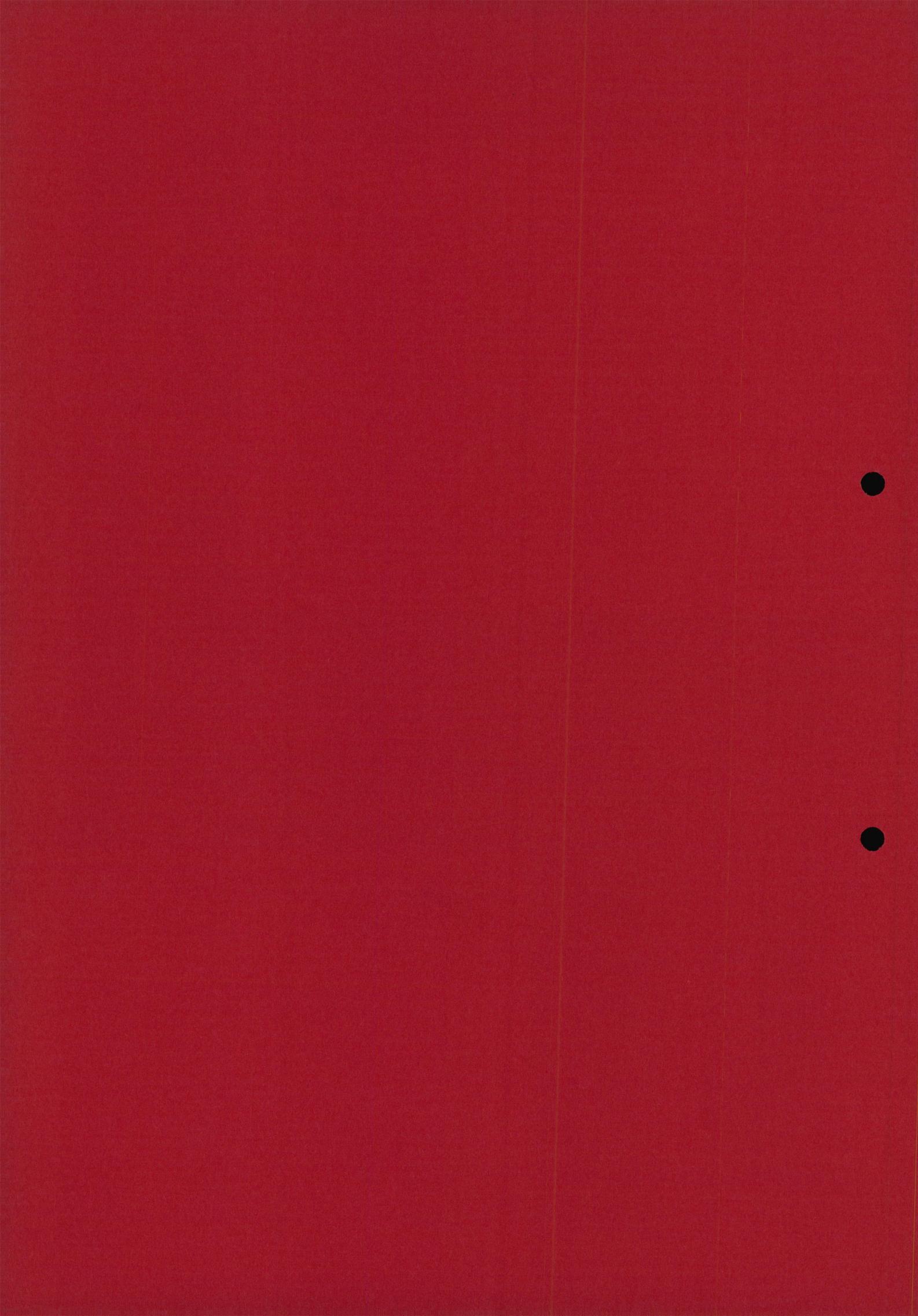
Nail polish was also in the news from



Fashionable model of 1927. From an advertisement for Houbigant perfumes and cosmetics.



The moustache comes back! Newspaper caricature, Berlin, 1926.



time to time. 'One of the first things that the knowing American woman does upon her arrival in Paris', wrote 'Vogue's' beauty editor, is to make an appointment for a manicure at Madame Tille's - that little place in the Rue Saint Honore which was formerly known as Carnichael's. The excellence of Madame Tille's liquid polish and the exotic delicacy of the tint imparted to the nails have made her justly famous.'

In 1929 there was a sudden rage for the suntanned look, which left women with dressing tables crammed with makeup colours that were no longer fashionable. 'Today' wrote Betty Thornton in the autumn of 1929, 'we're all tanned - out in the sun or out of a bottle.. and most of us will stay as we are at least through the Autumn'. An American manufacturer sold 20,000 bottles of instant tan the first week his product was on the market. The tan look was first taken up by Hollywood and New York's International set, but the rest of the country followed quickly. With the tanned look came a slight decrease in the use of rouge and a shift towards the orange shades. Pink and white powders virtually disappeared. An increased emphasis on tying the makeup colors to the costume, resulted in an enormous increase in the sale of cosmetics. Then, too, there were colors for the daytime, and colors for the evening, the latter being in general lighter and brighter. Blue eyeshadow and blue mascara had been made to make eyes look bluer, but now eye makeup was being

Kept to the costume. Brown eyeshadow was no longer worn with brown eyes when the lady was wearing a blue dress. Only with red, orange, yellow, or black dresses could the eyeshadow match the eye.

The cosmetics which flooded the market in the Twenties were in most cases considerably different from those of the eighteenth century, the previous peak period in cosmetic usage. Rouge was now made from Carmine, carmineine, and coal tar colours, mixed with Calcium Starch, or Fullers earth, and perfumed. For dry cake rouge, gum arabic was added; liquid rousers were usually dissolved in glycerine and alcohol. Lipsticks had a paraffin base reinforced with wax or cocoa butter and tinted with carmine or cold tar dyes. But cold cream was not vastly different from that invented by Galen in the second century A.D., and according to Iron Griffit, 'eyebrow pencils and eyelash cosmetics are still made as they were in Egypt five thousand years ago - namely from soft, lampblack, burnt sienna, and soap and wax or paraffin.'

But the use of cosmetics was far from universal, and there were pockets of determined resistance. Griffit quotes a dress Reform pledge, which circulated in Oklahoma in 1928. Anyone rash enough to sign thereby promised to abstain from short sleeves (less than three-quarter length) short skirts (above the shoe tops!), unnecessarily bright apparel, attractive head attire, dressing

FIG 6 . AN EXTRACT FROM THE MAGAZINE 'COLLIERS' WRITTEN BY
MISS BLANCHE BATES, 1929.

'The average woman of today . . . proceeds upon the happy assumption that there is no more to make-up than a paint barrel, a spade, and physical strength. And as for lights it never enters her head to make a distinction between artificial and natural. As a consequence, she makes up under an electric lamp without thought of the outside sun, and when she reaches the street, she looks for all the world like a circus clown.'

'I am not leveling any wholesale indictment against paint and powder and lipsticks. I uphold the right of every woman to make herself as attractive as possible. . . . Where I dislike and resent the employment of make-up is in the case of old women and young girls. To me, at least, there is nothing more painful and pathetic than the sight of a grandmother—ancient enough to be one anyway—mincing along a public street with her cheekbones buried under a mass of crude vermillion, mascara dripping from her eyelashes, and her mouth a study in scarlet. . . .

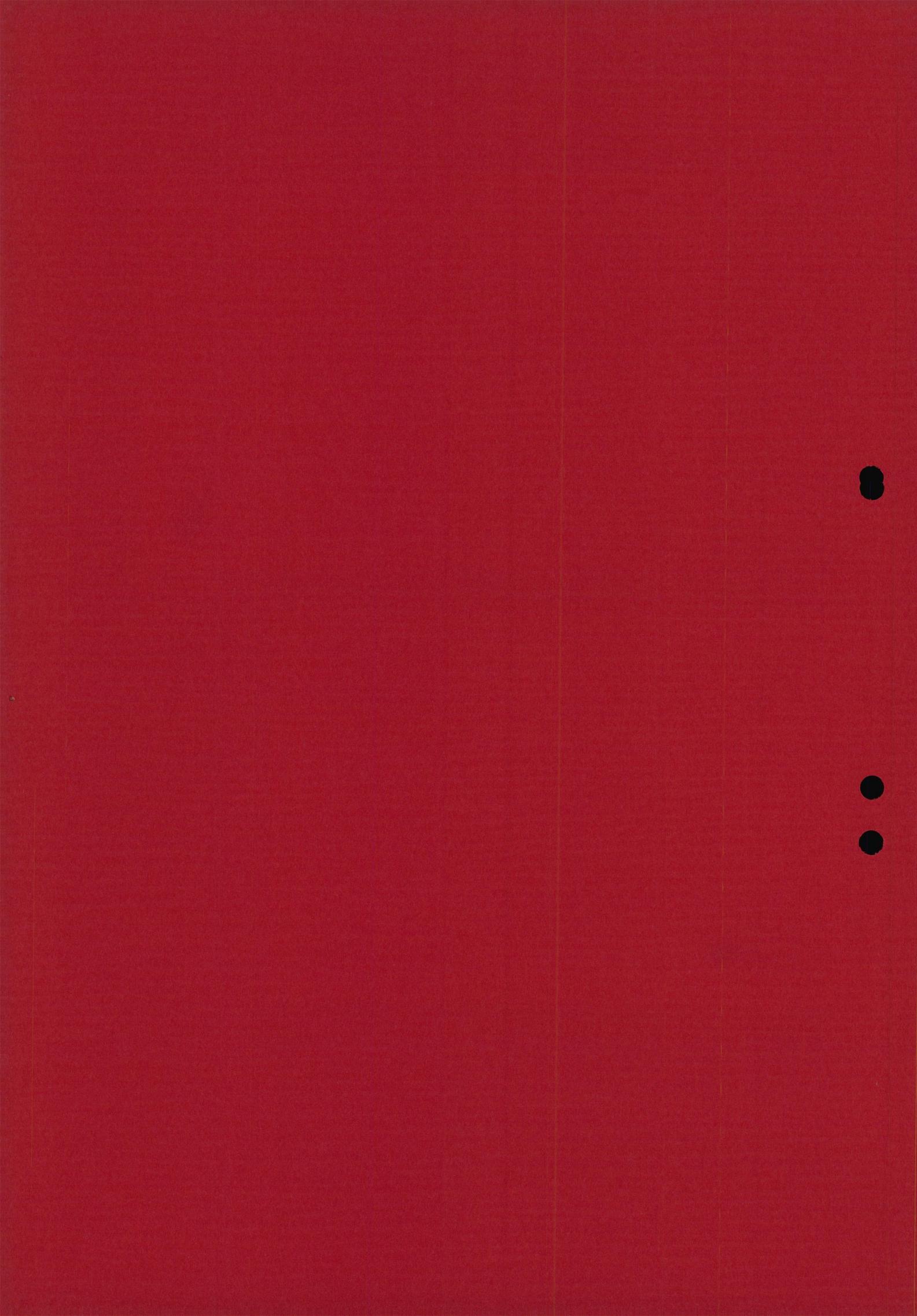
'Even more ghastly is the spectacle of a young girl, still in her teens, going about with a compact clutched tightly in her hand, opening it every few minutes to freshen the violent crimson of her lips, to add to the blobs of rouge on her cheeks, or to plaster more powder on her nose, already gleaming like a tombstone against the background of reds and ochers. I never see the perform-

ance without wanting to grab the little halfwit and throw her under a pump. . . .

'My objection to painting and powdering and lipsticking by adolescents is that it cheats them out of childhood. A child may start on the use of a compact because "all the other girls do it", but be very sure it will not be long before its significances are understood by her. In its essence the thing is a call to vanity, and there can be no question that it leads to a premature development of the sex instinct. . . .

'If I have picked on this painting and powdering business, it is because I know of no better symbol for the joy-riding spirit of the times. Don't tell me that any decent mother approves the use of cosmetics by her thirteen-year-old daughter! Take away every other consideration involved, and the mere sight of a baby face smeared all over with rouge is enough to make any normal human being heartsick. . . .

'Let them call me old-fashioned all they please. My thirteen-year-old daughter is going to keep right on going to bed at half past eight; she is not going to be permitted to paint and powder, sit with boys in darkened movie galleries, smoke cigarettes, and attend hip-flask parties; at least, not until she is eighteen.'



the hair, and the use of cosmetics. Those who objected to signing the pledge were directed to see 1 Corinthians XIII, 5 ('Examine yourselves, whether ye be in the faith; prove your own selves. Know ye not your own selves, how that Jesus Christ is in you, except ye be reprobates?')

I have also included an extract from the magazine 'Colliers', written by Iris Blanche Bates, an actress, who, having failed to stir up any indignation in her protest to the San Francisco Board of Education about the use of makeup by school-girls, took her case to the country at large. (See Fig 6.)

Although the painted women of the twenties seemed not to call forth the biting satire from men that their predecessors in earlier centuries had, the free use of paint by women of all ages in a desperate effort to recapture their youth did result in at least one mild collegiate verse:

Tell me, pray thee, pretty maid,
Are you sixty-five years old,
or am I overbold?

Tell me, pray thee, pretty maid,
Shall I judge you by your looks
Or take heed to what I'm told?

Tell me, pray thee, pretty maid,
Are you sixty-five years old?

About this time, an advertising agency in America estimated that American women were using 3,000 miles of lipstick a year,

375,000,000 boxes of face powder, and 240,000,000 cases of dry rouge. But yet I have found evidence that the increase in volume of sales did not bring with it an improvement in the quality of the product. An increase of 50 percent in three years in cases of skin diseases resulting from cosmetics was reported, and products in the three-billion-dollar-a-year cosmetic industry were found to contain such familiar poisons as lead, mercury, and arsenic, which as I have already discovered, had plagued women for centuries.

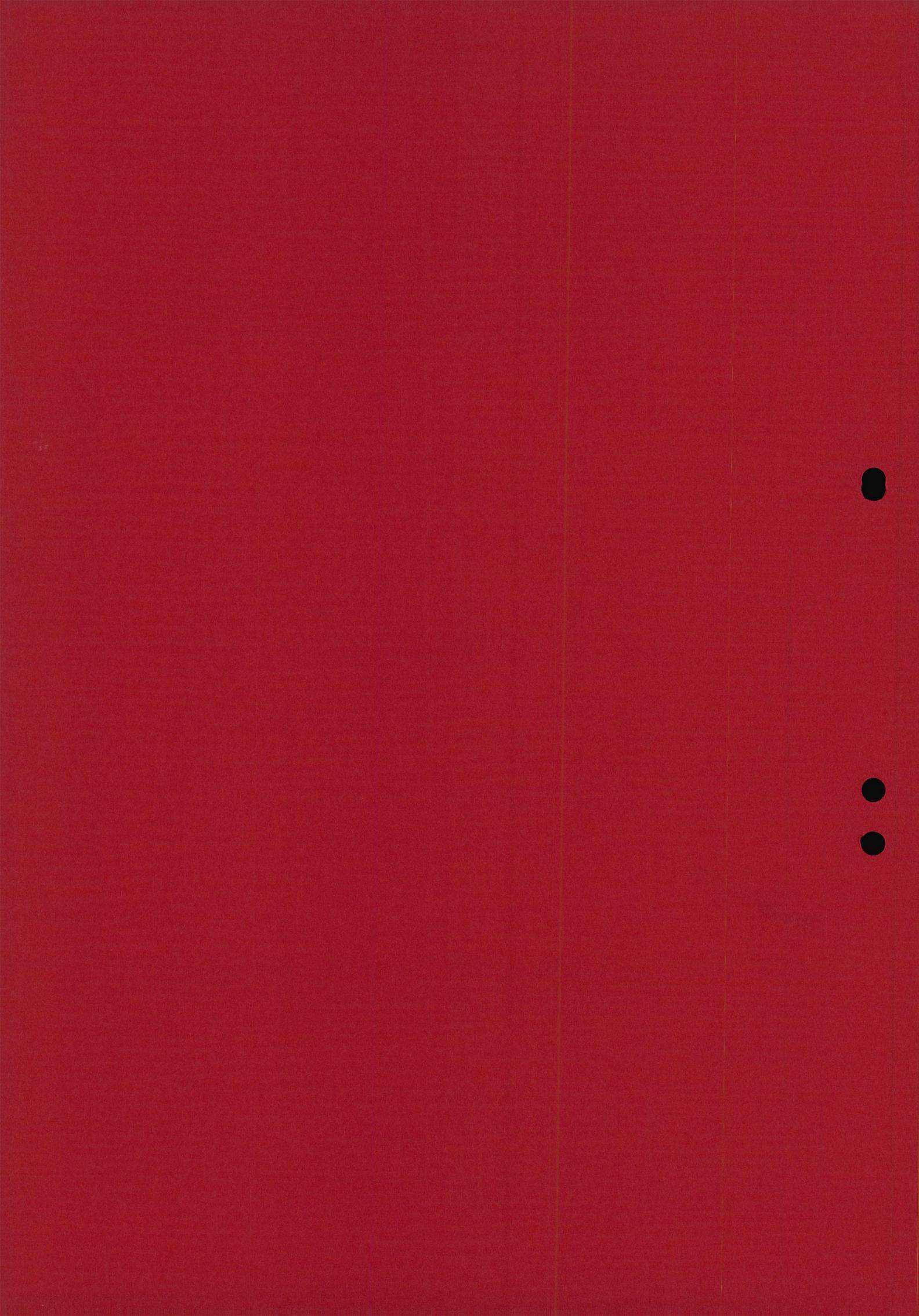
Another aspect which can not be stressed enough concerning the revolution in the use of cosmetics is the moving picture, and without it things would have developed at a much slower pace. In the late 'twenties and early thirties millions of English girls modelled their appearance as much as they could on America's untitled aristocracy - the stars of Hollywood. They not only saw them in films, but learnt the 'secrets' of their toilet from magazines, bought the same beauty products by which their idols professed to swear, and espied the hair-style of their latest pictures. In Hollywood 'the lipstick and the eyebrow pencil were even more powerful than the pen.' Every girl was a Garbo, Shearer, Wanda Young, and I do not believe to this day that Garbo has had a successor, but particular characteristics of certain actresses have been widely imitated,

SEE P. 98.

HOLLYWOOD'S INFLUENCE UPON COSMETICS.

GARBO IN 1928.





such as the wichen hair-style of Audrey Hepburn, and the heavily made-up eyelashes and eyelids of Joan Collins. On any estimate I believe that the cinema and television wield a tremendous influence in England to-day on changing fashions in beauty and clothing, one major recent example that comes to mind being 'Fame'.

It was also during this period of the feminine Revolution that cosmetics, hitherto an expression of the sophistication of urban life, for the first time invaded rural England. Improved communications had much to do with this breaking down of the barriers between town and country. In the 'thirties, London beauty parlors even began sending out fully qualified agents to country districts, and the periodical 'Woman and Beauty' started a specially priced professional treatment scheme for readers living outside London. The development of cosmetics in the countryside was greatly hastened by the War, with the great shifting of the population on the home-front.

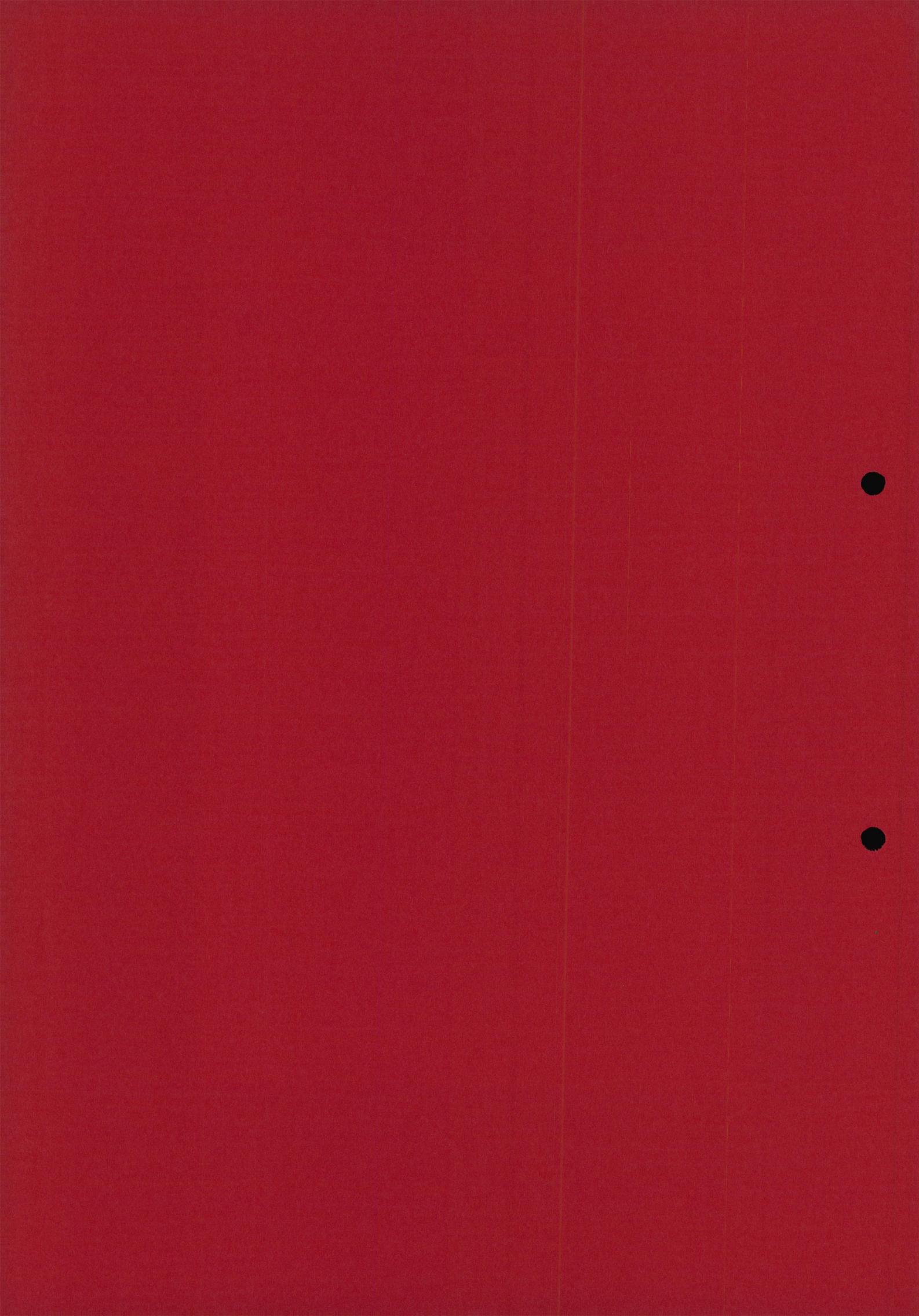
The daring of the Bright Young Things of the gay irresponsible 'twenties, who refused to be bullied into surrendering one jot of their newly won independance, gave tremendous momentum to the cosmetic Revolution.

I have only previously very briefly touched on the question of nail varnish, but I think it is a subject which deserves a little more expansive explanation as it presents, I believe, one of the most striking aspects of the

cosmetic revolution. I have previously noted that Victorian ladies polished their finger-nails with beeswax or simple preparations, to give them a pinkish transparent shine; and until 1930 the modern woman remained content with the palest of pink tones, polish being applied only to the pink part of the nail, leaving the tip and the half-moon unpolished; but during the summer of 1930 it is said that a handful of film stars and society beauties who were sunning themselves in the South of France realized that pale-rose nails looked rather anemic with sun-tanned fingers: so they discovered 'blood-red' nail varnish, which both pleased their artistic sense and gave them the satisfaction of knowing they were causing a sensation. The press soon heard about it, and photographs of well-known women basking in the sun with bright finger-nails and toe-nails appeared in the papers. The vogue spread like wildfire and by autumn manufacturers had added to their creams and pinks such shades as Cardinal, Garnet, and coral. It was soon clear that there would be no limit to the possible colours. In 1932 the fashion for black finger-nails was introduced from America for a brief heyday, and before long, varnish could be bought in blue, green, mauve, gold, silver, mother of pearl and every shade of red from



Lynn Fontanne at her dressing-table, 1940. In addition to light from the window there are fluorescent tubes and luminous glass flowers. Published in *Vogue*.



'Traffic lights' to 'honest moon', at 1s 6d. a bottle.

To tint the eyelids and torch up the eyelashes was thought the height of sophistication in the 'twenties and, by all who indulged in it, was reserved exclusively for gala evenings. The eyebrow pencil was in every bag, 'available in five bewitching shades'. The vogue for plucking the eyebrows to form a thin, pencilled line came in as Cupid's bow mouths went out; and the 'off the face' hats of 1930 made perfect eyebrows essential. The pencil also turned the mole or freckle into a 'beauty-spot'. Mascara and eyeshadow became more fashionable in the thirties for evening wear, but never for day-time for which vaseline would suffice. For a while it was smart to apply shadow under the lashes but by 1933 this had definitely dropped out of favour, except for stage work. Indeed, I believe that for some considerable period after the roaring 'twenties the keynote was 'it's smart to be natural': and as such it was kept for bright lights. Only since the War have mascara and eyeshadow come to appear in Englishwoman's daytime makeup.

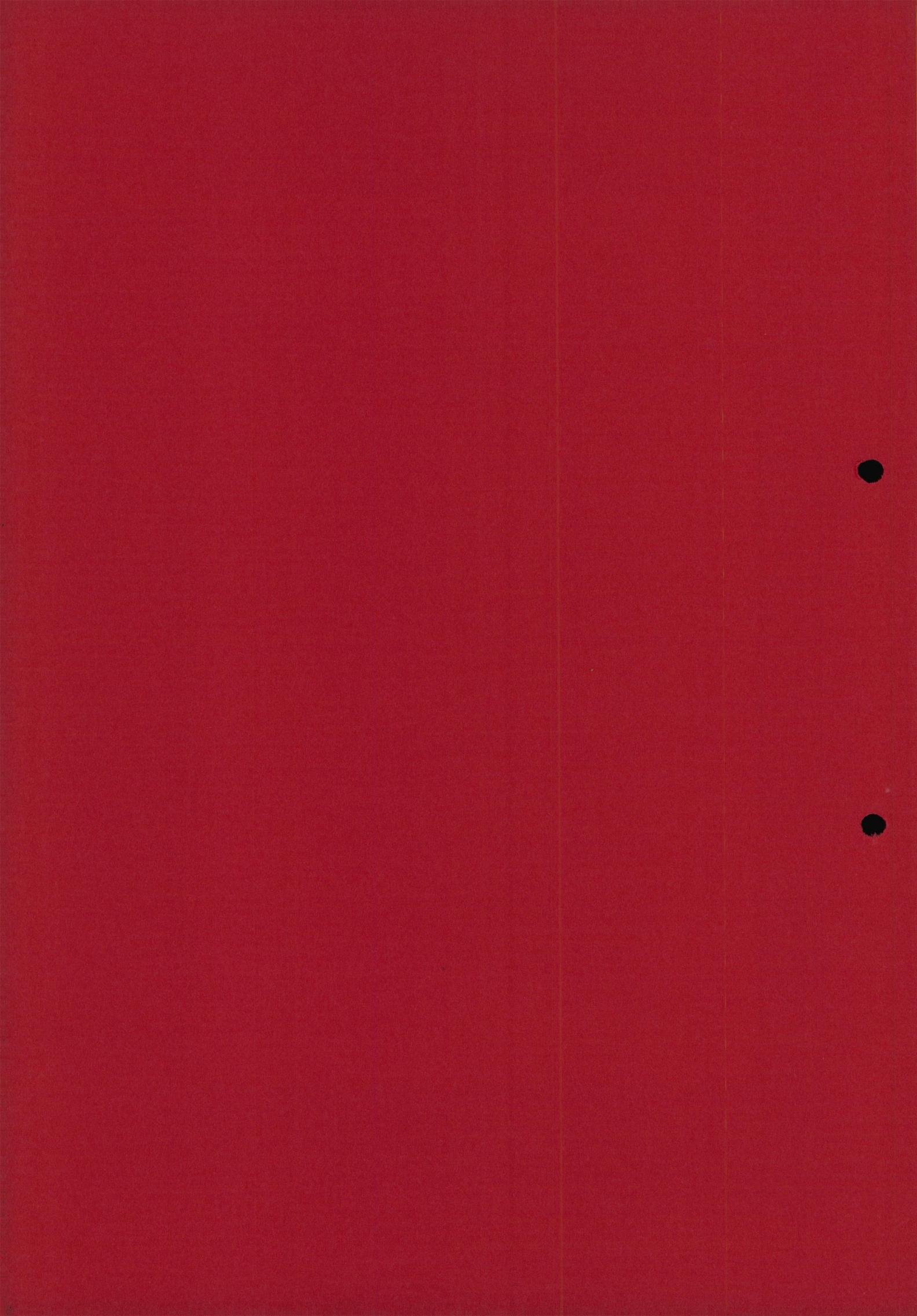
I would very much like to continue this research to a more contemporary period, but the Twentieth Century with its multitude of inventions and refinements requires far more time than I am unfortunately able to donate. However in choosing the 'twenties I believe I was not

mistaken, for surely it was the point of no return, the period which shattered all the rigorous conventions hitherto adhered to, the age of release, freedom, originality, individuality, and innovative ideas, an exciting, glittering threshing and pulsating endless gala, and one from which we constantly reminisce on.

I truly believe it was the forebearer of all modern cosmetic products, what we purchase and manufacture today is merely a refined version of an age so interesting and exciting to have been able to study.



The sad-eyed look, 1930.



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