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TIME TO MAKE UP



by

RICHARD B. WHORE

TIME TO MAKE UP

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A Practical Handbook
in the Art of Grease Paint

BY

RICHARD B. WHORF

Illustrated by the Author

*Author of "Runnin' the Show", in collaboration with
Roger Wheeler, "At the Sign of the Eel",
"Creaking Floors", "The ? Crime",
and other successes.*



BOSTON
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PUBLISHERS

Claus. The wire frame is made to fit over the ears and under the chin. With the aid of a finer wire, switches of women's hair of white or grey are bound on to the frame. When the wire is covered after the fashion of the drawing, the beard is trimmed with scissors.

SIDE WHISKERS

Side whiskers are more difficult to apply than either the beard or the moustache. In making them the actor should be careful that the lines of hair are placed in the correct direction. Figure XXXVIII shows a type of side whisker which was called "Burnsides" or "Lord Dundrearys". (The hair which makes up these whiskers is put on the face in two divisions, one the moustache and two, the sides. The joining of the hair where the two parts meet must be done with care. The use of a soft drawing pencil is a necessity with whiskers of this nature.)

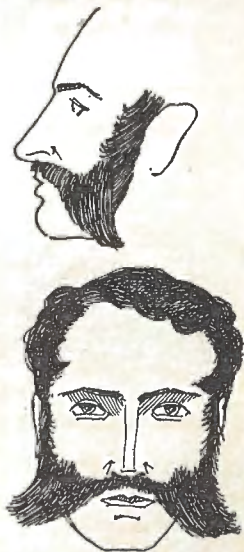


Figure XXXVIII

SIDEBOARDS

These are probably the most common form of crepe hair make-up. Every

butler that ever tipped a tray on the amateur stage has stuck bits of crepe hair on either cheekbone and called it done. (Sideboards or cheek whiskers must be trimmed neatly to join in with one's own hair.) (If the sideboards are to be flared at the ends, longer pieces should be stuck on after the main piece has been placed on the face.



Figure XXXIX

These are brushed up or out at the sides as desired.)

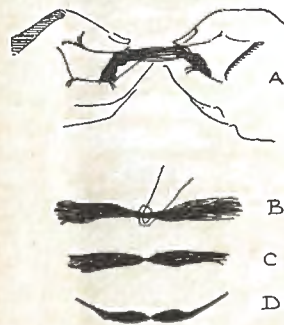


Figure XL

Figure XXXIX shows several different types of sideboards which may be helpful to one who intends to make them.

Before we finish our space devoted to crepe hair we will point out several tricks in the making of moustaches and beards.

One of the easiest ways to make a thin compact moustache which will stay on the face satisfactorily is



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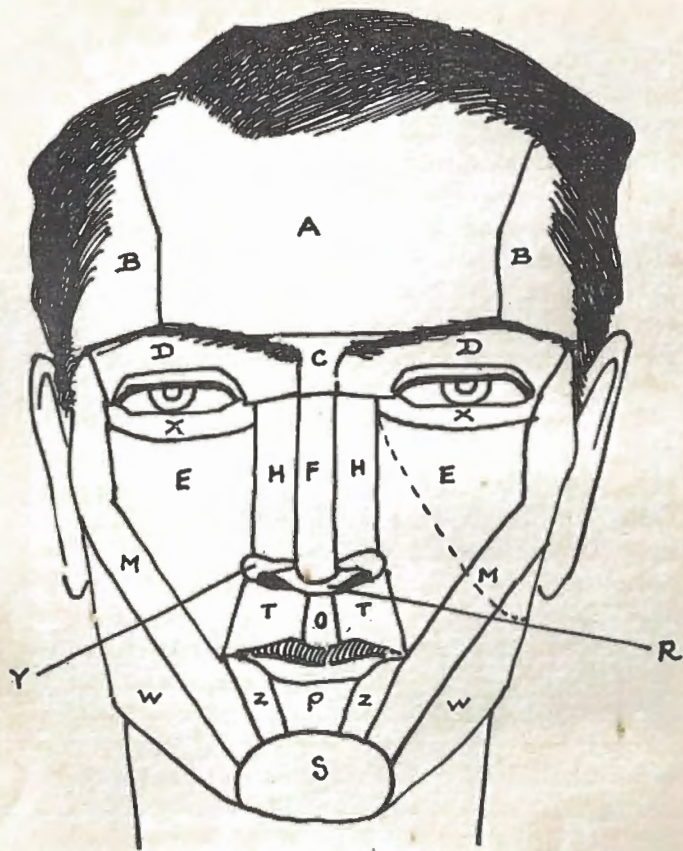


Figure I

TIME TO MAKE UP

MAKE-UP AS AN ART

Almost everyone has at some time taken some kind of a course in drawing, painting, or design, and each person knows to what extent he excelled in that field. Some are, doubtlessly, more gifted than others and all of us are aware that even the finest art school cannot produce a Sargent if its pupil has not the talent. It can, however, help that pupil, not only to understand the value of color, but also teach him the fundamentals of the art.

The main object of this book is not, therefore, to produce great masters in the art of make-up such as Marie Dresslers and Richard Mansfields, but to help those who have occasion to use theatrical make-up to understand at least the fundamentals. Just as an art school instructs its pupils in the method of drawing from life, so in make-up one must be instructed about the face, and more particularly one's own face.

In order to make the method of make-up clear, a face has been designed which is laid off in planes or segments. Figure I shows this chart. The forehead is divided into three planes as the lines indicate. They are: B, A and B. The remainder of the face is divided in the same manner, each plane clearly shown by a letter. The lines which divide these planes are not to be taken as actual division lines on the contour of the

face. When the face has been made-up these hard lines are all blended into each other, giving the face

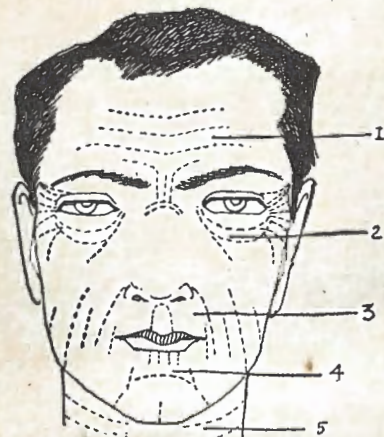


Figure II

various high-lights or shadows as desired for the characterization. Figure II shows the same face with what is known as the line areas, indicated by dotted lines. The wrinkles of old age appear more or less in the same places; the eyes, the mouth, the chin, and the forehead being the most common areas afflicted by wrinkles. And now, with these two charts as a rough start, we move on to the beginnings of make-up. (Theatrical Make-Up is a preparation, made from various creams and butter fats blended with harmless color pigment for application to the face.) Its object is to give life, color and a more pleasing character to the face when applied correctly.)

(The colors in Theatrical Make-Up are designated by numbers on the outside of each wrapper accompanied by a name such as: Miner's No. 2, light flesh, or Stein's No. 18, carmine, etc.) It is well for persons selecting make-up to be sure of the color as names and numbers are sometimes misleading.

(The trade names of the most used grease paints are Leichner's, Stein's, Miner's, Max Factor's and Lockwood's.) It would be impossible to summarize individually each brand of make-up so three of the leading American manufacturers of make-up have been selected which are often used by professionals. These are Stein's and Miner's and Max Factor's; these brands are easily obtained in any city.

JUVENILE MAKE-UP

For Boys

The first step is to rub a little cold cream into the face and wipe it off carefully. Then comes the ground work or base. This is the color which is applied to the entire face. It is spread evenly and lightly. In this instance the numbers or colors manufactured by Stein and Co. of New York will be given:

Base	Mixture of No. 5 and No. 8.
Cheeks	Carmine No. 14.
Eyes	Brown No. 7.
Lips	Steins dark moist rouge.
Powder	Steins No. 8.
Mascara and Cold Cream.	

After the base has been applied, the cheeks are made-up with Steins Carmine No. 14. The planes E and M on the chart are affected. The dark carmine is applied high up on the cheek bone and rubbed in gradually. The fading out line of the darker color should come where the dotted line intersects the planes on the chart.

If a person's face is thin and one desires to look stouter, the carmine should be applied a little lower and rubbed well into the plane marked W. The use of the name Carmine in make-up is one of which to be wary. Be sure it is not too dark. Most trade manufacturers have a great difference in their interpretation of this color. Do not use a carmine which has a bluish or purple tint.

The next process is the making up of the eyes. Brown eyes are enhanced by the use of brown shading above them and blue eyes are enhanced by blue. This is not a set rule and in some cases would not be desirable but it is useful to remember. Some persons find the combination of blue and carmine effective. The desired color in this case, Stein's No. 17, is applied to the planes E. The color must not be put on heavily as it is only shading and its one purpose is to bring out the eyes. Too dark a color or too much make-up above the eyes will give a ghostly or skeleton-like appearance. Eye shadow is prepared by all the manufacturers. It is inexpensive. It can be made easily and be just as effective by the blending of ordinary grease paints. One very good blend is made by using a little of the base color plus a small quantity of brown lining pencil and a touch of lip rouge.

Now come the lips. With boys and men it is well to use a dark rouge rather than a light one. In applying the rouge one should be careful not to overexaggerate the shape of the lips unless so desired. As a rule the cupid's bow is far from effective on a young man. After the rouge has been applied not too heavily on

the lips, a dry towel is taken and with care a small portion of the rouge on the lips is removed. This is done in order that when the powder is applied to the make-up the thickness of the rouge on the lips will not cake nor stick to the powder puff.

Now the face is ready to be powdered. It is well for a beginner, in fact any person who uses make-up, to use one kind of powder all the time. The reason for this is that the person becomes used to the reaction that takes place on the face when the powder is applied. Powder fades the

make-up and continual use of one color of powder will enable one to estimate to what extent his make-up is going to be lightened. In many cases when a person continually uses different shades of powder his make-up is never the same. Naturally, to be able to judge what reaction will take place is difficult. This rule does not apply to character make-ups such as Negroes, Chinese, Moors, etc. Powder that is practically white, tinted perhaps with a little yellow or pink, as Stein's No. 8, is the best. With a clean powder puff the powder is dusted over the entire face very thoroughly, especially around the crevices of the



Figure III

nose and eyes and planes Z, P and B, where one is most apt to perspire.

With this done, the eyes alone remain to be touched up. The eyebrow is lined with Stein's No. 17, easily applied with the aid of a small tooth brush or a lining pencil. Figure III. Care should be taken to darken the eyebrow in the center and fade it away gradually toward the end.

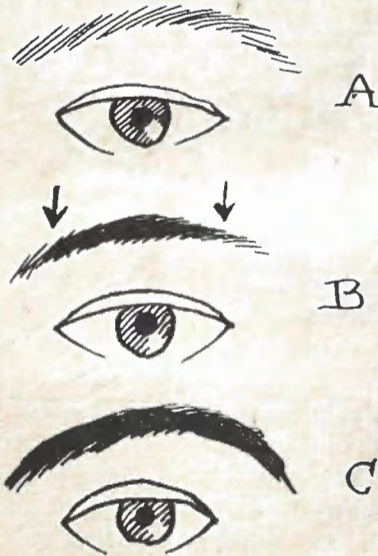


Figure IV-A

This figure shows (A) the eyebrow without make-up; (B) made up—dark in the center portion and lighter toward each end. (C) is the wrong way to make up the eyebrow. The next step is the applying of mascara on the eyelashes. The amount used depends entirely on the thickness of one's lashes and the

complexion of the person making up. In some cases where the eyes are light and not very large, a thin line drawn under the eyes and rubbed in gently, will help to bring out the eyes. The practice of lining the eyes above and below as shown in Figure

IV-A is not satisfactory for a juvenile and should not be attempted. Figure IV-B shows the method of applying mascara to the eyelashes. This completes the make-up for a juvenile.

JUVENILE MAKE-UP

For Girls

First cold cream is applied to the face and rubbed into the pores. Then the superfluous cream is removed with a soft towel and the face is ready for the base.

For this a light juvenile grease paint is chosen, preferably No. 2 or 3 of either brand of make-up here mentioned, and is rubbed over the face evenly and smoothly. Now the planes of the cheeks E and M, as shown in the first diagram, are dotted with a light carmine liner or light moist rouge, which in turn is rubbed into the base and blended at the intersecting lines in the drawing. Figure I.

If one's face is plump, the rouge should be applied a little nearer to the nose. With a thin face it is better to blend the rouge more into planes M and W.

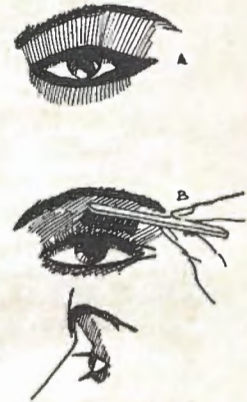


Figure IV

Gently dust the face all over with a light powder. The make-up of the eyes is more important in feminine make-up than any other part of the face. Blondes, as a rule, should use blues, greys and lavenders in the eye socket D. Brunettes will find deep blues, violets, and reddish browns effective. With the liner selected touch the upper lid D several times. Blend this color with the finger tips over the eyes and do not bring the color under the eyes to plane M. With a small brush darken the lashes with mascara enough to accentuate the eyes. Blondes will find dark brown mascara more effective than the black which Brunettes employ. Beading of the lashes is described under the heading "Hints for Juvenile Make-Up." As a finishing touch draw tiny lines at the outer sides of the eyes and a small red dot on the insides near the nose. Now draw a fine line on the eyebrows and make up the lips with the desired color of rouge. If the color of the cheeks is not sufficiently red a dry rouge may be applied over the powdered cheeks with a rabbit's foot.

HELPFUL HINTS ABOUT JUVENILE MAKE-UP

The eyes of each individual must be made up to suit his own requirements. The main object in darkening above the eyes is to strengthen the eyes by sinking them in shadow. If one's eyes are naturally deep set they need less coloration than eyes that are prominent or "popped".

Perspiration on the face can be somewhat checked by applying a little witch hazel before making up.

In many instances a young girl will find that mascara on her eyelashes is not heavy enough to properly show off her eyes. In this case the eyes may be beaded. This is done with a small alcohol stove which heats the make-up already prepared in a tin. When the black mixture is soft, a stick is dipped into it and applied to the lashes leaving a small ball of paint on the extreme end of each lash. Colgate's has manufactured a fine cosmetic for this purpose which is superior in that it can be easily rubbed off if any

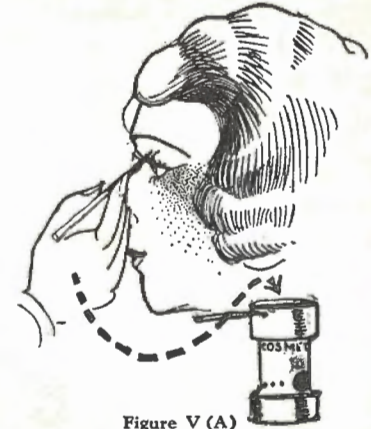


Figure V (A)

heats the make-up already pre-

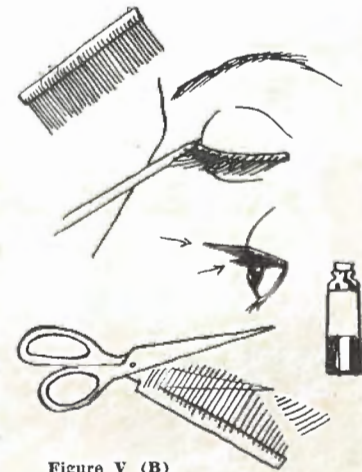


Figure V (B)

falls on the face while making up. However, one must be very careful not to bead the eyes too heavily. It is effective when used in moderation but too much will give a hard and unnatural appearance. (Without doubt one of the greatest advances in modern make-up is the discovery and use of Fake Eyelashes.) They are now manufactured by many of the make-up concerns and can be purchased at any drugstore. Directions for application are found with them. Chart Figure V (B) shows how they are applied. They are very effective in the theatre and are by far the finest means of enhancing the eye.)

TRICKS IN MAKING UP THE EYES

Figure VI shows various methods of drawing lines to change the appearance of the eyes. A, in the diagram, is one of

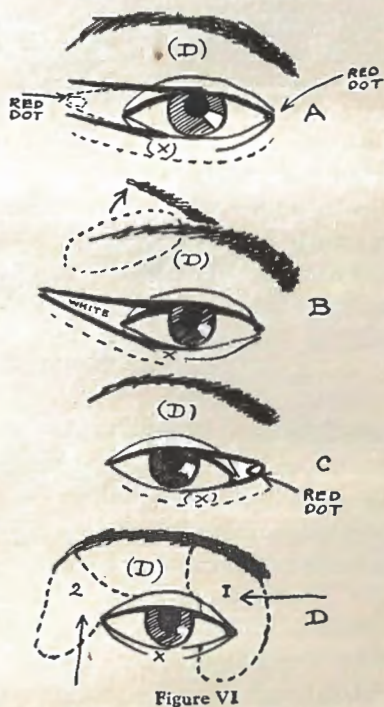


Figure VI

the easiest methods of making a small or medium-sized eye appear larger. The plane D is shaded with a blue, gray or reddish-brown as desired. The two lines are drawn with a dark liner and must be thin. The portion between the lines is left the color of the base. The plane X is carried along the lower edge of the bottom line.



Figure VII

B, in the diagram, shows the method of making the eyes oblique or Chinese. Plane D is continued through the end of the eyebrow, blocking it out. The eyebrows are drawn slanted as indicated. Next two thin lines are drawn, one from the center of the eyelid and the other from the center below the eye. In this make-up the extended lines join. The por-



Figure V

tion between the lines is lightened with white to give the effect of a continuation of the eyeball. The plane X is continued out along the lower edge of the bottom line. With a Chinese make-up, planes D and X should not be shaded but simply painted with the basic color. Only the extension lines should be shaded so the eyes will appear smaller and more in character.

C, in the diagram, illustrates the method of bringing eyes that are far apart nearer together. Planes D and X are extended more toward the nose by lines drawn and joined. The circle at the intersection of the two lines is a spot of carmine which is dotted on to appear as the duct.

D, in the diagram, shows the method of sinking the eyes. By darkening Plane D at I, the eyes are brought nearer together. By darkening Plane D at II the eyes appear further apart.

Figure VII shows the stages of a straight make-up for girls and young women. First the base, second the moist rouge, third the eyes, fourth the powder and dry rouge, and lastly the eyebrows and lashes and lips. Figure V shows the finished make-up with the eyelashes beaded with cosmetic.

CHARACTER MAKE-UP

(All make-ups in the theatre are character make-ups in one sense of the word.) However, in this little book any make-up which emphasizes lines or high-lights, or requires false noses or wigs, will be classed as character make-ups. A person on the street may arrest our attention by the wrinkles on his kindly face or the ironical expression on his mouth. A beautiful woman may demand our gaze by a sad expression in her deep blue eyes. So (in making-up we must try to give to our faces the character needed to portray the person we are going to impersonate.)

First, we will attempt to describe an ordinary character make-up — say, a man seventy years of age. Return to the chart, Figure I, and look once more at the planes of the face. As age shows itself, the planes become more pronounced. The centre of the plane W sinks in. The top of the cheek bone M becomes more pronounced. The sides of the nose H seem to fall away. The mouth droops and the crevices of the chin P, Z, Z become very marked. The temples B also show signs of sinking and the eye sockets D toward C become deeper.

Now let us look at Figure II, showing the area of wrinkles. There can be more wrinkles on an aged face than are shown in this diagram, but for general requirements these will prove satisfactory. The first wrinkles to appear on the face of a man are generally those around the mouth, the nose and the forehead. The wrinkles caused by scowling are the first on a boy.



Figure VIII

The wrinkles and lines around the eyes, No. 2, come early in life as well, but are generally due to dissipation or over-strain. Next the chin becomes marked, No. 4, and if the character is not stout, the cheek lines, No. 3. Double chins are so common we know where to place them.

Figure VIII shows the same sort of diagram of a woman. With a woman the lines around the mouth, chin and neck are usually the first to appear with age. Next, wrinkles around the eyes and forehead appear and lastly the cheeks. Age in a woman can be frequently told by the mouth. The wrinkles which cut into and across the lips show the age and character to some extent.

To resume our character make-up of an old man, the base is applied in the same manner as shown in Figure IX. Now the planes to be high-lighted or shadowed are chosen. Figure X shows a portion of the face indicating the planes to be shaded for this make-up. The plane M is lightened with white, which is blended into the basic color on the adjoining planes E and W.



Figure IX

The sides of the nose and eye socket are shaded with the number of grease paint indicated in the accompanying charts. Preferably a dark gray or reddish-brown is used. Next the centre of the plane W is shaded with the same color grease paint and all the planes are blended into each other. The sides of the temples B are shaded and blended. A line of white is applied to the bridge of the nose F and the

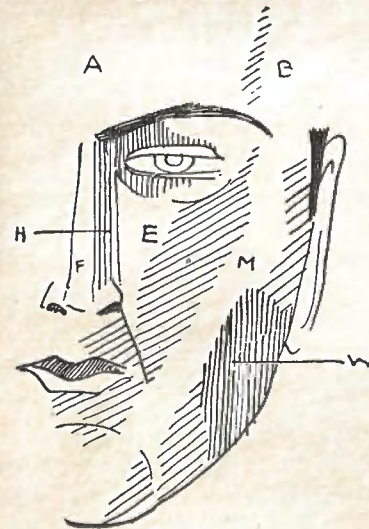


Figure X

centre color. This gives the face of the forehead A and blended carefully into the basic a more pointed and drawn appearance.



Figure XI

of it, the high-lights, and B is the base. The carmine line is drawn carefully and not too heavily, and alternated with the white lines. Now comes the blending. Figure XII shows this method as does the preceding diagram. Blend with the little finger parallel to the wrinkles and not at an angle. The carmine A melts into B which in turn melts into C, the basic color, when the lines are properly shaded and blended. After dusting the face with pow-

Figure XI shows the method of lining the forehead. Follow as near as possible the wrinkles in your own face. For the lining in this make-up use carmine or dark red. The dark line A in the drawing represents the carmine and the white lines C either side

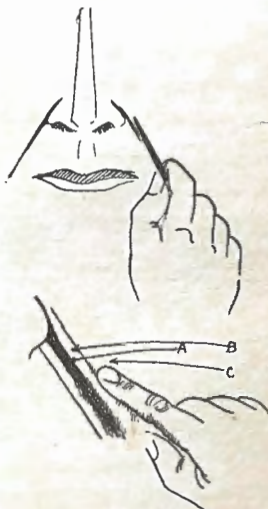


Figure XII

der some of the lines may need retouching with a soft lead pencil, especially the lines on either side of the mouth, the nose, the forehead and the eyes.

To make the face thinner or more pointed the centre Figure I, planes A, F, M and S, are lightened and the planes W, D, B and H are shaded. In order to make the face appear fatter the coloring is reversed. The centre planes remain the basic color and the planes B, M and S are whitened. If the plane W is reddened and the base of S where it meets the neck, the face becomes even fatter. By bringing the rouge or color of the cheeks well down to the ends of planes E and M this same effect can be accomplished.



Figure XIII

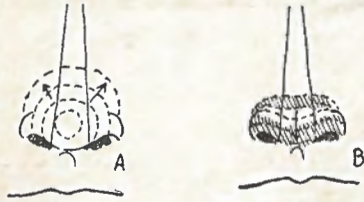
Figure XIII shows various lines which will change the contour of the mouth. With the advance of age the ends of the mouth sag, the lower lip drops and there is a loss of color.

(If one is changing the entire line of the lips, care should be taken to cover the lips well first with the basic color.)

Figure XIV shows various ways of making up the nose. A, shows the manner in which a pointed nose may be rounded. The centre circle is white, and the second dotted circle is a darker tone, the next is still

darker and the last before the basic color reaches a deep shade of carmine mixed with the base.

B, shows the method of flattening the nose or making it broader. The centre dotted line is light and the top and bottom lines are darker. They are blended together.



C, shows the turning of the bridge of the nose. The shaded portion is done with a gray or brownish carmine. The highlight follows the dotted line and is blended into the shading.

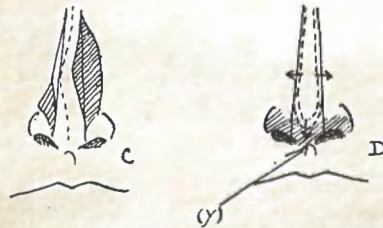


Figure XIV

D, illustrates the manner in which a long pointed nose can be shortened. The plane under the nose Y is darkened and grows lighter as it nears plane H, the end of the bridge. The top dotted line is the high-light line which runs into the second dotted line or base, and then into the shaded portion. By darkening the plane Y more deeply, the nose sinks into the face and throws out the upper lip.

HINTS ABOUT CHARACTER MAKE-UP

(Do not cover the face with too thick a coat of grease paint.)

(Lines and wrinkles must be worked on with a great deal of care.)

(High lights and shadows play the most important part in character make-up. Do not be afraid to use them.)

(Copy your make-up from famous paintings; Rembrandt for old men and women; Franz Hals and Murillo for peasants and street types.)

(Experiment with all kinds of make-up.)

(Practice making beards, noses, wrinkles, etc.)

(Study the color of the lights in the theatre.)

Remember it is better to be under made-up than over.

Block out the eyelashes with the basic color if one's eyes are particularly youthful.

Shadow the nose with care around planes H, Y and R, Figure I.

Figure XV shows a character make-up for an old woman. In this make-up the hair



Figure XV

is very important and should be dressed with care and forethought. The lines on the face should not be too definitely marked and the whole make-up should be done delicately.



Figure XVI

by a shadow across the bridge. See shading of noses for details. Figure XVII shows a hard chiseled make-up. The drawing is overdone in order that the areas of the face may be clearly marked. Note the character drawing around the mouth, neck and temples.



Figure XVII

Figure XVI shows a comedy type of woman. Note the strong lining around the nose and the narrowness of the lips. The nose is shortened

This particular make-up is suitable for old hags, charwomen and peasants.

MAKING UP THE HAIR

The hair plays an important part in make-up and must be changed to suit each characterization. Naturally, as a person grows older the hair changes; the temples become bald and the hair line recedes on either side of the face. Streaks of gray appear on the once clear surface of brown or black. There are many ways of giving this streaked appearance. Probably the oldest method is to powder the hair, but this has one great fault in that it makes the hair look dead and flat.

(All hair has a lustre of some kind and usually with white or gray hair it is more pronounced.) Figure XVIII shows (the method of whitening the temples with grease paint.) A comb is drawn through the hair after the paint has been applied in order to loosen and separate the hair.



Figure XVIII

Another method for graying the hair is to cover it completely with Mulsified Coconut Oil. This is allowed to dry when the hair has been combed as the



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1334



1100



1566



1558



1574



1650



1640



1694



1770



1775



1804

Figure XIX

actor desires it. Then with a powder puff Aluminum Bronze powder is dusted over the hair. When this is finished the effect is quite perfect and the hair has a real iron gray luster. To remove this covering wet the hair and shampoo with more Coconut Oil Shampoo and the aluminum powder will come off easily. As you can see, this is not the easiest and quickest method but the result is worth the trouble unless you must use the make-up very often. Red bronze or golden powder may be used in place of the Aluminum to change the color of the hair.

A little aluminum bronze dusted on the temples or on a wig gives a real life-like appearance to gray hair.

(It is not well for girls or women to attempt the use of aluminum bronze powder unless they have very thin or bobbed hair.) White powder is mostly used by women with white grease paint combed in at odd places.

A chart has been included here to show the various types of hair dressing down through the ages. In the top row such ways of doing the hair as Marguerite in "Faust," Juliet or Lady Macbeth might wear are shown. In the second row ways Elizabeth or Mary Queen of Scots might wear their hair; in the third row Marie-Therese of Austria and Marion de Lorne and in the fourth, DuBarry, Marie Antoinette and the Empress Josephine. Figure XIX.

WIGS

(Wigs are one of the most important features in make-up, especially in character parts.) In choosing a wig one should be sure that it fits properly. A loose wig

not only does not look life-like but may leave the head of the unfortunate actor when he least desires it.

Practically all character wigs, unless they are toupees, have what are known as match lines. The front part of the wig is attached to a piece of thin silk which fits tightly down over the forehead and is made up to resemble the forehead. (A wig is pulled on the head like a cap by taking hold of the wig in the back, where a small piece of elastic is usually inserted to keep the wig tight, and drawing it down over the head.) The basic color is spread over the entire face and front of the wig.

There are several ways of making up the match line.



Figure XX

Figure XX shows one method which is done by working white into the basic color with a circular movement on the portion A. The planes B are then darkened with a gray or reddish-brown and worked into the basic color in the same circular manner. Next wrinkles are drawn across the forehead and lower part of the wig. This make-up may make the forehead round and high, but will hide the match line completely from the audience.

Figure XX shows one method which is done by working white into the basic color with a circular movement on the portion A. The planes B are then darkened with a gray or reddish-brown and worked into the basic color in the same circular manner. Next

Another way to make-up the forehead is to spread the base over the wig front and face and then draw the wrinkles. Next the high-lights of the wrinkles are put on and care is taken to see that a heavy wrinkle falls on the exact match line of the wig front. In this case the high-light serves to cover the match line and diffuse the wig front into the forehead.

After the matching of the wig front is accomplished, the next step is the touching up of the hair around the sides of the face. If the wig is dark, this may be done with a soft pencil but if the hair is light, a white or gray liner is used. Figure XXI shows this method. The



Figure XXI



Figure XXII

object of this is to make the growth of the hair around the temples more gradual. When powdering over a wig front, care should be taken not to get any powder into the hair unless it is white.

Sometimes a wig becomes loose with continual use and can be tightened at the sides or back. If, however,

the wig continues to slip, a little spirit gum placed under the match line will hold it in its place. If the match line is very noticeable, a thin coating of New Skin can be applied along the edge to keep it tight.

There are other ways of disguising the match line. Figure XXII shows how the hair may be brushed down to form a lock over a portion of the wig front and a covering to the match line.

In some cases it is necessary for a wig to be secure enough to allow an actor to remove his hat or do many pieces of business that require his head gear to remain in place. Figure XXIII

shows how a wig may be fixed securely on the head. A piece of tape is wound around the head and fastened tightly. Then the wig is drawn on and several small hair pins are pinned into the tape through the wig.

(Wigs as a general rule have not the lustre of human hair. The hair is dry and dead in appearance. This can be remedied by applying a little vaseline or brilliantine to the hair with the palms of the hands.)

Actors should see that a wig is dressed by a professional wig maker from time to time and that the wig

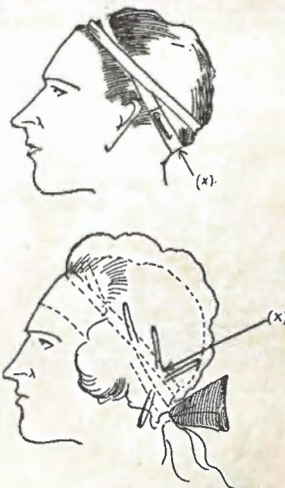


Figure XXIII

front is cleaned with gasoline after each characterization. The coating of grease paint on the wig front becomes hard to blend if too thick and in time will rot the silk foundation.)

Bald Pate Wigs, as the name implies, are practically hairless. They are made of heavy mesh, coated with paint and thickened to make them hard. The match line is the same although sometimes a little heavier than the ordinary wig. These wigs are very effective and are made up with the same grease paint used on the face. It is well to remember in making up a bald head or very high forehead, that the top of the head is usually much lighter than the rest of the face. This does not apply, however, to sun-burned or hardy workmen.

NOTES ON WIGS: If you are using a wig, use the best you can obtain. There are many good wig makers and it is always better to go to one than to order from a general costumer. Here are the addresses of two of New York's best wig makers: A. Barris, Inc., 156 West 44th Street, New York City. Oscar F. Bernner, 107 West 46th Street, New York City.

HOW TO MAKE A WIG

Many times in amateur theatricals a wig is called for and the necessary wig maker is too far away. There are two or three ways of making a wig; one by sewing switches together on a mesh cap and another by the method shown in Figure XXIV.

First a derby hat is cut so that only the top remains. The front is cut to fit down to the eyebrows, the center portion just touching the nose. If the derby is very thick the front edge of the cap can be sand-papered. Now several hanks of hair, found at any ten cent store, are glued to the surface after cutting off the wire ends.

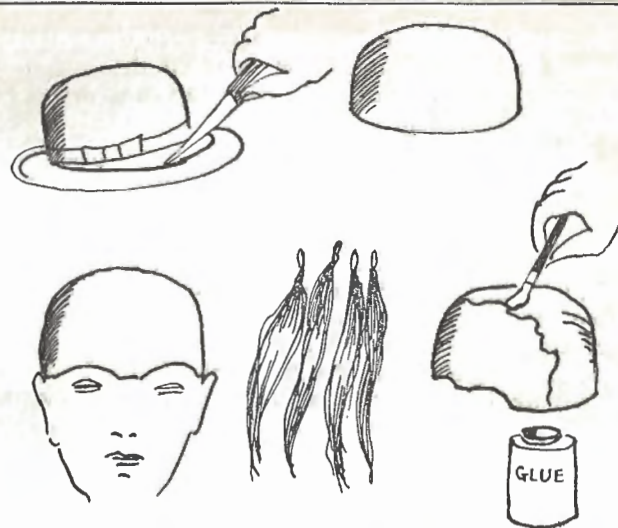


Figure XXIV

The entire hair zone should be well covered with hair and in some places extra hair should be glued on to give natural thickness. A little nose putty will cover the line of the wig over the nose. Eyebrows should be stuck on the edges indicated in the diagram. Now the front of the wig is covered with grease paint. A thin coat of varnish may be helpful before applying the grease paint as the felt will absorb a great deal of make-up. Lastly the lines are drawn on the front of the cap and the whole powdered. The wig must be trimmed according to the character, but however long or short the hair is, the growth must be gradual to look natural. The maker can spend some time touching up the hair with a soft pencil.

HOW TO ORDER A WIG

The head must be measured before ordering a wig so that the wig maker may be able to adjust the desired wig to fit well.

Figure XXV shows the way to measure the head for a wig. A, around the head, across the forehead, ears and back of the neck. B, from forehead to back of the neck. C, from ear to ear across the forehead. D, from ear to ear across the crown. E, from temple to temple around the back of the head.

It is well to include one's hat size also when ordering a wig.

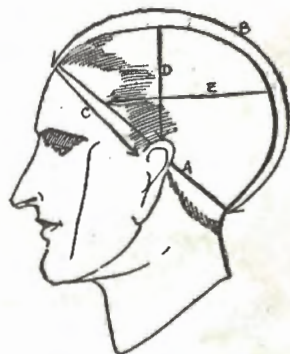


Figure XXV

CREPE HAIR

Crepe hair is one of the most essential tools of make-up. To use crepe hair well, one must use it continu-

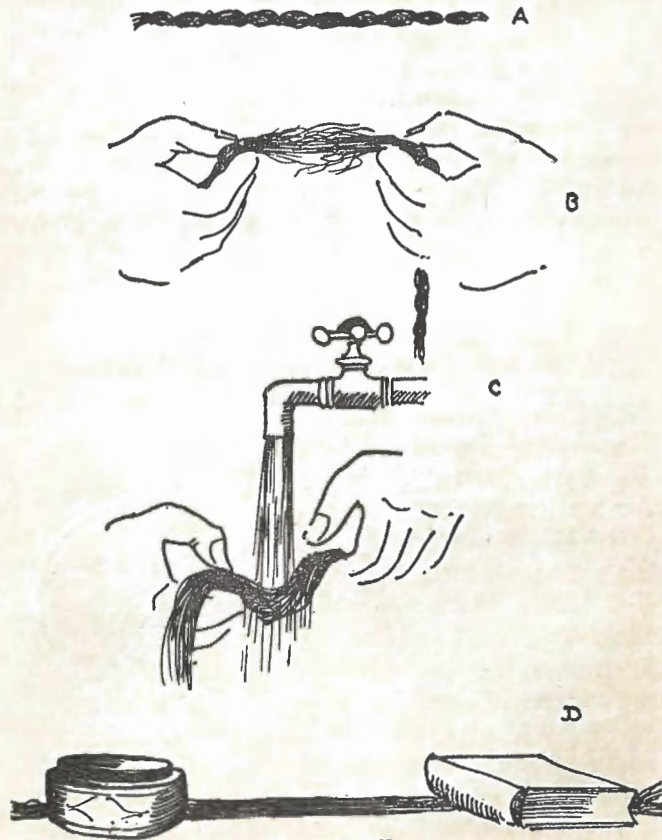


Figure XXVI

ally. An amateur should, whenever he has the opportunity, practice making moustaches and beards. The curl which is apparent in a braid of crepe hair must be removed, except when a long curly beard is desired. First the hair is unbraided and pulled loosely apart as shown in the diagram. Next it is wet with cold water, placed taut under some weight and left to dry. Figure XXVI shows the hair completely dry and ready for use. When applying crepe hair for moustaches or beards it is important to remember to place it on the face as the hair would naturally grow. Figure XXVII shows in detail the lines, vertical or horizontal, which hair takes in its growth.

MOUSTACHES

(To make a moustache the crepe hair is pulled out of the hank and cut in the lengths desired, usually to fit the upper lip of the person applying the moustache.) After it is cut to the right size it is put aside and Spirit Gum is applied to the upper lip. Spirit Gum is the only preparation that is safe for holding hair. I have known amateurs to use ordinary glue with the disastrous after effect of removing bits of skin when removing the hair. Put a good amount of gum on the lip where the moustache is to be placed and let it set for a second. This gives the



Figure XXVII

sticking properties time to react. Now place the crepe hair over the Spirit Gum gently with the hands, then



Figure XXVIII

moustache. The centre portion of the moustache should be placed on the face in a vertical position. Only in the case of small delicate moustaches as shown in Figure XXIX, is the crepe hair used horizontally on the lip.

If the ends of the moustache are to be pointed up or down, the end pieces are applied vertically and the ends are left long in trimming. The ends are then twisted with moistened fingers and can be stuck to a portion of the cheek with another spot of Spirit Gum. The amateur must remember that moustaches and beards must not

with a dampened towel, hold it tightly for a minute or two. Now the moustache is ready for trimming, first the bottom and top edges. If the hair is too thick, in the body of the moustache, that too is trimmed.

Figure XXVIII shows a few general points in detail on the making of this



Figure XXIX

be stuck to the face over grease paint. The parts of the face where the crepe hair is to be used must be free from makeup. If when the hair is applied, certain patches of light skin show in and around the hair, a soft drawing pencil is used to fill in the missing spots. In any case it is a good plan to touch up the hair on the edges with one of these pencils. The crevice on the upper lip can be left free when applying a moustache. This is not only more effective, but is also more comfortable as this portion of the upper lip moves more than the sides in talking and hence any loose hair may tickle at precisely the wrong minute.

Moustaches on young men are usually somewhat lighter than their own hair and frequently white headed men may have black eyebrows and a black moustache or beard. If in a character part, the actor is playing an old man and wants his face to appear fatter, a heavy moustache will give a strong horizontal line across his face which will broaden it considerably. If, on the other hand,

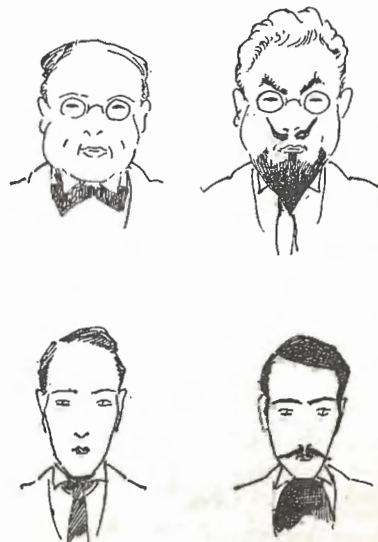


Figure XXX

the actor is stout and wants to appear thinner in the face, a long pointed beard will help give the effect.) Figure XXX illustrates this effect. Figure XXXI shows the various types of moustaches that may be helpful.



Figure XXXI

BEARDS

In making a beard, crepe hair is first arranged in the same manner as for a moustache. Two pieces are cut from the braid and pulled apart to the desired width. This width is naturally determined by the chin of the person applying the beard and the general contour of his face. Figure XXXII shows the method of applying a beard more clearly than written matter could describe. The Spirit Gum is applied to both the front of the chin and the underneath part. The two fan-like pieces of crepe hair are stuck to the face and held firmly with a wet towel for a few seconds. Next the hair on the ends is patted together and finally the end is twisted to a point. Figure XXXIII shows the finished beard.



Figure XXXII



Figure XXXIII

(The trimming of the beard is most important, especially those portions which are on the front of the chin.) The pencil may be employed here and small hair-like lines drawn

to give a more gradual appearance of growth. Figure XXXIV shows various methods of trimming the front of the beard. (For a beard to be distinctive in appearance, the hair should not go above the crevice in the chin at its central point.) The small portion of the under lip should be left free. Figure XXXV

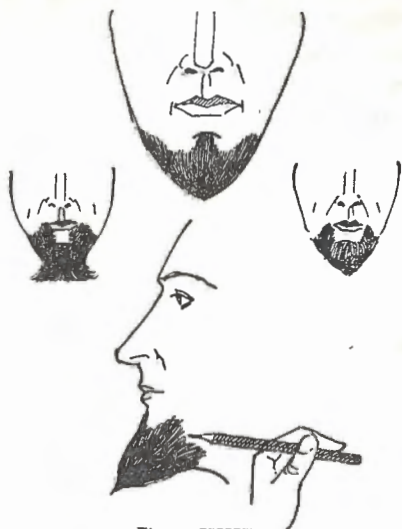


Figure XXXIV



Figure XXXV

shows a longer type of beard, one which might easily be used by an actor playing Shylock. In this case, as one can see, the crepe hair has not been wet and the curl in the hair is quite apparent.

(If the actor desires to make a beard or moustache

which is streaked with grey or red, he places several strips of colored hair on top of the black crepe hair and with his fingers loosely pulls and pats the hair until the red or grey has become intermingled with the black or basic hair.) Then

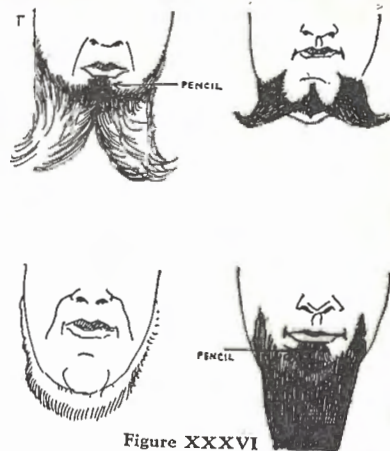


Figure XXXVI

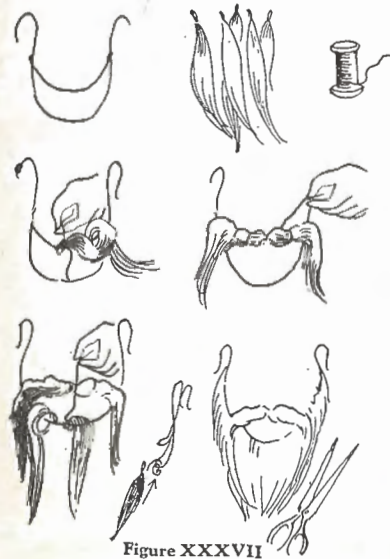


Figure XXXVII

the hair is applied to the face in the manner we have already described. Figure XXXVI shows a few different types of beards which are commonly used in make-up.

Figure XXXVII shows the method of making a comedy beard, or whiskers, such as are often employed for the well known character of Santa

Claus. The wire frame is made to fit over the ears and under the chin. With the aid of a finer wire, switches of women's hair of white or grey are bound on to the frame. When the wire is covered after the fashion of the drawing, the beard is trimmed with scissors.

SIDE WHISKERS

Side whiskers are more difficult to apply than either the beard or the moustache. In making them the actor should be careful that the lines of hair are placed in the correct direction. Figure XXXVIII shows a type of side whisker which was called "Burnsides" or "Lord Dundrearys". (The hair which makes up these whiskers is put on the face in two divisions, one the moustache and two, the sides. The joining of the hair where the two parts meet must be done with care. The use of a soft drawing pencil is a necessity with whiskers of this nature.)

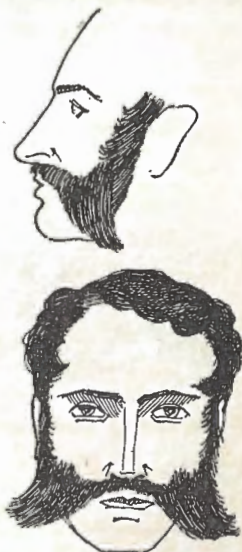


Figure XXXVIII

SIDEBOARDS

These are probably the most common form of crepe hair make-up. Every

butler that ever tipped a tray on the amateur stage has stuck bits of crepe hair on either cheekbone and called it done. (Sideboards or cheek whiskers must be trimmed neatly to join in with one's own hair.) (If the sideboards are to be flared at the ends, longer pieces should be stuck on after the main piece has been placed on the face.



Figure XXXIX

These are brushed up or out at the sides as desired.)

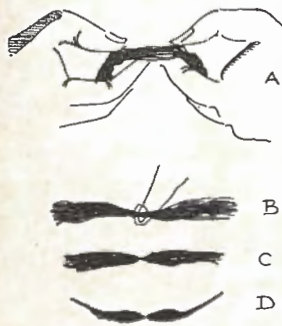


Figure XL

Figure XXXIX shows several different types of sideboards which may be helpful to one who intends to make them.

Before we finish our space devoted to crepe hair we will point out several tricks in the making of moustaches and beards.

One of the easiest ways to make a thin compact moustache which will stay on the face satisfactorily is

shown in Figure XL. The hair is pulled out and the desired length is cut off. Then a black thread is tied tightly around the middle of the crepe hair. Next, the ends are twisted to a point and smeared with a little Spirit Gum to hold them in place. When these ends are dry the moustache is ready to be stuck to the face.

Another method of making a moustache is shown in Figure XLI. A piece of double adhesive tape is measured and cut to fit the upper lip or if desired, two pieces, one for either side of the lip. Next the crepe hair is cut in the desired length and stuck to the adhesive tape. Now the side of the tape which is free from hair is stuck to the upper lip. The moustache is now trimmed and

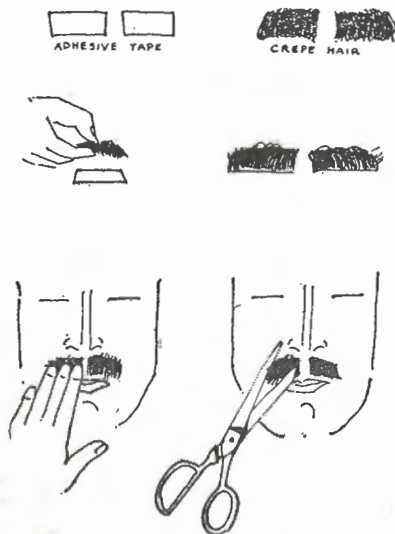


Figure XLI

twisted as desired and the effect is complete. One valuable use of this type of moustache is that it can be put on very quickly and may be used more than once.

(Costumers and make-up dealers together with wig dressers make moustaches and beards which are at-

tached to thin pieces of silk. The silk is covered with spirit gum and the moustache or beard is applied to the face.) These are so designed in order that they may be used repeatedly.

Figure XLII shows a few of these made-up beards and moustaches. (The spirit gum which collects on the back of the silk must be cracked off from time to time as it gradually loses its power of sticking when left to coat repeatedly.) (Care should be taken in removing the dry spirit gum as the silk will crack or tear very easily.)



Figure XLII

(The actor will find that in using such made up beards and moustaches, that he will have to employ the soft pencil around the hard edges of the hair in order to give a more easy line on his face.)

(For removing the dry spirit gum from all wig pieces or made-up beards, moustaches, etc., use "Acetone," a preparation sold at all drugstores.)

NOSE PUTTY

On purchasing nose putty one must make sure that it gives somewhat when pressed with the fingers. When warmed in the hand through constant manipulation, the putty becomes soft and sticky. A little cold cream or a neutral shade of grease paint may be added to the putty to loosen it. In using nose putty one should try to keep one's hands moistened with water to avoid sticking. When the putty is soft and pliable it is ready to be applied to the face. As in the appliance of spirit



Figure XLIII

gum, the portion of the face to be covered must be free from make-up. There are certain areas of the face where nose putty should not be used. Figure XLIII shows these various areas. The dotted portions A, indicate the areas of the face where nose putty is unsatisfactory because of the movement of facial muscles. The black portions B, are the areas where nose putty is most effective.

THE PUTTY NOSE

In making a putty nose, unless the actor is playing a burlesque character, it is well not to use too much putty. A little goes a long way and can change the face quite as much as a larger quantity. Figure XLIV shows the method of laying on the nose. One must always remember to keep the fingers moist.



Figure XLIV



Figure XLV

As soon as the nose putty is applied the actor should cover his fingers with the color of grease paint he intends to use for ground work or base. With this

he can mould the contour of the nose desired. As the putty absorbs the grease paint the actor applies more until the nose is satisfactory in size and shape. Now the actor proceeds to make up the remainder of his face, high-lighting and shading the putty nose as if it were a part of his own face.

As a warning hint it is well to say that the greatest effects in nose putty can be accomplished with the bridge of the nose rather than the sides or end. It will only take a small amount of nose putty to completely distort the shape of the nose if this quantity is used along the bridge of the nose or planes C and F in Figure I.

All kinds of effects can be created by the use of a pencil making small holes in the nose putty after the nose is completely made up. Figure XLV illustrates this effect.

PUTTY CHINS

Putty chins are applied in the same manner as the nose. One must be careful, however, to see that the crevice of the chin be left free in order that the putty will not crack and fall off from the movements of the muscles.

Figure XLVI shows clearly the areas best suited for a putty chin. But even at best this is not easy to keep on.

CHEEK BONES

The cheek bones can be naturally built up with nose putty. Here also it is well



Figure XLVI

only to use a small amount of putty and to be careful that the movement of the eyes does not dislocate the putty. Care should be taken to see that the cheek bones built up with putty are not too high on the face. Figure XLVI shows this also.

TRICKS WITH PUTTY (The False Eye)

There are many tricks which can be accomplished with nose putty.

Figure XLVII shows only one, the false eye. A disc of cardboard is made to cover the eye socket. On this is moulded the eye which is desired. Sometimes the use of a white marble or doll's eye stuck in the putty is particularly grotesque. The actor's eye is closed and covered with a small piece of cotton-batting. Next the cardboard is stuck



Figure XLVII

on by means of small pieces of adhesive tape. On

this is placed the eye made of nose putty and the edges are carried off with another thin coat of putty. The eyebrow can be stuck on to cover the top joint, or where the putty eye meets the natural eyebrow. When made up this eye is very effective. Figure XLVIII.

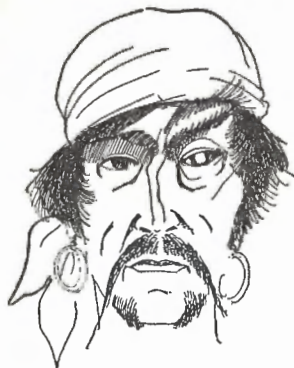


Figure XLVIII

Removing nose putty is at its best a messy piece of work. A thin stick or very dull knife will remove the main part quite easily. The use of rubbing alcohol will be found necessary to remove the remainder.

TRICKS IN MAKE-UP

Building up the face with New Skin and Absorbent Cotton

The use of New Skin and absorbent cotton for building up various parts of the face is sometimes more effective and satisfactory than nose putty. This method demands, however, more skill than the use of nose putty, and should not be tried without experiment. The first step is to take a piece of absorbent cotton and by dampening it, mold it to the shape required, say the chin. Next the skin where the cotton is to be placed is painted with Spirit Gum, and the

cotton is stuck to the face. The next step is to take a brush dipped in Collodion or New Skin and thoroughly paint the surface of the cotton, covering it well and making sure the edges are well adhered to the face. When the New Skin is dry, the false chin is ready to be made up with grease paint or Thespaint, which is described later in this book. This method of building up the face is very often used by character actors in the moving pictures. The New Skin covers the cotton and gives a thin tough surface which is smooth and takes grease paint readily. Sacks under the eyes, cheek bones, chins and many other portions of the face may be changed completely in this manner.

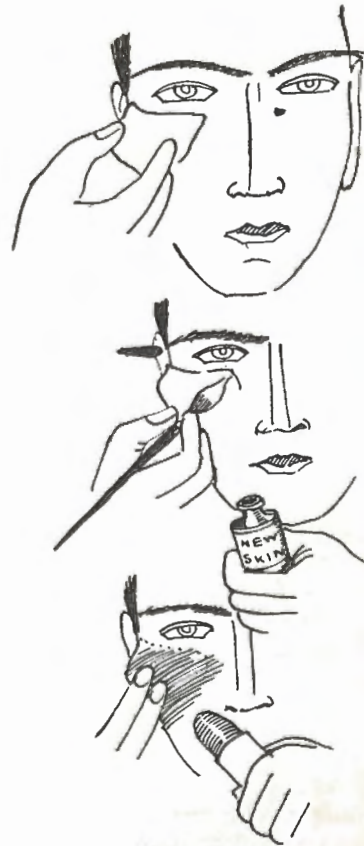


Figure XLIX

One of the greatest advantages of this method is the fact that the cotton is so light that its weight is never noticed on the face, whereas with nose putty one is sometimes conscious of the bulk. Figure XLIX shows method of applying false cheek bones of absorbent cotton and New Skin. In removing New Skin rubbing alcohol is advised. It is well to remember in applying New Skin that the eyebrows should never be touched unless one is prepared for the difficult task of removing it.

FALSE EARS

In many cases large ears are desired, especially when playing the part of a clown or yokel. Figure L



Figure L

shows the method of making these ears. First a pair of ear laps are purchased with a small band of wire connecting the two ear coverings. Next a piece of cardboard is cut to the desired size. This is sewn to the ear laps. A hole is punched through the ear lap and the cardboard

to allow the actor to hear properly. Now with nose putty the ear is molded on the piece of cardboard.

When this is done the false ear is made up and powdered and allowed to dry. It is placed on the head before the wig as shown in Figure L.

GORILLA MAKE-UP

Using the false ears described above, one has the foundation for an excellent monkey or gorilla make-up such as Fayó in "The Monkey Talks". The ears are adjusted to the head, and the wig is put on. A putty nose is made resembling that shown in the figure. Note the construction of the nose in the drawing. It spreads well out over the face and the nostrils are much larger than a human being. Care should be taken to see that they are painted a deep crimson or black in order that they stand out. The under portion of the nose, planes R and Y in Figure I, are painted with a dark brown or black grease paint. The centre portion of the face, planes A, C, T, O, T and the upper portion of the nose F, are high-lighted with a light grease paint, say Miners 1 or 2. Now the lower planes of the face, M, W, P and S are darkened with a brown or black pencil resembling tiny lines of hair. The lines around the eyes are drawn and the eyebrows turned up. Note how the lines of the eyebrows have been changed by blocking out the centre portion. Now the face is powdered with a dark powder such as Miners No. 13 or 30. Next short hanks of crepe hair are stuck to the face on the planes W, M, S and P. The hair used on the chin, plane S, should be lighter than the rest of the face. This is a difficult make-up to put on and requires

practice. We have disregarded one rule in the use of Spirit Gum in this make-up. The skin under the crepe hair is made up in order that the hair which may not lay on evenly will appear thick and animal-like from the audience. In removing this make-up, the actor must go slowly and with care. Patience will be needed as well as rubbing alcohol. To appear entirely changed the actor should use false teeth with this make-up.



Figure LI

Any dentist will make a set of grotesque false teeth to fit over one's own. It will be noted in the drawing that the lower lip is made much larger. The lips should be painted with a mixture of deep carmine and black. Figure LI shows this make-up.

SKULL MAKE-UP

This make-up, as one may gather from Figure LII, is the height of grotesque. In this instance it is the make-up for the character of Death in "Everyman," the ancient morality play. The first process in this make-up is to secure the ears flat against one's head with adhesive tape. Now a white skull cap is drawn over

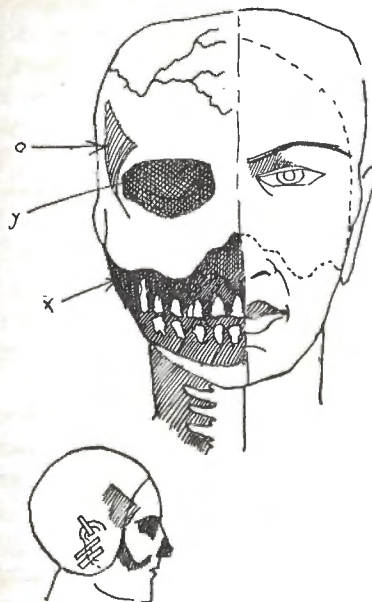


Figure LII

the head and pulled well down over the sides of the face. Next the white areas are drawn on the face with white grease paint. When this is completed, the black areas are drawn. In the diagram it can be seen how the contour of the face is cut away. The black area cuts the nose almost in the centre of the bridge or plane F, Figure I. The actor, putting on this make-up will do well to follow the bone formation of his own face, especially in blocking out the eye socket and along the cheek and jaw bones, the area X and Y in the diagram, Figure LII. The upper part of the shaded area should be jet black, allowing the lower edges to appear a little lighter. When the areas are clearly marked on the face, the teeth are drawn with a white liner. The area designated by O, Figure LII, or the hollow of the temple, is shaded with a light gray liner. Tiny cracks are drawn on the skull with a black pencil and the make-up is complete.

UNSHAVEN APPEARANCE

Figure LIII illustrates this easy and effective trick of make-up. As



Figure LIII

blondes may use deep browns and reddish-greys.

shown in the drawing, the line of the shaded portion can well change the contour of the face. The effect is done by drawing a grey or dark blue liner over the lower planes of the face and rubbing it into the basic color. Brunettes will find blues, greys and blacks effective and

BUILDING UP THE HEIGHT

Figure LIV illustrates the easiest method of making one's self taller. A, in the diagram, is a lift placed inside the shoe. These lifts can be purchased at any foot

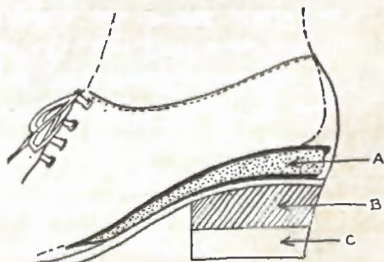


Figure LIV

specialist or made by sticking together a number of inner soles. B, is the ordinary heel of the shoe and C is a second heel attached if necessary.

STRAPPING THE ARMS

Figure LV shows how the hand is strapped to the upper thigh. The coat or uniform is put on and the belt at the waist is adjusted to hold the elbow and the remainder of the arm tight against the body.



Figure LV

MAKE-UP OF THE HANDS

In many cases with character parts, the hands should be made up to appear knotted or crippled. It is wise for all character actors to make up their hands as they are noticed quickly if they are not in keeping with the face. Figure LVI shows the method of high-lighting and shading the hands to make them appear old. B, is the shaded portion, usually a grey, deep brown or crimson liner being employed. C, is the basic color, usually No. 1 or 2 of Miners or Steins grease paint. A, is the high-lighted portion, done with

white grease paint. These planes are all blended into

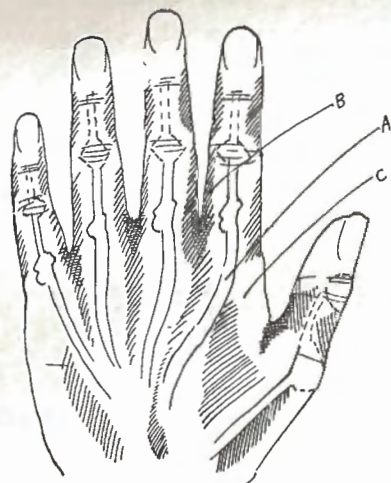


Figure LVI

BODY MAKE-UP

There are countless preparations manufactured for body make-up, such as sun-tan, liquid enamel, etc. These preparations are all highly recommended and need little explanation. One of the best preparations for body make-up is Armenian Bohl, a chalk-like preparation sold at all druggists. It is reddish in color and is applied by wetting with water and washing over the body. This type of make-up is apt to rub off on one's clothing, but can easily be removed with Energine or Carbona.

each other unless the effect of a knotted, withered hand is desired. If this is the case, the shadows should be left sharply cut on the hands. The whole, when complete, is powdered with a white or light flesh powder. In many cases liquid enamel can be used instead of the basic color of grease paint.

HOLDING UP TIGHTS

Many times in costume plays when tights are worn the actor finds that there is no set way of keeping them

up without wrinkles. Figure LVII shows one of the oldest tricks in the theatre. Suspender buttons are not practical as they easily pull out ripping the tights. To remedy this the actor takes a large English penny or United States half dollar and places this inside the tights at the top. Now by forcing the cloth-covered piece of money through

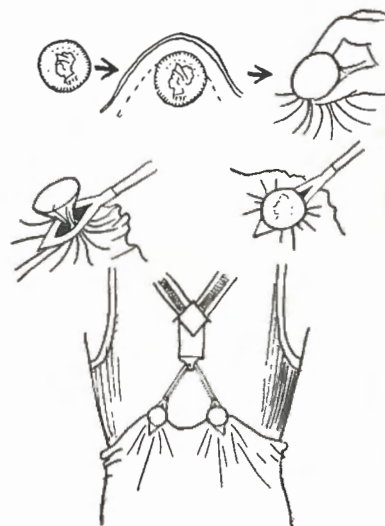


Figure LVII

the suspender loop he has the desired support. As the tights stretch so the actor changes the position of the coins.

BLOCKING OUT AND WHITENING THE TEETH

There are two methods of blocking out the teeth so they do not show from the audience. Figure LVII-A

shows both methods. The one at the left is done by painting the thoroughly dried teeth with tooth enamel.

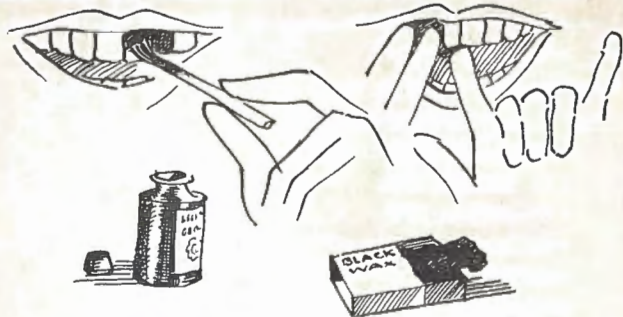


Figure LVII-A

The one at the right shows the method of applying black wax. It is generally believed that the enamel process is more satisfactory than the wax which is apt to loosen. To remove the enamel, a dry towel is all

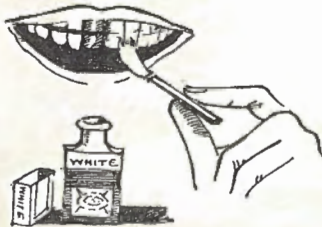


Figure LVII-B

that is necessary. Figure LVII-B shows the method of whitening discolored teeth with Steins Tooth Whitener or Max Factors White Tooth Enamel.

NEGRO AND CLOWN MAKE-UPS

Figure LVIII shows both a clown and minstrel negro make-up. To put on a clown make-up the body or

base is generally white. All make-up manufacturers make a preparation called Clown White, which is the best thing to use for a base. However, white grease paint is quite as effective when the former cannot be obtained. The face is covered entirely with the white base and the eyebrows and comic patches are drawn on afterwards. In the case illustrated in Figure LVIII, the lips are twisted and turned.



These are drawn on with a deep carmine. The line around the outside of the lips in this case would be a light carmine. If, however, the basic color is a flesh tone, the line around the lips

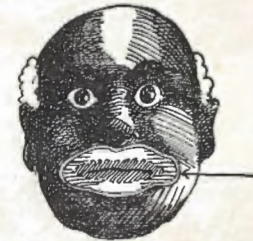


Figure LVIII

should be white. The object of this line is to throw a high-light around the lips and give the painted surface a rounded appearance. The lighter line is blended into the deeper color of the lips. Figure LIX shows various comic make-ups for clowns. In the two upper drawings an ordinary white skull cap is used. These are quite easily made from the tops of women's white cotton stockings. The two lower drawings necessitate comic wigs. Figure LX shows another easy make-up for a clown. The collar is made of cardboard



Figure LIX

and painted in any desired design. The upper part of the body is bare except for the cuffs on the wrists. The trousers are any large pair on which patches may be sewn. Lettering on the arms or back with grease paint is a very old trick with clowns. ✓

In the negro make-up shown in Figure LVIII a Bald Pate wig has been used, preferably one with a hard top. To achieve an effect of realism a deep brown grease paint should be used. Miners No. 15 or Steins No. 24 are both good colors to use for such a make-up. Negro lips are of a reddish-brown or purplish tone and should not be made as large as



Figure LX

those in a minstrel make-up. In Figure LVIII the shading of the lips is clearly shown. The inner shading should be a very deep carmine; the centre portion should be a mixture of carmine, brown and purple; and the outer line can be either a light flesh or white. In making up the eyes one should be careful not to

leave any portion of the upper or lower lids free from the basic color. A little carmine rubbed into the basic color in the eye socket D, will make the eyes stand out. Negro make-ups may be powdered or not. If using a powder, Miners No. 11 or Steins No. 13 will be found correct. The unpowdered make-up is usually found to be the most effective.

For a minstrel make-up, naturally all semblance of realism is discarded. Black grease paint or burnt cork is used for the base. The lips are painted very brilliantly and drawn

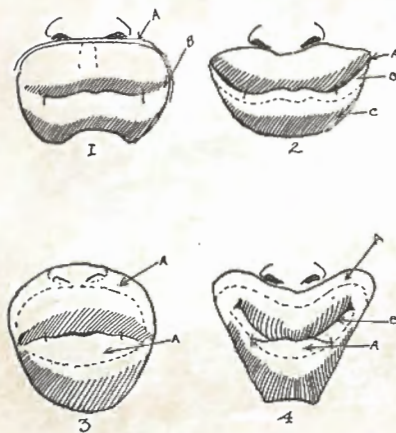


Figure LXI

in many different ways. Figure LXI shows several comic types of lips for minstrel make-ups. No. 1 in the diagram, shows a fat turned down mouth—the basic color is bright red. The shading indicated by the letter B, is a deep carmine. The line A, indicates the high-light. This line is blended into the basic color. No. 2 shows a more comic type of mouth. The line of the mouth has been drawn out to the ends of the made-up mouth at A. The high-light is indicated by the letter B, which runs along the upper

portion of the lower lip. C is the shaded area of the lower lip and corresponds to the shading on the lower part of the upper lip. No. 3 shows a round mouth. In this case the basic color is a light flesh tone, No. 2 or 3 of either Miners or Steins. The shading is a deep brown.

The high-light A is a brilliant white. The dotted line A, indicates the area of the high-light which passes, as may be noted, over the end of the nose. This is a typically burlesque minstrel mouth. No. 4 shows another way of drawing minstrel lips. A, indicates the high-light, B, indicates the shadow and the newly drawn line of mouth.

Figure LXII shows an easy minstrel make-up. A

close cropped negro wig has been used. The can on the head is held in place by a string around the chin. The collar is cut out of white cardboard. The tie is made from any brightly colored material. An ordinary evening



Figure LXII

coat, the larger the better, will be found effective.

The shirt front is pinned to the trousers which are pajama pants. This costume can be changed or added to in any way the individual sees fit.



Figure LXIII

will be found satisfactory. In Figure LXIV, both a Chinaman and a Japanese are shown. For the basic grease paint of either of these make-ups, the listed colors of "Chinese" or "Japanese" will be found correct. If, however, these cannot be obtained, a mixture of "Hawaiian" and "Yellow" will be quite as good.

In Figure LXV we indicate four typical character make-ups; the German, Frenchman, Englishman



Figure LXIV

and Italian. For the German, French and English make-ups the basic color is, of course, the same as



Figure LXV

that used by an American character. As a general rule, both the Germans and the English are fair, with

the possible exception that the Englishman is more ruddy than his cousin. The French usually have darker skin. The small moustache is characteristic of the Frenchman in the same manner as the large moustache is characteristically Italian. All the Latin races of men have heavy beards. This effect is obtained by dotting a little grey or blue liner over the chin areas after the base has been applied. This trick is explained in detail in another portion of this book.

THE IRISHMAN

The Irish are usually fair. They are of many types, both ruddy and pale. For a base we would suggest "Dark Juvenile" or "Pale Juvenile" mixed with a little "Carmine." For a comedy Irishman the upper lip may be high-lighted with a little white to give it a long, overhanging effect. The color of an Irishman's cheeks is often blotchy and uneven.

THE SCOTCHMAN

The Scotch are like the Irish in nearly every respect since they are both of the same family. For the comedy Scot, the nose is inevitably reddened with a light carmine. The basic color is the same as that of the Irishman.

THE SCANDINAVIAN

The Scandinavians also have light complexions. "Pale Juvenile" may be used for a base with color high on the cheek bones. For a comedy type, a brush moustache is used of a reddish-brown crepe hair.

THE SPANIARD

Spaniards belong to the Latin type with dark complexions. In the north of Spain, however, there are many blondes, but we usually think of Spaniards as dark and use a make-up similar to the Italian.

THE MEXICAN

Mexicans are somewhat darker than Spaniards. The basic color used is labeled "Mexican". The make-up for men is more effective when used with very little powder, leaving a shiny surface.

THE GYPSY

Gypsies may be either dark or fair. For basic colors use "Mexican", "Italian" or "Gypsy". Eye sockets should be made up to match natural coloring. With brown eyes use browns and deep reds and with blue eyes use greys and deep blues.

THE HAWAIIAN

For Hawaiian make-ups the basic color is named "Hawaiian". They are dark and little or no powder is more effective. For body make-up "Nancy Lee" or Armenian Bohl wash are easy to remove.

THE RUSSIAN

Basic colors for Russians range from "Dark Juvenile" to "Ruddy Young Man". Many Russian types are very pale with heavy eyebrows and dark sunken eyes.

THE EGYPTIAN

For an Egyptian make-up use either "Hawaiian", "American Indian" or "Mexican" grease paint for the base work. The hair should be very dark and straight, the eyes deep-set and the sockets darkened. For body make-up use very dark Armenian Bohl.

THE AMERICAN INDIAN

Indians have a dark reddish-brown complexion and the best base for such a make-up is either "American Indian" or "Italian" mixed with "Hawaiian". Designs on the face can be drawn over the basic color with white, yellow, or red liners. For body make-up use Armenian Bohl.

THE NEGRO

Make-up for Negroes is explained in another portion of this book.

WATER COLOR MAKE-UP THESPAIN OR THESP

Our book so far has been concerned only with grease paint and powder. The foremost water color make-up is called Thespain, manufactured by Miner's Inc. This make-up is drastically different from grease paint in that it is a one process make-up. It is particularly effective for character work.

HOW TO USE THESPAIN

Don't use cold cream before applying the make-up. Squeeze a little Thespain on the palm of the left hand which has been previously dampened with water. Moisten the tips of the fingers of the right hand and with these take up some of the paint from the moistened palm and apply it to the face with a stippling or dabbing movement. When all of the face or chin are done, moisten the tips of the fingers of both hands and spread the paint evenly. Develop the use of both hands in spreading the paint, as the broader the treatment the smoother the finished result. The old method of fiddling about with one or two fingers is sure to bring about a spotty appearance. For lining add a few drops of water to a little Thespain. This will make the mixture thin enough to apply with a fine camel's hair brush. Any five and ten-cent store or stationery store carries these brushes. The brush is soft to the skin, and when working around the eye this is extremely important. Of course you can line by applying Thespain with a paper stomp, but the brush method is quicker and more efficient. A make-up of Thespain is easy — don't try to make it hard. Forget cold cream. Forget the final dusting of powder. Thespain is not greasy and shiny looking and therefore, powder is not necessary.

Be careful not to apply Thespain too thickly. A very thin surface is the best.

To remove Thespain simply moisten the make-up with water, then work up a soap lather in the palms of the hands. Apply and rub gently. Use plenty of water.

The most useful shades of make-up for juveniles are:

No. 4	light juvenile	base
No. 5	dark juvenile	base
	dark brown liner	eye socket
	grey liner	eye socket
No. 8	carmine	cheeks

The most useful shades of Thespaint for character make-up are:

No. 6	sunburn (ruddy)	base
No. 11	sallow	base
No. 16	mulatto	lining
No. 8	carmine	lining
No. 2	flesh	high-lights

LIGHTS AND MAKE-UP

The effect of lights on make-up is the most important factor in the whole art. One should carefully study the lights which are to be used before starting to make up. It would be a great improvement if theatre dressing rooms were equipped with lights which were the same as those the actor appears under. Sometimes the changing of the electric light bulbs to ones similar to those used on the set will help the actor in making-up. We would recommend that instead of resorting to this expensive and oft times impossible method of matching the lights that the actor study and learn what various effects lights have on make-up.

White light, as a general rule, tends to kill color in the face and emphasizes the shadows and lines.

Amber light kills reds and reddish tones to a great extent. Pink light softens the lines of the face and sinks the eyes.

Deep blue light kills all colors in ordinary make-up. Pale blue light turns all flesh tones a pale grey.

When spotlights are used from above, the actor should paint the eye sockets with a light carmine mixed with the basic color. This relieves the heavy shadow around the eyes and brings them out better.

With the use of brilliant footlights, especially those of white or amber, the actor should heighten the color of his cheeks and lessen the color of his shading.

If the lighting of the play is bright and concentrated, the actor should be careful about the detail of his make-up. If the lighting is dull or spotted he should emphasize the planes and general contour of his face.

If the scene is moonlight and a spotlight is not used, the actor should be careful to see that there is very little color on his cheeks. Reds appear black under blue lights.

The actor should make up his face with the idea that the persons at the very back of the theatre will not lose his expressions. This does not mean that he must over-do his work and make it appear masque-like from the front rows of the audience.

As a general rule it is better to under-do a make-up rather than to over-do it.

As a final word:

See what lights you have to work under.

Practice making up and testing your make-up under those lights.

Watch the effect of various lights on other people's make-ups.

Under bright lights be careful with detail.

Under dim lights be careful with planes and shadows.

MAKING UP FOR THE SCREEN THE FOUNDATION

Using the method described, the foundation should be placed upon the face. Women should use Thespaint No. 3 Peach, and men Thespaint No. 4 Light Juvenile. Be sure none of the foundation color is applied to any part which will have a different color when the make-up is completed.

THE EYES

With a brown eye-brow pencil or a stomp and some liner such as Light Brown or Dark Brown, draw a narrow line as close as possible to the roots of the eyelashes, avoiding the leaving of any white line between the roots and the line you are drawing.

The orbit of the eye can readily be detected by the fingers, it being the sharp bone that surrounds the eye. Extend the line on the lower eyelash until the orbit bone is reached—do not go beyond it. This line should finish at a point even with the lowest part of the eye itself, that is, lower than the actual corner.

Extend the upper eyelash line so as to meet the lower eyelash line at the orbit. These lines will form a triangular figure at the corner of the eye, but it will be a little lower than the normal corner. Fill it in with brown and a lustrous eye will result.

Add a little more brown to the center of the eyelash line and blend it so that it represents the shadow which would be cast by the upper eyelashes, when a strong light like the sun is above you.

The eyelid and over-eye of each person require an individual make-up; no fixed rule can apply to all. The purpose of coloring on this feature is to make the eye look sunken. If the eye is naturally sunken it needs no coloration; it is already as wanted. If color is required, apply Lavender Lining Color.

If the over-eye and eyelid be prominent, more color is necessary than for the normal eye. If prominent, so as to give a "pop-eyed" appearance, color the whole lid with Light Brown Lining Color which will have the effect in photographing as the normal eye.

Some over-eyes are sunken near the nose and are prominent at the outer edges, in which cases color the edges, but be sure that none goes near the nose, and carefully blend off the color so that no edge will show.

If the eyebrows are naturally of dark color do nothing to them except make sure that none of the foundation color has got into the roots. Most dark eyebrows have places where the hair is not so dark as the rest. Correct this with the pencil.

Normally the under-eye, when free from any foundation color, is sufficiently dark to make a contrast with the rest of the face, but if it is very prominent (baggy) apply Light Brown Lining Color from the lower lashes to the lower part of the orbit, and blend with the foundation color at the orbit line. Be careful not to let

the brown come on the cheek. If only slightly prominent use Lavender Lining Color.

The eyelashes of men need only the treatment as outlined above, but if women wish to give greater "dash" to their eyes, Mascara or its equivalent is used. Care should be taken to avoid the "beading" effect so common on the speaking stage. In photography, particularly in close-ups, the beading of the eyelashes is very unnatural and is condemned by all professional directors.

THE CHEEKS

The cheeks must be entirely free from rouge, as most reds photograph black, and black will register as sunken cheeks. This is not desirable except in the case of the portrayal of old age or sickness.



Figure LCB

THE LIPS

The subject of make-up for the lips is one on which much could be written, but we refrain from so doing and simply suggest that you look at the lips of several women and decide upon the type preferred. Imitate this type, always remembering that a short upper lip is not suited for a

high cupid's bow and that a short chin will not accommodate a thick lower lip.

In making up the lips the greatest care should be taken with the actual drawing of the lip line. A small brush is the only effective way to do this. The end of one's finger is too clumsy and the line drawn this way is never fine.

At the time the foundation color is applied, some of it should be used with a paper stomp on the center of the upper lip in the shape of a V. Later when the lip rouge is applied leave this light line of foundation color showing and thus a more perfect cupid's bow will be formed.

Outline the upper lip as desired and then tightly compress the lips. This will impress an outline on the lower lip and will show where the bottom line should be.

It is generally advisable to slightly widen the lower lip, especially if one has a very long chin.

If the lower lip be prominent, foundation color may be applied with a stomp along the bottom of the lip so as to reduce it. If the sides of the upper lip are too full they too may be reduced in the same way.

JUST A FEW HINTS

Even at the risk of repetition, emphasis should be placed on the fact that no foundation color should be applied on such parts as will have a different shade when the make-up is completed, such as the over-eye, the eyelid, the lips, etc.

Very clear complexions require but little make-up as compared with muddy ones.

It is better to err on the side of under-making-up rather than to overdo it.

Men and short-haired women should be particular to apply make-up to and behind the ears and also the back of the neck.

Both men and women should make-up their hands and arms where not concealed by wearing apparel. In making up the hands and arms Thespaint should be applied with a broad treatment. Moisten the hands and arms and practically wash them with the paint.

It is important to apply make-up between the fingers, but avoid getting it on the nails. It is better to get a friend to do your hands as his thumb can cover your nails while applying the make-up.

With regard to the arm, be sure to get the proper smoothness. Bend the elbow so that this joint will be completely covered — if the arm is held straight while applying the make-up there will be crevices which will not be reached and which will show up badly.

The make-up on the hands and arms can be refreshed from time to time by applying Miner's Face Powder in the shade known as No. 12 Olive.

The neck and chest need only be powdered with this same shade of powder.

In the case of a prominent or double chin a slight touch of Lavender Lining Color should be applied to the most prominent place and then carefully blended to the foundation.

MAKE-UP FOR PORTRAIT PHOTOGRAPHY

Actors who have occasion to be photographed in their make-up of a character part will find that the use of yellow in high-lighting and lining will be more effective than white. For the base, the same colors as recommended for moving picture make-up will be found correct. For lining and shading, a mixture of carmine and black appears stronger on the finished photograph. Detail is very important in a photograph, and one's make-up should be applied with much care. Many startling effects can be obtained if the actor powders only certain portions of his face, leaving others to catch high-lights.

Panchromatic make-up can be purchased at any drugstore. This is ideal for photography.

MAKE-UP FOR TABLEUX OR CHURCH DRAMAS

For tableaux or church dramas, the actor must be sure not to over-do his make-up. Any type of intimate theatricals demands very little make-up. A little dry rouge on the cheeks, a touch of eyebrow pencil on the eyebrows, some powder and a very small quantity of lip-stick will be more effective than a heavy grease paint make-up. In such dramas the actor should take more care with his costume and the various details of his general make-up. Unless proper lights are available the actor will do well to confine himself to his own facial expressions rather than those drawn with liners.

JUVENILE MAKE-UP*Young Man***M. STEIN'S GREASE PAINT**

Base	No. 5 and No. 8	Brunette
	No. 3 and No. 7	Blonde
Cheeks	No. 14 liner (indicated on planes E, M, W, by dotted line to eye)	
Eyes	No. 7 brown liner (D)	
Lips	Stein's moist dark rouge	
Eyebrows and lashes	Stein's mascara	
Powder	No. 8	

*Young Man***MINER'S GREASE PAINT (tubes)**

Base	No. 4	light juvenile
	No. 5	dark juvenile
Cheeks	No. 8	carmine
Eyes	dark brown or dark blue liner (D)	
Lips	Miner's Lip Rouge	
	light	blonde
	medium	brunette
	raspberry	brunette
Eyebrows and lashes	Miner's Brown Mascara	
Powder	No. 4 or No. 5	

*Young Man***MAX FACTOR'S GREASE PAINT (tubes)**

Base	No. 6A	blonde
	No. 7A	brunette
Cheeks	No. 3	blonde
No. 9	brunette (carmine liner)	
Eyes (D)	No. 6 liner	blonde
	No. 2 or 3 liner	brunette
Lips	Max Factor's Moist Rouge No. 3, blonde	
	Max Factor's Moist Rouge No. 4, brunette	
Eyebrows and lashes	Factor's Masque Brown or black	
Powder	No. 7R	

JUVENILE MAKE-UP*Young Woman***M. STEIN'S GREASE PAINT**

Base	No. 3	pale juvenile
Cheeks	No. 18	carmine
Eyes (D)	Blonde No. 21 purple, No. 9 medium blue liner	
	Brunette No. 12 crimson, No. 6 light brown liner	
Lips	Stein's Moist Rouge (light or medium)	
Eyebrows and lashes	Stein's mascara	
Powder	No. 3 or No. 3½	
Powder Rouge	Stein's No. 18 Cake Rouge (dry)	
Wheatcroft Liquid Powder	for hands and arms.	

*Young Woman***MINER'S GREASE PAINT (tubes)**

Base	No. 2	flesh
	No. 3	peach
Cheeks	No. 8	carmine
Eyes (D)	Blonde	lavender or light blue liner
Lips	Miner's lip rouge, blonde-light, brunette-medium	
Eyebrows and lashes	Miner's Mascara, brown	
Powder	No. 2 or 3	
Dry Rouge—	Miner's Natural Blush Rouge— blonde or medium	

*Young Woman***MAX FACTOR'S GREASE PAINT**

Base	No. 2	blonde
	No. 4A or 2A	brunette
Cheeks	No. 2A	blonde
	No. 2½	brunette
Eyes (D)	No. 8	liner blonde
	No. 3 or 4	brunette
Lips	Factor's Moist Rouge No. 1, blonde	
	Factor's Moist Rouge No. 2, brunette	
Eyebrows and lashes	Factor's Masque brown or black	
	Factor's Cosmetic for beading the lashes	
Powder	No. 6	blonde
	No. 7R	brunette

CHART FOR JUVENILE MAKE-UP**MINER'S GREASE PAINT (tubes)**

Base	No. 4	light juvenile
Cheeks	No. 8	carmine
Eyes		dark brown liner
Powder	No. 4	
Lips	Miner's medium moist rouge	
Eyelashes	Miner's Mascara, brown	
Cold Cream		

CHARACTER MAKE-UP*Elderly Man***MINER'S GREASE PAINT (tubes)**

Base	No. 3	peach
	No. 11	sallow
Cheek bones (M)	No. 1	white for high-lights
Cheek hollows (W)		lavender liner
Eyes (D) (X)		grey and dark brown
Lining		liner carmine and white liners
Powder		No. 3 or 11

*Elderly Man***M. STEIN'S GREASE PAINT**

Base	No. 3	Pale Juvenile
	No. 7	Light Sunburn
Cheek bones (M)	No. 22	White
Cheek hollows (W)	No. 8	Dark Sunburn
	No. 21	Purple liner
Eyes (D) (X)	No. 6	Light Brown
Lining	No. 18	Carmines
	No. 22	White
Powder	No. 7 or 8	

*Elderly Man***MAX FACTOR'S GREASE PAINT IN TUBES**

Base	No. 6	Sallow
Cheek bones (M)	No. 15 or 1½	Light Pink or White
Cheek hollows (W)	No. 15	Grey liner
Eyes (D) (X)	No. 9	Maroon liner
	No. 4	Dark blue liner
	No. 2	Brown liner
Lining	Factor's Dermatograph Pencil brown, red or black	
Powder	No. 7R	Natural or No. 2 light pink

For character make-ups of old women these same charts may be used with the exception of the colors stated for the cheek bones. On an old woman the cheek bones may be reddened with a little dry rouge. The lining on a woman's face need not be so heavy as that on a man's face.