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MODERN MAKE-UP
FOR STAGE AND SCREEN



Frontispiece

[*Courtesy: British International Pictures*]

Every hair in the beard and moustache worn by Matheson Lang as Drake in the B.I.P. film of that name, was applied separately. The hairline on the forehead is changed by the use of single hairs gummed in place. An example of the skilled use of simple materials by an expert.

MODERN MAKE-UP
FOR STAGE AND SCREEN

by
N. E. B. WOLTERS

with an Introduction by
MATHESON LANG

*Illustrated and with a Reference Chart
giving suitable make-up for fifteen
male and female characters*



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INTRODUCTION

by

MATHESON LANG

Mr. Matheson Lang, a master of the art of make-up, is as well known for the characters he has created as for his powerful acting. In this introduction he has something to say about the importance of correct make-up.

MODERN lighting and modern stage technique demands a practical knowledge of make-up. Grease paints are no longer crude, and the artist who can paint his face to resemble a character other than his real self is already a long way toward success—but the make-up must be natural. The mask-like colourings of the past, with crude red cheeks and lips, are no longer permissible.

Perhaps the greatest changes are due to the universal use, even among small companies, of full stage lighting which eliminates unnatural shadows. Footlights, when they were the main source of illumination, cast shadows, and the actor compensated for this by the use of crude, unnatural colourings heavily painted.

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Modern make-up is as different as the modern play. The artist creates character with skill and imagination—his own and that of the audience. The process to-day is one of elimination rather than addition.

From the beginning of my stage career the smell of grease paint has been in my nostrils. I well remember my first professional appearance with Sir Frank Benson's Shakespearean company when, after making numerous entrances and exits in various small parts, I sank exhausted on a prop basket and literally mopped the make-up from my face. You can imagine my feelings when I was told there was still one more act to play—we were doing "Hamlet" in its entirety!

It is refreshing to find a book which tells the young artist *how* to make-up; so many are merely filled with theories. The information will be valuable to those who follow the author's advice.

MATHESON LANG.

CHAPTER I

General Remarks—Changes Necessary with Modern Lighting—Contents of the Make-up Box—List of Colours

“WHAT shall I look like in the part?” is a question frequently asked before the dress rehearsal of any play. Often the artist does not know until the dress rehearsal how he or she should appear—at least that was the case until a year or two ago. Now everything about the stage has changed, modern lighting has done much to bring us from the era of the flickering footlights and grotesque make-ups to the stage of to-day.

Gone are the strong shadows and the crude, bold masks of grease paint which served to indicate the type of character portrayed by the actor. Now characters are individual; each one is different and fits into the play like part of a jigsaw puzzle. Scenery and production have improved, the technique of the stage has changed, the ranting actor declaiming his lines with a wealth of gesture has given way to the actor so natural that one would hardly realise he is acting at all.

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It is not surprising then, that the art of make-up has changed too. One must study the subject from a new angle in order to get the best effect with the minimum effort. Modern stage lighting, with its numerous floats, floods and spots, has simplified make-up by making it necessary that the effect should be more natural.

Yet in this simplified form of make-up for which few colours are necessary, a greater skill and knowledge are required. The greater knowledge is necessary because one must be able to effect striking and harmonious combinations of colour which are in themselves indicative of the character portrayed and which are suitable to the colour combinations used for lighting the stage.

Generally speaking, make-up is used, especially by amateurs, as an afterthought. Some even look upon it as an almost "unnecessary evil". It is neither; it is a very important part of stage craftsmanship. It is not sufficient to wear different clothes and adopt a changed speaking voice; one must look the part.

It so often happens that with the smaller companies the actor neglects the make-up until the day of the dress rehearsal, when, possibly, a total stranger will come along and paint his face in such a manner that he can hardly recognise himself. Yet this selfsame actor will strut the boards confident that he is giving a first-rate performance.

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Believe me, there is more in it than that. The make-up must be an essential part of the characterisation, a part that blends with the whole conception and emphasises the spirit of the part.

This all sounds very complicated, yet in reality it only means that one must study the appearance of the character before assuming any other characteristics such as the manner of standing or moving. Throughout the rehearsals one should endeavour to infuse life into the part by facial expression—even apart from any other form of expression—simply in order to get the feeling for the stage make-up. Grease paint is not used as a mask, it is used as lightly as possible, so that it aids rather than hides the expression. This may be an unorthodox manner of starting make-up, but it will be found both useful and correct.

Modern stage lighting is designed to avoid shadow, and even though one part of the stage may be comparatively dark, it is seldom in shadow. The lighting is even and strong. Because of this the face appears flat from the auditorium, and the purpose of the grease paint is to give shape and colour to the face. To avoid this flatness and to throw the face into relief, one must use certain colours on certain parts of the face.

Besides giving the face a definite shape, make-up is used to alter the colour of the skin; but this is not its main function. When seen from the

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distant auditorium, the basic colour supplies the tone and the shading provides the form. This is a rule which is very important to remember, since it is the basis of the whole art.

Grease paints have been brought to such a degree of perfection that there is now little that cannot be achieved by their use. Perhaps the most difficult point to grasp is that make-up must not mask expression ; it must assist it. The clown's make-up is a mask, and in accordance with tradition is used to hide the identity. Throughout the long history of clowning, the mask of paint has served to disguise the man. The actor's make-up serves to give him individuality and character.

Close observation is essential if one is to succeed in making-up. One must notice how certain effects are obtained and one must take anatomy into account. One must find out how the face is altered merely by the use of line and shadow. These shadows give the clue to correct make-up. An even colour on the face will make it more noticeable, but it will still look flat unless there is some form of shading.

Used as additional colours to the foundation, the shading serves to make the lips, eyes, cheeks or chin assume their right proportions. It is not enough in painting a portrait to outline the face and then fill in with an even tone. It would not look like a face, and it would not be a face unless



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Courtesy: Pollard Crother

Cedric Hardwicke as Edward Moulton Barrett in Rudolf Besier's "The Barretts of Wimpole Street." Even apart from the splendid facial make-up, the shape created by the wig and side whiskers is of particular interest.

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parts of it were rounded and made more prominent and other parts sunken. The face would have to appear full or hollow. The eyes would have to be enlarged or narrowed. A hundred points would be necessary in order to bring shape to the face. The same thing is true of theatrical make-up.

If one starts with these facts in mind, the actual application of colour is simplified, since one can then gauge what the ultimate effect will be like. It is essential that all these points be fully appreciated before even a straight make-up is attempted.

Although a straight make-up may sound the most simple form of characterisation, since it usually serves merely to emphasise the natural colouring, it is often likely to prove a stumbling block through a lack of understanding. So few people understand the small points that give expression to the face, that they are apt to hide them in an effort to add colour value. Colour is only of use when it suggests the type of character without killing expression.

Practice is very essential if one would succeed in the art of theatrical make-up, but practice is useless without suitable materials. Most amateur actors go to one extreme or another ; they either rely on borrowing grease paints, or else get an elaborate outfit which includes colours seldom

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required. It is possible to get a very useful supply at a moderate price.

Outfits which would be sufficiently complete for ordinary use can be based on the following suggestions. For men I would recommend the inclusion of :

Grease paints Nos. $3\frac{1}{2}$, 4, 5 and 9, lake, white, brown and light grey liners, a tin of theatrical removing cream, a box of "natural" blending powder, suitable towel or cleansing tissues, large theatrical powder puff and a complexion brush. A bottle of liquid powder for the hands should be included, and as this can be obtained in a variety of shades it is best to get it in the one or two most often required.

If the actor intends to do much character work the inclusion of certain other colours will be necessary, but for all practical purposes it will be found that the colours mentioned will be sufficient. It is not wise to complicate matters from the start, and one can always add to the outfit as necessary. The information in this book will be based on these colours, which have been chosen for their suitability to modern requirements. In certain circumstances other colours may be more useful, but they will be subsidiary to those suggested. One must remember that the crude, harsh colours which were suitable for the earlier types of stage lighting, when the footlights threw a strong

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shadow, would look incongruous in an up-to-date theatre, and any deviation from this list would have to be made with due consideration for the lighting under which one normally works, and also of the natural colouring.

For women the outfit would be subject to slight variations, although the following can be taken as a useful model :

Grease paints Nos. $1\frac{1}{2}$, 2, $2\frac{1}{2}$, 5 and 9, carmine stick suitable to the natural colouring (these are made in about eleven shades now), a box of theatrical rouge of the same shade as the carmine, eye shadow in powder form, lip pencil, eyebrow pencil of a colour to match the hair, water-black cosmetic, usually in dark brown or black, a tin of theatrical removing cream, rouge pad, towel or cleansing tissues, "natural" blending powder, complexion brush and a large theatrical puff.

Although many "pros" keep their make-up in an old cigar-box, I really think it is worth while to invest in a professional box, since this keeps the paints in a better condition and prevents them from becoming dirty.

I am giving a brief description of the colours and uses of various paints and sundries used for make-up ; it will then be comparatively simple to follow the explanations and hints given in later chapters.

It is not perhaps generally realised that we owe

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grease paints as they are known to-day to Herr L. Leichner, who, under the personal conductorship of Richard Wagner, created and sang the part of "The Flying Dutchman". Herr Leichner set out to improve the then crude make-up, and for simplicity numbered his colours. It is upon his numbering that all grease paints are known.

Standard grease paints range from Nos. 1 to 20, the first, being the palest flesh colour, is little used. No. 1½ is pink flesh, No. 2 fleshing suitable for leading lady, and No. 2½ is a fleshing suitable for brunette ladies. The lightest male flesh colour is No. 3 and dark male flesh No. 3½, No. 4 being a sun tan colour; No. 4½ is slightly darker—the farmer type of fleshing. No. 5 is a yellowish-ivory used for blending and shading, and a very useful foundation colour, while No. 6 is a yellowish light brown suitable for old age make-ups. No. 6½ is a sallow brown with touches of greyness and No. 7 is a dull reddish brown. The fiery red brown of No. 8 is used for redskins or similar colourings, No. 8a being a delicate yellow often used for Japanese characters. No. 8b, which is a greenish yellow of deeper tone, is used for Chinese characters. No. 9 is more often used for redskin make-up, though my personal preference is for No. 8. The dull yellowish brown of the Spanish colouring is provided for with No. 10, while No. 11 is a deep dark brown, and black is numbered 12.

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No. 13 is a red-brown useful for a variety of characters and for shading, and No. 13a is medium brown of Egyptian colouring. The strong sunburn colour for seafaring characters is provided by No. 14. No. 15 is a fiery light brown, and No. 16, a very useful colour, is suitable for Indian characters. White, which is No. 20, is really a clown make-up, although it is used for other purposes.

Then there are a variety of useful colours which are intended for specific types of characters. Of these I will only mention a few—one, known as Lit K, is a modern fleshing, being a combination of grease paints Nos. 5 and 9. There are twelve other good colours in this series which is supplementary to the numbered range. There are also three grease paints of a colour known as “star girl”, “star lady” and “star madam” which are very well suited for modern stage lighting.

Three shades each of blue, green and lilac complete the actual grease paint colours.

Carmines are made in the red shades from I to IV, the range being completed with three other shades known as carmine vermilion, rose and dark rose. There are also four shades of orange-carmine numbered Orange I to Orange IV. Most of these carmine shades can be obtained in a cream form and are very handy for a woman.

Liners, the use of which will be explained in

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later chapters, are made in white, lake, brown, light brown, red brown, light grey, dark grey, blue-green (a useful colour for character work), black, electric blue, light blue, mid blue and dark blue, light yellow, mid yellow and dark yellow, citron, orange, orange extra, light mauve, mid mauve and dark mauve.

Nearly all the grease paint shades can be matched with liquid powder which is used for the hands, arms and necks, and the blending powder is also supplied in several shades. The "natural" is most useful, and being transparent, it does not interfere with the grease-paint colours.

Of the numerous items which can be obtained for special purposes there are complete colour ranges in eyebrow pencils, eyeshadows, cream paint, rouges, eyelash cosmetiques, lip pencils and hair powders. Then there are crêpe fibres and crêpe hair in all the natural, and several unnatural, shades, stage powder in all shades and all sorts of items such as nose paste, spirit gum, and tooth enamel.

There is no lack of material if one has but the skill to apply it, and lest this imposing list should have deterred any reader, let me remind you that modern conditions demand simplicity.

CHAPTER II

Approach to Make-up—The Foundation— Straight Make-up for Women—For Men

THE actual application of colour is simplified if one remembers that the object of the make-up is to create shape. Flat colour, which is colour of an even tone, does not create shape ; but certain colours have greater value than others, and when these are used correctly they give the illusion of shape.

It has been said with some truth that the creation of high lights and shadows on the face is the whole art of theatrical make-up, and while I would not agree that it is the whole art, it does go a long way towards producing the right effect. Before one can have shadows, however, one must first have a foundation.

The foundation is the basic colour of the make-up and this varies according to the type of character. A different foundation is needed, for instance, for a young girl, from that required for an old woman, even though the old woman may have a clear transparent skin.

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Before the foundation is applied it is necessary to prepare the skin. Men, especially those with a heavy growth of beard, would be well advised to shave shortly before making-up. Unless this is done the grease paint is liable to stick around the stubbly growth, even though it is only a few hours old, and give a patchy appearance. This applies to those with a fair beard as well as to darker men.

Women should remove any cosmetics they may use for the daytime and cleanse the face with a suitable lotion. Incidentally the eyelashes and eyebrows should share in this cleansing process—I have known them to be missed, and the stage make-up has been spoilt as a consequence.

A lot of theatrical people use cold cream, olive oil, cocoa butter or vanishing cream on the skin before applying grease paint, but the best effect is obtained if a good quality removing cream is used. Olive oil or cocoa butter is apt to be too greasy, and cold cream, which is made with water, will often cause tiny beads of moisture to break through the make-up after a while. Vanishing cream has similar disadvantages if it is covered with a grease paint. The removing cream does not share these disadvantages and enables one to get a smooth foundation.

Before making-up, remove any clothing that is likely to interfere with the free application of

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colour. The neck must be free and the hair out of the way. Women will find a rubber bathing cap—the type with an elastic band—or a silk handkerchief or strong hair net, useful to hold the hair out of the way and clear of the ears. The forehead must be free from hair, so that one can make-up to the hair line without making the hair greasy.

The method of applying the foundation is the same for both sexes.

First apply a little removing cream, then spread this lightly over the skin, using the tips of the two first fingers on each hand. Make certain that the face and neck are covered with an even layer of cream, especially around the eyes and over the upper lids. When this has been worked smoothly and to your satisfaction, take a clean towel or cleansing tissue and remove the surplus cream, rubbing firmly so that excess cream is not allowed to remain in the skin.

Avoid using cream if the room is hot or the grease paint soft, but make certain that the skin is absolutely clean.

The skin is now ready for the foundation colour. This is applied direct from the grease paint stick. Remove sufficient of the paper protector and apply the colour direct to the skin, using light, even strokes. It is not necessary to cover the whole surface of the skin so long as the colour is

fairly even. There should be sufficient to make a thin film of colour when the paint is smoothed out with the tips of the fingers.

Make a special point of smoothing the paint so that there are no patches with thicker layers of grease. When this occurs it is very difficult to get a good finish to the make-up, since any colours used for the purpose of shading will not blend easily when the foundation colour is patchy. It is essential that the grease paint is smooth and free from grit, and it is equally essential that each application should be as light as possible. The effect is far better if the paint is almost transparent than if it is used too thick.

This matter of smoothing the foundation over the skin is very important—it is the basis of all good make-up. Incidentally the grease paint should be taken over the chin, especially the under side, and well down on to the neck.

It is a common mistake, even among experienced actors, to leave the under part of the chin and the neck free from make-up. It is necessary that the colour produced for the face should be extended to the remainder of the skin, and I shall have more to say about this.

So far the application is suitable for men or women, but when this stage is reached the technique will vary for each.

This is the method for women ; dealing, of

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course, with a "straight" make-up which will be subject to slight individual changes; when the foundation colour is satisfactory, apply a little carmine on the lower part of the cheekbone.

It is important to use this in the right place. I am frequently surprised when I see women made-up for outdoors or for the evening; only about one in ten knows where to place her cheeks. The other nine place them anywhere between the chin and the eyebrows, and succeed only in looking unnatural. This would not do for the stage, where the aim is to counterfeit Nature. Certainly the cheeks are higher on some people than on others, but Nature arranges things very well, and supplies the necessary information to the actor. Make the cheek-bones responsible for the position of the cheek colour, and the effect is correct. The colour should be applied just below the cheek-bones and towards the nose.

The carmine must be quite delicate, and is best put on with the extreme end of the stick, which is twisted between the fingers while pressed against the skin.

There will now be a red "blob" on either cheek-bone, rather like a doll's traditional painted cheeks. Smooth this with the balls of the first two fingers so that the colour becomes spread over a slightly larger area, always spreading it in a circular manner, so that the greatest colour is in

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the centre, where the original spot has been placed. The carmine must blend naturally into the foundation colour, and the object of using the balls of the fingers is to do this as naturally as possible.

Perhaps the words "smooth" and "spreading" may be a little misleading, although they describe the object of the work. The actual spreading is done by means of a gentle patting movement which gives a far better effect. It will be necessary to practise this patting movement once or twice before it is perfected, but it will be found the best manner of getting the effect.

When you are satisfied that you can blend the colour easily by patting, practise doing both cheeks at once, with the two first fingers of each hand. This requires a little more skill, but once the knack is mastered it will be found quite simple. If the patting movement is carried out in gradually widening circles, working from the centre of the carmine spot, one can obtain perfect blending. Don't be disappointed if you don't get the best effect at the first attempt, there is an art in make-up and it requires patience. Once these elementary methods are mastered it is comparatively simple to adapt them to more advanced work.

A touch of carmine on the tip of the finger may be patted in to the point of the chin, and a deft

CHEEK COLOURING



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The shaded area shows the part where the cheek colour should be applied. This is just below the cheek bones and extending slightly towards the nose, one way, and the ears, the other way. In use the colour is faded away into the flesh colour; the dotted area in the sketch indicates where the colour is used before shading off.

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touch of the same colour on the lobe of each ear will add the appearance of youth. In each case there must be only a trace of colour, just sufficient to give life to the face.

Next, the eyes require attention. Eye shadow is applied to the upper lids with a similar patting movement, only this time use the second or third finger, which is not so strong as the first, and is less likely to hurt the delicate eye by a too-vigorous patting.

The shadow should be deeper near the lashes and should be faded away towards the upper part of the orbit. Do not extend it too close to the eyebrows, otherwise the whole shape of the eye may appear changed. A paler shadow should be applied very sparingly just below the eye and close to the lashes. This should be very faint and will be almost imperceptible at a slight distance, nevertheless it serves to add form.

The old method of drawing a heavy line round the eyes by means of a liner should be avoided. It hardens the eyes without adding any value. Certainly a deeper pencil may be used on the upper lid, extending a little beyond the outer extremity of each eye. This line must be "faded" into the foundation colour and should be taken at an angle appropriate to the shape of the eye.

The rounded end of an orange stick is used to apply a spot of carmine to the inner extremities

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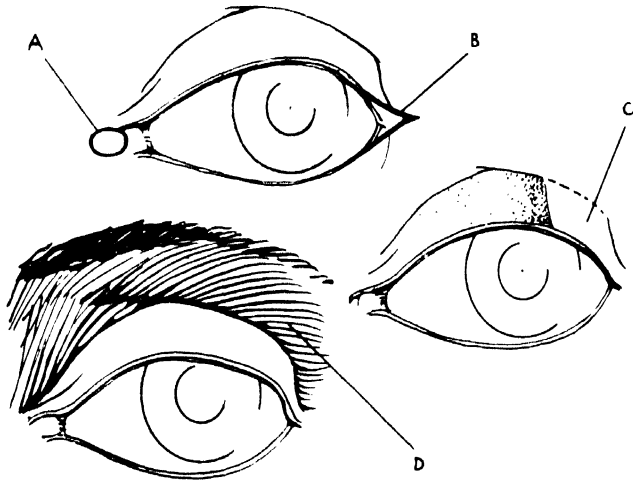
of each eye. This is done to add sparkle and to make the eyes more noticeable from a distance. Incidentally, these red spots extend the eye slightly towards the nose, and thus counteract any loss of balance through the use of the extended line at the other side of the eye. It is important to remember this, because the very fact of lengthening the eye one way only will throw it out of balance, and a perfectly normal pair of eyes would probably appear to have a cast.

It is a wise plan to use a touch of colour, either carmine or lake, just inside the nostril, and this is applied by means of an orange stick. A certain amount of discretion is required, for obviously a lot of colour in fairly large nostrils would make the nose appear too large, while the absence of colour in other cases would make it appear that one had no nose at all!

Powdering is of the utmost importance, and should be commenced only when you are quite satisfied that the ground-work and colouring is correct. It was the custom at one time to use coloured powder, and while this was quite satisfactory under old-fashioned conditions, it would not be at all suitable for the stage to-day.

Blending powder is used everywhere for modern make-up. This is transparent, almost colourless, and effectively finishes the make-up by lending a matt surface to the skin. Its principal purpose is

SHADING THE EYES



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Shading the eyes. In the first picture, "A" shows the position for the carmine spot, the eye being lengthened at the outer extremity by lining ("B") in order to balance. The second picture shows the manner of shading the upper lid for Eastern characters. The inner side of the lid, near the nose is shaded and the outer extremity of the lid is natural fleshing, this alters the shape of the eye. The third picture shows the method of shading beneath the eyebrows in order to increase the age or to obtain a sinister effect. The shading ("D") does not cover the lid, but is confined to the part immediately beneath the brow.

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to tone down the greasy appearance and to prevent the grease paint from becoming smudged. Grease paint runs in use if it is not protected by means of the powder, and most actors and actresses know how easily clothing becomes soiled. Careful powdering will obviate much of this. Another advantage of the blending powder, and perhaps the most important reason for its preference, is the fact that it does not change the colour of the paints. A heavy powder will change the colour completely, and one has no means of estimating how the colours will appear from the other side of the footlights.

The application of blending powder is a little different from the orthodox method of dusting powder lightly over the face. Stage powder should be pressed gently into the grease paint. Take a large lambswool puff about four inches in diameter and load this plentifully by pressing it firmly into the powder box. Then, holding it so that the powder is not spilt, press gently against the skin. Cover the skin liberally, especially around the eyes and underneath the chin. Never mind if the effect is somewhat clownish. The object of this liberal application is to impregnate the grease paint and dry any excess of grease. Never dab the powder on ; you will only succeed in smearing the grease paint if you do.

Use a soft complexion brush to remove the

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excess powder. These complexion brushes, which resemble miniature hair brushes, are very soft, and enable one to obtain a smooth finish, leaving a natural, almost transparent appearance.

The eyelashes, eyebrows and lips are made up after the powder has been applied. Eyebrows must be coloured to match the hair or wig, unless it is a white wig, but the eyelashes should be darker. An ordinary lining colour may be used for the eyebrows, or even an ordinary eyebrow pencil, but I have found a stick known as the ultra-pencil to be most satisfactory for obtaining a clean line after powdering. This is in general use for cinema work, and is most suitable for the stage.

A satisfactory effect is never obtained by drawing a straight line with the pencil. One must consider the manner in which the eyebrows grow, then imitate this by sketching a series of short lines, working from a position where the growth commences near the nose, outward towards the temples. The fine lines overlap and are not intended to give a rough appearance, but simply to copy Nature as closely as possible.

Cosmetics for the lashes can be obtained in several forms. You must choose the most suitable for your own particular requirements. It can be had either as water black, indelible liquid cosmetic, or as a heating cosmetic. The two

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former are applied to the lashes with a small brush drawn from the roots to the tips, and give a very satisfactory appearance in a small theatre or for middle-aged parts. In a larger theatre or for a youthful character the heating cosmetique is best. It is used for beading the lashes, and gives that "starry-eyed" appearance so beloved by the screen stars.

A small quantity should be heated in a spoon—the flame of a candle is sufficient to melt it—and applied to the lashes by means of a hair pin. Simply dip the curved part of the hairpin into the molten wax and transfer this to the lashes, drawing the hairpin towards the points, where it will deposit a blob of wax, which will congeal and hold the points of two or three lashes together, thus creating the illusion of length. Recently, artificial eyelashes have become popular for stage wear, but I will deal with the method of fixing these later.

There are several ways of making-up the lips, and either a hard pencil, which is used to draw the shape, or a softer grease paint, will serve the purpose. Lips must be clear cut. Too many people concentrate upon getting a bright effect without troubling themselves very much about the shape. This applies to ordinary day and evening make-up as well. The shape must be clear cut because the line is lost at a distance, and those sitting about

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half-way back in the auditorium will only see a blurred red effect. The cleaner the line of demarcation the better the complete effect.

Before beginning to make up the mouth there are one or two interesting facts to be observed. If you examine the lips you will see that there is a slight protuberance in the centre of the lower lip which fits, when the mouth is closed, into a corresponding hollow in the upper lip, and there are similar protrusions and hollows at either side. These, together with the shape of the lips, throw light and shade, and the lower lip is always a little paler.

With these facts in mind one can make-up correctly. The pencils are used in the manner indicated by their name, but the carmine grease paints, which are softer, are often preferred. They can be used very simply. Using the extreme ends of the sticks, held flat against the skin, make three round spots, one in the centre of the lower lip and the other two side by side on the upper lip, leaving the bowed shape clear-cut at the top. The finger is used to smooth away the colour while the mouth is slightly stretched. The colour should be taken inside the lips and a spot of high light will be necessary on the lower lip. This high light serves a very useful purpose: it gives life by adding light and shade.

A careful arrangement of the hair, after the

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protector has been removed, enables one to get a perfect finish to the straight make-up.

Liquid powder, more often known as wet white, is a necessity. If its use is neglected the hands, arms, neck and shoulders will appear dirty. If you are not successful in buying the colour to match the foundation colour, almost any chemist will make it up for you at a nominal cost. If you can get the colour you require ready-made it is better, because the standard of quality for a good brand is uniform, while the chemist might not keep to quite the same standard.

Don't apply liquid powder with a small sponge or wad of cotton wool. Shake the bottle well, so that the contents become evenly mixed, then pour a small quantity into a saucer. Use a large sponge and cover the skin liberally, afterwards rubbing over with the palms of the hands so that the powder finish is smooth and natural. In this way you can get an even coating of colour without leaving the skin dead white. The use of blending powder afterwards will counteract any tendency to shininess through the rubbing, although it is not often that it is necessary to powder over the liquid powder.

If it should happen that you apply too much liquid powder and get a streaky effect, wash off with warm soapy water and make a second appli-

cation. It is almost impossible to get a good effect by patching.

After the hands are made up, pay a little attention to the nails. Liquid powder will gather round the cuticles and present an untidy appearance, and it makes the nails look dull unless it is removed. Keep a small piece of chamois leather in your make-up box and use this as a polisher. It does not matter if you have been using ordinary powder polish or liquid nail polish, the chamois will serve to give a lustre and free the nails from an excess of powder.

Take your make-up stage by stage and master each before passing to the next. If you have any difficulty with a certain effect, practise it again, and if necessary experiment in order to observe the subtle changes which have such a marked effect upon the appearance.

Although these hints have been put forward for the use of women, men will find many useful suggestions which can be adapted to their own requirements.

Actually a straight make-up for a man is less complicated, since the colour combinations are more simple. The foundation colour we will take as having been accomplished, it remains for us now to bring shape to the face. This is done by adding the necessary shape, light and shade.

Cheek colour is seldom used for a male make-

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up, it is apt to look effeminate, although there are cases when it is required ; these, however, will be dealt with under the appropriate headings. Eye shadow is usually applied with lining sticks, one of which is used to deepen the tone immediately above the eye. In this case it is not considered necessary to extend the shadow very much over the lid. The usual manner is to draw the pencil along as close to the upper lashes as possible, then, with a gentle patting movement, to shade this off towards the upper part of the orbit. The line is extended slightly at the outer extremity, and balanced as in the case already described, by means of a small red spot at the inner side.

Mascara, or any other form of cosmetic, is not required on the eyelashes, but a touch of colour, usually lake, just below the eyebrows will enhance the value of the eyes as a medium of expression.

The only occasions on which cosmetics would be permissible for the lashes would be when they are very fair, or when the character necessitates noticeable eyelashes. In these cases the application would be made after the powdering.

Blending powder is used in exactly the same manner as for women, and finally the eyebrows and lips are coloured. In the case of the lips, one must be careful in the choice of colour, as a bright shade will immediately add an appearance of effeminacy to the make-up. Keep clear of this by

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using the very dark tones of carmine, or even a lake liner. Actually most normal make-ups can be achieved by the simple use of No. 9 grease paint for lip colour. The manner of application, given earlier, will make this a simple job, and the eyebrows are treated also in the manner described. But do use a little thought about the eyebrows. Since George Robey made eyebrows famous, scores of amateur actors all over the country have been making up theirs in a similar way. It is very difficult to play a serious part while looking like a comedian! So never make up the eyebrows any darker than the hair or wig, and never thicken the eyebrows unless it is essential for the part.

Usually when one has finished using the grease paints, the hands are grubby, and often the paint lurks in the finger-nails. This is noticeable from the front of the theatre, so clean the hands with removing cream, then give them a good scrub in hot soapy water. After drying, make an application of liquid powder. Use this for the hands and neck and make certain it matches the foundation grease paint.

Finally rub the chamois leather over the finger-nails, and, if necessary, use a little white grease paint under the nails. Then brush the hair.

CHAPTER III

Choice of Colour—Modifying the Features—Dress and Colour Harmony

COLOURS used for modern theatrical make-up must be individual, and apart from the knowledge of how to apply these paints, one must also know which paints to use for a specific purpose. The least observant person will have noticed the extraordinary number of shades of skin to be seen in one day. Almost every person one meets has a slight difference, and so it is with make-up. We cannot all look exactly alike.

With the range of colours made to-day one can usually find the correct fleshing shade without much trouble, and it is very simple to blend your own colours. This is the course I would recommend.

While we are still considering the straight make-up, we must also consider it as the base for all forms of make-up. In doing this, however, one must not consider the actual colours used in a

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straight make-up as necessarily being basic colours for character work. The method is basic, rather than the medium.

For the time being, the colours suggested are those which are most suitable under a normal white light, such as that most commonly used for straight scenes. Every producer has his own ideas about stage lighting, and in view of the influence of this upon the make-up I shall devote a separate chapter to this important subject. Meantime, any studies can be considered apart from the question of lighting. This will simplify matters, as it is more easy to adapt a basic make-up for use under a certain lighting combination than it is to learn a complete make-up for every type of stage lighting.

Generally speaking the choice of correct colouring is largely a matter of common sense, it being borne in mind that the colours will be a slight exaggeration of the required effect. For the purposes of blending it is best to stick to grease paints Nos. 5 and 9, as by a simple alteration of proportions one can adapt the make-up to suit a wide range of lighting, and it is possible to match up nearly any normal skin shade. Lit K, which is a prepared blend, gives a good modern fleshing, but providing one can master the not very difficult art of blending the two colours, the use of Nos. 5 and 9 widens one's scope. Incidentally,

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the substitution of No. 4 for No. 9 will often prove useful for women, or in small halls for men.

Brunettes of either sex will find Lit K very suitable for their requirements, and for women with very dark hair No. 9 makes good colour for the cheeks, when it is used in conjunction with the blend.

When there is a question of altering the tone of the skin, one can use either No. 9 or No. 5 over the Lit K, the effect being in the first case to introduce more warmth, and in the latter case to reduce the colour to a paler tone.

By choosing the grease paint as near to the natural shade as possible, one is assured of getting a natural colouring, providing, of course, that one allows a slight exaggeration. This is necessary. Just why one should aim to counterfeit Nature is a matter easily decided. It will be found that the colour of the eyes and the colour of the hair is particularly suited to each individual, and one cannot improve on Nature without getting a grotesque effect. True, one may wear a wig, but in that case the eyes and the skin would have to be made-up to harmonise with the hair of the wig.

A perfectly straight make-up is rare. Hardly anybody has features that do not require at least a little alteration for stage purposes. Those who

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do not recognise this point are seldom successful with a straight make-up. The artist's principal responsibility will be to learn what lighting is in use for the particular production, since the make-up must be adapted to conform with this. The size of the hall or theatre must also be considered.

The basic principles for every straight make-up are the same, whatever the stage lighting or other conditions may be. The difference occurs in the shading to reduce or accentuate certain features, and in the foundation colour.

Apart from any question of accentuation, there is also the question of modification to be considered. Shadow, when it is used for a straight make-up, really serves to modify the features, and for that reason I am dealing with it before going on to character make-up. It will help considerably at this stage if careful note is made of the features.

It will be seen that there are always high lights when there are shadows. Hence, the high light is the important clue to correct make-up. By noticing where the high lights fall on a normal face you will also notice how the shadows fall. It is this high light and shadow which give the face its apparent shape and which prevent the foundation colour, under the stage lights, from becoming merely flat.

This knowledge has to be adapted even to the

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straight make-up, since it enables the actor to judge how best he may overcome large or small features.

In many cases a straight make-up will give too youthful an appearance to some artists. This applies especially to young men, who, instead of appearing to be about their natural age, look several years younger. This is most often due to the fact that the cheeks are made up and then are frequently too red; but even when these points are corrected the actor may still appear too young. When this occurs, he must examine every feature carefully and separately by covering the rest of the face. Probably it will be found that the chin is too rounded, and if it is well covered with flesh it will tend to give a "baby" appearance.

This is corrected by accentuating the jaw-bone with a high light. No. 5 grease paint, which is sallow yellow, will serve over any foundation colour, though the amount used will depend upon the depth of shade required. As a general rule a suspicion of high light will be sufficient. There must be more yellow where the bone would be more prominent, and this should be slightly softened at the edges. Do not make a continuous line of No. 5 all round the chin—this would be ludicrous—but apply a little on each side of the jaw-bone below the ears, and a little more at the

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point of the chin, extending for about half an inch or an inch at either side.

When the jaw line is very rounded it may be necessary to add shadow beneath. This can be done with a light brown, light grey or blue-green liner used very carefully and patted well into the foundation colour. It is rarely necessary, however, to add shadow in this manner, as the high light of No. 5 will usually throw enough shadow, and the use of either brown or grey is apt to look dirty. A similar method can be followed if the cheeks are too rounded, in which case the high light would be on the most prominent part of the cheek-bone. The exact spot on which to place the high light can be found by a little careful observation. Notice those people you know who are thin in the face and observe where the high light falls ; it will give you a very good indication of how to adjust the make-up, in order to reduce prominent parts of the face.

A great deal can be learnt from the art galleries, particularly by a study of the portraits. Notice how the artist gets the effect of shape through the use of light and shade, then apply the same methods to the use of grease paint.

Sometimes the eyes appear to protude ; this may be their natural shape or the make-up may be at fault. In either case, the shadow immediately over the lid and under the eye is probably too

strong. Modify this and study the effect. If it does not correct matters, wipe off the shadow and use a light green eye-shadow in place of the brown or blue. For women, silver-green gives a very fine effect, but it should be used sparingly. It will probably be necessary only to use this on the eyelids, with a pale grey shadow—very faint—beneath the eye; but as each individual case presents fresh problems, this will have to be tried beneath a strong light.

Men often have difficulty with the eyebrows throwing a strong shadow. This can be rectified by the use of a little No. 5 over the foundation colour and directly below the eyebrows. This requires a good deal of skill in blending, for one must reduce the foundation colour sufficiently to give the required effect without making a high light. The illusion is heightened if the real shadow, thrown by the brows, is reduced. This can only be done by removing the cause, or a part of it, and so one must find some method of holding unruly eyebrows in place. Moustache pomade is particularly effective and colourless heating cosmetic is also good, or in an emergency, soap or grease paint may be used. If the eyebrows are really difficult to manage and absolutely refuse to lie down, one can always turn to spirit gum and stick them in place!

It may happen, of course, that the eye socket

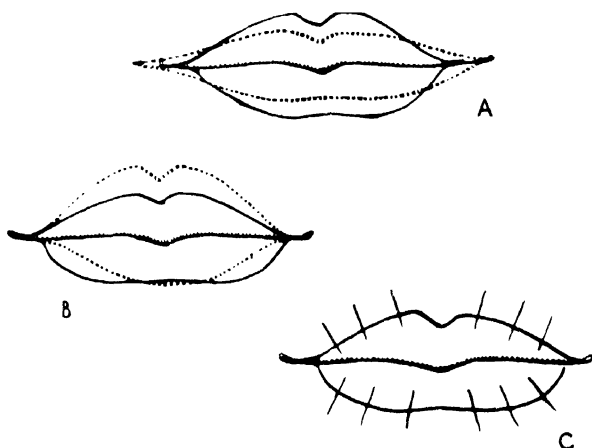
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is not very deeply sunk, in which case a touch of lake immediately under the eyebrows and extending a little on to the sides of the nose has the effect of giving the required depth.

A prominent jaw-bone giving a lantern-jawed effect is hard to disguise unless one can do a few tricks with colour. A careful rounding of the jaw-bone will correct this. It can be done with a little dry rouge after the normal make-up is complete. It should be applied lightly with a small rouge pad and softened off at the edges so that there is no line of demarcation. It is applied to the most prominent parts, usually the most bony part of the chin. Used skilfully, rouge can be a great asset to those with lean faces, but it should be used sparingly. Colour is added only in sufficient quantities to give the desired effect. Unlike the grease paint used to create colour, which is slightly exaggerated, the rouge in this case must be used merely to soften the harsh line ; therefore it *must* be used sparingly.

A large mouth may give an ugly, or even grotesque, effect when it is made-up, since the grease paint often makes it more prominent. I have found it best in such cases to carry the foundation over the natural lips. A new shape is then drawn inside the natural outline and extending only to within a short distance of the ends of the mouth. When this is done care must be taken

SHAPING THE LIPS



To face page 34.

Shaping the lips. The thick line shows the natural shape of the lips. To alter the shape the lips are covered with fleshing and the new shape, indicated by the dotted lines, is drawn in. The mouth is lengthened in "A," and in "B" the shape is accentuated while the mouth is shortened. The method of sinking the mouth for elderly characters is shown in "C," the lines representing white and lake liner strokes which are made close together.

with the lip colour, to ensure a correct shape and a clean outline, as nothing is more amateurish than a ragged line.

To enlarge a small mouth, extend the line a little at either side with a slightly darker colour. Lake, blended with the carmine used for the normal shape, can be used to extend the line at either side; but the carmine alone is sufficient for the upper and lower lips. Actually the extension, which should be very slight, is made from the extreme ends of the mouth in the natural hollow which is apparent beside most small mouths. In order to get a clean, natural effect the extended colour should be blended into the lip colour. This is done with an artist's stump while the mouth is open. Place the point of the stump at the outside edge of the extended line and draw it in towards the inside of the upper lip.

When it is necessary to emphasise the shape of the mouth, a good effect is obtained if a spot of lake is applied in the hollow beneath the nose. This is used as shadow and should be very delicate, the stump being used to smooth the colour and soften the harsh line.

A very *retroussé* nose is improved with a touch of No. 5 as a high light on the bridge. This will bring out the upper part of the nose when the audience are faced, but it will, of course, make no

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difference when the face is seen in profile, although a slight shading of rouge or lake at either side will modify the appearance.

A large nose presents more difficulty ; it will always look large when seen in profile, but care can be taken to correct this so far as possible, by the general make-up and the arrangement of the hair, in the case of a woman ; men are not so fortunate, they can usually only change the make-up. The great point lies in the artist's ability to apply the colour as flat and as even as possible, and careful attention to the eyes will aid the illusion ; if they are enlarged slightly, the nose will appear smaller in proportion.

This slight enlargement of the eyes is done by an extension of the shading above and below each eye, and also a slight elongation of the red spot. One can carry the effect even further by a heavier application of cosmetic to the lashes.

One is often tempted to remark on the extraordinary number of poor make-ups to be seen, not only on the stage but also among women generally, especially during the evening. This is not entirely due to lack of skill in application, but more often to an inability to choose the correct colours which harmonise with the gown.

When the choice of colour is bad the make-up looks garish and artificial and the colour effect of the dress is lost. This is where experienced

actresses succeed. They know fully the value of colour ensembles and know, too, how to make the complexion suitable to the colour worn—whether it be plain or exotic.

There are a few fundamental facts of importance from which the colour ensemble is built. A study of these will enable one to adapt them to individual requirements without losing the value of the broad outline, upon which everything depends.

Dresses, for instance, are worn with little or no regard for the ultimate effect, so far as make-up harmony is concerned, yet the relationship between the complexion and the colour of the dress is very important, and in an intimate theatre one can gain much by attention to these details.

Dresses of a neutral tone, such as greys, violets, tea rose or olive-green, require natural soft make-ups. The cheek colour should reflect the tint of the dress so far as possible if the best effect is to be obtained. Either blondes or brunettes should use a foundation colour as near to the natural flesh as possible. Cheek colour, used with an olive-green dress, should reflect a slight yellow cast, and the lip pencil must be of a similar colour. This yellow cast is modified to orange, according to the natural complexion.

A tea-rose gown would necessitate the wearer using a more tangerine shade for lip and cheek

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colour. If necessary, a rather more orange tone can be used for the lip pencil. Green dresses require the use of green eye shadow, which can be lightened for those with blue eyes. The tea-rose gowns would require brown eye shadow for any colour eyes, while a person with grey eyes wearing a grey-violet dress would of necessity find her choice of eye shadow to be bronze. Blue or brown eyes would require very pale green eye shadow.

Red- or wine-coloured dresses require very similar make-ups. The foundation colour should be fairly dark, and the cheek colouring of an orange or tangerine tone, but sufficiently dark to blend with the foundation. With the wine-coloured dress a medium tangerine shade with a yellow cast will give a very good effect. Very dark people can afford to use a deeper-toned lip colour, but it should be in the same range as the cheek colour. Blue eyes will require blue eye shadow, and brown or grey eyes green shadow.

White dresses are not generally popular for stage wear, but they can be very effective for youthful persons, and a deep foundation colour looks very well for a brunette, especially if vivid colouring is used for the cheeks and lips. One can introduce a dark—almost purplish—tone for the cheek colour. Use a brown eye shadow with

this make-up. The blonde, however, is better suited with a light make-up, that is, a light foundation with a light red cheek colour and light red lip pencil. Use blue eye shadow for blue or grey eyes. If the eyes are brown the eye shadow should be blue-grey.

A brown ensemble presents fewer complications, as practically the same colours are suitable for blondes or brunettes. The aim should be to counterfeit a clear, almost transparent, complexion; the foundation should be fresh with a light, almost peach, colour for cheeks and lips—this incidentally will have to be blended—the effect is certainly very striking. The eye shadow is blue for blue or grey eyes and blue-grey for brown eyes.

Although beige is not considered a good stage colour, it is very kind, and for this reason will always be popular. As the shades range from a delicate pink to a light brown, one must use a little discretion over the make-up. The basis upon which to work is, a light make-up for a dark beige dress and a dark make-up for a light beige. The yellow note should predominate in cheek colourings.

All these examples, which are a departure from the more orthodox make-up instructions, are intended to guide the experiments of those who wish to achieve really outstanding effects. One

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can go on multiplying the colour combinations indefinitely, and it is a subject of absorbing interest, but, as with several other branches of make-up, personal experiment is necessary.

CHAPTER IV

Importance of Detail—Make-up for Hands—Arms—Eyes—Neck

DETAIL is of the utmost importance in every case where it is necessary to build up character, and although theatrical make-up must, of necessity, be on broad lines, it is the detail that stamps the work of an artist. This applies as much to a straight make-up as to character work, for every actor endeavours to build up a certain personality.

When you decide to build up a personality you can do it, so far as the make-up is concerned, in two different ways. You can study the character, decide how that person will look, and then proceed to get the required effect. Or you can sit in front of a mirror, in a well-lit room, and experiment until you get the effect you need. In actual practice this latter method is usually an outcome of the first, for one cannot always decide beforehand exactly how a given combination of colours will look.

Under modern conditions, make-up is used to suggest colouring, rather than as a mask, and

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when one intends to suggest colouring one must always consider the tones of the natural flesh. For instance, a naturally florid complexion will possibly show through a fine layer of colour, yet it would be a mistake to increase the quantity of grease paint merely to tone this down. The better method is to apply a paler colour which is in harmony. Detail, however, is not confined to the foundation colour, but concerns, rather, the finished effect.

If the foundation is treated lightly, yet broadly, the detail will concern such things as the eyes, the cheeks, lips and hair. One must also consider the forehead and the neck as well as the hands. In almost every case the forehead and the neck are naturally slightly paler than the face, so in order to preserve a natural appearance these parts should have a lighter-toned grease paint used in conjunction with the foundation colour. If you are using a blend of grease paint such as No. 5 and No. 9, the paler shade, in this case No. 5, should be in greater proportion on the forehead and neck, but it is essential that there be no harsh line of demarcation. Everything must be softened by careful blending.

When a single colour, such as No. 2, or No. 3½, is being used, many actors use white to reduce the shade. This has quite a good effect, although I, personally, prefer to use the palest flesh, such

as Nos. 1 or 1½. The reason for this is that it blends more freely with the basic colour and enables one to get the effect with the minimum of colour.

It is not possible to state with certainty how much or how little of the paler colour should be used. One can only tell by experiment in front of a mirror. Use a little of the lighter tone on the forehead, near the hair line, and smooth it down into the foundation colour, observing how this gives shape to the head. It is far safer to underdo, rather than overdo, this effect.

The effect of the hair arrangement is very important in all straight parts, and with a little ingenuity one can obtain a surprising number of effects. Women, being more hair-conscious than men, usually pay particular attention to the style they wear, but do not always give sufficient attention to such details as the shape of the dressing where it falls on the face, or to the line of growth around the forehead. These details are of importance to both men and women, because of the manner in which they can alter expression.

One cannot alter the way the hair grows, but one can alter the hair line by carefully painting in a new one, bringing the line further forward by the temples or in the centre. There is, however, one important point to be observed, and that is the effect when the head is seen in profile. It looks

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ridiculous if the hair rises sharply an inch or two further back than the hair line, and this is the effect if one paints a fresh line without first considering the way the hair grows. When it is worn fairly flat around the forehead, then it is quite safe to extend the hair line either with a suitable coloured liner or with ordinary water colours.

So long as the colour is applied with downward strokes, fairly close together, yet not so close as to make a solid mass, then one can make a good imitation of natural hair. The colour must be carried well back into the natural hair if the effect is to be good. I have used this method with success in the case of a man whose hair grew well back on the forehead. In addition, he was slightly bald. As he was playing the part of a youth, this bald patch had to be covered. This was done by brushing his hair forward, and making a few light strokes with a brown liner (his hair was brown) in the direction in which the hair had to lie. Blending powder was then used to absorb the grease and tone down the shine, and the hair was brushed into position. A new shape was created around the front of the forehead in the same manner, the skin being untouched in the parting line. When this was powdered he looked about ten years younger. This method is often more practical than wearing a wig, which will always look what it is unless it happens to be really good.

A woman will rarely have to add more than half an inch of colour around the hair line, and then only in certain parts, but the method is very useful. It is more practical, if one wishes to make slight changes, to use a few of the old-fashioned pin-curls and fix them firmly in position. Two or three of them, for instance, will form a splendid fringe which alters the appearance considerably ; for, however much one may like acting, one may not wish to sacrifice the natural hair by cutting it. The method of fixing the pin-curls is quite simple. Take two or three which are not too heavy and cut off the pins with pliers or old scissors. Then make an elastic band to fit round the head under the growing hair—the front part of the band being over the hair when it is in place. The pin-curls should then be stitched to the elastic in the correct place according to the size of the fringe. When you have done this, divide each pin-curl by lifting the upper layer of hair. Back-comb it slightly and cut this part fairly short, but not so short that it does not cover the elastic band. The remaining hair will hang down, and this should be curled or straightened and cut to the style you have in mind. The short pieces hide the elastic and soften the line.

A similar band can be used for curls at the back of the head, only naturally more curls will be required, and it may be cheaper to get a hairdresser

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or wig-maker to make up a strip of curls which you can sew to the elastic, which is hidden by the natural hair. This serves the purpose very well for stage wear, although I should hesitate to recommend it for every day.

There are a number of different ways of using hair like this, such as, for instance, to thicken the sides or the top ; but in choosing the curls or chignons, do so with the object of using them either for the front or back. I mention this because the front hair is usually lighter in colour than the back ; where there is much difference the curls would look very obvious unless this point was considered.

It is well, also, to consider the possibilities in the use of spirit gum, which is very useful to fasten the growing hair, or artificial pieces, in such a manner as to alter the apparent shape of the face.

Although dealing with the fundamentals of modern make-up, we are also concerned with broad effect. This, however, does not relieve us of responsibility regarding detail.

Detail in this sense does not represent the masses of lines, wrinkles, hollows and high lights which some people delight in painting over every available inch of their skin, but rather those important points which, I am sorry to say, are so often overlooked. In many cases when the facial make-up

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is almost perfect, the whole effect is marred because the neck and hands do not receive attention.

With any straight make-up a suitable wet-white can be used to advantage for hands, arms and neck. If this is not done, there is every probability of the skin looking dirty in contrast to those parts made up with grease paint. This is partly due to modern stage lighting, which should be considered at all times. Sometimes, if the light is particularly strong from the upper part of the stage—as it is at times with old-fashioned lighting—the chin throws the neck into shadow and intensifies the dirty appearance. Although this may emphasise the importance of correct neck make-up, one should remember the harmony of the complete effect, with, of course, due consideration to the lighting.

In character work, one must remember that elderly make-ups are not complete if the hands and neck appear plump and youthful. For some unknown reason grandmothers are invariably played as old, old women of about one hundred and sixty—most grandmothers are a hundred years younger than that—and these old, old ladies have faces lined and wrinkled with age and worry. Below this magnificent display of senility one can catch a glimpse of a youthful, well-shaped neck, and the hands which have been “worked to the bone” are young and well tended, possibly with

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scarlet enamel showing on the nail. This may sound ridiculous, but I have actually seen characters made up like that.

The illustrations facing page 48 give a suitable make-up for a working-class woman of about fifty or sixty. Facially, this effect makes a good model upon which to base experiments. The neck is a different proposition, because one cannot expect to make very noticeable alterations.

High lights are important. They throw the necessary shadow, into which you blend a little grey or lake. It is better to keep the colours simple, although for some very emaciated types a touch of green may be used with advantage. On the neck, shadow should be very discreet. It is only necessary to make a suggestion. Sometimes, for a man, one can get a good effect by the use of lake and high light to throw the "Adam's apple" into relief. This is useful for some parts.

Very light shadow with a grease paint one tone deeper than the base colour can be used as shading in lines down the neck. This adds length. It should be smoothed off so that there are no harsh lines, merely subtle shadows.

If the appearance requires fattening, the lines should be carried across the neck following the line of the chin. Just two or three, not continuous, but broken, suggesting creases, with, of course, the appropriate high lights.

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These will make the base upon which one can work. Other developments will follow naturally.

The hands require attention, and this must be skilful. When the hands are made up one must remember the fact, and if for any reason grease paint is used, keep a box of colourless blending powder handy in the wings, so that you can re-powder frequently. This will prevent the grease running. For practically all character parts, however, the necessary effect can be gained with dry make-up. This may be new to some readers, but dry make-up can be had in the form of compressed powder in a wide range of shades. Wet-white is used as a base, allowed to dry, then the necessary shadow is added. This wet make-up can be had in almost any shade, and should match the base colour of the facial make-up.

Rouge is used for shading the hands to add plumpness, and green or grey compressed powder is used to thin them. Rouge should be applied with a pad to the fleshy parts of the hand—never over the bony parts like the knuckles. It must be sparing, and applied so that it gives the effect of roundness. A little practice will soon achieve this. Shadow with the green or grey is applied between the fingers, and is sometimes carried down in the hollows over the back of the hand, with high lights on the more prominent parts. The degree to which this is emphasised will either add length

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to the fingers or make them merely bony. It is a matter for individual experiment.

No. 1½ grease paint can be used below the nails to make them appear longer. It should fill the space between the cuticle, and about an eighth of an inch below. If there is any discrepancy of colour, carry the paint over the nail.

In all cases finish off with blending powder, and take care to keep the hand make-up clean and fresh.

Modern make-up for the eyes consists of a slight exaggeration of the natural characteristics. Although one can use a heavier make-up than would normally be used by a woman for the evening, it is far better to give a slight indication rather than an exaggerated appearance to the eyes.

In the first place, the object of make-up for the eyes is to enhance the natural colour, shape and size, and at the same time retain the character. I have mentioned how bulging eyes can be made to recede, or appear to recede, and how sunken eyes can be brought out; but I should like to point out here how the correct use of eye shadow and cosmetics will improve the appearance.

Incidentally, these remarks apply equally to men applying youthful characteristics as well as to women. The shape of the eyes as it affects the upper lid will control the area over which the colour should be applied. As this is such an



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[Photo : Capstack, Blackpool

A plump hand and short fingers are shaded to give this effect. Notice the shadow between each finger, and the high lights on the bony parts and above the veins. The nails are lengthened with grease paint. The author in character.

individual matter, everyone must make a certain amount of personal experiment. The best method is to apply the shade colour, which should be in a grease form. This is usually done in small parts, first of all to that portion immediately above the upper lashes. The colour should be deepest nearer the lashes and faded away into the foundation make-up towards the upper part of the lid. The great thing is that it must be put on so that there is no harsh line of demarcation. If the colour is applied close to the lashes and then shaded away, it will be easy to observe the effect through the mirror. If necessary, add a little more colour higher on the lid, until one can see the exact area which should be covered in order to get the effect.

Generally speaking, the silver colours, such as silver-blue or silver-green, give a hard glint to the eye ; but at the same time they do achieve a certain air of youthfulness. Providing the eyes are of a grey-blue or light hazel, these colours will be very effective. They can, in fact, be used when the eyes are of a darker shade ; brown eyes can be made to appear quite blue if a deep blue eye shadow is used. This creates an optical illusion, and many well-known actresses particularly have caused confusion in the minds of their audiences, who see them at one time with dark eyes and another time with light eyes. Eye shadow used in the manner indicated is, of course, quite different

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from the colour used immediately under the eyebrows to give shape and depth to the face. The colour for this depends upon the colour of eye shadow used and the colour of the hair or wig.

A very good effect can be obtained if a white or grey wig is being worn by using a mixture of lake and deep blue. It is best to mix this on the palm of the hand, using liners of the appropriate colour, and blending the shades until an almost lilac tone is produced. Apply this to the skin with the ball of the little finger. Smooth it away so that the greater depth of colour is immediately below the eyebrows and the paler colour merging into the foundation shades over the eyelids.

CHAPTER V

Wigs and How to Wear them—Beards—Facial Hair

WIGS are an essential part of every character actor's make-up, but there is a time and manner to use them. It is not sufficient to wear a wig merely because the part calls for character. There are times when it is better not to do so.

As a rule the necessary wigs are supplied together with the costumes, and in many societies the actor does not see them until they arrive for the dress rehearsal. Because of this, the greatest care should be taken, by the person responsible for ordering, to see that they are definitely in keeping with the requirements. Most firms send out measurement forms. (I am assuming that few companies keep their own stock of wigs and costumes, although the practice is on the increase.) These measurement forms require to be filled very accurately, because the fitting of a wig is most important. Unless care is paid to this part of the make-up, the head and face may look an extraordinary shape. In addition, a well-fitting wig

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requires more skill in making than a costume—this point may not occur to everyone. Therefore, see that every fraction of an inch is recorded faithfully on the measurement form, and don't forget to note any special characteristics.

Wigs will come to you ready dressed, and although I have seen amateurs alter the dressing themselves, it is seldom successful. If the dressing must be altered, then someone of experience should be approached—it is not quite like doing one's own hair. This is not to say that every wig should be placed on the head just as it comes from the wigmakers. It will be necessary to arrange it when it is in place. For instance, certain parts of it may be made so that the hair falls over the forehead, and in such a case the arrangement must be made when the wig is in place, but care must be taken not to alter the contour of the dressing, whether it be a long- or short-haired wig.

There are usually two springs, one at either side, in the nape of the neck of each wig. The wig should be held by gripping these parts when putting it on. The two thumbs should be placed inside the wig, and the two first fingers outside. In this manner there is little danger of disarranging the hair. The wig should be pulled on from the back after the facial make-up has been completed.

The expression "pulled on" may lead to some misunderstanding; it does not mean that you pull

the wig on as one would a cap. Actually, the front part of the wig is placed in position, and the whole is then drawn down smoothly so that it fits neatly around the ears and in the nape of the neck. Care must be taken that the wig does not ruckle, and one must also make certain that none of the natural hair shows beneath.

Either a setting net or a silk handkerchief bound round the head will effectively prevent the ends of the hair from coming below the wig, and, incidentally, as this keeps the natural hair in place, the shape of the head is preserved. This is very important, for the sight of a wig with lumps and bumps is not pretty, and often spoils a characterisation. This method, by the way, proves useful for men as well as women in many cases.

All wigs, besides having the two short back springs which I mentioned, have various other stiff and expanding springs arranged so that the wig retains its shape on the head. I am mentioning this because it is important that none of these springs should be broken, and the actual stiffening springs, such as those under the parting and at each side by the ear-pieces, are easily broken when they are bent too much.

Most character wigs for men have a silk or sateen "join"—that is, the flesh-coloured part which joins into the facial make-up. Care should be taken to see that this delicate part of the wig

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is not damaged during use, and care must also be taken to ensure a good fit at this point. My own method is to use a little spirit gum under the silk join ; this prevents the wig working back, and, at the same time, prevents the join made with grease paint from becoming too noticeable. I am stressing this point because the silk has to be coloured with a little grease paint of the same colour as that used for the foundation of the facial make-up, and if the wig slips back even so much as an eighth of an inch, the natural flesh shows through and spoils the appearance.

For an aged part the join is not difficult, because the shading on the forehead makes an efficient disguise. By placing shadow just above and just below the actual join of the wig in a slightly undulating line, one can steer the eye away from the foundation.

When using spirit gum in this manner, one or two points require particular attention. For instance, we all know of the difficulty in getting a smooth finish to any material, and naturally, if the forehead is at all wrinkled, the difficulty is intensified. By painting the spirit gum on with a small brush, and allowing it to become tacky before putting on the wig, one can get a perfect joint that will not be obvious even to the front row of the stalls.

When the wig is in place, lift the edges by the

temples and stretch the silk gently. Then press the centre into position with a damp towel and smooth away to right and left. The damp towel assists the spirit gum to adhere, and forms a useful medium for getting a smooth, tight join.

The foundation colour—with the addition of a little No. 5 for the paler forehead—should be carried over the silk and smoothed carefully over the actual join. Then the liner, either brown, grey or lake, should be used to make two or three short lines above and below the join. Add a little white above these lines, which, by the way, should not be longer than one and a half inches, then smooth across the forehead with the flat part of one finger. In doing this, take care to carry all the lines in the same direction and smooth them all in the same movement. Finish by powdering.

Without going into technical details concerning wigmaking, it will be useful to have some knowledge of the varying types of wigs, and especially of the foundations upon which the hair is mounted. Generally speaking, theatrical wigs are finished more roughly than the wigs worn for the cinema or even privately. Recently, however, there has been a tendency to use better-quality wigs, and as the cost of hiring a wig is quite small in proportion to the actual value, it is not very costly to get something really good.

Wigs to be effective must fit well, and the artist

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who is doing much character work will find it advantageous to have a private collection of wigs. This will be fairly expensive, but one can buy a wig at a time, as it is required. If this is done one should be careful to purchase only wigs that are likely to be useful in the future. It is useless spending several guineas for something which is only to be worn a few times.

The cheaper kinds of wigs have net foundations, shaped to fit the head and held in place by springs. The hair is usually made up in lengths of weft, which is sewn to the foundation. The drawback to this type of wig is that one cannot make much alteration in the manner of dressing it, as the weft is usually sewn in place where it will give a covering of hair for certain styles. When the hair is parted one can see portions of net which are not covered.

Better quality wigs are knotted. That is to say, the hair is knotted to the net foundation and very often the parting is also knotted. This means that a fine piece of silk is sewn into the foundation and the hair for the parting is knotted over this, giving a natural effect when seen from a distance. Drawn-through partings, which are the most natural, are seldom used for the stage, as the cost of the work is high. This kind of parting consists of single and double hairs drawn through a fine flesh-coloured silk.



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(Courtesy : Paramount

The moustache worn by Charles Laughton is carefully arranged so that it is in harmony with the eyebrows and the hair.

WIGS—BEARDS—FACIAL HAIR

The newest wigs, which are worn principally for cinema work, where the make-up must be perfect, are made up on hair-lace foundations. This hair lace is fastened around the forehead with spirit gum, and the fine knotting by which the hair is fastened is lost from sight. Actually, by this method the natural forehead shows just below the hair line, and the hair around the edges of the wig appears to be growing naturally from this part of the head—in fact, one can brush the hair of the wig straight back, and even by a close scrutiny it is almost impossible to detect the join.

In order that the wig should be kept in a good condition in the dressing-room, one should have a wig-maker's malleable block, on which the wig is placed after use. These blocks, which are exact size and shape of the head, preserve the dressing. When the show is over the wig can be put away in a box, and should be cleaned and redressed when it is next required.

Short-haired wigs soon become ruffled, and whether these be bobbed, shingled or male-character wigs, the artist with a little ability can brush and dress these in a satisfactory manner. Care must be taken that the foundation is not damaged, and one should never put hairpins through the foundation—if they are used, they are put in the hair only. Whenever it is necessary

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to dress a wig, place it first on the block, using two or three ordinary pins to hold it in place. These pins should be pushed through the binding by each ear, at each side of the neck, and if the wig is one without a silk or sateen forehead, through the binding at either side of the parting. Then comb gently and brush well, afterwards brushing a little oil or brilliantine into the hair. The hair is then arranged in the desired style.

Wigs should never be washed. They should be sent to a wigmaker or posticheur for cleaning and redressing. Washing causes the hair to run back and become entangled, and quite spoils the wig.

Facial hair is very essential for some parts, either character or semi-character, and I am afraid that my notes on this aspect of make-up must concern men readers rather than the "weaker sex". Nevertheless, I have noticed a distinct desire among some of the more advanced village societies for the women members to play male characters. Often when this happens the effect is ludicrous, because insufficient attention is paid to the essential details in make-up.

Even allowing for the extraordinary growth of interest among women players for male character parts, especially in one-act plays, I cannot agree that it is possible to put on a convincing show. That, however, is a matter for debate, and any readers who wish to adapt the necessary charac-

teristics which are dealt with here, will find it comparatively easy to do so.

Because the character requires a moustache or beard, it does not by any means follow that a made-up piece of hair gummed to the skin will give the necessary effect. In fact, one often finds that the skilful use of a little crêpe hair or crêpe fibre will give a far better effect. Crêpe hair is not used as much as crêpe fibre, and as the latter is cheaper and obtainable in a wide variety of shades, it really serves our purpose better.

The great thing to remember is the colour of the hair or the wig which is to be worn with the make-up. This question of matching up the colour is far more important than it seems. Generally speaking, it is better to err on the light side rather than on the dark, since it will be found that many men have a lighter coloured beard and moustache. So far as male characters are concerned, it is simply a question of observation.

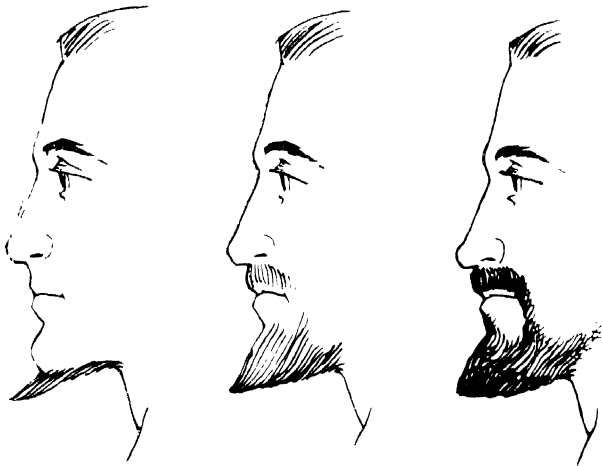
The obvious mistake, and one that is not confined to amateur players, is that of using too much hair. This sticks out like a bush and gives a most unnatural appearance. In any case, the more crêpe fibre that is stuck on the face, the more possibility there is of some of it coming adrift, and it is not a pleasing spectacle to see an old, old man trying to talk through an entanglement of moustache and finally, in desperation, having to bite his way

through. But this fault is not entirely due to the amount of crêpe fibre. It is also largely due to the manner in which it is used.

We are all familiar with the form in which crêpe fibre is bought, that is, in ropes consisting of the fibre woven tightly on three strings. To get the best use from this fibre, cut off a length about one-third the length of the hair you want to use, then tease it out by holding one end firmly and pulling the fibre with the other hand. There is rather more skill in this simple operation than would appear at first sight, the great art being to draw the longer fibre so that it does not break. In doing this it will be found that the fibre varies slightly in length; that is to say, when it is all drawn off, the bunch of fibre will be tapered at each end. Now, take this bunch and roll it between the hands, and, if necessary, damp it slightly; hold it firmly against the edge of the make-up table and comb through with a coarse tooth comb. The fact of the fibre being damp will enable you to draw off the short fluffy bits, leaving the remaining fibre closely resembling the hair of a man's beard or moustache.

Then cut one end of the remaining strand so that it is quite level, and your crêpe fibre is ready to affix to the skin. Having done this, and prepared rather more fibre than is actually necessary for your purpose, paint the spirit gum on the skin

BUILDING A BEARD



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Building a beard with crêpe fibre. The first picture shows the first strands of crêpe gummed in place under the chin and extending to the throat. In the second picture the strands at the front and sides have been attached, and in the third picture the beard and moustache are completed. Particular notice should be taken of the shape and the manner in which the hair naturally grows.

in the shape in which the beard, moustache, or eyebrows should be placed, paying particular attention to the outline. A moustache, for instance, extends only to the outer corners of the mouth, so far as the growth is concerned, and any further extension must be free.

Notice with a moustache how it grows near the centre of the upper lip. You will find that the hair never extends right across from one side to the other. There is always a division, so apply your crêpe first on one side, then at the other, laying it carefully into place over the spirit gum and pressing on firmly with a damp towel. The eyebrows, of course, are made in the same manner, but I prefer to get the effect with the natural hair if possible, and usually, if the eyebrows are plentiful, it is possible to do this by rubbing them in the wrong direction with a stick of grease paint of the appropriate colour. Usually, a lighter tone, and, for elderly characters, a white or pale flesh, is the most suitable.

The hair for the beard is prepared in a similar manner, and is placed on the skin first of all immediately under the chin, so that it points forward beyond the chin. Then, another strand is placed at either side, also coming forward beyond the chin and on a level with the under side. If necessary, a fourth strand can be placed further back in the centre, so that it appears to grow on

to the neck as far as the "Adam's apple". Naturally, the free end will also come forward beyond the chin. The next strand is placed on the front part of the chin, so that it falls and mingles with the under hair, and this should come from the point immediately below the lower lip, with a smaller strand placed at either side, so that the natural hair line is preserved. It is most important to notice this line. It is not straight, but has an undulation at either side between the centre of the mouth and the corner.

The hair for the sides of the face is represented by crêpe applied strand by strand in a similar manner, and when the spirit gum holds the crêpe firmly, the shape can be trimmed up with a pair of hairdresser's scissors. Of course, this method is only recommended for small beards.

Larger beards are often required in modern parts, and are generally unsatisfactory in appearance. Usually they look obviously made for the occasion, yet there is no need for them to do so. A good beard is easy to make and easy to use if one takes a little care, remembering that it is better to have too little rather than too much hair on the face.

One must first decide whether it is absolutely necessary for the character to wear a beard—it is a mistake to use one simply to make the character "different"; the acting should do that.

The illustration facing page 82 shows a beard made up on a foundation which is then gummed into place. When this type of beard is used, it should be joined with small pieces of chopped crêpe fibre gummed over the edge of the foundation, so that there is no join to be seen. Chopped hair or fibre (the latter is the better) should be distributed fairly evenly, but not in a straight line. So far as possible it should follow the natural line of the beard desired for the particular character, and I would advise readers to study this question of line before deciding on any particular make-up. Old prints, photographs and paintings, besides people in the streets and theatres, should be observed for characteristic beards or facial make-up.

For the average make-up in which hair is used, a mixture of straight hair and crêpe fibre is excellent. Crêpe hair, which is a little more expensive, is not always quite so satisfactory. However, if you have any difficulty in mixing the crêpe fibre and straight hair, it may be better to use real crêpe hair. The actual mixing is difficult unless one is used to handling hair, but a wigmaker or posticheur will always do this for you if you explain what is required. Too much use is made of the ready-prepared beards, many of which do not fit very well. Therefore, the knowledge of how best to utilise crêpe will prove valuable.

Crêpe of either kind should be used short. It

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is best cut and trimmed after it has been gummed into place. Often crêpe hair is used in one continuous strip after it has been teased. This is not advised in a theatre where there is any modern lighting or stage equipment—it is a method which rightly belongs to the age of flickering gaslights. The use of these long strips of crêpe has persisted because, on the whole, the effect is not bad; a little experiment will soon reveal the faults however.

A beard is used frequently for exaggeration, and because it is so prominent it will draw the eyes of the audience; therefore it should be as perfect as possible. If your make-up requires a made beard, get the best you can afford; don't, under any circumstances, use a crêpe fibre beard made on a wire frame. The best are those of real hair knotted into a silk foundation, but these may be too expensive. The late Willie Clarkson once made one for Sir Herbert Tree at a cost of forty guineas! That was an exceptional charge, probably, for exceptional work. The ordinary everyday beard can be made up at much less cost, and if you have ever tried your hand at rug making by drawing strands of wool through loops formed in their length, you can adapt this stitch to the making of beards. Hair is knotted into the foundation in a similar manner.

The work is very fine, and the hair must be

WIGS—BEARDS—FACIAL HAIR

doubled or looped only at the extreme ends—the root ends. Several amateurs I know make quite presentable beards by knotting hair and crêpe on to strips of sateen of various shapes and sizes. Nearly all the sateen strips are small, and they are all matched. That is, if the hair falls to the right on one strip, it falls to the left on the corresponding strip, which is to be used on the other side of the face. In use, these strips are fastened into position with spirit gum, one strip being placed so that it joins or overlaps the next, according to the type of beard in use. Then chopped crêpe is used for covering the edges of the sateen.

CHAPTER VI

Character Make-up—The Ages of Woman—Some Racial Characteristics—Use of Nose Paste—Importance of Line

CHARACTER make-ups have in the past been somewhat crude, and consisted largely of a series of deep lines drawn over the face. Let me say now that the clever character actor will always be cautious of lines—they merely add a grotesque appearance. The whole aim of a character make-up is to counterfeit Nature, perhaps slightly exaggerated. Now, Nature may line some faces, but it never etches deeply, leaving the remaining flesh comparatively youthful, so beware of this. I am writing, of course, of character make-ups where it is necessary to add to the age. There are countless other make-ups that are also “character”, but they are dealt with elsewhere.

If you look at an old man or woman, you will notice that the wrinkles are only a part of the complex details which give the appearance of age. The skin will have a colour quite unlike that of a more youthful person, and it will be sunken here

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and there. In age, the skin shrinks and becomes tightly drawn over the bony parts. You will notice, for instance, that it is always drawn tightly over the cheek bones, and over the temples.

The first detail in make-up of this type is to match up the skin colour. As elderly make-up can take many different forms, owing to the wide range of characters it covers. I will not attempt here to give a general skin colouring which will be suitable for every case, but I will say that in the majority of cases it will be necessary to make the complexion more sallow—even parchment-like in some cases. This is done by the use of No. 5 grease paint, one of the most useful colours in the actor's paint box. As an example, supposing you are making up for the part of a wizened old man or woman. The groundwork would probably be of some such colour as No. 2, spread lightly over the skin. This is covered by a little of the No. 5. The effect of using these two colours is to heighten the appearance of transparency which occurs in the skin of many elderly people, and to add that touch of sallowness which is so important in conveying a slightly withered look. These two colours and the two objects may seem contradictory, but if you notice the effect it is very like the colour you see in an elderly skin.

That is the first stage. Now you must get the tightly-drawn appearance. Just where you place

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this will depend upon the natural contour of the face. You will certainly require a little high light on the temples—the shadow is not so important. Use a little No. 20, which is white, and apply this directly on the most prominent part, then smooth away so that it blends with the surrounding colour. Do the same thing to the cheek bones, and in some cases just around the edge of the chin. This will have the effect of sinking the surrounding skin, unless the face happens to be very full. If this is so, then it may be necessary to add a little shadow just in the natural hollow that is formed beneath the high light.

For this shadow you have the choice of several colours. Some actors use a brown liner, others grey, while I have for certain parts obtained a very good effect with cinema green. The grey is, perhaps, the most successful for general use, as there is less chance of creating a dirty effect. Be very sparing in the use of this shadow; merely suggest the slight hollow. The stage lighting will do the rest.

Now you have come to the eyes. It may, in some cases, be better to avoid the use of any colouring immediately round the eyes, and it is certainly inadvisable to use any form of cosmetique on the lashes. A little shading will be required directly under the eyebrows; No. 16 is useful for this purpose, or a lake liner will sometimes give

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a more deepset appearance. When shadow is used in this manner, bring it round to the sides of the nose and then smear away to a vanishing point. This softens the shadow and throws the nose into relief.

If you intend using a white wig, then it will probably be necessary to whiten the eyelashes, if they are very dark or luxuriant. Do this with white grease paint applied on the end of a match-stick, or orange-stick. The same grease paint is used to whiten the eyebrows, which are made to appear more bushy, in some cases where it is necessary, by brushing them back the wrong way.

Now the lines. These are supposed to represent the fine folds and wrinkles which are noticeable in the skin of elderly people, so don't make the mistake of drawing a series of deep ruts over the face. Practise in front of a mirror. Screw the face up and observe where the natural lines form. You'll notice tiny criss-cross lines around the eyes. Copy these by applying either grey, light brown or lake on the end of an orange-stick. Just take the more important lines, because there will be a blotchy and unsightly mess round the eyes if you try to copy every single mark that you see. The main lines will supply the broad effect desired. Above each of these lines, whatever colour you may have used, apply a tiny line of white. This is the high light without which there can be

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no shadow. Now take a stump, such as artists use for shading, and smooth over the lines, working always down towards the vanishing point. By doing this you avoid harsh, unnatural lines. One important point—never make the lines straight and never extend them to the full length except with the shading stump or the ball of the finger.

Every woman aspires to appear youthful on the stage, and with a correct make-up this is not difficult ; but it is far more difficult to achieve the necessary subtleties suggesting varying ages.

To achieve youth, one must, of course, have a fairly youthful figure, but a great deal can be done with facial make-up alone. In this respect rouge is particularly useful. For instance, when the ears are exposed, a little rouge or carmine of the same colour as that used for the cheeks should be placed on the lobe of the ear. This is one of the best tricks for giving a youthful appearance. The eyes and the lips, of course, must also receive attention, preferably by the method I have already outlined.

When it is a matter of adding ten years, this must be done in a very subtle manner. So few people nowadays take the trouble to watch these points—a woman is either very young or very old. A woman of thirty does not look much different from a woman of twenty, except, perhaps, that she has a more serious expression. It is advisable to use a lighter make-up for the eyes—that is, use

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the same colour that one would normally choose for the particular character, but make the *application* lighter. Then the principal alterations can be made by a readjustment of the style of hair. It is surprising what can be done by changing the parting and dressing the hair in a slightly older style. Exactly what this slightly older style may be is difficult to tell ; it all depends upon the dressing normally worn. Beyond this, I would not attempt to make many changes, otherwise there is a danger of overdoing it.

A woman of about forty-five may look wrinkled and lined if she is of the peasant type, while a sophisticated society woman of the same age would appear more youthful. With hair one must use discretion. It would be unwise to add too many wrinkles to the peasant and too few to the society woman. My usual method is to observe any wrinkles when the actress laughs or screws up her face, and follow these slightly.

The usual make-up for a woman when there is " modern " stage lighting includes a proportion of No. 5 grease paint. As the subject increases in age one should increase the proportion of the No. 5, irrespective of the other colour with which it is blended. This, in itself, will give an ageing appearance. There is no necessity to depart from the straight make-up for the society woman of forty-five beyond the addition of No. 5 and the

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use of a little carmine rouge. One may, perhaps, use a little silver-blue eye shadow which gives a colder appearance to the eyes. The peasant, however, would have a warmer tone in the skin, and I usually try to get a good blend of No. 5 and No. 9, taking care to get more No. 5 around the mouth and on the cheek-bones. Then, with a lake-liner and a touch of white from a white-liner, I give a slight wrinkling to the forehead and around the mouth. This should be done carefully and thoroughly.

For those who are still older, the proportion of No. 5 grease paint should be increased and the No. 9 should be replaced by No. 4. This gives the necessary aged effect to the skin. So far as the wrinkles are concerned, I try to increase the number slightly without making any too pronounced.

As the age increases, so the wrinkles become darker. The object of painting wrinkles with grease paint is to copy, as nearly as possible, the slightly withered and older skin, which is often almost of a warm brown colour. This colour can only be brought out at its best if a high light of white is placed above each shadow.

Here, again, with this older make-up one should endeavour to create an older style of hairdressing. This is particularly necessary for the peasant type, although I have found it the most effective manner

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of creating the necessary age. A centre parting is very effective in many cases, especially if the actress has a lean face. The centre parting will increase the appearance of thinness.

Similarly, if it is necessary to make a face appear more full, one can set the parting at an angle. This will increase the fullness to an almost unbelievable extent.

Although make-up for women of varying ages appears to be a very difficult business, it is really a matter of strict attention to detail.

Racial types always show definite characteristics which are in keeping with the part portrayed. But there is a great danger of the actor or actress creating a type only rather than a character. It is a mistake to suppose that all the members of an Eastern race look alike. There is just as much individuality about each as there is about an English man or woman. That is why so many character make-ups fail—they depend too much upon type and too little upon individuality. Provided the essential features—consistent with the type—are preserved, the detail may be left to the discretion of the artist. This enables one to take certain liberties, while remembering the importance of preserving character.

It is not sufficient merely to colour the flesh yellow in order to create a Chinese or Japanese make-up; in fact, it will be found that people

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belonging to these races are not yellow at all. Their skin is a sallow olive tone. Therefore, one must first give this tone to the skin, then add the necessary colouring to give the face shape and life.

The characteristics of the race are indicated more subtly than by mere colour. The eyes, for instance, and the eyebrows, will need certain treatment. The mouth also, in certain cases, requires care.

As each case will vary to such a large extent, I cannot lay down strict rules to be followed, but the following hints will prove a good basis for almost every type. I am dealing with the Japanese here, and with slight adjustments this make-up can be adapted to a Chinese character. The basis is given as being suitable for men or women, although there will be certain alterations to make in each case.

The foundation colour for women is generally a little paler than it is for men. No. 5 grease paint, spread lightly over the skin, makes a good basis for women. It should be applied very lightly, so that the original skin colour is not entirely lost.

For men it is sometimes advisable to use No. 5½ as a foundation, or, as an alternative, one can introduce a very little No. 4 well blended with No. 5.

Cheek colour can be added with No. 9 grease

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paint. This should be smoothed down and blended with the foundation, so that there is no line of demarcation, and it should not go over the prominent cheek-bones, which must be emphasised by a high light, preferably of No. 20.

The eyes are always important, and the study of the photograph of Miss Merle Oberon in Japanese character will reveal the necessary effect, which in the case of this photograph is heightened by the expression. There is a faint shadow round each eye; this is done in most cases for stage purposes with a dark brown liner—black is often used, but the effect is clumsy and heavy. Although this line is softened by blending with the tip of the finger, it must not be extended too far. I am emphasising this point because I have seen so many Eastern make-ups spoilt by over-exaggeration of this line. The eye is lengthened by the small carmine spot in the inner corners near the nose, being extended in a slightly downward direction. The outer extremity is extended in a similar manner in a slightly upwards direction with a touch of white immediately at the end of each eye. This white, like the carmine on the inner side, represents the eye, and at a distance creates a good illusion.

The eyebrows are extended slightly and carried up and out from the nose. If there are any lines on the forehead these eyebrows should never

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cover them, otherwise the effect is grotesque. The angle seen in the photograph is the greatest at which they should be set. Many players make themselves up to resemble Mephistopheles by taking the eyebrows right away over the forehead almost vertically.

The most important point concerns the actual shading above the eye. There should be a high light of white, blended with the foundation, above the outer side of each eye and directly over the upper orbit. This is balanced by a little shadow of grey or lake immediately under the inner side of the eyebrow near the nose.

Sometimes it is necessary to enlarge the nostrils. This is done with a touch of lake used to increase the opening of each, but only on the under side of the nose. The mouth is usually rather small and full, and should be of a good colour for youthful parts. In old age one would follow the normal methods for sinking the mouth.

In very youthful women's parts the cheek colour can be intensified by the use of a little carmine, and the hair line is improved or corrected by means of a liner of appropriate colour in the manner indicated in an earlier article.

Despite its name, the use of nose paste is not entirely confined to building up the nose. It may be used for building up almost any part of the face, other than those parts directly controlled by

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muscular action, or for building up the hands. To get the very best use from nose paste one should have at least an elementary knowledge of anatomy, at any rate so far as the face and hands are concerned. This knowledge, however elementary it may be, serves two very valuable purposes. In the first place, it tells you where it is necessary to build up in order to create a certain effect, and secondly, it tells you where to build so that the muscular movements will not cause the built-up part to become loose or drop off.

The most common mistake in the use of nose paste is to use too much. It is surprising how big a change can be made with a small amount. If a lot is used, the whole effect is often spoiled because the nose, or that part built up, becomes so exaggerated as to draw attention, often to the detriment of the acting. When nose paste is used it must be to create part of an effect. The paste is only a unit, just as the grease paint, the setting, the costumes and the lighting—especially the latter—are all units which go towards a successful make-up. Therefore, use nose paste with care.

When it is necessary to build up a slightly *retroussé* nose, so that it appears to be aquiline, one can obtain a very good effect by making shadow and high lights with grease paint. This, however, is only good until the face is seen in profile. It is

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because so many little details like that are noticed by the audience, that we have to-day a higher standard of amateur dramatic art than at any other time ; but the dramatic art is not complete unless there is harmony in the character. That harmony can only be obtained when every part of the make-up is carefully completed.

To build up the nose, take a piece of nose paste, about the size of a pea, or even a little smaller, and roll this between the fingers until it is quite soft and workable—by the way, don't forget to use a little removing cream on your hand before rolling the paste, otherwise it will stick—then mould the paste roughly into the required shape. This rough shape forms the basis of the built-up nose. Try it by pressing gently against the part where it is to be used, in order to see that the size is correct. Then, if it seems more or less as it should be, remove it and prepare the surface of the skin by painting with spirit gum. The nose paste is then placed firmly in position after the gum has been allowed to become " tacky " and smoothed down so that it harmonises with the colour foundation. Some artistes make an even more secure foundation by shredding a few fibres of crêpe hair and sticking this to the skin before mounting the nose paste. This method is only necessary when a large addition is being made, and as it is apt to be rather a difficult job unless

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one is expert, it is better left. The spirit gum will make the addition plenty firm enough.

With the addition firmly in place, add just a touch of removing cream to the fingers, and, using the ball of the second finger on each hand, create the required finish by smoothing the paste and, where necessary, re-moulding it. The second fingers should be used always, as the pressure from the first fingers is apt to be too hard and the shape may be spoilt. Sometimes, if the second fingers are very strong, it is better to use the smaller.

Nose paste is used for building up the cheek-bones for certain character parts, such as for redskins, and it may also be used to extend the chin. Some caution is needed for the latter use, otherwise the effort of talking will loosen the false chin. Sometimes, for cinema work, the nose paste is used almost all over the face. When this is done, it is applied very thin and flat, and lines are made with an orange-stick above the natural lines of the face. This is done so that the paste does not crack when the face is animated. Then the required lines and wrinkles are drawn over the surface of the paste with a sharpened orange-stick or the point of a hairpin which has been dipped in colour. This is one way in which wrinkles are made for photographic purposes. Some artistes use ordinary putty for this purpose, but it is not a satisfactory medium, although the late Lon Chaney

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used this frequently for some of his bizarre characters.

Generally speaking, for stage purposes it is better to avoid over-elaboration. The effects can be obtained with a very slight building up, and with the use of shading and high lights.

When it is necessary to build up any form of deformity, nose paste is very useful. Such things as a wart, for instance, or enlarged knuckles on the hands, can be made very easily by moulding the nose paste and sticking it in place with spirit gum. Here again, one must avoid overdoing things, and care must be taken to see that the paste is not knocked or damaged during the action of the play.

There is a distinction between line and lines. We have dealt with the necessity of lines, especially in character and old-age make-ups, but I do not think there has ever been any mention made about the importance of *line*.

A character appears to have a certain form. This form, especially the form of the face, is largely a matter of line. One can make a character look right from certain angles—usually full face—yet other angles will look all wrong because of lack of attention to this matter of line.

In the accompanying photograph of Mr. Frank Vosper, the small beard set at the extreme end of the chin adds the necessary character to the line.



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{Courtesy : Gaumont-British

The importance of line is emphasised in this photograph of Frank Vosper. Notice how the width of the head is increased by the use of the beard and notice also the line from the beard to the upper forehead. The shading around the eye and nose is particularly good.

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It alters the shape of the face when it is seen in profile.

This profile alteration is very necessary for some characters, and it is just as necessary for the full face make-up.

Perhaps at first it may not seem that this question of line will affect many actors, or, for that matter, be applicable to many types of character. Actually, it will be found necessary in all types of make-up, even in what is known as straight make-up.

A woman who wishes to appear at her best on the stage will create a good effect by the deft application of colour in the form of foundation colour, cheek and lip rouge, and eye shadow. This is often done for everyday make-up for the street as well as the theatre. But it does not go far enough. One must also take notice of the shape.

Admittedly, one cannot carve the face to achieve a different shape, but it is an easy matter to apply light and shade to get the required effect. More important is the arrangement of the hair, the shape of the mouth and the shape of the eyebrows. All these seemingly small points can be used to alter the appearance. Look at the many women who have shaved their eyebrows. Having dispensed with the shape given by Nature, they draw a fresh line—often very badly—and this alters the whole appearance. As a rule, the face appears harder.

One may not desire to get this hard, sophisticated appearance in make-up, and yet the eyebrows will need attention. How can one alter them? The answer is simple. Draw a new line by making a series of lines; in other words, sketch in the hairs of the eyebrow, thus altering the contour and yet keeping the softness of the growing hair.

Sometimes there are "tired" lines under the eyes. It would be easy to plaster grease paint over the face so that these lines are not noticeable, but by doing this one would kill the character. Make-up must be applied sparingly for modern stage requirements. A heavy make-up kills expressions and looks "theatrical".

Therefore, one should apply a light coating of foundation colour over the skin in the usual manner. A touch of a light eye shadow, usually light mauve, over these tired lines will make an effective disguise. Apply the eye shadow lightly just where the line is most noticeable, and shade it away with the tip of the finger or with a stump in the manner suggested in an earlier article on light and shade.

As an example of what can be done by the skilled use of make-up, the photographs of Sir Cedric Hardwicke, facing pages 4, 84 and 94, show a diverse range. As Dick Varwell in "Yellow Sands", the tousled hair and eyebrows, the droop-



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Courtesy: Pollard Crowther

Cedric Hardwicke as Dick Varwell in "Yellow Sands."

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ing moustache and the clever lining of the face, alter the character completely. The nose, which is always difficult to disguise, appears more bulbous. This effect is obtained simply with colour.

As a contrast, the nose in the make-up as Edward Barrett in "The Barretts of Wimpole Street" appears thinner—almost æsthetic—the coloured nostrils give a finer shape. The arrangements of the lines are also worth noting. It will be seen that these run from the nose, whereas in the former portrait they run down the cheeks.

The "Dreyfus" make-up is more straightforward; the addition of the moustache and the greying hair are sufficient to give the necessary character, which is heightened by the use of the "pince-nez".

CHAPTER VII

Cine Make-up for the Amateur—The Grease Paint Method—The Hollywood Method

RECENTLY many amateurs have turned to the cinema, and there are a number of artists keenly interested in photographic possibilities. Because of this, I am giving here the essential details which enable a start to be made on cine make-up. It must not be thought that this chapter is in any way exhaustive because it is intended as a guide, but should any reader desire further information a letter to me, sent care of the Publisher, will bring any information I can give.

Cinema make-up requires an entirely different technique from that for the stage. There are two methods in use, grease paint and the newer Max Factor make-up. Grease paint is most commonly used for amateur and professional film productions, or for outdoor scenes generally, but in view of the interest in the newer method, I propose to deal with it more fully.

The grease paints are used in much the same way as for the stage, but it must be remembered

that colours have a different photographic value, and what appears a splendid make-up in the green-room looks quite altered when projected on the screen. It can mar the whole picture.

Red, orange, and brown photograph black, while blues, pinks yellows, and mauves all show up white on the screen. Pink cheeks must be avoided if you do not want to see yourself with a dirty grey face, for that is the effect it would give. Another point to watch when doing cinema make-up is the condition of your teeth. If there are gold fillings, carefully paint them over with white tooth enamel, or they will look decayed.

These peculiar effects on the negative are often a trap, but they can be turned to advantage with a little knowledge on the subject, and can be useful for altering certain of the features. For instance, the red which photographs badly on the cheeks or lips may be good under the chin, where it is used to disguise a double chin. For this purpose do not put on a lot of colour, but smooth it down as you would shade a drawing. Half close your eyes, and try to look at it not as a colour but as shading, for that is how it must appear. Sometimes you can get this effect with rouge applied with a hare's foot after powdering off.

Green grease paint can be used to hollow out the cheeks. Work this well in with the fingers.

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and smooth off. Don't attempt to make high lights; it is not necessary or desirable for the cinema. The same colour can be used on the eyelids to make protruding eyes recede. Take care not to make the lids too heavy with colour.

For character parts or for a person who does not photograph well, it may be necessary to build up a certain part of the face. Nose paste or undertaker's wax is used for this purpose. The former is really better, unless the make-up is very elaborate and time is no object. Mould the paste in the hands as you would putty. Roughly shape, then clean the grease paint from the skin where you are going to build, and paint the surface with spirit gum. Press on the nose paste, and smooth to the exact shape. This will dry quite firmly, and is not difficult to remove afterwards. It is used for making high cheek-bones, altering the contour of the nose, forehead, or chin, or building up the cheeks. If for the latter purpose, see that you do not interfere with the natural lines brought about by muscular action.

After fixing the nose paste, add some foundation, mixed with a little grease, then powder over with blending powder.

Scars can be made with collodion or new skin. This is put on in the line of the "scar", and draws the skin, giving a very vivid effect. Use gutta-percha to build on the teeth to alter their

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shape, if required. For a soft eye shadow, use blue or violet sparingly on the lids. Blue or grey eyes need a harder line, and red or grey-green grease paint gives the required effect.

The aged appearance, so easy to obtain on a youthful person for the stage, is a different proposition for the screen. A close-up shows every line and mark. Unless special care is taken, this is not successful. I have found putty a good medium in such cases where the skin has to appear aged and wrinkled. Work this up and spread a thin layer over the skin. When it is quite smooth and there are no finger marks to be seen, trace the wrinkles with the point of an orange-stick or hairpin. These can afterwards be lined in with lake or red. This work is delicate, and requires considerable practice, but a very fine effect can be obtained, especially with the fine criss-cross lines beneath the eyes.

A cinematograph camera picks up every detail, and the projector enlarges to such an extent that the slightest irregularity is shown up to the full view of the audience. Therefore see to it that your make-up is perfect in finish, with no rough or harsh edges, no overrunning of colours, or smears.

Use restraint rather than exaggeration as a general rule, though like all good rules break this one occasionally. There is always a temptation to

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over-emphasise. This must be overcome. Experiment and photograph to get the right effect.

Actually the choice of shade for cine make-up is very important, and a number of factors have to be taken into consideration. For instance, one must consider the film stock on which the photographic record is being made, and now that sound films are universal the actual studio method has changed completely. This is due to the fact that sound pictures are projected at a different speed from silent pictures, and consequently have to be photographed at a different speed. Lighting is also of importance, although one does not have to consider coloured lighting in this respect.

Colour photography is changing cine make-up once again, but this is a prospect which need not worry the amateur, who invariably uses the "black and white" method.

In the early days of film production it was considered correct to use a No. 5 make-up with greens and lilacs for shading. The effect was horrible and did not even have the merit of photographing well. Experts are agreed that this form of make-up should never have been used, nevertheless all those who were doing film work at the time blindly followed the lead of some unknown who decreed that yellow was the correct colour. Actually the colours used to-day are very

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close to those used for stage make-up, though perhaps a little warmer in tone.

In the studios much can be done by the cameraman and the electricians, in the way of creating the illusion of age or youth, or even in altering the shape or contour of the face. The amateur without expert guidance could not hope to do this, and must get the effect, so far as possible, by the use of paints and colours.

The warm flesh tones are used for foundation work, and any shading is done with slightly deeper tones, the blending being done with the tips of the fingers in the manner I have described.

Sometimes one can get the required effect, especially for a straight make-up, by using powder of the appropriate colour, and I have known studios where this method has been the only one. When this is done, however, the duties of the photographer are heavier, as he must compensate for any lack of shape.

The Leichner method is in use at most of the British studios, and the Factor method is very popular in Hollywood.

As is the case with all film make-up, other than for amateur productions, its use is in the hands of experts, but a knowledge of the principles will be of service.

In the first place, the numbers and the method differ considerably from grease paint. The colour

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in this case is put up in tubes, and although it contains grease, it is in reality more like a water colour.

The method of use is as follows : Remove all cosmetics and wash the skin. Use no cream, but immediately splash the face with water. Take a small quantity of foundation colour and distribute it lightly on different parts of the face and lips, keeping the hands moist all the while. Then proceed to spread the paint evenly over the skin. Work lightly, and make sure the colour is even.

The same principle regarding eyebrow shape and method applies as for a grease paint make-up, but a Dermatograph pencil is used. This is also in use for any shadow required under the eyes. The eyelids are treated with eye shadow applied close above the eye, and smoothed off to a finer shadow under the eyebrow. Use the Dermatograph pencil to line an enlargement of the eye, and soften the effect by smoothing off with the finger.

Lip make-up must not be applied too thickly, and must be clean-cut. It is put on over the foundation for ease in building up or cutting down the shape of the lips. The same colour is used for shading away any part of the face which appears too prominent. Only use a small quantity, and smooth away with the fingers, so that there is no harsh line.

Press the powder into the make-up with a soft,

firm pad, then lightly brush off the surplus in the same manner as for a grease make-up. A very soft brush must be used for the purpose, and all thicknesses of powder removed, so that the make-up presents an even, smooth appearance.

Artificial eyelashes are affixed to the upper lid by means of the adhesive supplied. Eye masque is applied with the brush. Brush it upwards in the natural lashes on the top set, so that they mingle with the artificial ones. The natural lower lashes are brushed downwards with the masque.

The special body make-up, or wash, is used for the neck, shoulders, and arms.

Each foundation has its appropriate powder, lipstick, eye shadow, rouge, and body make-up. It is essential that these be used in conjunction, but I will only deal here with the principal types.

For Panchromatic film and the female types the following are most used. A young woman, blonde, grease No. 24, powder No. 23, eye shadow No. 21, No. 5 for lips, and No. 22 body wash. The sunburnt type with similar colouring requires No. 26 grease and powder, No. 22 eye shadow, and No. 6 lips, with body wash of No. 23. Brunettes need No. 24 grease and powder, No. 22 eye shadow, lipstick No. 6, and body wash No. 23. An olive brunette requires grease and powder No. 25, but the same eye shadow and lipstick and No. 24 body colour. Grease No. 23 and powder

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the same colour for a pale, elderly woman. If the subject is dark, then take grease and powder No. 24. In both cases use No. 21 eye shadow and No. 5 for lips. For the body wash, take No. 23 and No. 24 respectively.

For men, blond type, sunburnt complexion, grease No. 27 and powder also, eye shadow No. 22, lips No. 5, and No. 25 body wash. Male brunettes, pale complexion, need No. 28 grease and powder, No. 22 eye shadow, and No. 6 lips, with body wash of No. 28. A darker complexion the same shadow and lip colour, but grease, powder, and body colour of No. 29. For elderly men, eye shadow is No. 21, lips No. 5, with powder and grease No. 25 for the paler type, and No. 26 for the darker. Use the same number body wash as grease.

Brown Dermatograph pencils are used for all the types mentioned, and brown masque, too.

There are appropriate combinations for all racial types, and the colours for use with non-Pan-chromatic film stock also differ from the above.



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[Courtesy : B.I.P.

Cedric Hardwicke as “ Dreyfus ” in the film of that name. Another masterly characterisation. The planes of the face are flattened by clever shading.

CHAPTER VIII

Other Methods—Dry Make-up—Cream Make-up —Liquid Make-up—Accessories and How They are Used

To most of us, make-up immediately conjures up a vision of grease paints, yet actually one can find several other forms of make-up, all of which have a useful purpose. The cream paints, for instance, are very handy to apply and, as they are dainty in use, much favoured by ladies. These creams spread evenly and leave a matt finish which looks very natural and attractive from the front of the house.

Although it is possible to obtain a number of shades, these are not always suitable for the theatre, and one should make a point of obtaining them from an established house, specialising in theatrical make-up. The best I know are made in a blonde fleshing, blonde tan, brunette fleshing and brunette tan. The names are sufficiently indicative of the colours, and carmines, in the shades described in the first chapter, can be obtained in this cream form. The four orange shades blend

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particularly well, and for modern plays with modern lighting I can thoroughly recommend their use. The usual rules of make-up apply regarding the application and removal.

The dry make-up differs slightly, and consists of a powder make-up. During the summer months many amateur actors turn to out-door work. There are numerous pageants produced in different parts of the country, and the number of amateur cine-producing companies grows at an amazing rate, but it should be remembered that although a number of scenes for the amateur screen are shot out of doors, it does not follow that the make-up which is suitable for a pageant will serve for all out-door work.

Most pageants take place in full daylight, so the make-up must be of such a nature that it only slightly exaggerates the normal colouring and features. This slight exaggeration is necessary owing to the distance from which most of the audience see the performance. As a general rule, it is advisable to take a colour about half a shade or a shade deeper than the natural colouring, or about half a shade deeper than the colour required.

The essential difference is that for outdoor shows it is easier and much more practical to use a dry make-up. Grease paint may be used, but there are many disadvantages. The effect is much

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more natural and much more pleasing if powder is used. The whole point is to fix the colour as firmly as possible without using it too lavishly.

There are about twenty different shades obtainable in either loose powder or compact powder form.

To form a foundation, the face must first have a coating of removing cream, which clears the skin of any previous make-up and leaves a prepared surface. After cleaning off with a small towel or facial tissue, apply a very small amount of vanishing or foundation cream, worked smoothly over the surface of the skin. The powder is applied by means of a large, soft pad. Do not make the mistake of dabbing the powder over the skin. Press it in firmly, using rather more than necessary for your requirements. When the whole surface has been liberally covered by the foundation powder—which will be the foundation colour—take a soft make-up brush and remove the surplus.

The necessary shading is done by means of the compact colours which are used in the manner of rouge, being applied only where actually required. The eyes are shaded in the same manner with the dry compact of an appropriate colour, and any necessary lining is done over the finished make-up with an ultra-lining pencil or with an ordinary soft lead drawing pencil.

The advantage of make-up of this type is that

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it is quickly applied—a great factor when there is a large cast—and it is easily removed. At the same time, it stands that very rigid test of being inspected in daylight. Nearly all the powder colours are softer in tone than are the grease paints, and this is another point which must be considered. For all outdoor work aim for broad effects ; the detail is important, but not so much so as it is on the stage under modern lighting.

Another method of outdoor make-up which is very possible is by means of coloured creams prepared and supplied in jars. These colours more nearly approach the grease paints in the quality of colour, and in order to get the best effect it is necessary to use them a shade lighter than required. For instance, a normal flesh colour would be matched as nearly as possible with the natural colour of the skin. The effect of this would be to give the natural colour slightly exaggerated, because there will be two layers of colour, the natural colour plus the cream colour. If this method is used, it is not necessary or advisable to use a heavy powder finish ; in fact, I have found it better to use a finishing powder of neutral blending powder.

Liquid make-up is intended mainly for the limbs and the body, and for this reason it is made up in nearly all the usual grease-paint shades. It is also made to match the powders, which are softer in

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tone, and for this it is used as an auxiliary to the dry make-up for outdoor performances. There is little to say about liquid make-up, beyond emphasising the necessity for using an even coating of colour which must not appear too thick. The liquid is usually known as "wet white", but this is, of course, a misnomer. A good quality product is always worth while, as it leaves a smoother finish. Many actors make their own liquid colouring, but it is difficult to avoid lumpiness and preserve an even shade.

In the chapter on film make-up, mention is made of the Max Factor method. It is not generally known that this method can be used for the stage as well. The numbers vary from those set by Leichner, and I am giving here one or two stock make-ups which will be sufficient to form a basis for those who wish to follow this method.

The principal difference in the application lies in the manner of preparing the foundation. The colours come to you in tubes. After washing the face, squeeze about half an inch of paint on to the palm of the hand. Then, without applying any form of cream, dab the paint here and there on the face. Clean any paint from the hands and dip the fingers in water, then spread the foundation colour lightly while the fingers are still wet. It is important that the paint should be kept moist until it has been spread satisfactorily, so add more

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water if necessary, and do not make the mistake of using too much colour. A little, spread evenly, gives the best effect. In order to get this very necessary even tone, work from the centre towards the outer sides of the face. The additional colours are applied while the face is still moist, and the whole is powdered by pressing or patting the powder into the foundation.

In these numbers a straight make-up for a young woman would be, paint No. 1a, powder No. 6, light lipstick, No. 8 (lavender-purple) eye lining, No. 18 rouge, a black masque for the eyes and black pencil with a No. 1½ liquid for hands, arms, and neck.

A more mature woman would require No. 4a foundation, No. 8 powder, medium lipstick, No. 8 eye lining, black masque and pencil and No. 4a liquid body make-up.

A juvenile chorus man would find a good effect with No. 3 paint, No. 3 powder, No. 3 eye shadow (brown), and No. 1 in moist rouge for lips and No. 18 dry rouge for cheeks, liquid No. 2 for hands and neck.

For a sunburn type, foundation No. 7, powder No. 9, eye shadow No. 7 (blue-green), moist lip rouge No. 3, natural dry rouge, and No. 7 for hands, neck, and arms.

Naturally there would be slight variation according to individual requirements—these notes

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are intended to guide those who have not yet used this method.

In addition to the various aids to make-up which have been mentioned, there are a number of extras which will be found necessary for certain characters. The tooth enamel, for instance, is made in white as well as black. Many actors fancy that this is required only in the black when it is necessary to black out the teeth. Actually the white is useful on a number of occasions. It serves to cover gold teeth—which often look decayed or discoloured from the front of the theatre—or to cover stained or discoloured teeth.

It is easily applied after the tooth has been dried. A small brush is supplied and the enamel dries almost instantly. To remove it after the performance use a little eau-de-Cologne or some other alcohol on the corner of a clean cloth. Rub this on the tooth and the enamel comes off without difficulty. When using the black in order to make it appear that teeth are missing, don't overdo the effect by blacking out too many. Sometimes it is better to use a little of the enamel only at the extreme edges of one or two teeth in order to get the correct effect.

Artificial eyelashes are intended for the upper lids only, and are not for male characters. In use they are simple and effective. The lashes consist of real hair knotted into fine strips of silk, and can

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be fastened in place either with the adhesive supplied or with spirit gum which is painted on to the under side of the silk and allowed to become tacky before being fixed in place. When the strip is placed on the lid, be careful to see that the inner side, near the nose, is attached first; then, holding the strip as close to the natural lashes as possible, press into place, smoothing towards the outer extremities. When in place, damp a corner of the towel and press this against the strip for a moment.

The eye shadow is used afterwards and serves to cover the edges of the silk. The natural lashes are blended with the artificial ones by brushing them upward with a liquid mascara, which is also used, but in a downward direction for the lower lashes.

Another useful addition to the make-up equipment is hair powder, which can be used temporarily to change the colour of the hair. It is quite cheap and not difficult to remove after the show. For use on the natural hair, it is made in the following shades: black, dark brown, brown, light brown, red-brown, red-blonde, dark blonde and white. For use on wigs the colours are: black, dark brown, light brown, red brown, light grey, dark grey, grey, gold, ash blonde, dark ash blonde and white.

Heating cosmetic can be obtained in a colour-

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less form when it is used to hold the hair or the eyebrows flat—it is simply warmed and rubbed over the hair where necessary. As it dries it hardens and remains firm until removed with grease or by a vigorous brushing and rubbing.

Grease paints are removed after the performance by rubbing in removing cream. This softens the make-up, which comes off on the towel or cleansing tissues when the face is wiped. Spirit gum responds best to a touch of eau-de-Cologne, although the removing cream will soften it considerably. All forms of eye make-up are removed with the cream, which will also prove useful after the silk strip has been pulled off when the artificial eyelashes have been used.

It may seem strange that artists' painting brushes are used for make-up, yet the practice is growing. Brushes are used principally when it is desired to get a subtle colouring or shading.

In large theatres, or even in small halls with modern lighting, a more subtle form of shading is required, and here we can learn a great deal from the cinema studios.

Lining for modern lighting is not done directly with the liner, but rather with a brush similar to the brush used by the Chinese for writing the characters of their language.

The method is simple. After the groundwork has been applied, the cream shadow or warmed

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grease paint is used on the tip of the brush.

The soft-bristled brushes, which are very similar to ordinary artists' painting brushes, spread out when pressed on to the skin, and as the pressure is relaxed, so the bristles regain their normal shape ; that is, they return to a fine point. This enables a very easy and particularly effective shading off.

Whenever the shading is used as a base, or wherever there is an area of the skin to be covered, such as on the cheeks or over the upper eyelids, the brush is used with a light pressure which enables one to leave a film of colouring over the skin. Some artists actually use ordinary water-colour paints for this purpose, and apply them with an ordinary water-colour brush. The lining for character make-up is slightly different, because here it will be necessary to draw a series of fine lines all in the same direction. My own method is first to draw a fairly wide line with white colouring, making this a little wider than the actual shaded line required ; then inside this line I draw another, with the point of the brush slightly relaxed, so that the line is a little less in width than the first one. For this I use a brown colouring, quite lightly applied. The under layer of white reduces it in colour sufficiently to get an even effect. Inside this brown line I make another line of lake, this making the deepest part of the shadow. When the finished result is seen, it will be

OTHER METHODS

noticed that the three lines created blend into one another, leaving a subtle shadow in close imitation of the shadow to be seen on an aged skin.

Besides the various uses of the brush outlined here, one can also apply lip colour, and, if necessary, alter the shape of the lips by a careful handling of the fine point. There is no end to the variety of uses, but, like everything else, the brush work can be overdone. Take care that the brush is only used when it will give the best effect, which can only be decided after careful experiment under a good light. •

The great thing with make-up, as with any branch of theatrical art, is to keep right up to date. Watch for developments and improvements, especially in technique, and pay particular attention to the stage lighting and the various suggestions put forward by experts, in such publications as "The Amateur Theatre and Playwrights' Journal".

Make-up requires practice, much practice, before one can be satisfied with the result, but it's worth spending a little time and patience in order that one can feel one has done justice to a part.

CHAPTER IX

Modern Stage Lighting— How it Affects Make-up

ALTHOUGH much could be written about stage lighting and its effect upon make-up, I do not propose to deal with the subject at great length, principally to avoid confusion, but also because it is not difficult to work out the possible effects of the various colour combinations for oneself. Consider the primary colours from which the stage lighting is derived, and, if you have even the slightest knowledge of colour blending there will be no difficulty in working out the colour which will be obtained.

Then in addition to finding out the colours which go to make the lighting, one should also endeavour to find the colours which go to the make-up. For instance, one would realise that a pink make-up would consist of a blend of red and white, or that green used over the eyes would consist of yellow and blue, and one could work out from this the possible result under any given lighting.

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The stronger colour in the make-up will always predominate, especially if it reflects a similar colour from the stage lighting. When this strong colour is allowed to predominate it will throw the whole make-up out of balance.

In order to judge the value of lighting as it affects make-up, one must understand something about the difference between stage and house lighting. The two serve opposite purposes. Stage lighting aids the illusion by reason of the various combinations of colours which can be used. It helps to create atmosphere. House lighting is mainly for the purpose of illumination.

In a recent play one of the characters had a pink make-up. She looked quite well under the white lighting of the dressing-room, though a trifle too pink, but the strong amber stage lighting on the stage reduced this pink to a nondescript grey. This is an extreme instance, but I am mentioning it because it illustrates the point I have in mind. This must be considered before one can decide exactly which colour grease paints to use.

All stage lighting is white, primarily, but this white ray, or series of rays, is made up of three distinct colours, such as you see in a prism—red, blue and green. When a red screen is placed over the ray it cuts out the other colours and produces red on the stage and on the actors. If they are made up with a florid ruddy colour, this will re-

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flect the red light. The other colours of the ray will be absorbed, and will not reflect any colour.

Normally, the colours composing the white light will cancel out unless there is a greater or less proportion of any one. This proportion can be changed only by the use of a colour screen in front of the light. The amber lighting, which is popular with most producers, even when the lighting system is quite moderate, is composed principally of red, with a touch of green, and this results in the greyish tone which the audience saw in the case I have mentioned. It is important to remember this when making up for an amber stage lighting.

If you will refer to my earlier chapter, you will see that I suggested a blend of No. 5 and No. 9 grease paint as being most suitable for almost any lighting. You will see from the instance given here that this would show favourably under amber lighting, because the No. 9, which is a ruddy colour, would reflect the red shade in the amber, and the No. 5, a yellow tone, would reflect the green, which is in itself partly yellow. Thus you get a combination of colours composed of the two used on the face in the form of grease paint, and the two used for the lighting, all of which are in harmony. Put more simply, the blend of grease paint suggested is most suitable if the stage lighting is by amber.

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The effect of amber lighting is to intensify yellows and blacken blues. It has little effect on reds because of its composition. Under such lighting, greens become tinged with yellow, and purples become red; hence you will see that it has a considerable effect upon the costumes and the settings, apart from the make-up. Generally speaking, make-up and costume should be fairly pale under this type of lighting, although it allows a certain amount of latitude providing the essential colour rules are observed.

When scenes are set in moonlight, most producers favour lighting by greens and blues—these colours, by the way, are often used for daylight, too—but with a mixed lighting of this type, one must remember that the two colours cancel out certain characteristics.

Under blue lights, yellow becomes tinged with blue; under green lights, yellow becomes tinged with green. But when these two colours are used together, they create a clear, almost translucent light, which has a softening effect upon the yellow, and if this is the only colour used, the skin will appear almost ghost-like unless some additional warmer tone is also used. The degree of warmth to be introduced will depend upon the character. No. 9 is better than No. 4 to blend in such cases, because the red in it will reflect a greenish tinge from the green lights, and a purplish tinge from

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the blue lights. These effects, however, will create a healthy colour when the green and blue are used in conjunction. From the actor's point of view, it will mean that a little experiment is necessary to decide the correct proportion of make-up colour for the lighting used.

Yellow lighting is seldom used, and it need not worry the amateur player. Should you come across it in your career, it will be necessary only to remember that reds and greens become yellow, and blue becomes green. Therefore, particular attention should be paid to the colours selected for the eyes and cheeks.

Fantasies are often produced under combination colours of red and blue. This produces a stage colour, ranging from pink or magenta to violet or purple, according to the proportion of each. The same rule applies to these colours as they effect the make-up.

The mouth, the eyes and the cheeks will require careful attention, otherwise they will appear too prominent. One must chiefly observe the proportion of red and blue that is used. The more red there is in the lighting, the less you will require for the make-up, but a careful balance must be kept, otherwise the blue will overbalance the red and produce a purplish colour on the features.

In some modern theatres, the dressing-room mirrors are fitted with coloured lights of red, blue

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and green, and it is of great practical value if you can rehearse the make-up under these lights, observing the subtle shades. Failing this, it might be worth the while of the bigger societies to invest in a small frame of this type for experimental purposes. A handy electrician could make one at a reasonable cost.

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With these facts in mind the amateur actor can go ahead confident that he has the correct basic knowledge. It is only necessary to practise and experiment until one can turn with confidence to any desired make-up.

HANDY REFERENCE

This chart is intended to simplify the selection in many cases, to make slight alterations according to individual requirements. In every case the chart may

TYPE.	Foundation.	Cheeks.	Lips.
Juvenile Man ..	Lit K.	—	No. 9
Juvenile Woman ..	No. 2 or No. 2½	Carmine II or III	Carmine II or III
Woman, 35-40 Robust ..	No. 2½ or No. 3	Carmine III or IV	Carmine III or IV
Woman, 35-40 Sallow ..	No. 5 with touch of No. 9	Hollow with light grey	No. 9
Man, 35-40 Robust ..	No. 9 with touch of No. 5	No. 9	No. 9 or lake and white
Man, 35-40 Sallow ..	No. 5 and No. 4	Hollow with light grey	No. 9 or No. 4
Elderly Man Robust ..	No. 6 and No. 9 or No. 6 and No. 8	No. 9 or No. 8	No. 9 or lake and white

CHART

of colours for certain types. It will be necessary, according to the colour of the skin, hair and eyes, but be used as a guide.

Eye shadow.	Powder.	Eyebrows.	Lining.	Shading.
Brown or blue	Blending	Lake under. Natural hair	—	To accentuate shape
Blue or blue-green	do.	Natural colour	—	do.
Brown	do.	do.	Slight lake and white	
Brown or grey	do.	do.	High lights No. 5	To hollow cheeks and neck.
Brown or blue	do.	Lake under. Natural colour hair	—	To coarsen the face.
Grey or green	do.	Natural colour	Slight touch light brown	High lights on bony parts.
Brown or dark blue	do.	Natural or whitened	Lake, grey and white	Lake, light brown or brown, as required.

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TYPE.	Foundation.	Cheeks.	Lips.
Elderly Man Sallow	No. 6½	No. 4 colour light grey hollows	No. 4 lined in
Elderly Woman Robust ..	No. 5 and No. 4	No. 4 or Carmine III or IV	Carmine III or IV
Elderly Woman Sallow ..	No. 5 or No. 6½	Hollow. Light grey	No. 4. Lined in lake and white
Japanese	No. 8a	—	No. 3½
Chinese	No. 8b	—	No. 3½
Persian	No. 16	—	Lake and No. 9
Egyptian	No. 13a	—	No. 4
Old Fisherman ..	No. 13	—	Lake and white

CHART—*continued.*

Eye shadow.	Powder.	Eyebrows.	Lining.	Shading.
Grey	Blending	to match hair	Light brown and white	Red-brown. No. 30, as required.
Brown	do.	Natural. shaded No. 30	Light brown or light grey	No. 13, as required.
Grey or light green	do.	To match hair. Lake and grey below	Light brown	No. 30 liner, as required.
Brown or dark brown	do.	Black	—	For eyes and cheeks to emphasise shape.
do.	do.	do.	—	do.
Dark brown or black	do.	do.	—	To shape nose and eyes.
Brown or dark brown	do.	Dark brown	—	—
Dark brown	do.	To match hair	Brown or red-brown	To accentuate face.

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