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THE ART OF MAKE - UP



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THE ART OF MAKE-UP

At the left the face of Alfred Lunt as the actor here in "The Guardsman," by Ferné Molnar; at the right,

Mr. Lunt as the Russian prince, a disguise he assumes in the same play

THE ART OF MAKE-UP

FOR THE STAGE, THE SCREEN,
AND SOCIAL USE

By

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AMERICAN ACADEMY OF DRAMATIC ARTS**



Illustrated by the Author

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THE ART OF MAKE-UP

CHAPTER I

WHY STAGE MAKE-UP IS NECESSARY

AN audience does not realize the intensity of the light which surrounds an actor when he makes his entrance on the stage. If this be well lit, he is confronted by horizontal shafts projected from spot-lights or high candle-power reflectors placed on the front of the balcony rail, augmented, perhaps, by the glare of a calcium or strong "spot" playing from somewhere in the rear of the auditorium; there is also a row of "spots" at each side of the proscenium arch, "floods" are in the wings, and possibly "baby-spots" blind him from the center of the stage apron; sometimes a row of footlights creates a wall of light between himself and the audience; more "spots"—a whole battery—play on his head, their gelatin screens colored in varying shades of amber, blue, and red. The effect of all this is to kill the natural color in the actor's face and destroy the natural shadows, while at the same time causing unnatural ones to appear. The color and the natural shadows must be put back, and, furthermore, it is necessary to emphasize his features so that they may be seen from all parts of the theater. These results are obtained by means of make-up.

Paint, varying according to the age, condition in

life, and nationality of the person to be portrayed, is first applied to the face in order to heighten the natural color; all the shadows that have been killed by the lights are then painted in. For instance, footlights, or "baby-spots" placed at the center of the stage apron, throw a light under the eyebrow of the player, taking away the brilliancy of the eye and causing the forehead and the bridge of the nose to become shadowy; their light also plays under the chin, making that appear one with the neck. Here the shadows which we see in everyday life must be restored. On the other hand, if footlights are not used and the horizontal lighting is made subordinate to the top lighting, a very high forehead receives a shiny spot where it starts to shelve back towards the hair, the eye socket becomes a black hole, while cheek bones attain an unsuspected prominence and a tilted nose catches light on its tip in a ludicrous manner. In this case, hollows must be lightened and false lights toned down.

The strengthening of the features is next considered. By using high lights and shadows, the chin can be made stronger, the face broadened or lengthened, the jaws squared, the nose, even the eye, enlarged. The paints selected and the method of their application are governed by the coloring and intensity of the stage lighting and the changes made necessary in order to represent the dominant facial characteristics of the part played.

The present system of lighting in the theater renders make-up imperative; no producer has yet been success-

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ful in so perfecting artificial light that the natural wild-rose color in a girl's cheek is visible to the audience. Show and chorus girls all use make-up, no matter what the public is told to the contrary. The most beautiful woman in the world, placed on a lighted stage without it, not only would seem to have a pasty complexion but her eyes would shrink and lose their sparkle—making her appear old, in fact—while strange gray shadows would hover about her face. Many a shy, plain girl has suddenly been proclaimed a beauty when the magic play of light on paint has brought out a previously unnoticed charm of contour, has obliterated hollows and created an expression altogether alluring! No one connected with the theater but can recount many instances of the sort; even the amateur's friends are wont to exclaim, "She's so pretty on the stage, I never would have known her!"

Make-up should, however, only be used in sufficient quantities to counteract the effect of the lights; at the same time, any trick of the paints may be utilized which will enhance the beauty. In character and comedy make-ups it is a good rule never to overdo to the point of burlesque; this caution applies principally to reddened or putty noses, black eyes, blue chins, beards or moustaches.

CHAPTER II

LIGHTS

EVERY dressing room should be equipped with lights corresponding to the general lighting scheme of the production. Usually an actor is expected to make up in one lighted solely by strong white lights (sometimes not so strong or plentiful at that!). Make-up is affected by the coloring of the lights used just as costumes are. Strong ambers that change jade green to bluish-gray and the latter to a deep slate, play havoc with a make-up put on in a white light, unless the performer has carefully gauged their effect upon the paints used.

What should be an excellent character make-up playing to clear lemon or white lights will need strong, almost impressionistic treatment, in high lights and shadows, to make it show up with deep ambers, which tend to make the paint dark and yellow. The actor may here safely select a lighter foundation for juvenile, as well as for character work. This is imperative, as otherwise it will be difficult to make the rouge on the cheeks effective. Many women who, on a stage lit by pale ambers, look too pink and white without a grease paint or Exora foundation can safely use a dry make-up.

Brilliant lighting reveals many flaws; in this case the secret of a good make-up is the perfect blending of the rouge and foundation and correctly placed paint about the eyes.

Any actor who is obliged to step from a well-lit scene into one depicting moonlight, should, if an opportunity presents, powder down the face before doing so as rouge is startling in a ray of blue light.

Lighting effects when bizarre often cause the player's face to suffer. If they are not true to nature, do your best to overcome the ugly shadows with properly applied paint. Strong top lighting is rarely so flattering as horizontal or that with the "foots" full on; both looks and facial expression are badly affected. A scoop-faced man with a heavy protruding jaw, who was not at all attractive on a well lit stage, is the only instance I can recall of a type made very good looking by top lights.

In short, in nature, sunlight streaming through a window touches anywhere it can; the rest is reflection and shadow, diffusive, soft and evasive. Moonlight, candlelight, firelight—they all diffuse. Therefore, with bad stage lighting, or where impressionistic and bizarre light is affected—which is equally bad—the express purpose has failed; namely, the achievement and fulfillment of natural illusion.

CHAPTER III

MATERIALS

THE true artist with an experienced eye for color and skill in blending should be able to put on a good make-up from any actor's box opened at random. With five sticks of paint; namely, blue, red, yellow, black and white, any make-up could, in an emergency, be worked out. Fortunately for the actor, however, a great variety of beautiful shades come all ready to use.

The containers of these paints are numbered and also labeled to indicate various ages and nationalities. With some makes it is necessary to remove the paint from the box before using, and great care should be taken afterward to replace it in the right container, otherwise the beginner, untrained of eye, will be hopelessly at sea: as, for instance, if "Sallow Old Age" should happen to be reposing where "Juvenile Hero" ought to be. Some of the best grease paints made, both imported and domestic, come without containers and are merely numbered on the stick.

The early training of an eye for color is most important; for when that is achieved any desired shade of complexion may be effected with a few selected paints carefully blended.

This treatise on make-up is written without partiality

for the product of any one manufacturer. Most actors swear by some particular brand. But personal experience and study of results have convinced me that a manufacturer may excel in one product and then again produce another not to be recommended. Certainly a wet rouge that leaves a red stain on a skin which, previous to the application, has been protected by cold cream, contains ingredients that are harmful. The same may be said of a purple that has an almost indelible effect on eyelids which subsequently have been both rubbed with cold cream and bathed in soap and water. Grease paints that develop sharp, gritty particles to scratch the face are unpleasant, but the fact remains that such imperfections do exist in well known makes of paint.

Any little eruption or irritation is apt to be blamed on the grease paint by the novice, but I feel constrained to say that from my observation the only skins so affected were those of people subject to eczema, so that in those cases it was not the paint, but the necessary rubbing with a cloth before and after its application, which caused the skin to become so quickly inflamed in spots. Those subject to hay fever are sensitive to powder; note that raw cotton stuffed in the nostrils before making-up will prevent sneezing.

The manufacturers all claim their paints to be free from lead and their fats chemically pure. Once a little old woman kept a tiny shop in New York and sold paints which she herself made. The proof that hers were pure "lay in the eating," for she actually would bite a piece

off any stick as a test for the purchaser—chew and swallow it! But those intimate days are past. Manufacturers are not required by law to print the ingredients of their product on the label; therefore, the reader may gather from the history of color which appears in these pages, why it behooves us to be liberal with the cold cream. It is our salvation! Never listen to the dealer who tells you that cold cream need not be used with his paints. You cannot buy a new skin!

However soft the paints—and soft ones blend better—cold creams must go under them. Accordingly we head our list of materials with:

One Half-Pound Tin of Theatrical Cold Cream.—Do not use the finer toilet variety as it will not remove the make-up easily. Any cream full of lemon, if persistently used, encourages wrinkles. Crisco is being used by some actors who claim that it removes make-up very rapidly; olive oil is employed for the same reason; women should not indulge in either, as a shiny look results. Men may substitute cocoa butter or vaseline for cold cream, but women are warned that both cause hair to grow on the face.

Paint Rags.—These may be of cheese cloth, pieces of soft linen, wash cloth, paper napkins, or tissue and the like.

Grease Paints.—Grease paints are always numbered, but each maker follows his own especial fancy as to the order of the shades. They all agree, however, on that labeled No. 1, which is the lightest foundation made and is excellent for high lighting.

No. 2 in most makes is the best juvenile foundation for a woman when playing in the blend of amber lighting used at present. If the skin is very white, No. 2½ can be substituted. For very deep ambers, lighten the foundation by blending in a little No. 1, but *never use No. 1 by itself*. The paint chosen by brunettes should be creamy rather than pink and blondes must ever be wary of a very pale foundation.

The juvenile foundations for men are given in the chart of grease paints. (See page 160.) Their numbers range from 3 to 6 and their selection depends on the actor's general coloring and the lighting used in the production. For white or pale amber lights, the heavier shades are better. A very dark man of the Spanish type will find a light olive stick in any make preferable to any pink or red foundations.

No. 5 in Bernner's, Leichner's and Factor's corresponds to Stein's No. 27 or Miner's No. 28 and, when mixed with Nos. 8 or 9 in Bernner's, Leichner's or Stein's, gives the start of many make-ups. Dark olive is useful but unless covered with a powder of the same make will darken. No. 7 in Bernner's and Leichner's corresponds to "Negro" in other makes.

By a skillful blending of paints selected from the foregoing the foundations for countless make-ups may be worked out. For those who prefer, several makes offer sticks marked Sallow Old Age, Robust Old Age, etc. Modern lighting effects necessitate adding to or modifying their strength at times.

Lining Sticks.—Medium blue, dark brown, medium

gray, lake (known as crimson in some makes), and black are needed in all outfits. Vermilion and chrome may be added for men. Purple, medium green, green-blue, red-brown, yellow-brown may also be added for women as individual needs develop.

Rouge.—A pot of medium wet rouge (called also lip rouge).

A stick of Carmine 111 (Leichner's) is recommended for brunettes.

Sticks of pink offered as a substitute for wet rouge by manufacturers can be satisfactorily used only by blondes, or red-headed girls with very fair skins. A medium wet rouge dexterously applied with a touch of Dorin's dry rouge No. 18 dusted on over the powder is hard to improve.

A box of Dorin's *rouge de théâtre*, No. 18 (a dry rouge). With this, a dull rose shade can be used successfully only by decided brunettes.

Face Powders.—These come in all shades. A make-up can be made or ruined by the powder selected. Some actors use very deep foundations and finish with a very light powder; others depend on obtaining the desired hue by applying a dark powder over a light foundation. This latter method can be followed only in straight make-ups, as a dark powder kills all high lighting. When playing to strong amber lights, avoid yellow powders except for oriental types.

Blonde women use No. 2 powder; brunettes, No. 4 (in Factor's, No. 7R). For juveniles, men use No. 8 in Stein's and No. 5 in other makes.

Powders for Character Work.—By purchasing a box of dull yellow powder and another containing a deep pink, one is enabled in combination with the juvenile to mix desired shades. Powders come prepared to match the sticks of grease paint in most makes. If the foundation be sufficiently heavy, a flesh-colored powder can be used. *Always have the powder lighter than the foundation in a character make-up so that the high lights will not be killed.*

Puffs, Brushes, etc.—A lamb's wool puff five inches in diameter.

A small wool puff for character powders.

A swan's-down puff of a large size, flat-backed, without a handle. This is excellent for touching up make-up during a performance.

A hare's foot without a handle and of a good size.

A baby brush.

A black pencil (if blonde, use brown).

A Lockwood Cosmetic Stove.

Matches.

Black or brown cosmetic according to coloring (for girls).

A No. 1 or No. 2 camel's hair brush, which should be procured at an art material store.

Orange sticks, paper stumps, brushes, wire hairpins.

Crêpe hair (for men), also scissors, alcohol, spirit gum, black wax, nose putty, whitening for teeth.

Liquid whitening for arms and neck, and a sponge (for girls).

Black mascaro for both men and women.

White mascaro, for whitening hair (for men).

Clown white.

Aluminum powder (for men). (Not a necessity.)

A tin make-up box—a deep one will hold an extra box of powder.

A fitted case with mirror-lined top is sold for use on location in the movies.

Comb.

Hand mirror.

The pencils mentioned contain hardened grease paint, black for brunettes and those of medium coloring, brown for blondes. In appearance they resemble lead pencils and are furnished with a metal cap to protect the tip. Besides several Bavarian makes, there are those made by Leichner, Faber, Factor, etc. They are also procurable in blue, green, brown and reddish brown.

CHAPTER IV

A JUVENILE OR STRAIGHT MAKE-UP FOR GIRLS

THERE are two methods, one known as a wet and the other as a dry make-up. They are about evenly popular in the profession and each has its firm adherents.

ADVANTAGES OF A WET MAKE-UP

In a wet make-up a foundation grease paint is applied to the face, which secures lasting results: an even tone for the complexion, the covering of blemishes, the correction of features, the brightening of a dark skin or the deepening in tone of a too fair one. Most chorus girls use the wet because it is heavier and therefore will resist strong lights better and last longer without touching up.

A DRY MAKE-UP DIFFICULT

Some faces look better without grease paint. There are skins which, with the addition of the right powder, often attain that much-to-be-desired, natural look. A very white skin, however, is prone to look pink and white and obviously painted, except when in deep amber lights which darken the coloring. Through

practice and experience only may one learn to apply a perfect dry make-up. Mistakes cannot be so easily corrected. Rouge must be rightly blended and a too generous application avoided. It is impossible to change the shape of the lips unless a grease paint be hunted out which will perfectly match the skin when lights are thrown on it. Careless work that requires alteration will result in a patchy make-up. This is especially true of the lips. If wet rouge be smeared over the complexion, the mouth will look blurred no matter how hard one tries to remove the color.

Many actresses avoid grease paint for fear that its constant use will roughen the skin, but I have never known this to happen when cold cream was applied first.

A CREAM EXORA FOUNDATION

For those who look better when a foundation is used but who dislike the heavy grease paint, a much lighter variety known as Cream Exora may be procured. This is tinted and will answer the same purpose. In applying follow the same directions as for grease paints.

To decide upon the method of make-up, let some interested person in whose judgment you have perfect faith study the effect of each in turn from the front. A competent judge can tell which is the more becoming and also how the lights affect your appearance. Remember that the mirrored reflection of the face, no matter how well you are made-up, will not appear the same to the audience. Those tricky lights will con-

jure a hollow on a beautiful face, and, on the other hand, transform a plain, unnoticed girl into a vision of loveliness! So learn from a good judge where that shadow falls and paint it out. Beware of the indiscriminate advice offered by other members of the company: the chances are it will be well-meant; but unfortunately there is such a thing as professional jealousy!

A WET MAKE-UP FOR GIRLS

Arrange the make-up materials on a towel, a piece of linen or a bit of cretonne laid in front of your mirror. The hair may be protected from the paint and powder by a cap or band of ribbon tied round the head. A large apron reaching to the throat and well down over the shoulders and upper arm should be worn. First paint the face, next dress the hair, then whiten the arms and neck. Owing to the scarcity of time during intermissions, it is usually necessary to do this before the first act, although the evening gown may not be worn until the third. After the costume is put on (last, of course) note by a final careful look in the mirror that the hair has not become disarranged, and that every detail of dress is in place. If for any reason you arrive late at the theater dress first and then do the best with your make-up that time will permit. You should be able to put on a passable one in five minutes; but your dress is the important thing, as the curtain will not be held.

Cold cream should be applied liberally all over the face so that the pores are well filled. See that all the

space around the eyes is well greased, and also the lashes. Be careful not to get cold cream in the eyes for it will cause stinging; this is often blamed on the paint by beginners. Around the eyelashes, white vaseline may be substituted for the cold cream. It will not sting and has a tendency to make the lashes grow. This greasing of the lashes makes the removal of make-up much easier. The cold cream need not extend below the upper part of the throat. After all the pores are filled rub your face with a soft cloth until every bit of the superfluous cream has disappeared. If the face shines over much, not enough cream has been removed. This leaves the pores too open, and perspiration will ooze through the grease paint, and dressing-rooms and stages are apt to be overheated. Girls who ordinarily have cool dry skins find themselves perspiring profusely when acting; heat, exertion and nervousness all contribute to this.

Take a stick of juvenile grease paint and make several streaks on either cheek, one across the chin, one or two on the forehead and one down the nose. With the fingers, rub the paint all over the face. Do not leave any neglected spots or streaks. The paint should be blended until the face presents a uniformly even tone.

If the wet rouge is in a pot, apply it with the fingers. If it comes in a stick, make a few dots with it, then blend with the fingers. In an oval face, put the rouge on in a crescent, the center of which should be on the cheek bone at the outer corner of the eye. Put

the rouge on in dots, making the one in the middle of the crescent the largest. Blend the rouge with the fingers. Always keep the color deepest at the crescent's center, patting and rubbing about its edges with all the fingers until no one can tell where the red paint fades into the foundation. The color will extend down into the cheek, over on the temple, and well up toward the eye. While the pink is still on the fingers run some under the eyebrows, being careful to keep the eyelids free of any trace, for that would give a teary or aged look to the eye. Tinting under the brows will counteract the patch of white that strong "foots" always cause there. If left, this whiteness kills the brilliancy of the eye. A delicate coating of pink placed here creates the natural shadow and does not attract the attention of the audience as do blue, green, purple or brown when carried from the eyelid, where they belong, clear up to the eyebrow. This trick, unknown to the legitimate stage before the advent of the movies, was introduced by people who had found it effective before the camera, and others adopted it without being aware of its origin. With strong footlights purple, blue, green, black, or brown carried up so far that they touch the eyebrows do not enhance the beauty of the eye and are distinctly visible as paint to the audience. A girl recently seen in a musical comedy appeared to be wearing amber glasses. On closer investigation, I found she had used brown paint covered with vaseline. On the other hand, if very strong top lighting be used, a fullness over the eye is apt to catch

a patch of light; in which case, blue or some other tint best suited to the general coloring can be applied here advantageously.

If the face is broad, either very fat or with large cheek and jawbones, it can be narrowed by laying the most brilliant path of rouge near the nose. From this blend back so that a faint flush of pink covers the cheek bones. If the jawbones are very prominent, they can be treated in a similar way. The eye of the audience is attracted to the brilliant color near the nose, consequently the softly pinked cheek and jawbones are not so conspicuous.

**a****b**

THE MOUTH

- a. The Mouth without Make-up.
- b. Same with Paint Applied.

If the face is very thin, narrow, and long, it can be made to appear less so by keeping the most brilliant rouge well back on the cheek and blending forward. Be sure that the rouge is carried quite to the nose, for a vertical piece of foundation flesh left exposed on each side would appear anything but natural.

The feminine lips should as closely as possible resemble a Cupid's bow. To produce this effect, wet rouge is applied either with the fingers, an orange stick, paper stump, or brush. Slightly part the lips

and decide exactly where the center of the upper one is located. Start painting, curving upward and outward until the apex of the bow is reached, then rounding a little and descending in a line running toward the corner of the mouth. Rouge to about a quarter of an inch from the extreme corner, as paint carried there will make the mouth appear very wide. Be careful to have the two curves exactly even, otherwise the mouth will seem bigger on one side. Care should be exercised to keep the two curves on the upper lip well separated, or the mouth will assume a pouty or pursed-up look.

If the lower lip is much too large, before rouging take the stick of foundation grease paint and block a little bit of the edge off, along the entire length or only at the corners.

Place paint on the middle of the lower lip. Blur it to right and left, leaving as much unpainted space at the corners as on the upper one. Do not daub the paint over on the foundation. Rectifying mistakes makes a patchy, spotted make-up. It is better to add color gradually than to put on too much at the start. The lips should not be heavily painted, nor have a hard line about their edges. The red must not be too dark a shade. On the other hand, never use too light a shade, else the outline of the mouth will be too indistinct.

TO CORRECT DEFECTS

If you are one of those rare girls who face the world with unplucked brows, these meandering in a wide and

careless path across the face, take a stick of grease paint darker than the one you have used for the complexion and paint out all the lower part of the eyebrows. Then comb the remaining hairs into a straight line, and your best friend will accuse you of having just left a beauty shop.

If the eyebrows grow together over the nose, block out the hair with the same grease paint used in the foundation. This, if you value your looks, is one place that should be kept free of hair.

Should the nose need strengthening, take No. 1 grease paint and draw a line down the ridge, gently patting the edges to prevent harshness. Do not run the paint over the side of the nose as that would broaden it.

For a nose too short, put some high light "flesh" down under the tip of it. A soft shading of wet rouge in the same spot will shorten a nose that dips down here creating an exaggerated length.

If the space between the eyes is too flat, softly pat in a little high light. Carefully blend this into the forehead paint so as not to leave a harsh line. A very delicate shading of wet rouge placed in the hollow between the inner corner of the eye and the nose adds to the effect.

A thick nose should have the shading just mentioned carried down either side to thin it.

If the chin is too weak, strengthen by blending in some high light on its most prominent part. A prom-

inent chin is emphasized by top lights; a delicate coating of rouge will tend to soften it.

A long upper lip can be shortened by shading the middle with rouge from the nose down to just over the red of the lip. This makes an indentation and breaks the long space.

A dimple can be made by placing the point of a paper stump wet with rouge just above the center of the spot where one is wanted, although it is preferable to deepen one of your own. With the little finger, gently soften the dot downward to a delicate blur.

Many girls with otherwise pretty faces have ugly circles under the eyes which, unfortunately, are emphasized by the footlights. Take some foundation grease paint on the flat end of an orange stick. Apply it to the circle, pressing flat and modeling as a sculptor would with clay. When cleverly done this nicely covers up the hollow.

A very pretty girl was spoiled by rather dilated nostrils. The "foots" threw a strong shadow above them. By applying a lighter grease paint very heavily to this spot her beauty was saved.

Sometimes girls with otherwise faultless faces are afflicted with a lack of nose. Where the bridge ought to be, there is a depression, while the tip turns heavenward. An application of nose putty will work wonders in such a case. See chapter on "Putty Noses."

If the nose tilts, making the inside of the nostrils look black from the front, apply a little wet rouge inside with a paper stump, being careful not to get it on

the nostril or upper lip; this would suggest a bleeding nose or a bad cold. A very light shade of lip rouge is most effective. This trick is also applicable to a nose that dips down at the tip. In profile such a one presents to the audience a dark hole if the tip is lower than the nostrils.



THE EYE

- a. Eye and Eyebrow without Make-up.
- b. Same with Paint Applied.

Before powdering we start what is perhaps the most important detail of a girl's make-up; namely, enlarging and beautifying the eye. For all beginners this means long and arduous labor before two eyes which absolutely match in every detail can be produced. It is, in fact, so difficult that a spot in the shading of one eyelid or a bit more paint in the shadowy lining under one eye will make a pretty girl seem cross-eyed! The paint is indispensable. Unless a certain amount is used even a girl endowed with a pair of great, soulful orbs fringed with long, thick lashes cannot stand on any well-lighted stage without these dwindling to half their natural size, besides taking on a faded, dull, elderly look.

The eyelid is variously colored to suit individual needs. Experiments have established the fact that certain combinations of coloring in the hair and eyes are brought out with the best results if the following suggestions are observed when playing to white, lemon or pale amber lights.

Blue eyes, brown hair, fair skin: use medium blue paint.

Light blue eyes, blonde hair, very fair skin: use light blue or a combination of light blue and green. Retain the Dresden china look.

Green eyes, blonde hair: use medium green paint.

Brown eyes, blonde hair: use medium brown paint. It must not be a reddish brown.

Red hair, blue eyes: use medium or cerulean blue.

Red hair, green eyes: use green or green and blue mixed.

Red hair, brown eyes: use green with a shading of brown on the edge of the lid.

Black hair, large, velvety, black eyes: use purple; this gives a pansy look.

Black hair, dark blue eyes, fair skin, as in the Irish type: use medium blue.

Black or dark brown hair, brown eyes: as a general rule use brown, though purple is sometimes effective.

Black or dark brown hair, blue or gray eyes: use medium blue.

People with hazel eyes invariably present a more natural look if the eyelids are painted green.

People with light brown hair should hold to blonde coloring.

It should be well remembered that the hair often appears several shades lighter on a well-lighted stage; therefore, the general coloring must tone with it.

For deep ambers, brown or dark blue are the most effective no matter what the general coloring; green becomes valueless.

With a lining stick of the color best suited to you, make a dotted line close to the edge of the upper eyelid. Blend this paint until the eyelids present a shading of color very deep on the extreme edge and fading away at the fold at the top of the eyeball. This paint should never be carried further up unless one is so full over the eye that the lid disappears when looking straight ahead. The rouge beneath the brow and the shading on the eyelid should join at the lid fold or a little way above it. Blend this color a little beyond the eye at its outer corner.

Beware of any shading under the eye. Blue carried too far down suggests sickness. Make-up under the eye, when the least bit overdone, is always in evidence. Remember you can use four times as much paint over the eye as under.

The face is now ready for the heavy powdering. Use blonde or brunette powder, according to your individual coloring. Creamy tints are for dark skins; the flesh and delicate pinks for fair complexions. Use a large, flat puff and press some powder on the jaws and chin. This is the best place to test the color.

Never start on the nose first, however great the temptation. Beginners rarely fail to perform this truly feminine trick. Consider that a white nose rising in the center of the face is not a thing of beauty on the stage; wait until the puff has lost some of its load. Leaving a heavy coating of powder on the nose until just before stepping on the stage cannot be too much condemned. From the chin work upward. Raise the eye, apply the powder well up underneath. Look down and get the space between eyebrow and eyelid powdered. If you are very full here, it will be preferable to powder directly after shading the lid in order to prevent a possible smearing of the paint when you look up. When your face is so full of powder that the paint has disappeared, take a baby brush and dust the powder off, but so that no streaks or patches remain. The face should not look greasy anywhere; if it does, you have not used enough powder.

The preliminary shading of the eye is for the purpose of softening it and bringing out its natural color as much as possible. Now begins the actual work of enlarging. Modern lighting makes it imperative that any paint placed under the eye must be delicately applied, shadowy, in fact. No matter what sort of paint you employ see to it that no hard black line remains. The paint as it comes from black or brown liners, unmelted, can be applied on the point of a paper stump, or the latter if rubbed on hard cosmetic will retain enough color for your purpose. The black or brown pencil

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already mentioned is rapidly gaining in popularity. It should always be kept well sharpened, and the point frequently wiped to remove any grease paint which may have adhered.

Only girls with decided coloring should use black; but if your eyes are blue and your hair a brown that lights up well, be careful; unless you paint with brown, the eyes will appear too heavily painted. All blondes should use brown, a dark brown that has no red in it.

If you are using black or brown from a grease paint liner, insert the point of your stump in the middle of what the manufacturer intended as the bottom of the stick, first opening up any paper with which it may have been protected. Twirl the point back and forth. This trick will keep the liner from breaking and gives you paint where you want it, namely, on the tip of the stump. Using either the stump or a pencil place its point exactly where the two eyelids join at the outer corner of the eye. Get the feeling that you are making an eyelash there. Slant slightly downward, say for one-eighth of an inch, then sweep out in the direction of the ear. This line should be heavy at the corner of the eye and gradually fade away to a mere shadow. The trick is easily accomplished by pressing with your stump at the start and perceptibly diminishing the pressure as the line ends. This drawing serves to lengthen the eye, but it must not be more than half an inch long and never carried out beyond the eye socket. Never let the line run up hill or you will look like an Oriental. Neither should it run down too much or the eye will

appear to droop upon the cheek. It should seem, when you stand profile to the audience, as though the corner of the eye extended that much farther out.

Start halfway between the inner corner and the iris and draw a straight, fine line under the eye until a point one-eighth of an inch beyond, where your own eyelid begins to curve upward, is reached. Draw a slanting line connecting this point with the line already extended from the corner of the upper eyelid at its middle. This gives to the portion of the skin contained within these lines the illusion of an eyeball, besides enlarging the eye.

It is incorrect to draw one long line under the eye, making it join the upper one at its extreme point. Break off a piece of cosmetic and place in the pan of your cosmetic stove. When melted carry it to the upper lashes on a stump, orange stick or a thick wire hairpin bent straight. The hairpin becomes warm and therefore keeps the paint soft for a longer time. Each of the upper lashes should be painted on its lower side. It is not necessary to carry the paint to the roots unless the hairs are very blond. Each lash should be painted separately, and there should be no clotting, no irregularity in the amount of paint. The lashes at the extreme outer corner must not be neglected. Avoid leaving any flecks of material which might fall off during a performance and smudge the cheek. Irregular lumps of paint often result in crossed eyes. The lashes should not be "beaded." This term is applied to an elaborate oper-

ation in which a small ball of paint is placed on the extreme tip of each lash.

The line you have drawn under the eye obviates the necessity of loading the lower lashes. By doing the latter you will have gone to your pains for naught, and the eye will resemble a burnt hole. Paint on the lower lashes can always be noticed from the front.

The eye is defined at the inner corner by placing a small dot of lip rouge there. Should the eyes be set very close to the nose it is advisable to omit this touch.

The eyebrows should be combed into a fine line. This is easily accomplished by first combing all the hairs straight up and then with the edge of the comb pressing gently down and shaping them after their natural bent. If the brows are not too thick and this is correctly done, the eyebrow will assume the delicacy of a plucked one. If the brows need darkening, touch them up with a fine brush, using brown or black, and extend a little at the outer ends to balance the enlarged eye beneath.

With the hare's foot brighten up the complexion, if necessary, with dry rouge. Gently tickle about the edges of the rouge in order to be sure of its blending well with the foundation. No one in the audience should be able to see where your rouge stops. If there is too much white about the nose, dust it lightly with the hare's foot. Turn your hare's foot around and blend with the end which is free of paint.

Dust a little dry rouge under the chin to define it. If the chin is very long, run the color up over the tip;

this will make it appear shorter. Never put color above the tip of a chin that recedes.

A high, prominent forehead exposed to strong top lighting should first be lightly dusted with the hare's foot to tone it down.

The lobe and rim of the ear should be pink. This can be done with the hare's foot while you are utilizing it for the cheeks. Never show a white ear to an audience; it is not only ugly but suggests poor health or old age. The lobe of the ear while it may not be noticeable with the same coiffure off the stage, is often in evidence to people in the orchestra.

To finish, take a little powder on the puff—which for this purpose should be of swan's-down—and dust the face gently, allowing a little to get on the lines about the eyes and on the lashes, but not enough to dull them.

A DRY MAKE-UP FOR GIRLS

After covering the face with cold cream, remove the superfluous grease with a rag.

Then proceed at once with the wet rouge on the cheeks, omitting the grease-paint foundation. Do not apply much at once. It is safer in a dry make-up to add the color gradually. Place it as you would in a wet make-up, and be sure to use some below the eyebrow.

It is impossible to block out the lips in this make-up unless a grease paint can be found which will perfectly match the skin when lights are thrown upon it. Paint them carefully, without allowing the wet rouge to blur over on the white skin, or it will result in a

messy make-up. Do not carry the paint to the corners of the mouth.

If necessary, the nose can be delicately high lighted by a line of No. 1 paint down the top. It may also be thinned by applying a delicate coating of rouge to the sides as in a wet make-up. To lengthen, carry the high light down over the tip. To shorten, touch the tip with a very faint coating of rouge.

A weak chin can be strengthened with high light.

The eyebrow can be raised entirely or at either end with grease paint two shades deeper than the skin. Rub this down to join the coloring on the eyelids.

Color the eyelids.

Powder heavily.

Enlarge the eyes, loading the upper lashes.

Paint the eyebrows.

Brighten up the cheeks with dry rouge and dust a little under the chin. If your face looks the least bit too pink and white, take the hare's foot and holding it so that the longest hairs just touch, tickle the face very lightly, traveling up to the temples, across the chin, lightly on the forehead, and upon the nose. The latter should never suggest a too-white appearance in the center of the face. Always endeavor to look like a human being, not a doll.

Powder lightly to finish.

HOW TO REMOVE THE MAKE-UP

Place a large dab of cold cream on each cheek. Smear it around over the complexion, loosening up the

paint. With a rag wipe off the grease. Repeat several times until the face, roots of the hair, and the neck are free of all foundation paint. Work a little cream about the eyelashes. Place them in the rag between your thumb and forefinger and rub them, gently pulling the paint from them, not into the eye. Continue until all the paint has been removed. If you cannot help getting cold cream in your eyes, which is an amateurish trick, use white vaseline as it will not sting.

Powder the face. Never wash it until you reach home, or it may become chapped or roughened.

Liquid whitening or coloring should be thoroughly washed off with soap and water.

CHAPTER V

STRAIGHT JUVENILE MAKE-UP FOR MEN

IF your beard grows rapidly see that you are freshly shaven, as the paints will not blend smoothly over stubble.

Apply cold cream, vaseline, or cocoa butter liberally to the face and neck, covering the entire surface of the latter including nape, and well below the collar line.

After the pores are well filled remove all the superfluous cream with a towel; leaving too much on will cause perspiration to seep through the make-up in a short time. Rub until the skin is not too shiny.

Take a stick of juvenile paint and make streaks on either cheek, down the nose, across the chin, on the forehead directly over the brows and about the neck.

With the fingers blend all this paint together until a smooth even surface minus streaks develops. All the flesh about the eyes, nose and mouth must be evenly covered. If tiny holes are left through which the skin is exposed, the result will be a spotted make-up after the powder is applied. Rub hard, with a rotary motion. The forehead protected by a man's hatband is always lighter than the rest of his face. From the streak applied to the brow rub lightly up toward the hair, allowing the color to fade as it ascends. Avoid

working this too high or a heavy line of paint will cling about the roots of the hair.

Be sure that the ear is lightly covered with grease paint, especially if it lies well opened and flat with the antihelix and inner portion conspicuous; without paint this would resemble a white hole to the audience. An unpainted ear will look white, suggest old age or bad health. Color should also be applied over the temporal bone, i.e., the space behind the ear; this is quite as important as painting the back of your neck. A white neck revealed above the collar when an actor turns his back to the audience, presents a laughable contrast to his painted face. Carry the grease paint well under the collar; this will acquire a pink edging, not, however, visible to the audience.

For cheeks that are sunken, blend in some foundation grease paint a shade lighter than your juvenile stick; treat hollows and circles under the eyes in the same manner.

Blend in some wet rouge on the cheeks; if the face be broad, keep the brightest spot near the nose; if thin, place most of the color back in the cheeks, blending forward toward the nose and up over the cheek bones. Run a little rouge under the eyebrows. No one should be able to tell where the rouge fades into your foundation; if this is perceptible you are poorly made-up. Use a hand glass and view your reflected profile in a large mirror. Notice if there is a hard edge to your rouge in front of the ear. The audience sees you at all angles. Numerous actors to-day adopt a lazy and

ignorant method of making up. They plaster the entire face from the roots of the hair down to under the collar with a thick coating of grease paint which varies, according to individual taste, from a brick red to a yellow-brown. Not a trace of red appears in the cheeks, regardless of the fact that healthy white men are being portrayed. A leading man featured in a play which ran several months on Broadway a season or so ago used a foundation which made him resemble a mulatto—and in this play he was the scion of an old Knickerbocker family!

On the other hand too much rouge on a man's face is quite as bad; there should be just enough to make the actor look normally healthy.

The lobe of the ear and the outer edge or rim should have a coating of rouge. A healthy ear usually is as bright in color as the cheek; in fact, devoid of paint it looks queer. This neglected detail may often be seen in vaudeville where the many turns a day sometimes make the actor reduce his make-up to the dimensions of a mask.

The mouth should receive a light coating of lip rouge. Place the color on the center of the lips, then blend it outward in each direction, but do not carry it to the extreme corners unless your mouth is unusually small, as such treatment makes the mouth appear very wide.

CHANGING OF THE FEATURES

The correctly proportioned human face may be divided into three equal parts: the distance from the top

of the nose to the hair line, and that between the bottom of the nose to the tip of the chin should each equal the length of the nose. These parts can be lengthened or subdued by a judicious use of high lights and shadows.

If the chin is very long, making the nose small by contrast, blend in a shading of wet rouge over the tip of the chin. This relieves the heavy look.

If you have a large prominent nose and a chin either too short or too receding, highlight the latter with light flesh paint in order to make it as much in evidence as possible, and then follow suggestions for subduing the nose.

If the upper lip is very long, a dot of rouge blended down the center will shorten and break it up.

The nose is often improved and made more prominent by drawing a line of high light down its length from bridge to tip.

If the nose is too short extend the line just mentioned down over the tip.

If the nose is too long or dips down too much at the end, shade this part with a very light coating of wet rouge. Don't overdo this or you will suggest intoxication.

A coarse thick nose can be thinned by a light shading down the sides from eyebrow to the bottom of nostrils and up to the line of light down middle of nose.

It frequently happens that a lower lip is too large, protruding to such an extent that the chin appears by contrast much smaller and weaker than it really is.

To correct, run the foundation grease paint over the edge of the lower lip along its entire length, thus cutting off the thickness.

If the upper lip is unusually full do not run the lip rouge to its upper edge; form a good-looking lip inside the natural outline.

Highlighting the most prominent part of the chin serves to bring it towards the audience, but there is no way of improving the profile view of a receding chin. Any addition of putty will lump and break, owing to the action of the muscles about the mouth when speaking. This effect can be attempted for a short scene only. It will not remain smooth for an entire performance even when held by gauze or thin silk.

One way of altering the eyebrows is to soap them out. Before greasing the face, take soap that has become soft in water and press it down all over the hairs in the brow; when dry, cover the surface with grease paint applied on the fingers. Any sort of eyebrows can then be painted on.

Broad, thick brows that hang too near the eyes are often greatly helped by rubbing on over the lower part of the eyebrow a grease paint several shades darker than the one you are using for a foundation; rub both ways so that all the hairs are well coated with paint. Do this just before you powder. The face is given a much brighter look by thus raising the eyebrow.

Hair between the eyebrows is often a nuisance. In a straight part it gives a fierce, undesired expression.

Cover this hair with the grease paint you are using for a foundation.

The proper space between the two inner corners of the eye is the length of an eye. If yours are set closer together, be careful not to bring the outlining of them near the inner corner; if set very near the nose, omit the dot of lip rouge at the inner corner.

If you are playing a good-looking lead or juvenile, it is possible to use a good deal of paint about the eye without appearing dolly or girlish. Many actors carry this fear to such an extremity that they sacrifice good looks to it. A soft shading on the eyelids, a fairly distinct outlining of the eye, and even a brushing of the lashes with dark paint, can result in a stunning but by no means doll-like effect.

Blond men, also those with brown hair and blue eyes, should use a little blue shading on the eyelids; those with black hair and dark eyes use brown, but never a red brown.

Make a few dots of this color on the eyelid and blend it down with the fingers until a smooth shading without spots results.

Use a juvenile powder. Apply this in a heavy coating to the face by pressing on with a wool puff until all the paint is completely covered up. With a small baby brush dust off the superfluous powder and the color will return subdued and softened; if you still shine anywhere you have neglected to use enough powder.

The eyes are outlined by applying brown or black

paint to the edge of the eyelids with a paper stump or pencil. Black paint makes the eyeball appear whiter and the eye darker; men with light brown or blond hair should use brown to avoid a too-painted look; others, black.

Draw a line along the edge of the upper eyelid, starting it from one-eighth to one-quarter inch from the inner corner; at the outer corner continue the line as though the lid ran further. This extended line curves down and outward for about half an inch, fading to a mere shadow at its terminus.

Start halfway between the inner corner and the iris and draw a straight line under the eye until a point one-eighth of an inch beyond, where your own eyelid begins to curve upward, is reached. Draw a slanting line connecting this point with the line already extended from the corner of the upper eyelid at its middle. This gives to the portion of skin contained within these lines the illusion of an eyeball to the audience, besides enlarging the eye. It is not necessary to put white or light-colored flesh paint in this spot.

Brush the upper lashes lightly with grease paint, or they may be darkened with a wash of mascaro. Men with blond eyelashes playing in a strong top light should be careful to darken them.

The eyebrows should be combed into a good line; if strongly marked they may be left as they are, for nothing is so artificial as too heavily painted ones. Consider the coloring of your hair and see that the

brows tone in with it. If necessary extend the end of the brows a little to balance over the enlarged eye. Do not have a thick line of paint here which from the front will seem heavier than the brow itself. An eyebrow ends in a few fine hairs. A fine brush is excellent for touching up the eyebrows, using either grease paint or mascaro.

If a black or brown pencil is employed, be careful not to bear on too heavily, marking the skin.

The hare's foot with dry rouge can be whisked about under the chin to define it; if necessary, touch up the ears and cheeks; a slight tickling with its longest hairs will accomplish a blend that will render the face human.

For touching up heads slightly bald, or with thinning hair, see chapter, "The Hair."

For a young man who lives an outdoor life a deep sunburnt paint should be applied to the face, neck, arms and hands. A grease paint almost bronze in color is excellent for a character fresh from the tropics.

If the actor is very young but wishes to appear twenty-nine or thirty-odd and also good-looking, there are certain lines which can be added to the make-up before powdering. A light line between the brows suggests a furrow there; the forehead may have a few horizontal lines as nearly following those in the actor's face as possible; the mouth can be made firmer by dots of shading at the corners; a soft blending of the same paint in the hollow below the mouth strengthens the chin. If there is a natural cleft in the latter, deepen

it with a shadow. All these things age, but do not destroy the good looks.

TO REMOVE MAKE-UP

Men may use cold cream, cocoa butter, vaseline, Crisco, etc. Place some on each cheek; then with a rag smear it all over the face, ears and neck. Repeat the process until all the paint is wiped off. Be sure that none clings to the roots of the hair. A light astringent lotion will remove any greasy look, making an application of powder unnecessary. It is better to wait until you reach home before using soap and water.

Any actor whose beard grows rapidly, making it impossible to hide the dark jaws with the ordinary foundation, should mix a very light juvenile shade such as No. 2 with his regular foundation grease paint and apply the mixture directly over the lower part of his face.

Those who are annoyed by beads of water appearing on the face in a hot dressing room prior to the rise of the curtain, also those who from nervousness perspire freely in the wings, should be supplied with wads of absorbent cotton. Patting lightly with them dries the make-up. Powdering over perspiration ruins the make-up.

CHAPTER VI

PUTTY NOSES

BREAK off a piece of nose-putty one half to three quarters of an inch long, the quantity depending on shape of nose desired and the size of your own; the smaller the latter, the more putty required. Knead this to a smooth even mass. A little cold cream on the fingers will prevent sticking; soapsuds are also used. Much of either is apt to make the putty too soft. Have in mind the sort of nose wanted and just where your own is to be enlarged. Work the putty about to conform to this shape.

Apply the putty to the nose before starting to make-up; *the nose must be free of all cream or grease paint.* For greater security a little spirit gum can be applied to the nose and raw cotton stuck to it; putty will adhere to the cotton. This, however, makes a nasty mess to clear up, and the spirit gum may irritate the nose.

With lightly creamed fingers pat, push downward and upward from the sides, and smooth until you get the nose desired. There must be no ridge left about the edge of the putty which would enable one to detect where the nose joined the flesh. This applies not only to the top and sides, but underneath the nose and nos-

trils as well. If the latter have been enlarged, press the putty around into the nose with the fingers. Avoid having the top of the nose or the tip too pinched and sharp. Use a hand mirror constantly in order to note the profile as it grows.

After the nose is shaped satisfactorily, proceed to make-up, applying cold cream to the face *but not to the nose*. Cover the skin with foundation grease paint.

The finished putty nose is never a match for your skin in color. The foundation grease paint used on the face will, very likely, look a different shade on the putty.

Take some of the foundation grease paint on your finger; apply the color to the putty nose; blend in a darker or lighter shade of paint in order to secure a hue harmonizing with the rest of the face. Coloring the nose with the heavy stick of paint is impossible for the reason that the putty would be pushed out of place.

To remove, place a short piece of string or thread above the bridge of the nose and pull downwards. This will clear away the main mass of putty, and a little rubbing with cold cream will remove the rest.

Warts can be made of putty.

The chin can be built out with putty if the part to be played is of short duration, for much talking will cause cracks and lumps to appear in the formation even when the putty has a thin covering of gauze or silk between it and the foundation. The same applies to enlarged cheeks or cheek bones.

When a very large coarse nose is desired, a false one such as wig-makers carry for masquerades is sometimes used with putty spread on to cover the join. They are not successful, nor recommended, as an actor's facial expression will soon reveal the join. Two layers of silk gauze, well-padded with tissue paper in layers, the whole stuck together with collodion and fastened to the face about the edges with spirit gum will make a huge nose without weight.

Amateurs who are not proficient in the handling of putty can stick on ready-made noses of papier-maché. Paint the insides with spirit gum to make them adhere to the skin; for greater security a small piece of sticking plaster can be placed across the top. They will find it easier to match the complexion to the already colored nose. Putty or wax can be used about the edges of this nose but skill in painting and blending will be necessary.

Fat cheeks can be cut from masks and fastened to the skin with gum. Layers of silk gauze padded with tissue paper can be used to make fat cheeks and a large double chin.

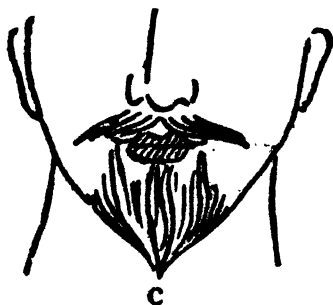
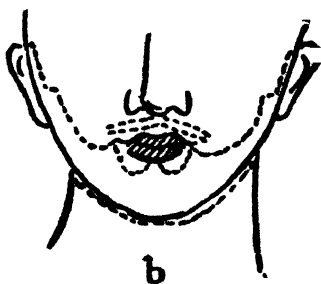
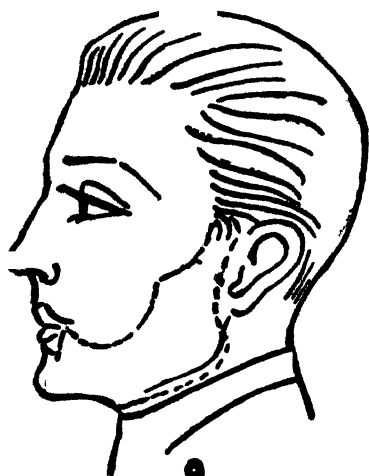
The ears can be pushed forward for comedy effects by pressing a ball of putty behind them. For a faun's ears, make points of putty at the top.

CHAPTER VII

MOUSTACHES AND BEARDS

THE HANDLING OF CRÊPE HAIR

CRÊPE hair comes tightly bound by string and must be thoroughly combed till free of all mats or kinks; if either of these becomes glued to the skin, a dark spot will inevitably show in the beard or moustache. Juveniles should exercise great care in selecting the shade. Always hold it against your own hair and, if it matches, don't buy it. Search until you find some at least three degrees lighter. There are two reasons: firstly, hair on the face is invariably lighter than that on the head; secondly, crêpe hair does not reflect light like natural hair and it therefore seems darker. Crêpe hair that matches your own hair in daylight will, if made into a moustache, appear much darker over the footlights. Comparatively few men can use black crêpe hair, excepting, of course, in Jewish, Chinese or other dark make-ups. A man with black hair and a medium or fair complexion will look villainous unless his moustache is dark brown. A blonde man should use hair so light that it resembles tow.



MOUSTACHES AND BEARDS

- a. Chart Showing Beard Lines.
- b. Same with Moustache Area Added.
- c. Correct Position for a Van Dyke Beard.
- d. A Moustache and Beard Made of Straightened Hair.

TO MAKE A MOUSTACHE FROM CREPE HAIR

Unravel about four inches of hair; use a comb to pick it gently apart. Do not comb hard and repeatedly lengthwise else the hair will break and pull out. With the first three or four teeth you can free every kink and yet not tear a single strand. All the hair combed will not be needed, even for a thick moustache. Separate some from the rest and cut off about three inches; if there is any matted at the cut end, pull it apart with the fingers. Roll the whole piece lightly between the palms, until it becomes a compact mass, then pull loose in the center. Cut the whole exactly in two, never using it in one piece, because when laughing and talking the lip is stretched and worked so much that a moustache applied in one piece not only is insecure but becomes a hindrance to an actor's enunciation.

Be sure there is no grease of any kind on the lip. Apply a strong spirit gum exactly over your own moustache line, then quickly place the two sections of moustache on the gum with the cut ends together under the nose and the pointed ends following the moustache line to the corners of the mouth. Press a towel over the entire length of the moustache. Losing part of one on the stage is a calamity! Be sure, too, that the moustache is well glued on over the outer corners of the mouth, otherwise the audience, when the actor stands in profile, will be able to see beneath the ends, the moustache appearing to hang from under the nose.

When securely in place cut out with straight, pointed

scissors a triangle in the center of the upper lip, allowing the hair to join at the top of the moustache under the nose. For a well-kept moustache, trim the hair straight across underneath at edge of upper lip, and across the top at either side of nose. Never allow a moustache to be placed too high on the lip as it results in a sneering expression. Decide what length you wish it, then clip the ends vertically. Take a hand mirror and observe your reflected profile; if the hair stands out too much from the lip, turn your scissors and clip across the entire surface to flatten more to the face. Don't overdo this, especially under the nose. The ends can be waxed or twisted as desired; a touch of vaseline or cream on the fingers does the trick.

The straight-haired, chopped, "toothbrush" moustache affected by many well-groomed men is best obtained by handling the crêpe hair in another way. Sometime previous to using it, unravel some, wet thoroughly and wind smoothly about a cylindrical object, fastening firmly. When dry and unwound the hair will be straight. Cut off rows of it about one quarter of an inch wide; lay them in small sections so that several may be picked up at once; then, after covering the moustache line with spirit gum, place the hair vertically over its entire surface, leaving a slight division in the center. This requires very rapid work as the gum evaporates quickly. Trim the hair underneath at edge of upper lip.

To remove, first detach the pieces, then rub on alcohol to clean off the spirit gum and any fuzzy hair re-

maining. A little spirit gum will do the same trick if followed up with soap and water. In an emergency, cold cream has been used.

Never try to paint on a moustache; if you are an artist you may deceive an audience so long as you stand facing it with the features in repose, but grin and it stretches grotesquely; turn profile and the flatness under the nose betrays you instantly.

Moustaches can only be blocked out successfully when your part is played "up stage" and does not require much profile display. A butler, for instance. The blocking may be accomplished by first sticking down with spirit gum and then, after thoroughly drying, working on thick coatings of white mascaro, clown white and plenty of grease paint and powder. A messy performance at best and apt to be a failure.

Moustaches can be whitened with white mascaro or darkened with black. Very blond hair can be reddened.

A small, delicate moustache can be enlarged by the addition of crêpe hair.

In order to preserve these moustaches, which call for so much art and patience, actors sometimes use glue on top of the grease-paint foundation and this forms a backing for the hair. Moustaches then can be used many times. Glue, and various modifications, take a long time to harden, which not only is a drawback but invites the risk of losing the moustache. Note the fact that spirit gum can *only be used on the*

dry skin, while glue must only be used with grease paint between it and the skin.

TO MAKE A BEARD OF CRÊPE HAIR

Comb four inches of hair, as directed for moustaches, using full thickness of piece. Twirl the ends to a point; cut off from main piece of hair; insert the thumbs at cut end and open up until a cup is formed. Cover the chin from lower lip to tip and under to neck line with spirit gum. Insert the chin into cup formed until hair reaches from edge of lower lip to neckline and up the jawbone beyond each side of the mouth. In placing the beard, study well the beard line on the chart. Notice how the beard joins the lower lip at its center, and then curves downward, rising again to touch the mouth at its corners. The hair you have fastened onto the chin forms the start of any sort of beard desired—pointed, square or round.

Again comb out four inches of hair; divide in two pieces. Apply spirit gum inside of beard line on sides of face. Lay pieces of combed hair on; always leave a space in front of the ear without hair; always carry the hair down, over and back of the angle of the jawbone. The front line of beard descends evenly with line of hair on temple for about one inch, then juts forward an inch before curving downward to join corner of mouth.

Never have the beard stop at the jaw line; it always grows from the neck line up.

The sides of the beard may also be made of loosely

combed hair stuck on with spirit gum, or very finely cut pieces of hair distributed evenly on the gum.

But whichever way you follow, the essential thing is to have every particle of the skin evenly covered with hair, no matter how tightly clipped. Holes in the beard give a moth-eaten look. If any appear gum in bits of combed hair, before starting to clip. The best results follow when one has been prodigal with the hair, no matter how close clipped a one is desired.

Clip the beard, not forgetting it is always thinner along the edges. At the top it grows downward; at the bottom upward. If the beard is left too full along the upper edge it will stand out from the face and the "foots" throw a heavy shadow above it. The hair can be clipped as closely to the face as required for the particular beard you have in mind. In a tight-clipped beard look out for matted spots of hair which, if combined with spirit gum, will be very noticeable from the front. The chin section of the beard can be trimmed to the desired shape. For a pointed beard, look at your profile in the mirror and see that the point is not unduly long, also that the surface under the chin presents a smooth appearance. Don't cut the hair too close at the center of the lower lip.

For a very long beard, first wet and straighten the hair as described in directions for making a stiff moustache. Cut it in strips of the desired length; make a full beard of crêpe hair, clipping only at its sides; gum the long, straight lengths of hair to upper and lower edges of beard.

Side-whiskers of crêpe hair continue down on the hair lines for one inch or so, being rather pulled out at center and bottom; or they can curve toward mouth as in the English mutton-chop variety.

A dark-haired butler can easily imitate side-whiskers closely clipped by applying brown or black grease paint for a distance of one inch or so below hair. Never extend this line below the ear.

There must never be a gap of skin showing between the hair and the side-whiskers.

For old men with bushy eyebrows, small wisps of crêpe hair can be gummed on. Be sure the brows are free of all cold cream or grease paint before doing this. A hairy chest can be suggested in the same way.

The top of a beard can be touched up and a flatter look obtained by painting about the edge with grease paint the color of beard; use a fine brush and make fine lines suggesting the roots of the highest hairs.

CHAPTER VIII

THE HAIR

TO LIGHTEN OR DARKEN THE HAIR

HAIR usually begins to gray on the temples; an application of corn-starch, clown white or white mascaro to this spot gives a distinguished appearance when acting a character of forty-five or fifty. Whatever you use, be sure that the hairs on the extreme edge next the skin are all whitened, for nothing looks so unnatural as a rim of dark hair on the temple and over the ear. Mascaro should be put on with a toothbrush that first has been dipped in water, then rubbed on the cake of paint. When using the tube variety, squirt some onto a saucer and soften well with water; be sure there are no thick streaks of paint, for these would stand out conspicuously and give the hair an artificial look.

Aluminum powder on the hair gives a silvery look altogether charming, only be careful it does not sift onto the complexion; a single spot if rubbed will make a dark streak. It can only be recommended for special performances as it is extremely hard to clean from the scalp.

A man whose hair is thin on the forehead and

scanty, or even if he is partially bald, may counterfeit the appearance of a fine head of hair by artistically applying a coat of mascaro. The paint will give the hair a dull look, as mascaro does not reflect light. Have the hair free of all grease, then apply the mascaro with a wet toothbrush making long strokes from the forehead backward. A certain prominent comedian draws a hard line where the forward boundary of his hair ought to be, then fills in the space behind with a coating of solid paint. The attempted deception is instantly marked. Correctly done a prematurely bald man can fool any *matinée* girl; unless he be a decided blond, in which case only yellow grease paint may be resorted to, and this does not give very satisfactory results.

Blond or red hair can be painted black or brown with mascaro applied in the same manner.

Water removes mascaro instantly. Note: Be careful not to let any run into the eye as it stings terribly.

Corn-starch gives the hair an even, soft tone and brushes out easily. It is much more effective than powder. The hair should be arranged as wanted, then the corn-starch pressed on softly with a powder puff.

Bronze and gold powder are very effective to lighten and beautify dull brown or blond hair which has no sheen. Dyed hair can be suggested this way.

Combs dipped in brilliantine can be lightly drawn through hair after it is dressed. This makes it shine and stay in place without a net.

A lock of hair over the forehead sometimes persists

in standing out, and this in profile to the audience looks badly. To prevent, stick the edges to the forehead with bandoline.

With strong top lighting, fluffy hair dressed low on the forehead creates a shadow in the eye socket. Be careful to keep from hiding the eyebrow and partly concealing the eye beneath, for facial expression is largely dependent on these features and they should never be covered. Have the edge of your wave so set that it clears the arch of the eyebrow, and then curves forward on the cheek bone, especially if the latter is prominent and needs concealment. Hair parted far to one side is apt to give the forehead a square appearance and broaden the face. To disguise bobbed hair attach a switch of a matching color (test it by electric light) to a band of narrow elastic. Snap this around the head, concealing it with locks of hair; pin up the switch.

A coiffure that follows the contour of its wearer's head is usually the most beautiful. If you are tall, with a long, thin neck, dress your hair low. With overhead lighting, a very high, bare forehead is ugly, as it catches the light at the top where it shelves back to the hair roots. Beware of hair very much puffed on one side and flattened on the other, as the contrast will make the women in the audience nervous. Use a hand mirror frequently in order to see that your head is presentable at all angles.

Bewitching as shaking curls are, they are undeniably frivolous and should not be worn in an emotional scene.

For character parts, gray crêpe hair, when combed out in long, flat lengths and pinned on so that the wearer's hair is entirely covered, makes a good substitute for a wig. To simulate a parting, pin down with a row of gray, invisible hairpins, painting them with flesh grease paint. Pin on a small knot of hair at the back of the head. A gray hair net can be worn to lessen any danger of the lengths becoming separated. Bonnets and hats which are not removed while on the stage can have gray crêpe hair sewn about the edges each side of the face. This saves trying to put a tight hat on over a wig.

Men, when using No. 1 grease paint, whiten the hairs from the roots along their entire length. Applied all over, the head takes on a "shot with gray" look. If a comb is run through, an even gray results. A light sifting of corn starch over the grease softens the effect. The paint can be washed out with soap and water, but some actors not only cleanse nightly with kerosene or gasoline but claim that both are good for the hair. Florentine Fresco paint, free from glue, will also give good results when used with water and a one-inch varnish brush. This paint in white will not hurt the hair, but is not guaranteed to be harmless when of a reddish chrome, although with it black-haired men have been turned into red-haired Scotchmen without unpleasant consequences.

CHAPTER IX

WIGS

BEFORE adjusting a gray or white wig a man should color his own hair about the temples and ears and on the back of his neck with white mascaro, otherwise the audience may see hair of a different color under the wig. The foundation grease paint can be blended in with the mascaro on the hair at back of neck to prevent too white a patch.

To adjust, take hold of the wig by its two back corners; tip the head forward so that the front edges meets the eyebrows, then slide up, halting it rather low on the forehead to prevent the front line of hair showing.

It is necessary to put on a blender wig before making up in order that the join may be obliterated by grease paint. Foundation paint often looks darker on the blender than on the skin and some lighter paint will have to be worked in to secure a shade that will perfectly match the face along the lower part of wig and grow considerably lighter as the bald top is reached. It is imperative that a blender be a good fit; if the least bit too large you will have great trouble in covering the join. An unruly wig is sometimes conquered by holding it with spirit gum to the temples or wearing

a band of muslin about the head under the wig. These tricks should only be resorted to in emergencies. Strips of adhesive plaster along the edge of the blender and covered with foundation paint always show except on a dark stage.

Wigs are hot affairs often doffed and used as fans by actors standing about in the wings. Do not do this unless there is a mirror handy for a hasty readjustment, as a crooked or misplaced wig looks ridiculous. Never remove a blender wig until the performance is finished.

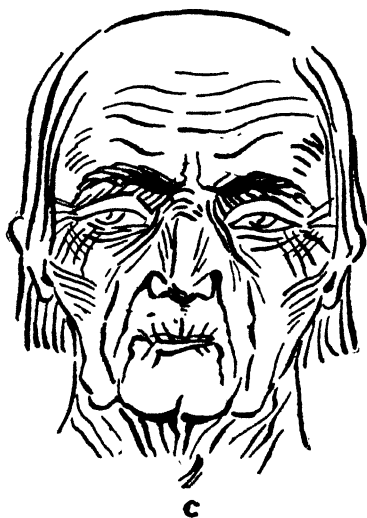
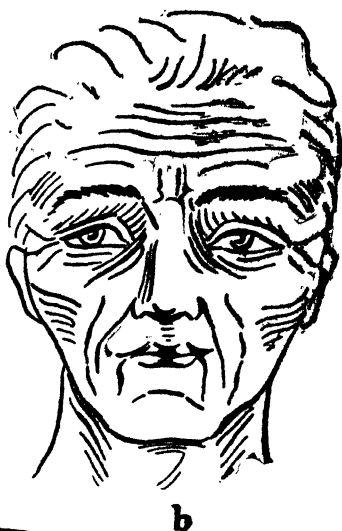
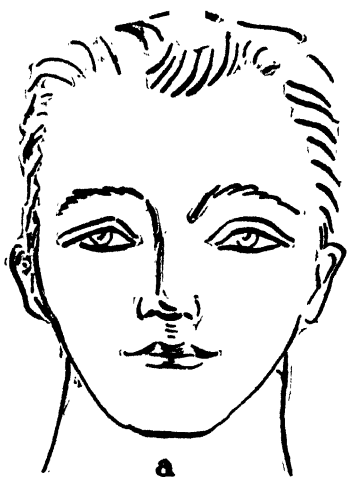
A woman should brush her hair back from the face and up from the nape of the neck. A small face veil tied about the head will keep all short hairs back. Long hair should be divided into two parts and pinned around in flat loose braids laid as close to the head as possible so as to follow its shape. Knotting hair anywhere will cause a bulge. Secure the wig at all points with plenty of hairpins.

CHAPTER X

EXTREME OLD AGE

AS OLD age creeps on the formation of the skull becomes more apparent. This is caused by the dropping down or sag of the facial muscles, which have lost their elasticity. Fat disappears altogether and leaves the skin shrivelled, or else the flesh drops down and hangs in festoons about the cheek and neck. Teeth disappear. All this causes not only a sagging but a falling in of flesh over bone indentations and cavities. The complexion becomes usually much darker, and the rosy cheeks of youth lose their firmness and appear to hang over the jawbone with their color dark and congested. Here and there we see old people with white faces caused by a bloodless condition. The eyelids of the aged are apt to be red from weakness or sorrow. The end of the nose has a tendency to be congested and flushed from poor circulation.

The conspicuous facial hollows that come are best learned by studying the skull or carefully feeling one's own face to locate the depressions and bone edges. The flesh droops from the side of the frontal bone into the first hollow, that of the temple, is raised again by the cheek bone, sucked into the hollow made by long departed teeth, to be again drawn out below by the



EXTREME OLD AGE

- a. The Face of a Youth.
- b. The Same with Hollows and Main Sets of Wrinkles.
- c. Shows the Eyebrows, Eyelashes and Mouth Aged with addition of Wrinkles and Wires.

jawbone. Under that comes the hollow of the neck running up and down in front of the great muscle which extends from the collarbone to the skull behind the ear. The flesh in the eye socket sinks backward, causing a big hollow about the eyes.

Certain sets of wrinkles develop in the face: those of the forehead horizontal, arching, or converging to the center according to character; the vertical lines between the eyebrows caused by frowning; the crow's feet, little lines radiating from the outer corner of the eye, which are dependent on the character of the person for the course they take; the strong lines that form around the nostril and run down; the drooping lines that drag the corners of the mouth; the lines about the chin muscles—eating, laughing, talking.

After these come a whole net-work of wrinkles which radiate from the main sets. The throat loses every vestige of firmness, becoming scraggy, flabby and wrinkled.

If the character to be played is an old man or woman of the peasant type, use a deep color for the foundation, that usually styled "robust old age;" or take a stick of deep red paint of a brickish hue, usually numbered 9, and mix with it a yellow known as No. 5 in Bernner's and Leichner's paints. The mixing is done on the face by making streaks of each of the colors mentioned on cheeks, brow, chin, nose and throat and then blending them together with the fingers. Whichever way is followed—and the one just described, if correctly done, will produce by far the best results

—be sure the face becomes dark in tone and somewhat lighter on the forehead than below. If you are to play to strong amber lights, substitute a pale juvenile grease paint for the yellow; dark amber lights have a yellowing effect on red paint; they fairly eat up rouge. Pale lemon or white lighting does not change the coloring in the face or costume to any great extent.

The ears should be covered with foundation; these appear paler than in youth.

When finished all hollows and wrinkles should appear to be of the foundation flesh made deeper by mixing a darker shade with it; if the coloring is florid, lake mixed with the foundation will look natural; if sallow, brown is better.

However, all these hollows and wrinkles should first be lightly blocked in with a medium gray paint; apply this to the large shadows of the temples, cheeks, eye sockets, and throat. There should be the deepest color at the upper part where the flesh sinks under the bone. As you work downward make the color lighter and lighter until it fades off into the foundation flesh, which must show up clear over the protruding bone below. Remember that you can never make a hollow on top of a bone. When you are sure the hollows are correctly placed between the bones, take lake (also known as "crimson") or brown and mix some with your foundation paint. Blend this into the top of each hollow to accentuate it. In the eye sockets, the hollow is deepest at the inner part, that is, between the eyes and nose.

A high light is a line of light playing along a bone,

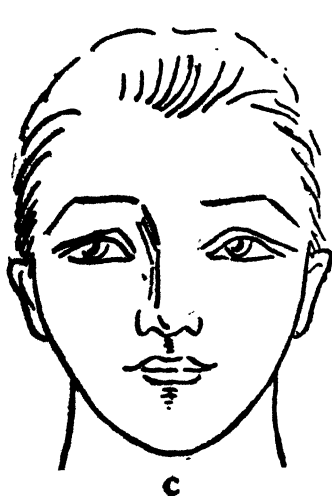
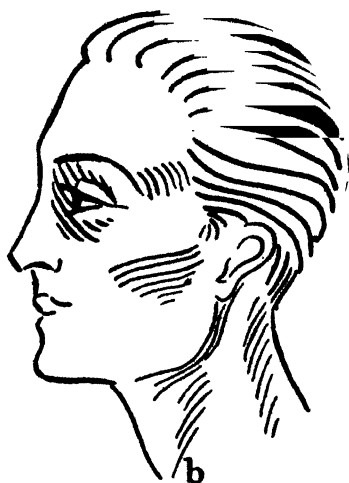
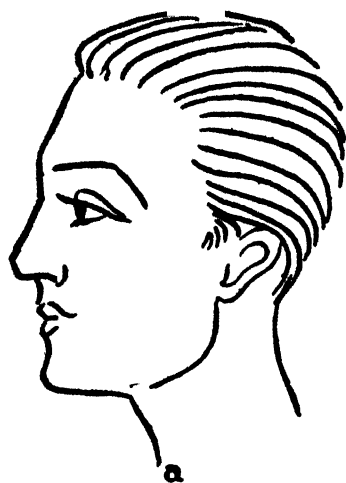


CHART SHOWING WHERE HOLLOWs ARE PLACED

- a. The Face of a Youth, Profile View.
- b. The Same with Hollows of Old Age Painted On.
- c. The Face of a Youth.
- d. The Same with Hollows of Old Age Added.

vein or muscle. It is always much lighter than the foundation. Use No. 1 grease paint pure or mixed with some foundation. Proceed to highlight the bones you wish to make prominent. The cheek bone catches a tiny line of high light along its upper edge in order to suggest light falling from above. The jawbone receives a high light which should descend from below the ear, turning sharply forward toward the chin for an inch almost at a right angle. The most prominent part of the chin should be lighted so that it will appear to jut forward. The edges of these lines must be softly blended in with the fingers, care being taken not to spread the high lights too far out or the foundation will be covered up and the face acquire a much lighter shade than desired. To hook the nose and make it appear larger, draw a line of high light down its top from bridge to tip. To lengthen, extend this line under the tip. In blending, keep this line rather sharp or the nose will seem broad and flat. At the top of the bridge draw a shadowy line of brown at right angles to high light, thus making the nose appear hooked. Care should be taken, however, not to extend this line over on the sides of the nose, for that will suggest an eyeglass clip.

With a brush, stump or orange stick, block in wrinkles in gray. The horizontal lines of the forehead come first. It is a good idea to use your own lines if they conform with the character of the part, carefully heeding certain things. Look in a mirror and wrinkle up your forehead, noting where the lines fall.

If you are very young probably only a few scattered and broken lines will be found and sometimes none at all. Always relax the face before attempting to draw the lines or these will be thick and clumsy. Try to keep say a quarter of an inch of foundation flesh showing between the wrinkles in the forehead. When these are placed too close together they suggest a dark patch. In extreme old age the lines which now are so broken and unconnected in your forehead will have joined and extended pretty well out towards the hair line. These wrinkles are apt to be heavier over the eyebrows where the flesh has been loosened by raising it constantly, but fine near the hair line where the skin is drawn more tightly over the skull. A hard stiff line is unnatural, a wrinkle being made up of many small lines branching. The gray line should never at any spot be wider than one eighth of an inch; narrower if you can make it so. Press down with the brush, gradually easing the pressure from the face as you approach the end of the line. This will make the wrinkle fade out. Horizontal lines in the forehead suit many parts, but the wicked, and also the very smart, are apt to have them converging towards the nose like Mephisto. Very jolly people have lines that arch with their eyebrows.

Look in the mirror and frown, then paint on vertical lines where yours are going to be, using not more than two, one of which should be a trifle longer and deeper than the other. The root of these wrinkles is at their base, and they diminish in strength as they ascend.

Do not let them intersect the horizontal lines of the forehead. A frown is caused by contracting the muscles at the inner corners of the eyebrows. As we grow older these lose their elasticity until they no longer snap back and the frown remains fixed. In order to get this look of concentration it is necessary to paint the eyebrows in closer to the nose and keep your wrinkles well over it.

At the outer corner of the eye are found the crow's feet, tiny lines that come from squeezing up the eyes. On the face of the average person, who is a mixture of good and evil, three distinct lines grow: one in the middle, starting from the outer corner of the eye and running directly out towards the hair, with another branching from this running up; the third starting below the first and curving down a bit. A very wicked person or a very clever one will have all these lines running up, signifying concentrated thought, if not passion. A very jolly person will have the most highly developed lines start from the outer corner of the eye and curve down onto the cheeks.

The lines descending from the nose have their root in the nostrils. Curve them up around the nostril and down towards the tip of the nose for a mean, sneering visage. The lower end of the nose line is about half an inch out from the corner of the mouth. Lines droop from the corners of the mouth, and the straighter they descend the harder and meaner the expression.

A shadowy, horizontal line reveals itself half way

between the lower lip and the most prominent part of the chin.

Under the chin a deep wrinkle forms, usually the upper boundary of a double chin. In a very thin old person the skin drops from this line in a series of flabby folds towards the Adam's apple. A line branches from that under the chin and dropping down towards the throat, describes a curve that gradually returns up over the jawbone and fades into the cheek. This is the lower boundary of the pouch, or sagging cheek, seen on either side of the chin in old people.

The neck is lined with wrinkles running around from a quarter inch to one inch apart. These lines run slightly upwards towards the back of the ear.

From middle age on fine lines appear in front of the ear, curving around and disappearing behind the jawbone.

The upper lip is flattened and made to sink back into the mouth by drawing lines across that disappear into the mouth itself; the center one of these lines should be vertical, the others slanting slightly towards it.

Between these main lines wrinkles may be blocked until the face becomes a network. To make this effective, however, there must always be some foundation flesh showing between.

After all the wrinkles are blocked in the horizontal lines of the forehead must be accentuated by shading the lower half of the gray lines with a fine, snappy shadow line of brown or lake mixed with foundation.

Lake should be handled very carefully or the result will be a coarse line that resembles a bloody cut or scratch. It is well not to shade the horizontal lines at their extreme ends. Let them terminate in gray.

The vertical frown lines are deepened at their roots. Shade the center of these lines with brown or lake, starting at the bottom and fading the color as you carry it up, allowing the wrinkle to end in gray.

The crow's feet are deepened near the eye on the lower half of the gray line. This must be done with the utmost delicacy.

The lines running from the nose are deepened about the nostril and along the upper edge of the gray line.

Shading is put on the lines coming from the corner of the mouth just where they seem to emerge from it.

If lines have been put across the upper lip to flatten it, darken them where they disappear into the mouth.

The hollow of the chin is strengthened in the center. The cleft can be deepened.

As a general rule fade all wrinkles in gray.

After all these lines have been strengthened enough to show through the powder and carry to back of the auditorium, highlight them.

Take a stick of high light flesh using it pure or mixed with the foundation paint, the darker the foundation the more subdued the high light. With a brush draw a line along the lower edge of each horizontal wrinkle in the forehead. Very fine, then soften with the finger. This is done to effect the illusion of a light appearing from above and to counteract the effect

of any false light which footlights might reflect on the forehead.

A soft blending of high light can be painted on the little pucker of flesh that forms between the two vertical frown lines. The bulge of flesh above the inner corner of each eyebrow made by the muscles contracting in a frown can also be touched up.

The crow's feet should be highlighted on their lower edges for the same reason that applies to the forehead.

Above the lines from the nostril highlight, not in a line, but with a softly modeled curve as though the flesh sagged and caught the light.

The pouch can be treated the same way above the forked line.

A touch above the corners of the mouth will emphasize its droop.

In the neck, highlighting of the double chin, Adam's apple, collarbones and neck muscles follows. Touch up the ribs if the costume exposes the chest.

Before flattening the upper lip with wrinkles you will have blocked out all the natural color in it with a coating of foundation grease paint. The lower lip receives a covering of lip rouge from corner to corner; but in order to get the dingy, purplish tinge of old lips dot on some blue paint, afterward rubbing it down with the fingers. The mouth becomes out of shape, sometimes drawn to one side. This can be painted on by dipping the color over the edge of the lip near one corner. Usually the upper lip shrivels and appears to sink back into the mouth, and the lower lip becomes

flabby and sags. Occasionally, that, as well as the upper one, is sucked back into the mouth. To get this effect, draw lines across disappearing into the mouth exactly as you have on the upper lip.

Some of the teeth should be blocked out with black wax or the whole effect of the make-up will be ruined. Teeth that are very even along the edges can be made irregular by sticking on some wax here and there. White varnish comes for painting out gold fillings. Hold the mouth open while it dries out; clean off with alcohol.

The eyelids should be touched up with lip rouge on their edges to give an aged and sorrowful look to the eye. A little high light on the upper lid will make it protrude.

The eyelashes should have high light or white paint applied to them. This extinguishes the last flicker of light and youth, the effect being exactly the opposite of that made by black or brown paint.

Over these eyes the brows must hang bushy and like a shed. One way of accomplishing this is to keep the eyebrows free of all grease paint, comb out some crêpe hair, white or iron-gray to match the wig and with spirit gum stick on small wisps until the bushy look appears. The inner corner of the brow extends nearer to the nose than in youth. Or, your own brows can be first darkened with a little black grease paint, drawing them closer to the nose. Then with high light or white paint go over them, pushing the hair the wrong way, that is, towards the nose and downward.

Unless you have plucked eyebrows you will get a very good effect with the hairs sticking out well over the center of the eye.

Over all this put a coat of powder; let it be of a dull, creamy yellow if you are playing to white or pale amber lights; for strong ambers a flesh powder. A darker powder on the neck will help it to look sunken.

The jowls and nose should be reddened with dry rouge put on with the hare's foot. Some old people have bright spots of color on the cheek bones, but it should be well-remembered that the color like the flesh drops down with advancing years.

The wig completes the make-up of the head. Full directions for adjusting are given in the chapter on "Wigs."

For an aged person who has lived a sheltered existence, the foundation and powder used can be much lighter and the number of lines modified.

See chapter on "Hands" for completion of this make-up.

CHAPTER XI

MIDDLE-AGE

A WELL-PRESERVED SOCIETY WOMAN OF FIFTY

ANY woman of thirty-five or under who is cast for such a part will find it necessary to alter her face considerably before she can be a convincing "fifty" to the audience and not cause a ripple of laughter when an athletic youth of twenty-three calls her mother. The society woman of fifty without wrinkles or gray hairs, and with a figure that has been retained by self-denial and vigorous treatment is quite common; yet we are not incredulous when told that she has married daughters. In daylight, even if the skin has not darkened or become more florid, we can see a difference in the texture. The satiny firmness of youth has gone, and, alas, if you touch the face it feels flabby, though a constant care and treatment has kept away the hated sagging of cheeks and chin. But at night this woman can look thirty-five. Put a straight make-up on her and if she be still supple of limb she can look thirty over the footlights. Now, if a well-preserved beauty of fifty can appear as thirty with a straight make-up on, you will see that a girl of twenty-odd will find it necessary to age her face by making subtle changes.



- a. Middle-aged Society Woman; Haughty Type.
- b. Middle-aged Woman; Worried Type.
- c. Middle-aged Woman; Jolly Type.

If this girl is playing a woman who has managed to retain much of her beauty, a wet make-up may be started, using the juvenile foundation for a base. The wet rouge on the cheeks must not be placed quite so near the eyes as in a straight make-up, thus taking away some of their brilliance and suggesting a droop in the face. The mouth assumes a thinner line of curve. Perhaps a trick of pulling the mouth to one side or of shutting it too firmly, or a tendency to sadness has gradually taken away the full upper lip of youth; the Cupid's bow is narrowing down and a droop is developing at the corners of the mouth.

For this woman the eyes may be shaded on the upper lids and outlined as in a juvenile make-up. Before powdering, all the wrinkles and shadows should be blocked delicately in gray. A young girl will be obliged to suggest that the woman has frowned either one or two vertical lines between the eyebrows. Also some short horizontal lines in the forehead. A great deal can be done around the eye to suggest age without ugliness. Fine crow's feet at the outer corners, one or two little lines curving around underneath and a rather strong gray shadow in the socket between the eye and nose. The latter will age a woman of twenty-five at least twenty years without causing ugliness.

The lines from the nostrils become the faintest of shadows, for they are the ugliest lines on the face. At the outer corner of the mouth suggest a shadowy hollow, if not a decided line, in gray. A soft shading

in the hollow between chin and mouth strengthens the former.

A double chin must be drawn, or the young throat and chin will give the lie to the upper part of the face. Press back the flesh of the chin and find out where the line is going to appear under the tip of the bone. Then relax and sketch in your line with gray. When you reach the jawbone at the side of the chin at a spot about under the corner of the mouth, curve the line upward a bit over the jawbone as though aiming for the corner of the mouth. Go back to the spot in the line where you started to curve upward; fork the line, running it down on the throat in a deep, dipping curve, then up over the jawbone onto the cheek. This gives the latter a droopy, pouchy look which at once suggests middle age.

A very fine line should be sketched in front of the ear.

To avoid putting many wrinkles in the throat, where a woman ages first, it is advisable to dress it up in dog collars, black velvet ribbon, or high net chokers.

The shoulders and arms are whitened as in a juvenile make-up.

Any lines that need to be strengthened to suggest the disposition can be touched up with a little brown. To deepen the frown, darken the wrinkle at its root, fading it away in gray. Be sure the eye socket is strong enough in shadow to show up through the powder. If a droopy mouth needs to be accentuated, darken with brown just where the line starts downward from its

corners. The double chin can be made more prominent by touching it up where the lines fork.

In order to give this woman the haughty look which often accompanies a lorgnette, block out the entire outer end of the eyebrow with foundation grease paint; put the paint on heavily so that the hair is entirely covered up. Immediately after cover the face with a heavy coating of juvenile powder.

The eyes are now made up as for a juvenile.

With black cosmetic draw eyebrows that start rather low down near the nose, run up to an exaggerated lift at the outer corner, and finish with a downward curve.

Powder lightly with a swan's-down puff.

Dry rouge should be applied under the chin and a little dusted over the eye where the brow was blocked out. Touch up the cheeks if necessary.

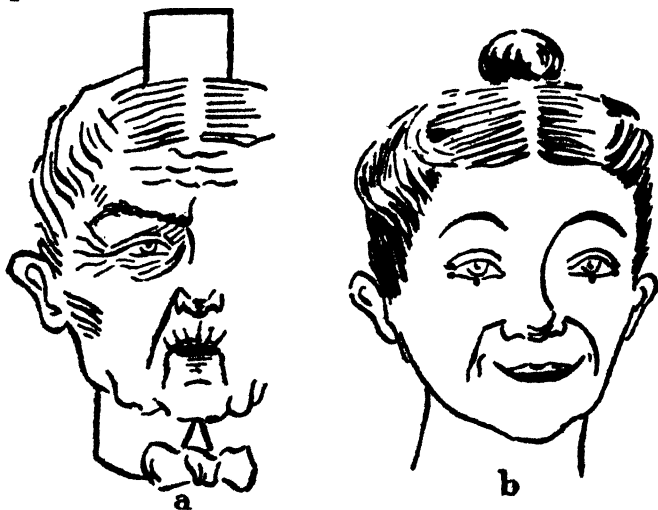
A WELL-PRESERVED SOCIETY WOMAN, NOT A BEAUTY

The complexion can be darker and of the florid type. Use juvenile grease paint of a deeper shade, or a florid look may be had by mixing deep pink powder with juvenile; that is, take some of each and stir together until well mixed before applying. For lines follow the directions for a "Well-Preserved Beauty," intensifying certain of the wrinkles, principally the nose lines and the sag of the mouth. All wrinkles should be highlighted. Either make up the eyes before the heavy powdering is done, which will give them a faded look, or omit both the shading of the lids and the outlining, thus leaving them small and elderly.

If, instead of a haughty dame, one who has worried continually is to be suggested, block out the inner corner of eyebrows and paint them on exaggeratedly high, then running away to outer end in a steadily dropping line. The vertical lines between the eyebrows should start higher up than ordinarily.

A JOVIAL MIDDLE-AGED LADY

Very pinkish as to complexion with arched eyebrows and lines from the eyes curving out and down the cheeks; at least three. A wrinkle would appear in the cheek just where one would curve there in a laugh, and the lines running down from the mouth should be either omitted or changed to a shadow slightly tilted up.



a. An Old Maid of the Sour, Crabbed Variety.
b. Irish Woman; Comedy Type.

AN OLD MAID OF THE SOUR, CRABBED VARIETY

The complexion should be yellowish with wrinkles and hollows in brown. All the lines should be vertical wherever possible, the frown lines, the lines from the nostrils and those running down from the mouth. Make the nostril line very strong, pinching in the nose with a mean downward turn towards its tip. The crow's feet should turn up, the eye socket should be deep, with a hollow under the cheek bone, the eyebrows dipping down to frown lines. The throat should appear wrinkled and hollowed, lips a thin line of dull color, well pinched in by fine lines running over upper lip and disappearing into mouth. No make-up should be put on eyes to enlarge them, though a little wet rouge on edges of eyelids is an excellent touch, also a slight reddening of the nose towards its tip to suggest a congestion there. Finish with a sallow blend of powder and a little dusting about with the hare's foot to give a human look. The hair should be plainly and severely dressed.

A COUNTRY WOMAN

Constant exposure to sun and rain will result in a deep sunburnt and tanned complexion, usually accompanied by a generous overlay of freckles. Use a heavy shade of sunburnt grease paint on the face and neck. Wrinkles are numerous and deep, the skin around the eyes being seamed with them. This is caused by much screwing up of the eyes in strong sunlight. These lines are best done in lake judiciously used, the color blend-

ing in effectively with the sunburnt foundation. The cheeks must have plenty of healthy color unless a sick person is being portrayed, in which case a much lighter foundation is used with the wrinkles and hollows in gray and brown and with the bones high lighted. The freckled effect can be obtained by making dots of a yellowish-brown grease paint in irregular sizes, being careful to make the foundation paint show between them; the arms to the elbows should be well covered with freckles.

A woman of middle age who has always lived in the country, even though not much exposed to sun and wind, is usually slightly darker in complexion than her sheltered sister of the city. Even life in the suburbs tells on the complexion; the neck and arms are apt to acquire a creamy tan and the color is healthy.

A CITY WOMAN IN POOR CIRCUMSTANCES

A hard-worked, ill-nourished woman with many cares is pasty as to complexion, with a drawn look on the face which can best be worked out in gray hollows and high-lighted bones.

THE MIDDLE-AGED WOMAN WHO PAINTS

To get this effect put on the make-up to suit the woman's age and state in life; then with hare's foot and dry rouge paint her cheeks so that they look it. With lip rouge make a Cupid's bow mouth. Have the eyes so blackened that they appear mascaroed and the eyebrows darkened as with a pencil. Over all dust a very

fair powder. Blond and red wigs elaborately dressed come for such characters.

A GIN-SOAKED PEASANT WOMAN

The end of the nose enlarged and coarsened with nose-putty. A flushed face, the color crossing the cheeks and the nose in one unbroken line. Eyebrows of crêpe hair, wisps of crêpe hair hanging out from under a black shawl. Eyelids reddened, circles under the eyes, purplish veins through cheeks and nose. A wart made of putty on chin; hair can be embedded in it but is not well seen by audience.

A MIDDLE-AGED MAN

For a well-preserved, well-to-do American business man of fifty, use a clear foundation slightly deeper in tone than for a juvenile; if the character plays golf and motors much, work in some tan; if a yachtsman, give him a deep sunburnt foundation; or, should he have returned from a long tropical sojourn, use a deep bronze paint (Leichner's No. 8 is exceptionally fine for this purpose). With the character to be played in mind, develop, as far as possible, the hollows and lines your own face has a tendency to; if your face is thin, however, better leave the hollows alone or your well-preserved and prosperous middle-aged gentleman will look anything but. The hollows and lines should be blocked in very lightly in gray then deepened with lake. Blend wet rouge into the cheeks and on the lobe and outer rim of the ear. Highlight all lines accord-

ing to the directions for making wrinkles given under "Extreme Old Age." Don't forget to carry the grease paint foundation well below the collar line and also see that the neck is well wrinkled above it, otherwise, if you are under thirty-five, the smooth appearance of your neck will give the lie to your face. If you are stout, highlight under the chin and work up lines to bring out a well developed sagging of cheeks below the jaw line. If you are thin, highlight the Adam's apple and develop a scrawny look about the throat. If your man is still very good-looking, outline the eyes; the eyebrows should be set a shade nearer the nose and they have become rather bushier; their coloring may be going gray or dark, as sometimes the moustache and eyebrows remain so after the hair is well streaked with gray. If you are very youthful, gray hair and a gray moustache will help in getting over the desired age. The great drawback found in graying his own hair is that a very young man often looks too young when the audience sees the back of his head; his hair has a youthful cut, and its outline will suggest slim youth. Therefore it is better to use a well-fitting wig in most cases. Study well the chart of expression before making up your type.

FARMERS, SAILORS AND FISHERMEN

Complexions deeply sunburnt and tanned. They constantly squeeze their eyes up in strong sunlight, causing innumerable lines to form about the eyes; the crow's feet, many in number, extend to the hair and down far



a and b. Types of American Farmers.
 c. A Sea Captain.
 d. A Tramp.

over the cheek bones; lines running from the inner corner of the eye intersect them.

TRAMPS

Rather pale complexion or a very dark sunburnt one, depending on part. A putty nose made with a very much coarsened end; this should be reddened. Eyes sunken with gray and lake; a blue chin and upper lip, or suggest a two-days' growth of beard by chopping up crêpe hair very fine and sticking it to spirit gum applied inside the beard and moustache lines. Another way is to burn cigarette paper and stick this on spirit gum.

DOPE FIENDS, CONSUMPTIVES

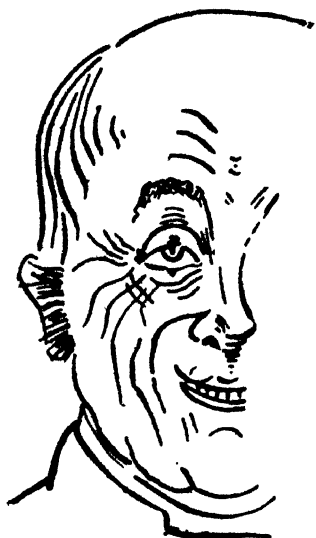
The former have gray shadows under the eyes, bluish white or yellowish skin, and a loose mouth.

Consumptives are thin and pale with a hectic flush about the cheek bone.

A greenish powder is sometimes effective in getting a sickly hue.

TO FORM A POUCH UNDER THE EYE

Make a shading of gray three quarters of an inch deep underneath the eye. Draw a semicircle about the lower edge with brown; above this work in high light on top of the gray. If for a middle-aged or elderly man of a florid type, make the lower line in lake. This is very effective for a dissipated old man, or for certain forms of illness.



a



b

- a. A Clergyman; Jolly Type.
b. A Clergyman; Sanctimonious Type.

CHAPTER XII

MAKE-UP FOR THE HANDS AND ARMS

WHATEVER the character portrayed, it is imperative that the hands be made up to match the face. A society matron with hosts of servants hovering in the background can not appear with red or dirty hands. Neither will grandfather look right with a wrinkled old face and plump, smooth hands.

When playing a straight or middle-aged part where the character is in good circumstances and does not toil with the hands, both men and women should whiten the backs of the hands. Two drops of Liquid White of a flesh shade well rubbed on will suffice. Don't use grease paint and don't whiten the palms or insides of the fingers as that would prove disastrous to your costume. After shaking the bottle place two drops of Liquid White on a small damp sponge and make even streaks on the back of the hand; smooth to an even surface with a chamois or a dry wash cloth. Remember that it dries white, and unless only a very small quantity of the stuff be used, a corpse-like effect will result.

A woman may apply a very little lip rouge to the inside of the tips of the fingers; also a tiny spot of lip rouge to each nail above the crown, softened down until it meets the exposed white end of the nail. Many

actresses over do this painting of the finger tips and appear gory to the knuckles!

Always, if playing a lady or a gentleman or a character whom one would expect to be personally neat, be sure that the hands and nails are clean. This caution may sound superfluous, but in the dressing-room smuts of paint may stick to the fingers or under the nails, while in the wings the unwary amateur may touch dusty scenery or props.

Women make up the neck, shoulders and arms with Liquid White, which comes in shades of flesh, pink and brunette. Follow the same directions as for the hands. The white of the throat should blend off onto the foundation flesh of the face below the jawbone.

Unless the skin of the neck and shoulders has blemishes, or is uneven in tint, I prefer to see the flesh without the Liquid White. In the Follies, for instance, we see every shade of flesh from the whitest to the richest olive; even a coat of sunburn, acquired in a bathing suit at the beach, is paraded without any attempt to hide it; if the actresses of a company would coöperate and eliminate the Liquid White they would achieve a more artistic result, and their skins would not be subjected to a process extremely drying in its effect. White powder is apt to come off on the costume and must not be thought of when contact with a man's clothing is necessary.

For a young working-man the hands should be reddened and the finger-tips and knuckles made to appear broad and flat with nose-putty.

If the character is well tanned or sunburnt, the hands should also appear so. Never be stingy with this paint but carry it well up under the sleeve so that the whiteness of the arm above will not be visible to the audience. If, during the course of the play, the sleeves are to be rolled up, be sure that the paint has been applied high enough on the arms.

A kitchen maid would have reddened elbows, arms, wrists, hands and knuckles. By tickling the upper side of the arm irregularly with dry rouge, a very good suggestion of skin roughened by much immersion in water can be given.

The hands of a country girl should not be whitened.

A middle-aged scrub woman would have well-reddened hands with swollen knuckles. To get the latter, apply and spread out a light coating of lip rouge beyond the actual edge of your own knuckles. The elbow should be red and the skin of the forearm and hand, after receiving a coating of foundation grease paint and powder to match the face, should be made to appear coarse and rough with dry rouge.

A person who has been ill a long time would have thin fingers and an emaciated forearm. Apply a high light grease paint all over the backs of hands and over the entire forearm; then with gray paint shade the insides of the fingers, carrying the paint up a little on their sides to thin them and make the bones prominent. Sink in the flesh between the bones in the back of the hand with gray. Continue this process up the arms until all the bones stand out. Make the finger tips and

nails pale with light flesh paint. Draw the veins on back of hands and on arms with a light blue and highlight the top or sides of each. Don't forget to thin the space between thumb and hand with gray. Use a light powder.

For an emaciated person who is not ill the foundation grease paint should match that on the face, and, if this is more or less deep in color, the shading must be done in brown, not gray. Use same powder as for face.

Ladies and gentlemen of sixty-odd should have whitened hands with blue veins rather prominent on the backs. The fingers are apt to lose their shapeliness because touches of gout or rheumatism cause the knuckles to become either enlarged or crooked, though not necessarily red.

For people over seventy who have led comfortable, easy lives the hands should reflect care, but deep gray hollows appear between the bones, which should be slightly high-lighted; the blue veins become more prominent; many old ladies and gentlemen have a good deal of red about the finger tips, and, if gouty or rheumatic, about the joints especially.

For a very old man with an unsavory past, or an old hag, the hands must match the face in color. With brown paint make hollows about the bones in the backs of the hands and above the wrists in the forearms. Between the fingers put a coating of wet rouge, not too much or they will look bloody. Don't put red on the outside of the little finger or the thumb. Red is

better than brown for thinning the fingers; the latter is apt to give a dirty look. With high light broaden all the knuckles and joints. Paint the bones with a narrow line of high light. Do this all over the back of the hand and fingers. Raise the hand to a mirror and notice the skeleton-like illusion which it will give the audience. Dark blue veins must be drawn on the backs of the hands and extending up the arms. In the center of each one a very fine line of high light falls, making them appear gnarled and distended. A study of the veins can be made when the hands are free of grease paint by allowing them to hang down a minute or so until they distend. Carefully note the course the veins follow and make a drawing for future use, as it is almost impossible to find the veins under a coating of paint. Finish with the same powder as that used on the face.

The feet and legs, in fact, any exposed flesh on the surface of the body should be treated on the same principle; all bones should be high lighted and the hollows shaded to emphasize the depression, both in illness and old age.

Much may be done with putty about the finger tips and knuckles to suggest misshapen hands and spatulate formation. Apply the putty when the hand is free of grease.

A man's shoulders can be padded by laying on small folded towels and pinning them under his shirt.

CHAPTER XIII

NATIONALITIES

THE IRISH

FOR a straight Irish lead the complexion should be fair with jet-black, red or blond hair. Among women the famous beauties usually possess a very white skin and rosy cheeks, large blue eyes fringed with thick curling black lashes, the skin about them shaded as though smudged with a dirty finger, which gives the eye an alluringly soft expression, and black eyebrows which are apt to be of a heavy growth.

Irish Girl: Comedy Type—Use a deep pink juvenile foundation.

Apply lip rouge to cheeks, starting well back towards the ears and keeping the color brightest there. Blend forward towards nose, up over cheek bones and down to jaw. Let the color fade into the foundation and leave no suspicion of a hard line about its edge.

Take a stick of high-light grease paint and blend a few dots of this over the entire upper lip until the space from the bottom of nose to the lowest visible red in the upper lip assumes a lighter shade than the foundation on chin. Extend this shade to each side as far as the lines which descend on either side of the nose.

Block in the lower lip from corner to corner with lip rouge, giving it its full size. With a brush or stump extend this lip at the corner with an upward stroke of red paint for about a quarter of an inch.

With lake, draw a line starting from the nostril and curving out away from the nose about one eighth to a quarter of an inch, according to the shape of the face. Curve downward, letting it fade out about one-half inch from the extended corner of the lip. The closing of the lips together will color the upper one sufficiently without the application of more paint, which would spoil the desired expression of the mouth.

If your nose is straight or aquiline, it is advisable to alter its shape with nose putty, applying and moulding it before putting on either cold cream or grease paint. (For handling the putty, see chapter "Putty Noses.") The nose should be turned up at the end. Place most of the putty just above the tip, running a small piece down over each nostril and down under the tip. Do not add any to the bridge, which must be kept as flat as possible. Smooth the edges according to directions, using the hand mirror to observe the profile reflected in the large mirror. Color the nose by applying foundation grease paint with the finger.

The above effect can be obtained when standing full or three-quarter face to the audience if a band of high light be drawn across the nose extending upward about half an inch above the tip. At its upper edge draw a line in brown crosswise on the nose, blending it softly upward with the finger to shade the bridge and having

the deepest shadow at the bottom. Below the high light a little lip rouge should be blended over the bottom of the nose.

With brown paint make a round dot on the lower eyelid directly under the pupil when the eyes look straight ahead. At the outer corner of the eye make two dots of brown one above the other, being sure to keep them close to the eye—dots, not lines, because lines give length to the eye.

Highlighting the upper eyelid, in combination with the brown dots, gives a silly look to the eye. If a small round eye is wanted, place a dot of brown on the edge of the upper eyelid directly above the pupil. The former method is, however, much funnier.

Block out the center of the eyebrow with soap or grease paint. With brown draw an eyebrow forming an arch, the highest point of which must be directly over the pupil. This creates a vacuous expression. An angle anywhere in the brow would at once connote intelligence or a feeling of some sort.

After using a straight juvenile powder touch up the cheeks with dry rouge, dusting a little in the space under the eyebrow; also a touch under the chin.

The foundation must be carried inside the costume line. For the hands and arms of a kitchen maid or cook, follow directions as given in chapter, "Hands and Arms."

Hair should be pulled back from the forehead and temples and coiled in a tight knot at the back of the head; for a slovenly type, wisps of it should escape

above the ears and on the forehead. An irregular, choppy bang is often a good comedy touch.

Young Irishman: Comedy—Model a nose in putty with a tilted tip and nostrils slightly enlarged.

Use a juvenile foundation of a strong pink shade.

Follow directions as given for Irish Girl, comedy, in making mouth, eyes, eyebrows and nose lines.

An unshaven lip, chin and jaw can be suggested by making a few dots of blue inside the beard lines and blending these down to an even coating of light blue. Be careful not to obliterate entirely the large lighted space on the upper lip which would destroy a very characteristic touch in the make-up.

Use juvenile powder and dry rouge for touching up.

Make up the hands and arms. Wig may be black, red or brown.

Middle-Aged Irish Woman: Comedy—The same or slightly deeper coloring. Same formation lines, eyes, nose, etc.

All lines in lake.

Lines in forehead arch over each eyebrow; the eye socket is somewhat hollowed; the crow's feet curve down over the cheek bone. Draw in a deep, curving line outside that descending from the nostril, but do not make any lines running down at the corners of the mouth for they would kill the effect of the upward curving mouth. Make a double chin and lines on neck.

Mix some pink powder with the juvenile and try a little out on the jawbone to make sure it is not strong

enough to kill the high lights. If the foundation be sufficiently deep, stick to a light juvenile powder.

A wig parted in middle with knot at back. If your own hair is worn, the part can be emphasized by drawing a line of highlight grease paint down it. Make this uneven in width and not too strong. Use corn-starch for graying.

The hands and arms must tone with the face.

To pad a young girl's figure procure a cheap foundation (brassière and girdle in one) several sizes too large. Sew several layers of cotton wadding to the entire inner surface so that the waist line is lost. Have the dress correspond to the padded size. A smoother fit than that attained by pinning on folded Turkish towels, also greater security, will result. If, however, the girl essaying the rôle is of a very angular type in face and figure, it is better to play the part that way, merely suggesting a maturity of line about the waist.

Comic Middle-Aged Irishman: Model a nose in putty following directions for a Young Irishman, making it slightly coarser about the tip and nostrils.

Apply a deep pink formation; mix in a little sun-burnt paint if the character is a country man, or one who labors out-of-doors.

Make the formation of the mouth and lips Irish (see directions for Young Irish Girl). The lines from the nostrils should be much stronger. Also to the make-up for the eyes add a touch of red to the edges of the eyelids. Block out the center of brow and arch it.

Make all the lines in lake, following directions given for Middle-Aged Comic Irishman.

Use pink or sunburnt powder.

Wig of red or iron-gray, side-whiskers of red crêpe hair or a circular iron-gray beard with smooth-shaven chin and upper lip.

Elderly Irishwoman: Comedy—Use an old age foundation.

Wrinkles laid in gray and deepened with brown, following directions for Irish; then high lighted.

Eyelids red; sunken sockets; nose, red; hollows in temples, cheeks and neck.

Old age powder.

Old gray wig, funny bonnet, shawl arranged to suggest rounded shoulders.

Hands with same foundation and aged considerably.

Old Irishman: Make-up with old age foundation; follow directions as given for Irish lines. Use an old age powder.

A circular gray beard running from temple to temple under the chin. Have the latter, also the upper lip, smooth shaven.

Use a shaggy gray wig with a bald top.

THE ENGLISH

Use the same foundation for an Englishman or woman as you would for an American of the same class and condition. The English are fair. The men are ruddy about the cheek bones and wear moustaches a great deal. The young girls have peaches-and-cream

complexions which are apt to become florid at middle-age with much thickened skins.



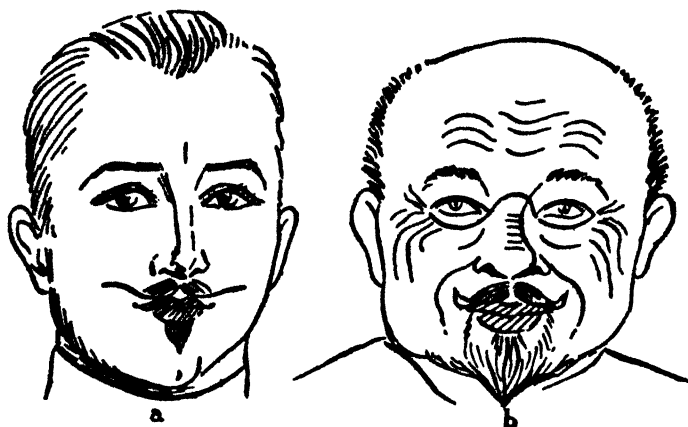
AN ENGLISH BUTLER

THE SCOTCH

They are apt to be fair or sandy as to hair. The skin is often of a dazzling whiteness even when accompanied by jet-black hair. For comedy types, approaching middle-age, a florid complexion topped by a red wig is best. The mouth has a tight-lipped look. This can be managed by making-up the lips very thin and straight and adding a dot of shadow at each corner. The eyes can be made small and funny by using the brown dots under and at corners as directed for comic Irish types.

THE FRENCH

The make-up follows that for a juvenile American. The men always wear moustaches. A smooth-shaven



a. A Young Frenchman.

b. A Middle-aged Frenchman; Comedy Type.

man in Paris is to the French either an American or a priest. The moustache is covered with a holder while the toilet progresses, and Monsieur emerges with two points waxed to a fineness or turned up at right angles. The hair is always well cut and pomaded and everything about the man immaculate and elegant when he stoops with a courtly grace to kiss Madame's hand. Van Dyke beards are much worn, also bushy ones by older men. Many students of the Latin Quarter affect beards.

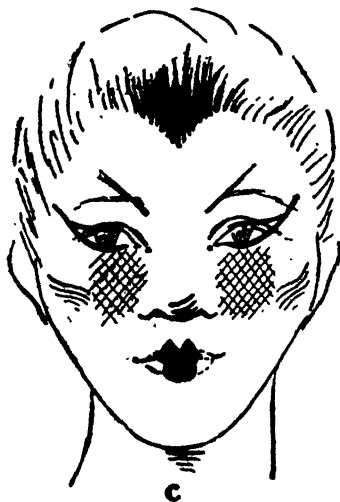
Madame is oftener dark haired than light and even the midinette or the stout lady who presides in the Bureau de Tabac seems to have just left the hands of a coiffeur, so perfect is every undulation of the marcel. Their hair is alway neat, no locks stray out of place. The complexions vary, but the make-up of a Parisienne

never admits of paint on the cheeks. The face has an even coating of powder, often white, sometimes even violet and bronze to suit a passing fad, the lips scarlet and the eyes heavily made-up. The dress, be it that of a shop girl or a Marquise, is individual, and never in the least like the tailor-made suit of American women, and it is worn with a chic incomparable.

Throughout France elderly people of the peasant class have sallow or dark skins, much wrinkled. A wart on the face is considered beautiful, and any hairs growing in it are cherished with care. A moustache on the lip of a Frenchwoman is not looked upon as disfiguring. The peasant women cover their heads with white caps of which there are endless varieties.

THE ITALIANS

The majority of Italian men are good-looking. Large, liquid brown eyes are more common than blue, and black hair usually accompanies them. Among the aristocracy, the skin is apt to be olive, though many northern Italians have fair complexions. The peasant type usually has a dark skin. An Italian noble from Ravenna, himself possessed of a lily skin, said scornfully when referring to this southern peasantry, "Those people, they are not my people!" A sentiment I have heard repeated in various parts of Italy. Yet these dusky men and women, who are vastly different from their countrymen born further north, typify the Italian we are most familiar with in the United States. In Naples, however, it is a common thing to find red and



a. A Swedish Girl.
 b. An Italian Girl.
 c. Method of Eyes, Eyebrows and Mouth, and of Placing
 Rouge for a Japanese Girl.

even golden hair accompanied by blue eyes and fair skin. This is explained by the fact that the Germans, who for a long time ruled there, transmitted to their descendants the blond coloring so common in the Vaterland.

To make-up for a male or female of the upper classes, use an olive grease paint, blending in a light lip rouge on the cheeks for a soft, rosy flush. The features must be regular and the face oval, the eyes dark and brilliant with straight, dark brows, the lips well-shaped and of a warm color. Dust off with an olive powder. The men are handsome at all ages and usually picturesque. Girls mature early and often marry at fourteen. At twenty-five they are quite passé.

PEASANT FROM SOUTHERN ITALY OR SICILY

Put on a heavy sunburnt foundation, working in medium lip rouge running in a crescent under the eye. The lips must be well shaped and full, suggesting passion. Down the top of the nose run a line of high light; exactly above the bridge draw a fine cross line of brown paint, shadowed with the finger, to give the appearance of a Roman nose. Highlight the chin on the tip, blending it carefully. All the paint must be placed so that the face becomes oval, tapering to a finely turned chin. Shade the eyelids heavily with brown grease paint. In order to have the eyebrows straight, heavy, and hanging rather low over the eyes, block out with the same paint used on the forehead, any curve or angle which may exist. Powder with a dull yellow powder.

This on the sunburnt foundation creates a stunning effect.

Outline the eye in black and darken the upper lashes. The eye must be good-looking. Draw the eyebrows with black paint in a straight, heavy line rather close to the eye. Extend them at inner corners so that only about one half of an inch of flesh separates them at the nose. The wig should be thick and black. The hands must match the face in color.

Remember that the men wear their clothes in a picturesque fashion. A peasant hangs his coat over one shoulder, tilts his hat at an angle, sticks a rose at his belt, sings well and correctly some aria from his beloved operas, and walks as though he owned the earth.

The hair of the women is subjected to much crimping and marcelling and cheap combs heavily ornamented with paste jewels are commonly used. Every section of Italy has its own especial head-dress, some of them very elaborate.

THE SPANIARDS

Use an olive foundation; the lips are not very full; eyes dark but not luminous, giving a cold expression to the face. Use an olive or sallow powder. Black hair and usually black moustaches. Toreadors wear the hair long enough to bind in a tight knot at the back of the head. They and other participants in the bull-ring are usually smooth-shaven.

The women of Spain are often beautiful; their eyes are large, and of a liquid black, often sparkling, giving

the face much vivacity of expression. Their olive skins are usually heavily coated with white powder which gives a mask-like appearance to the face. Use an olive foundation, with a slight rose flush in the cheeks, lips rouged, eyelids darkened with brown or purple. Apply a creamy brunette powder. Enlarge the eye and load the lashes with black paint. Darken the eyebrows.

The hair should be well waved and elaborately dressed. In Seville and Granada, the women of the middle class appear on the streets with lace mantillas on their heads, well-powdered faces and the inevitable fan, which is waved not with a slow, languorous movement but a sudden, spasmodic and rapid slapping back and forth.

THE GIPSIES

The Gipsies are a wandering race known in Europe since the fifteenth century, and supposed to be of Hindu origin.

The skin should be dark. Use deep sunburnt foundation and some brown mixed with yellow.

Use black about the eye.

Hair straight and black.

The face should be slender as the race is lithe and sinewy in form.

THE SCANDINAVIANS

They are usually very blond with fair skin and blue eyes; the face presents a broad, square cast with prominent cheek bones. Many beautiful women in the upper social class have regular features.

To make up for a Scandinavian peasant, use a light juvenile foundation.

Touch up the cheek bones just off the corner of the eye with a patch of high light as big as a nickel. Run a band of high light across the chin about one inch in width, carrying it down and over the jawbone each side of chin. Emphasize the prominence of the jawbone below the ears. Broaden the nose by highlighting the nostrils, make the space between the eyebrows very broad, blocking out if necessary, the inner corner of the eyebrows with grease paint.

Block out the eyebrows enough to paint them in high and arching toward the outer ends.

Draw in a semicircle a fine line of brown not more than three quarters of an inch long under the nickel of high light on the cheek bone, blending it down on its lower side into the complexion. This tiny hollow must not suggest age, emaciation or dirt.

All the high lights must be carefully blended with the complexion.

Make a well-shaped mouth, but carry the red out to its extreme corners on both upper and lower lips.

With a brush and some brown paint make a fine line at right angles to the mouth at its corners, running it up one quarter of an inch, and down the same distance. Never allow it to be longer below as this would drag the mouth down at the corner, giving age. Fade the lines off at their ends.

Smile, and about one-half inch from the lines just made you will find where to place another parallel to

that at the corner of the mouth. Fade this off also. These lines serve to give the broadened mouth a square look at the corners.

Shade the upper eyelids with a light blue.

If you are very blond with light blue eyes, outline them with a medium brown; those with deeper coloring about the eye can use a darker shade of blue than that used on the lids. In the former case the brown is necessary to make the eye distinct; in the latter the object is to lighten the eye as much as possible.

Powder with a blond powder.

Load the upper lashes with brown. A line of brown drawn along the edge of eyelid is sufficient for men.

Put a dot of rouge at the inner corner of eye, unless your eyes are set close to the nose.

Get a wide-eyed look by painting the eyebrows in brown, running in a curve to start at some distance from the nose.

Put dry rouge between the high-light on the cheek and the nose with a hare's foot, blending it through the cheek but being careful not to obliterate the high-light on the cheek bone.

Touch the hare's foot lightly under the eyebrows; under the chin, run it parallel to the broad band of high light, bringing it high enough to cut off the end of the chin, thus making its squareness more noticeable.

Dust on more powder with the swan's-down puff.

The neck, hands and arms must be fair.

Use a blond wig.

This make-up is extremely difficult owing to the

exquisite blending necessary, but if properly done the result is astonishingly beautiful.

Among the men, beards are worn a great deal by both young and old.

THE GERMANS

Make-up fair, using blond wigs. The head is often round and the hair clipped close. Spectacles are much worn. The women are fair, pretty, plump and without style.

THE GREEKS

The men and women of Greece are noted for the regularity of their features, and are often handsome. The most marked and justly famous feature is the nose, which is straight and connects with the forehead in an almost unbroken line.

The face is oval, with lips well-curved and chin prominent. The eyes are large and well-placed under classically curved brows. The complexion and hair are dark.

Use an olive foundation, blending in a little brown if a very dark type is desired. Rouge the cheeks lightly in a crescent under the eyes. Highlight the nose in a rather broad line down the top. Highlight the space over it between the eyebrows. If these are very close together, block out the inner corners with foundation paint and high-light mixed.

Paint the lips in a clean-cut, classic curve. Highlight the end of chin and round it. Shade the eyelids with brown. Use a powder the color of rich cream.



a



b



c

- a. A German.
- b. A Russian; Bolshevik Type.
- c. A Young Hebrew.

Outline the eyes in black, enlarging them as much as possible, and load the lashes with black. Dot of rouge in the inner corner. Make the eyebrows black and slightly curving. Put a touch of dry rouge under the chin. Finish with a light dusting of powder. Hair dark.

THE RUSSIANS

The Bolshevik type is usually sallow and bearded; these beards are often long and sometimes scraggy but never the neat Van Dyke.

Russians of noble blood are like the English. The women are often beautiful and are apt to be chic like the Parisiennes.

THE HEBREWS

A Jew, no matter of what nationality, can be distinguished by the shape of the nose, especially a certain lift of the nostril which causes a strong line to form and run down from that. The cheek bone is prominent. Jews are of all coloring, according to nationality; the stage type is usually dark-skinned and black-haired.

For a Young Man—Build up a nose of putty, the bridge high and curving in a gently flattened line to an extended false tip; there must be enough putty placed here to admit of the nose dipping downward; round it off, connecting carefully at the base.

Paint the face with a mixture of fairly heavy juvenile and dull yellow (No. 5, in Bernner's or Leichner's). Use this yellow for a high light and make the cheek bones prominent, strengthening the effect with a shading of light brown underneath.

Draw a line in brown around the nostril, curving down to a spot about one-half inch from the mouth. Make this line strong about the nostril and dip it towards the tip of nose.

A crafty look can be had by running a fine line from the inner corner of the eye, slanting slightly down and out for an inch.

The lips full; use a dark shade of lip rouge.

Outline the eye with black paint, running the line under it well up into the inner corner.

The eyebrows thick and black.

Use a sallow powder.

A black wig, often curly. Black moustache.

An Old Jew—Make the same nose as for a young man. Use a sallow old age foundation. Make old lips. Highlight the cheek bones and shade under them in brown. Hollow the eye socket and temple in brown. The nose line must be drawn very deep, and the rest of the face lined according to age and character.

If a blender wig is used, adjust it before making-up.

The beard and moustaches are sometimes uneven and present a moth-eaten appearance. The ancient Jews in Bible days were very proud of their beards and allowed them to attain a great length; many such can be seen to-day on the East side in New York. For such a beard, follow the directions given in chapter on "Beards."

THE EGYPTIANS

The Egyptian seen most on the stage suggests the type prevalent when Egypt was among the mighty nations



AN EGYPTIAN EYE

Method of Applying Black Paint to Resemble Kohl.

of the earth. His personal appearance and physique preserved on monuments and tomb decorations show us that the aristocrat was tall and slender, of a noble and dignified carriage. He possessed broad shoulders, muscular limbs, slight hips and fine hands and feet. The shape of the face was marked by the length and breadth being nearly the same. The nose straight or aquiline, eyes large and dark, the whole expression charming and proud. The peasants are represented with the same characteristic proportions in the face, but of a shorter stature.

Mix deep sunburnt, dull yellow and brown until a bronze shade results. Women can be much lighter in tone and should have rouge high on the cheek bones, suggesting the carmine used by the ancients.

Highlight the nose its entire length, using dull yellow in a straight narrow line starting well up above the bridge.

Men should highlight the cheek bones.

Rouge the lips and make them full.

The curious elongated eye which we are familiar with on Theban monuments was largely the result of painting the eye with kohl, a common practice in those days. This was accomplished by moistening a

small stick of wood, ivory or silver with rose water, then dipping it into a powder made by burning aromatic resin and drawing this between the nearly closed eyelids, leaving a narrow black border.

To get this effect draw a line of black grease paint on the extreme edge of the upper eyelid, and when you have reached the outer corner extend it out onto the temple about three quarters of an inch. Under the eye, close to the roots of the lashes, extending out straight and parallel to that above with about one-eighth inch space between, draw another line. Do not load the lashes.

As far back as 6000 B. C. the Egyptians had slate palettes on which they ground up malachite to form a green color with which to paint the eyelid. Green, however, is not effective for stage use when a large, dark eye is desired.

The eyebrow should be black, straight and extended out onto the temple.

Blend sunburnt, yellow and brown powders until you get a shade lighter than, but harmonizing with, the foundation. Women would be perfectly correct in using a light flesh powder; the paintings in the ancient monuments represent the women as almost white in comparison with the men, showing that they used a wash of light paint in an effort to make the skin fair.

The chin should be dusted over with dry rouge to give a receding appearance.

The hair was wavy and black, but the practice of shaving the face and head was common to all classes.

Realizing that a shaven head was unbecoming, they adopted wigs. These, worn by women as well as men, were of black wool or hair tied with wool and braided. Some of these were very elaborate with curls to wear on festive occasions.

The arms, neck and all visible skin must be colored to match the face. Procure a liquid wash of the desired shade from a dealer, moisten a sponge and apply the color evenly to all exposed flesh.

The ancient Egyptian women stained the hands and feet with henna; the nails of mummies are so dyed. Mix vermilion and chrome yellow to get this reddish, orange shade.

The earliest Egyptians practiced tattooing; in modern Egypt, women of the lower class and country people tattoo the chin, bosom, forehead, in addition to the hands, arms and feet.

THE MOORS

Moors of noble blood usually have olive skins, jet black hair, soft dark eyes, aquiline noses set in oval faces and slim hands with tapering fingers.

BABYLONIANS, ASSYRIANS, AND

These people came of the Semitic race and had black hair and dark eyes. The complexion of the higher classes is apt to be lighter.

Mix dull yellow with some brown, finishing with olive powder. No color in the cheeks.

Women should paint the eyes with black to suggest kohl.

A brunette shade of dry rouge on the cheeks.

The feet and fingers stained as though with henna.

In ancient times the hair of the men was worn long and curled at the end. Beards were cut square and arranged in elaborate curls. The use of a heated iron is evident in the set designs shown us on their famous friezes.

EAST INDIANS, HINDUS

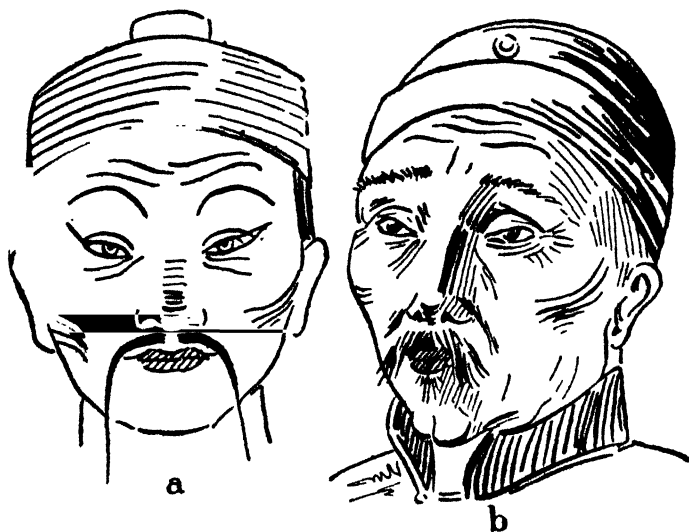
The first inhabitants of India were Aryans. Later the conflict and mingling of races caused the population to become divided into hereditary classes. Nobles, Brahmans, peasants and the Sudras (non-Aryan). Below these were the Pariahs and the Outcasts, the lowest and most despised of native races.

The Brahmans should have fair complexion; the non-Aryan races can be very dark; the caste mark is placed in the center of the forehead above the nose.

THE CHINESE

The queue was introduced into China about 300 years ago; before that the Chinese wore the hair full. The conquering Manchus compelled their new subjects to shave their heads all but a round patch some two inches in diameter on the crown. The piece of hair growing there was braided into a pigtail and lengthened by adding to the hair some strands of silken cord. The pigtail was never more than two-thirds real hair. Since the

passing of the Manchus in 1912 the practice of shaving the head is rapidly dying out.



a. A Chinese Type.
b. An elderly Chinaman.

First adjust the blender wig to which is attached the pigtail. Soap out the eyebrows. Apply a stick of grease paint all over the entire face and see that the join is obliterated. Leichner's No. 27, Miner's No. 16, Stein's Chinese, or Bernner's No. 51½, make successful foundations.

In order to make the face as broad as possible put large, round patches of yellow paint on the cheek bones, accentuating the effect with yellowish-brown shading underneath.

Highlight the nostrils with yellow paint to broaden; place crimson inside to enlarge. The nose of the Chinaman is usually very flat about the bridge; some nobles have aquiline noses. To flatten the bridge, shade down the top of nose with brown.

Lighten the whole of the upper lip to suggest a jutting forward of this part of the face.

The lips are fuller and coarser than those of the Japanese; use a deep shade of wet rouge.

The eyes of the Mongolians and the Manchus are not so oblique as those of the true Chinese. An examination of Chinese skulls shows that the eye sockets are set precisely the same way as those in the Caucasian; the oblique look is created by the inner corner of the upper eyelid being drawn down. Apply yellow grease paint of a lighter shade than your foundation to this portion of the eyelid. Put it on heavily and if your lashes are dark and thick here, cover them with the same paint, to prevent the eye opening up at this point.

Continue running a patch of high light (always yellow) from the inner corner of the eyelid slanting up and out over the blocked-out outer end of eyebrow and onto the temple.

Draw a line along the edge of lower eyelid with black paint, keeping it close to the roots of the lashes. When the outer corner is reached continue on and up in an unbroken line for a half to three-quarters of an inch. Be sure there is no break or angle at the outer corner of the eye. This line is more important than the one

above the eye and should be black and snappy from start to finish.

Beginning on the upper eyelid about its center, draw a fine line along its extreme edge until you reach the place where it starts to curve down toward the outer corner. At this point leave the edge of the eyelid and draw the line across the flesh, slanting slightly upward until the extended line from the lower eyelid is reached. This point of contact should be a little below the extreme end of the lower line. It is imperative that this upper line be very light, while the lower one is dark, snappy and prominent.

Between the two lines extended beyond the corner of the eye and enclosed by them will appear a piece of flesh which from the front should look like the obliquely slanting eyeball of the Chinaman.

Place the red dot a little lower at the inner corner than you would for a level eye.

The black eyebrows start low at their inner ends, running in a high arch upward.

Use a yellowish powder.

Until the age of forty-five a Chinaman is usually smooth-faced. Wearing a moustache signifies that he is a grandfather or has attained literary distinction. The moustache is thin, and the ends hang down; the lips are left quite free. A goatee is sometimes added. Beards and whiskers are very rare. The crêpe hair should be black and straightened out.

The nails on the little and third fingers sometimes are from four to five inches long, and the thumb nail

two inches. Metal sheaths are worn to protect them. Using these on the finger tips is the easiest way for the actor to appear to have long nails. Gloves cannot be worn, and a Chinaman clasps his own hands in greeting another.

Among the upper classes in China women are still to be found who consider it unladylike to go out in the sun because it would coarsen the complexion; they cling to the old Chinese ideal which supposes a woman to be as frail and delicate as a flower. They are often of a very fair complexion. Athletics are now coming into vogue, and the modern girl is apt to present a deeper coloring. The complexion should be the same as for the men, as a rule. They rarely show much pink or red color in the face. Use a small amount of wet rouge on the cheeks. Paint the lips with a deep shade of rouge.

For making up the eyes of a Chinese woman follow the directions given for the men.

The hair is straight, coarse and black; it is often separated and worn in two braids wound at each side of the head with an ornament over the right ear.

To suggest henna, stain the fingers with a mixture of vermilion and yellow. The hands and fingers are slim and long.

For more than a thousand years the women of the upper classes in China had "lily feet." These were the result of a system of bandaging, begun in infancy, whereby the toes and heel were made to meet under the foot until the latter became a shapeless lump.

These "lily feet" were sometime only two and a half inches long. The practice has almost entirely died out.

Whitening the skin and placing dabs of vivid rouge beneath each eye is a common practice for all social occasions.

THE JAPANESE

The Japanese complexion is yellow slightly tinged with brown, with only a little natural color. If the skin is not too fair, an excellent foundation may be obtained by blending Stein's M. P. Yellow No. 27, with brown, putting the latter on in spots over the yellow coating, not in streaks. Blend the two colors thoroughly. For a very fair skin, however, better results are obtained by using a stick of paint labelled "Japanese" and the powder that accompanies it. Meyer's No. 19 is the best shade procurable.

Before applying the foundation, soap out the eyebrows.

Highlight the cheek bones with yellow of a shade lighter than that in your foundation. Slant up a bit toward the temple. Directly underneath this run a light brown shadow also up slanting.

From the edge of the upper eyelid run a patch of high light (always yellow) slanting up and out over the end of the blocked-out eyebrow and onto the temple.

The nose is rather flat and not too long; if necessary, shade off the lower end with a little deeper foundation and blend in some brown paint on the bridge to flatten.

The portion of the face about the upper lip and mouth projects forward. The upper lip, especially

over the corner of the mouth, should have some high light yellow blended into the foundation to get this effect. This gives the mouth a pulled-down but rather smiling expression.

The lips for men should not be too full. The lip rouge should be of a dark shade.

Use a yellowish powder. Brush it off well and be careful that the high lights are not obliterated.

In making up the eye follow the same directions given for the Chinese. Until very recent years Japanese actors always emphasized its oblique slant by drawing black lines down at the inner corner until they met out on the side of the nose.

The eyebrow is black and slants slightly upward.

The modern Jap wears short-cropped hair, black and straight, growing rather low on the forehead. If the actor has straight black hair, a lower line of growth can be simulated by painting with black mascaro across the forehead as suggested in the chapter on "Hair." If a black moustache is worn, the hair of this should be straight, not curly or bushy.

The native who has not become Europeanized still shaves the front of the head, the remaining hair being coiled round at the back.

Women follow the same directions as for men. Do not be tempted to load the lashes, or you will round the eye too much and kill the effect.

The women of the East all use paint on the face. The mouths of the Japanese women are reduced to the tiniest size possible. With an orange stick or paper

stump draw the upper lip in, making two fine little points very near each other in its center. These should be slightly exaggerated in height. Do not make the rounded curves of a Cupid's bow. Let the line drop down rather sharply from the extreme point to the lower lip. In the center of the lower lip make a round spot of brilliant rouge; this is called the "beni."

The Geisha girls shave off the eyebrows and paint on fine slanting lines of black. Most actresses use this eyebrow when playing a Japanese girl. Start the line rather low down near the nose, carrying it up in a slanting line parallel to the line that runs up at the outer corner of the eye. It should measure from one to one and a quarter inches long, depending on the breadth of your face. Make it fine and snappy, not blurred and thick. An angle or curve will spoil the effect. Don't end it with a wavy flourish unless you are playing a "heavy," for you will instantly look satanic.

The women use white powder.

The rouge is applied in round spots directly under each eye.

To get the above effects use a cream powder; apply round patches of dry rouge with a hare's foot to the cheek between the nose and the high light on the cheek bones. This must look like paint.

The hair is black and very thick; it is only dressed once in five days, the operation demanding two hours of a hair-dresser's time. Coconut oil to make it shine is not used so much as formerly. Shaped wires are inserted and the hair rolled over them. Fancy gold

pins are stuck in, also ornaments of beads and tortoise-shell.

The Japs remove the sandals when in the house; should the feet and legs be bare remember to use a wash of brownish yellow.

Up to about thirty-five years ago a married woman in Japan shaved off her eyebrows, pulled out her eyelashes and blackened her teeth. Widows also cut off the hair. For plays of the present date this rule should not be followed.



AN AMERICAN INDIAN

THE AMERICAN INDIAN

Model a putty nose aquiline and long and slightly flattened towards the end, with nostrils a little dilated.

The coppery-red shade necessary for an American Indian make-up is prepared and sold by most of the

manufacturers of standard grease paints. A blend of Bernner's No. 8 with No. 6 gives very satisfactory results; the latter shade makes a good high light.

Apply the foundation to the face and nose; then make the cheek bones very high and prominent by highlighting with a pinkish yellow or clear yellow ochre mixed with the foundation.

That portion of the cheek directly under the inner half of the eyeball should be shaded down with brown and lake mixed to suggest a depression and to bring the cheek bones into greater prominence. A hollow falls below the cheek bones.

Lips sometimes fine and cruel; sometimes coarse.

The eyes are small. Outline them with black grease paint, running the line underneath well up to the inner corner. This brings the eye nearer the nose and creates a crafty look.

This look can be greatly emphasized by drawing a line from the inner corner of the eye slightly down and outward for an inch.

Eyebrows black and brought in well toward nose.

Use a powder lighter than the foundation and dust it well off the cheek bones. The body wherever exposed must be stained with a wash. Black, straight hair. War paint and feathers should be arranged after the fashion prevalent in the tribe represented.

The Mexicans are either of pure Spanish blood or of Spanish mixed with Indian. These latter should be

made up much darker with a distinctly copperish tinge to the complexion, high cheek bones and dark eyes with black, straight hair.

THE CUBANS

The men are very Spanish in coloring and generally short in stature. The women cover their faces with white powder and grow fat at an early age.

THE CREOLES

Use a red-brown paint with a little yellow blended through for a foundation. Lip rouge on the cheeks. Over it dust a brunette powder. The eyes should be dark and handsome. A small black moustache.

For a woman use the above foundation very sparingly. Work in wet rouge on the cheeks. Have the lips full and pretty. Shade the eyelids with brown or purple. The Creole women, like those of all southern climes, resort to a great deal of white powder. Use a light cream shade. Load the lashes and outline the eyes with black cosmetic after which sift on a little more powder with a swan's-down puff.

The clothes should combine a Frenchwoman's chic and elegance with a southern woman's predilection for laces, soft silks, organdies and the like.

THE NEGRO

This is perhaps the most difficult, certainly the trickiest, of all make-ups. For a young negro the face receives a smooth coating of black, or any degree of brown.

Prepared burnt cork will give an even tone of black, but the result is neither natural nor convincing be he the blackest of God's creatures portrayed. It reminds one of the old-time Nigger Minstrels, and for that and only that should it be used.

The nose is flat with large nostrils. Before putting on the foundation consider the shape of your own. If it is very small, make one of putty so shaped that the end becomes wide, flattened, and coarse, with the nostrils enlarged. A large nose, on the other hand, needs flattening down to make it effective. A very small piece of kid or heavy silk held down on the end of the nose by a strand of sewing silk long enough to pass back over the ears and tie behind the head, can be adjusted after the nostrils have been built out with a little putty.

The face should be free of hair; just a slight sprinkling of that on a woman's cheeks may prove disastrous to a make-up which before the rise of the curtain was perfection. Perspiration causes the paint to run down over the hairs and the face takes on a streaked appearance. A recourse to more powder is futile as the face will only become lighter and the streaks remain. It is much better, providing you have the time, to blend in more grease paint.

If a dark type, get the heaviest shade of negro paint procurable. Put this foundation on heavily and evenly and blend it down smoothly, leaving a space around the entire mouth free of paint. A small space can be left about each eye to make the eyeball appear larger.

Any shade of brown may be procured in liquid form. Applied evenly to the face and neck with a wet sponge, it is the most satisfactory negro foundation.

Leaving the lips unpainted results in a more natural look than covering them with a bright shade of lip rouge. To enlarge, stop the foundation before it comes in contact with them. A line of white paint can be drawn about the edge of the eyes or the flesh left free of paint; either method results in enlarging the appearance of the eyeball. No powder is necessary.

The hands should be painted on the backs; the palms are always light, though not white.

For a Young Negress—Follow the same directions but omit the white paint about the eyes. Load the lashes with black and outline under the eyes with black paint.

It is the fashion among New York negresses to use a great deal of paint and powder. For this effect, make up quite black as to complexion and work in wet rouge as directed. Paint in the full lips but have the paint pale. Take a lip stick of a brilliant shade of vermilion and paint on smaller lips in the center.

These women use a pearl-white, sometimes a violet, powder which gives to the face a bluish tinge.

Use a hare's foot and cover the cheeks with dry rouge. Sift over a little more powder.

The hair should be kinked, or perfectly straight, or marcelled, according to the character aimed at, as all "fashionable" negresses who can afford it have the kink permanently removed.

It is unfortunate that negresses with histrionic ability are prone to copy the make-up of their white sisters. Some use a stick of light flesh grease paint, others put on several coats of a liquid wash; the result in either case is weird. The dark skin beneath the paint or wash inevitably shows through a bluish-white coating. A stick of grease paint matching as closely as possible the complexion mixed with one of a light creamy shade gives a result worthy of their attention.

For a Mulatto or Quadroon the foundation would be much lighter. The eyes can be outlined in black and brown shading worked on the lids.

The young negresses in the Southern States usually part their black and kinky hair carefully in several sections, each of which is then braided separately and all the ends caught together at the back with hairpins and a ribbon. A bandanna handkerchief is usually resorted to when playing an aged Mammy.

In the North, after the pickanniny stage is past, the hair is tortured into rolls and various imitations of the coiffure most *à la mode* among the whites, to which are added combs elaborately embellished with paste jewels. Bobbing is also fashionable.

The clothes proclaim a taste for bright colors, and they all have an innate passion for jewelry.

For an Old Negro—After flattening the nose, adjust a blender wig of woolly white hair.

A beard of woolly white hair should encircle the chin.

Eyebrows of white crêpe hair should hang out over the eyes.

The foundation should be a lighter shade of grease paint than for a younger man, the pigmentation fading as a negro ages. Leave a space about the lips. Do not use any lip rouge.

With black grease paint make hollows in the temples, cheeks, eye sockets and neck.

Work in a little lip rouge around the eyelids. Highlight the cheek bones, mixing white with your foundation paint until a lighter shade is produced; use this to highlight the cheek bones and the bones in the skull above the temple. Blend the lights carefully and keep them narrow.

Paint in wrinkles with black paint, highlighting them carefully with fine lines softly shaded. Load the lashes with white paint.

Gum on the eyebrows, being sure that the surface under gum is free from grease.

Use a light brown powder and dust off well. If the actor perspires profusely, it is wrong to keep adding more powder to such a make-up. Add instead more grease paint. There is nothing strange in a negro with a shiny skin.

Yellow and chip the teeth.

Make hollows and high lights in the hands.

Nigger Minstrels.—Burnt cork rubbed on with cold cream or vaseline, leaving a clear space about the lips and eyes. Wash it off.

Miner's Minstrel Black is harmless, easily applied and washes off in soap and water.

CHAPTER XIV

PIERROT AND A CLOWN

A PIERROT

SOAP out the eyebrows.

Adjust a black skullcap to the head, covering all the hair.

Paint the face with white grease paint, carrying it well down inside the large ruff worn round the neck.

Paint the lips with a bright lip rouge, in a full Cupid's bow, giving a pursed-up look.

Put blue paint on the eyelids carrying the color well up to the eyebrows.

Powder heavily with white powder.

Enlarge the eyes with black cosmetic. Load the upper lashes.

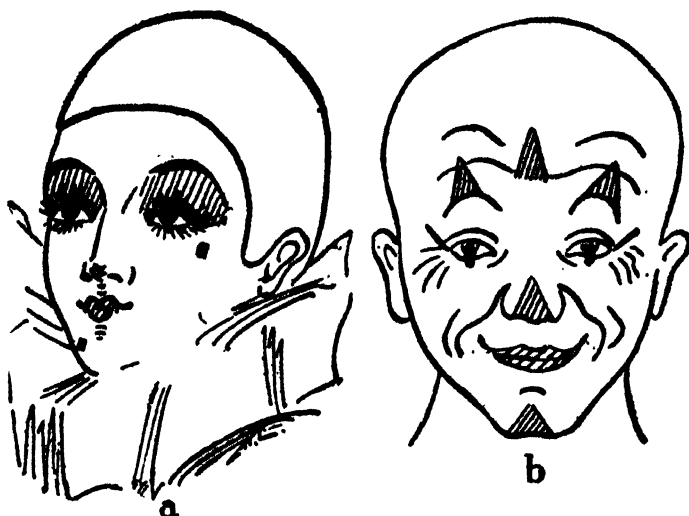
Paint on high arching brows with black.

Paint beauty spots with black or apply ready-made patches, one on the cheek bone at the corner of the eye, and one on the chin on the opposite side of the face, or near the corner of the mouth.

The hands are whitened and the finger tips made pink.

A CLOWN

Cover all exposed flesh with white grease paint. Run it well over edge of hairline.



a. A Pierrot.

b. A Clown.

Cover the lips with vivid lip rouge and turn them up slightly at the corners.

Place a small dot of black under each eye and one at each corner slanting slightly upward.

Paint the eyebrows in black running in high arches over each eye.

Use vermilion for making patches on the cheeks. A triangle of this color placed on the nose over its tip cuts it off.

Use white powder.

The skullcap of white completely covers the hair; it is adjusted like a wig.

CHAPTER XV

MAKE-UP FOR MOVING PICTURES

THE substitution of incandescent for the old arc lighting and the replacement of orthochromatic by panchromatic film have, in the last three years, revolutionized moving picture make-up. Many new problems have confronted the players, cameramen and directors. It was found that the great heat generated melted heavy grease paint make-ups with dire results in close-ups. The new film, being much more sensitive to color, demanded make-up of a neutral tone. With orthochromatic film, red photographed black, as did dark blue. Light blue became white. Various colors, such as green, blue, gray, lavender, etc., were utilized, as individual needs demanded, to bring out desired shading on the eyelids. The panchromatic film changed all this, for it gave the illusion of color in black, gray and white.

The rays in the new lighting were found capable not only of picking up the shade of the powder but of boring through to the underlying grease paint. The powders applied had heretofore been as fanciful in coloring as the tints selected for the eyelids. Personal whims and well worked out color schemes for counteracting the effect of arc lighting were found to be no longer feasible.

After much experimentation, it was determined that

make-up which looked natural to the eye gave best results in the camera.

In an effort to resist the heat generated by incandescents, liquid paints, put up in varying shades of tan, attained popularity. Applied with a moistened sponge, a thin, even make-up which did not run and needed no retouching for hours resulted, excellent for players of whom not much action was required. A tendency to tighten the muscles of the face thereby hindering facial expression, the difficulty experienced in successfully applying any required shading and the mottled, uneven appearance caused by perspiration following a scene calling for physical exertion, made it unsatisfactory for important players.

Moving picture art advances with seven league boots; it is only a question of time before the heat generated by incandescents will be done away with; experiments with that object in view are being made.

The aspirant for a screen career should work with the following in mind: the finished make-up must result in a natural appearance; very little paint must be employed; there must be no hard lines about the eyes and no sharp edges on shading.

An actor with a good eye for color would experience no difficulty in blending various shades of grease paint until a neutral one matching his skin resulted.

In selecting colors that come ready mixed, remember that skins are of such varying tints no set rules can be followed; actual tests render the final decision. Consider your general coloring, *i.e.*, blonde or brunette, and

OSCAR BERNNER 107 West 46th Street, New York City (Moving Picture Make-up)					
	Grease Paints	Pow- ders	Lip Rouge	Eye Shading	Pencil
Women:					
Blonde	23	24	M.P.	M.P.	Brown
Brunette ...	24	25	M.P.	M.P.	Brown
Men:					
Blond	25	26	M.P.	M.P.	Brown
Brunette ...	26	26	M.P.	M.P.	Brown

Bernner's M.P. paints are also available in liquid wash form. (Cold cream used with above paints.)

select paint, powder, etc., from the chart. Lighter or darker shades for extreme types may be had on application to the manufacturer.

For a straight moving picture make-up, first apply cold cream liberally to the face, carrying it well down on the neck. This will remove all street make-up, dust, etc. With a cloth, wipe until no greasy look remains.

With the foundation selected, apply the paint in polka-dots over the entire face; with a rotary movement, blend until an even coloring develops without streaks. No unpainted spots of flesh must be left.

If blessed with a camera face, no problems confront you. However, when a grease paint foundation is used, the introduction of delicate shadows or highlights may coax the features of those less fortunate to the sem-

	MAX FACTOR Hollywood, California (Panchromatic Make-up)				
	Grease Paints	Pow- ders	Moist Rouge	Lining	Dermat- ograph Pencil
Women:					
Blonde	24	24	8	21	Brown
Brunette . . .	24	25	9	22	Brown
Men:					
Blond	25	26	7	22	Brown
Brunette . . .	25	26	7	22	Brown

Liquid body wash to match grease paints in above numbers. (After washing, apply the paint directly to skin with fingers moistened with water.)

blance of more perfect form. It must be kept in mind that incandescent lighting deepens shadows, accentuating the contrast of light and shade. By subduing light on a double chin with one small dot of brown blended over all the sagging flesh between the jawbone and throat, it is rendered less noticeable. Broad, prominent cheek bones can be treated after the same fashion. A pinhead dot of brown shaded down the top of a too prominent nose will reduce it. For eyes set wide apart with the portion of nose between them too flat, it helps to shade with brown on either side of the nose at this spot; highlight can then be put on the nose. Extend some down from the bridge if the whole nose needs raising. Highlight on a retroussé nose must be stopped before it reaches the tilt. Highlighting the nose only

affects the full-face view. A man can emphasize a cleft chin by touching up lightly with brown; a shadow of the same color placed horizontally above the cleft will add strength.

Now that pictures are made with incandescent lighting and panchromatic film, movie queens no longer have black lips, for, with the old style film and lighting, red lip rouge went into the discard. A very dark shade of Stein's is still in use in some studios; being largely composed of blue it photographs lighter. A brown, with a slight carmine tinge, presenting a softer appearance and photographing more accurately, has supplanted red. (See Chart.)

To paint the mouth, hold the head straight, part the lips and keep them relaxed. With a little paint color the upper lip with your forefinger, making, if you are a woman, two beautiful curves with a decided dip between them. Carry the paint to the corners and well into the mouth in order to prevent a white light playing there when talking. Don't cut down the size of the lower lip by running foundation paint over its edge; this is apparent to the fans, as the camera catches the rim of light playing there. Men merely shade the lips; they must never suggest that a lip stick has been used.

A too thick eyebrow can be made to appear more shapely by coating the lower part with a thick layer of foundation paint, leaving the upper hairs to do duty. Nowadays those of women are treated to so much plucking and "shaping" that often it is more necessary to enlarge than to cut down. Don't pluck out the upper

part of an eyebrow unless it has aggressive points or some loose, wandering hairs making it irregular. If the upper part of a very thick brow is blocked along its entire length the eye takes on a heavy, lowering look, whereas by elevating the brow and creating more space between it and the eye, the expression of the face immediately becomes brighter. If necessary, the whole eyebrow can be eliminated by a thick coating of grease paint and any desired form painted.

In all studios yellowish or reddish brown paint has replaced blue, red, green, etc., formerly used when coloring the space between eyebrow and eyelid, the object of which was to bring out the white of the eye and make the latter more prominent. A very blond person with light blue eyes will need heavier shading in this section in order to create contrast and prevent the white eyeball and the skin appearing of the same color. For a very large dark eye with a heavy eyebrow hanging close over it, no coloring is needed in this space. Use caution and judgment so that no painted look results. Apply the paint, blurring and blending until you have a shaded portion darkest at the edge of the eyelid and considerably reduced in depth of color where it connects with the line of eyebrow.

From the chart select the powder best suited to your type. Pack it on with a flat wool puff. Double up your puff and with the corner thus made get into the section of the eyesocket between the bridge of the nose and the corner of the eye. Look up and place the powder well in the roots of the lower lashes. Be sure

no greasy spot remains. With a baby brush, dust off, pressing firmly.

The new lighting has eliminated black from eye make-up, brown having been substituted as softer. Therefore, whatever make of mascaro you select, it must be brown, dark brown preferably. The next step can be accomplished by using either mascaro or an eye pencil. Wet the mascaro with a water color brush of either camel's hair or sable; place a soft shading along the roots of the lower lashes. This must not be a hard line, but should give the effect of shadow at the very root of each lash. The application is more telling if this paint is heaviest directly under the iris and very light where the eyelid turns upward at the outer corner. Don't use much paint and work quickly to prevent it from drying in dark patches. It is easier to shade under the lower lashes with the brown pencil but the effect is more that of a painted line.

With mascaro color both the upper and the lower lashes, using either the brush or a paper stump. Be sure to paint blond lashes to the roots, otherwise a curious line of white near the edge of the eyelid will show in the picture. This wash of mascaro should be smooth, the lashes curling outward without being clotted. Of course, "beading" smacks of the days when loaded lashes resembled dripping tar brushes in the close-ups.

When the player is to cry, a water proof liquid should be applied, as black tear drops coursing down the cheeks break the illusion. However costly her raiment no movie queen ever seems to own a handkerchief. Some

of the stars use false eyelashes. While they are obviously a help when crying, the wax doll stare created makes them at other times not altogether desirable.

Carefully comb the eyebrows into matching lines. With mascaro on a brush or with the brown pencil paint them in a series of fine, broken lines as nearly like hairs as possible. There should never be a long, hard line. If the lower part of the eyebrows have been blocked out, color along the top, preserving any arch that may exist.

Any irregularities in the teeth should be remedied. A tooth that sets farther back than those near it can be filled in with white wax and brought out even with the others. Gold fillings will look dark if not covered. Dry the tooth and cover it with white wax or court plaster, then use tooth varnish. In applying first hold open the mouth to dry tooth; clean with alcohol or cologne.

The red blood under the skin causes the hands to look dirty in a photograph. Many a movie hero, otherwise immaculate, clutches telegrams with hands that appear to have been struggling with the furnace. To insure an even tone when exposed, women should cover the arms and neck with a liquid wash which is procurable in shades to match moving picture grease paints.

Middle-aged and elderly men are usually selected with a careful regard to type for all character parts in the movies, but if a young man is called upon to assume a disguise, or appear in a dual rôle, an ageing of his face may become necessary. A darker or lighter foundation would be used according to need. Mix a



a



b



c

A CHART OF EXPRESSION

- a. Sorrow.
- b. Menace.
- c. Laughter.

deep juvenile paint with a dark moving picture yellow. No hard lines should be attempted. Soften your wrinkles, in the making of which you will have used brown paint, to furrows. Mix brown with your foundation paint and place delicate shadows in the hollows of the cheeks, eyesockets, etc. Highlight the bones to make them protrude. This, judiciously done, will bring out the bone formation. Remember that the lighting intensifies shadows and will show up too strong a highlight. Ambitious attempts have been made at altering bone formation and creating the appearance of sagging flesh by affixing to the face plaster which is then painted and shaded, the result often suggesting curious warts rather than old age. In a talkie, the facial muscles are called into play, making a disguise make-up much more difficult than on the silent screen. Any material applied is apt to move and crack when speech is indulged in.

The nose can be altered with putty or inflated by stuffing with raw cotton, preferably pink. To make it appear crooked run a line of highlight down the top, starting at the bridge, veering off sideways a bit, then back towards the tip. For a caved-in look darken the side with brown mixed with your foundation.

For character in the eyebrow, pathetic, comic, devilish, etc., study the chart of expression. Then block out any part of your own brow not needed, drawing in the desired shape with mascaro, or sticking on crêpe hair if bushy eyebrows are wanted. See that the shadows about the mouth go with the expression of the eye and brow. Be sure to hollow and wrinkle the neck. High-

light the Adam's apple and the large neck muscles; make a deep shadow directly under the chin and highlight each side to get the droopy, pouchy effect.

Teeth may be blocked out as desired with black varnish. To make a scar, draw a zig-zag line of brown paint and highlight its edges to give a puckered look. To give the eye an oriental lift, pinch up the skin on the temple with collodion.

Only the most carefully and expertly made beards and moustaches escape detection; very close attention should be given the edges in order to get a natural look.

To age the hands, make hollows between the bones, highlighting the latter; draw in the veins with light brown, highlighting slightly on either side to suggest a knotted and gnarled condition.

Colored glass obtainable from the Eastman Kodak Company will enable you to test your make-up; if the lights and shadows have a normal look the paint will photograph acceptably.

Pictures in color require a make-up somewhat resembling that for the stage, but the rouge must be of an orange-red shade. The lighting for this type of picture is, at present, considered not wholly satisfactory; experiments are in progress. There is a possibility that arc lighting may be reverted to. The question of make-up must therefore, for the time being, remain unsettled. One comprising a light juvenile foundation, champagne powder, orange-red rouge and brown mascaro, will photograph all right if it looks well when seen through a blue-green mirror.

CHAPTER XVI

PHOTOGRAPHS

IN making up for the ordinary photograph to be taken in a studio lighted either by skylights and windows or at most by artificial light mild in comparison with the intense glare of Kliegs, no grease paint foundation is necessary. If used the skin takes on a rather hard surface in the photo and the expression looks strained.

Never use rouge on the cheeks. Red photographs black, consequently the pink which makes you look so pretty in the mirror will photograph gray and result in sunken areas.

A thin coating of a light shade of lip rouge will define your lips, but beware! too much will blacken them in the picture. The upper eyelids can be shaded with black mascaro if you have hair that photographs dark. If a blond, use brown mascaro. Remember that red hair photographs black. Moisten the mascaro and with a No. 1 or No. 2 water-color brush of camel's-hair apply a wash of mascaro to the eyelids. Work fast as the mascaro dries rapidly and cakes. As you apply smooth it quickly with the fingers until an even shading results. It must not be spotted in places.

Use a light powder sparingly and dust down smoothly.

With the fine brush paint each eyelash with mascaro, being careful not to leave any adhering together. A tiny, shadowy line can be painted at the roots of the lower lashes. A soft shadow, not a hard line, may be washed on at the outer corner to lengthen the eye. A tiny dot of lip rouge defines its inner corner.

The eyebrows should first be combed into shape, then touched up ever so slightly wherever it is necessary to perfect the curve.

A capable photographer will attend to the play of light on your hair. It should not be too stiffly arranged.

When dressing for your picture consider the color of your clothes. A light blue will photograph white. Pink will look darker. A very light yellow will appear white. Green will come out darker than blue. Red, brown, navy, dark green, purple and plum will be black or very dark in the picture. A gray which has blue in it will photograph lighter than a gray which is a combination of black and white. In a figured or flowered pattern remember that certain colors will stand out stronger than others and the soft color scheme of your frock becomes hard and ugly. A Paisley shawl, for instance, may become an atrocity in a photograph.

It is well to remember that fashion changes quickly. Simple good lines conforming as far as possible to the classic Greek are best. Beware of a hat! There are few that can hope to escape ridicule five years later.

A little Liquid White on the hands will keep them from taking dark.

CHAPTER XVII

MAKE-UP FOR THE CONCERT STAGE, PLATFORM, AND DRAWING ROOM

THE heaviness of the make-up depends altogether upon the intensity of the light and size of the auditorium. In Carnegie Hall, for instance, a singer may use such a make-up described in Chapter "A Straight Make-up For Girls" (wet or dry, as preferred). The lights there are strong enough to kill the natural color.

If you are appearing in a smaller concert hall, but one in which the lighting is strong, a stage make-up may still be used, providing the rouge is toned down and also the shading and outlining of the eyes.

For the stage of a small town hall, where you are merely raised above the audience by a platform, protect the skin first with cold cream, then work in a little wet rouge on the cheeks; this will last all the evening. Use a medium shade of lip stick. Put a little blue shading on the eyelids. If you are accustomed to using green for the stage do not attempt it now when working so near the audience with no footlights between. It is too weird at close range, whereas the blue merely softens and makes luminous the eye. Powder well with blonde or brunette, never white. Use brown mas-

caro if you have blonde hair; black for all other shades. Darken the lashes with it, using a fine brush or a paper stump. Make a shadowy line at the root of the lower lashes and a soft shadow at the outer corner. Do not try to enlarge the eye by leaving a triangle of flesh inside the lower line at the outer corner of the eye as in a stage make-up; it will not work at close quarters. You may touch up a bit with the hare's foot and dry rouge, whiten the neck, arms and hands. Put this make-up on nicely and, when the performance is over, dust on a little powder and you can greet the audience "behind the scenes" without inviting censure or prejudice against our "painted faces."

When performing in the same room with your audience never use more than dry rouge, powder, lip stick and a little mascaro, although wet rouge, if it can be nicely handled, is always to be relied on to last throughout the evening.

CHAPTER XVIII

STREET MAKE-UP

NO GIRL under twenty-one should use paint or powder. The charm of smooth unwrinkled skin that still retains its childhood texture, the cheeks with a wild-rose flush, and clear young eyes, can not be equalled or imitated by all the cosmetics and art in the world.

A girl whose skin is sallow or rough should be made to follow a rigid diet and take much outdoor exercise. To wrong eating, laziness or some physical ailment may be laid the blame. A reliable physician and not a beauty doctor should be consulted and his advice followed.

A woman should above all else be well-groomed. The hair, teeth and hands should show care, the clothes should be scrupulously neat, the costume proper for the occasion and its cut in becoming conformity with the wearer's figure. A button off, a rip, a wrinkled stocking—such omissions ought to be corrected before the face is smeared with the latest thing in French rouge.

Have the hair shampooed regularly. Always brush it well at night. If you have a natural wave, don't seek a permanent one or use curling irons. An expert can tell on examination whether the texture of the hair

will take a permanent without injury. Very fine or brittle hair may be ruined by the process. Dyed, or "touched up" hair can not be treated successfully. Straight hair well brushed or with brilliantine combed through is often more attractive than a rigid marcel. Above all have the hair dressed to suit your particular head and figure. Many women never give a thought to the latter when arranging the coiffure. Remember that the higher you dress your hair the taller you will appear. Don't bunch the hair out until the head dwarfs the figure. If you have a good head line keep the hair rather close to it.

Consider your neck; a long thin one is best disguised by hair worn low behind and pulled out loosely over the ears. Many short women have no necks to speak of; the head resting almost on the shoulders, and the inevitable result with acquired plumpness is an extremely ugly, squat appearance. In such cases the hair should be kept well up off the nape of the neck and dressed as high as possible.

A very broad face can be thinned down by bringing the hair forward on the cheek bones in light rings held tight to the face with a touch of bandoline, the rest of the hair pulled up to the back of the head, but avoiding any bunching over the ears.

Use a hand mirror constantly in order to study the effect from all angles. With pins, shape the coiffure so that a good head line develops. Many are still confronted with the problem of growing hair; until the uneven locks attain a uniform length difficulty is

experienced in controlling their arrangement. Again, when actually long enough to "do" up, the persistently tight hats make thinning out the hair necessary. Even then, donning and doffing the hats disarrange the coiffure. If manufacturers would only realize that bobbed hair is a past fashion and make modish hats in larger headsizes, the coiffure would suffer less and more hats would be bought.

Before investing in paints and powders consider your coloring. A golden-haired woman with a dazzling white skin should use rouge of a light rose shade and blonde powder. The red-haired woman with a creamy skin must retain that shade in the powder, and if she insists on using rouge, and has red-gold tresses, a very little of the yellow or orange variety may be used. For dark red hair, use a medium rose rouge. The latter shade works better in combination with blue eyes and red hair; orange or yellow suits green, hazel or brown eyes with flaming hair. A brunette with a white skin, a combination such as we see in Irish beauty, must not use a dark powder and a deep rouge of the brickish variety such as dark-skinned brunettes affect. She will look well with a light powder over a rich carmine rouge.

A dark-skinned woman should be most careful in her choice of powder, which should always be of the deep shades known according to their make as brunette, dark Rachel, ochre, etc., otherwise she will seem to be plastered with white on nose and chin. Even the best known makes of powder vary slightly in the depth of the shade marked on the box. As a rule, the blonde powders are

those which are designated as "naturelle"; they run from the faintest suggestion of pink to frankly pink. Powders of the Rachel variety suggest varying degrees of yellow in their composition, the creamy shades containing the minimum amount of this pigment. A fad of the moment is to have powder mixed to suit the skin. If you have no eye for color, this may solve your problem but, if assured that a powder tinged with green will render your skin irresistible at night, don't, like some women, use it as a finishing touch to your street make-up by day.

Liquid powder should not be used for street make-up. On the arms, especially about the elbows and on the hands, it will be instantly detected.

Brunettes, in an effort to counteract the red and white mask so often seen, have resorted to the use of grease paint, sometimes employing a yellow shade, combined with orange rouge. A French make-up is affected by covering No. 1 grease paint with brunette or peaches-and-cream powder, vividly rouging the lips and darkening the eye. No rouge is used on the cheeks.

A grease paint foundation used on the street needs constant attention. Any movement of the facial muscles has a tendency to cause cracks such as actors and actresses find on their faces at the end of a performance. This is not noticeable in the theatre, but on the street—yes.

On rising the face should be thoroughly washed with lukewarm water and pure soap. Never use any that contains an oil guaranteed to make hair grow on the

head. The soap should be thoroughly rinsed off. Finish by slapping cold water on the face.

The constant application of softening lotions undoubtedly stays off wrinkles, but unless a strong astringent is used in conjunction, this has a loosening effect on the skin about the facial muscles.

No woman under forty should have her face lifted. A girl who perhaps had reached thirty, though she didn't look it, asked me if I didn't think her face needed a lift! I begged her please to leave something to the older dames. This operation is often undergone at an early age by stars of the screen with whom the retention of a youthful and unwrinkled face is of paramount importance. When facial operations are resorted to only experienced surgeons should be employed. Those performed about the eyes to remove pouches underneath are dangerous. Much beauty may be added to the face by operations on the nose, which, while painful, ordinarily are not dangerous. Girls with large bony noses frequently are transformed into beauties by the removal of enough bone and cartilage to insure a straight and delicate nose.

Many women use adhesive plaster at night to smooth out the furrows caused by a strenuous day. Chin straps have helped double chins. Possibly the simple practice of tilting the chin in the air when walking or sitting helps as much as anything. A tilted chin and a chest thrown out present a far more attractive picture than a flat chest surmounted by a neck thrust forward towards a drooping chin.

The secret of a successful street make-up lies in understanding just how your looks may be improved and how to do it so elusively that people will be fooled about your being made-up. Cheap paints and powders never pay.

Manufacturers of colors used in powders, rouges and lip sticks guarantee their purity. When cheeks burn or lips sting as though chapped, the woman who complains is told that the fault lies in the condition of her skin, not in the rouge or lip stick. Since the latter is basically pure, a mixture of lanolin, beeswax, mineral oil and the like, any unpleasant reaction must be caused by the color used. Indelible lip sticks, even the best French makes, are the chief offenders, physicians attributing eruptions on the chin to their use.

Before using paint or powder, apply either cold or vanishing cream. Wipe off the superfluous cold cream, leaving enough for a powder base. If you prefer vanishing, pat in just enough to hold the powder. Moist rouge can be blended better over cold cream. Put the rouge on lightly with the fingertips, creating a smooth flush which should be heaviest in the center of the area covered, and very faint on its extreme edge. Never carry the main color above the cheek bones. Any paint on the temple should be very faint. Be careful not to place the color too low on the cheeks, as this at once gives the face a drawn-down look suggestive of advancing years. Shading on the upper lids is effective at night. This may be done either with brown or blue grease paint, or with pencils of the same colors.

With a flat wool puff apply powder heavily all over the face by pressing the puff to every spot. Don't rub with the puff. With a small soft brush dust all the superfluous powder off and you will emerge with a clear coloring that will stay with you for a long while without retouching.

Use a lip stick selected with due regard for your general coloring, delicately tint the lips, doing all that you can to encourage the gracefulness of the upper one. If this be too thin and straight for beauty, push gently upward and try to round out a Cupid's bow. If the lower lip is too full, only rouge it lightly; stop the paint above the extreme edge of the lip and pat down so that it blends into the natural color. This will make your mouth appear much smaller. Contrary to the rules for a stage make-up the rouge must be carried out to the corners, for unless the paint is carefully blended into the natural color the unpainted ends will show in talking. Blondes should use the lighter shades such as light, vivid, rose, etc. The so-called tangerine which changes to the shade of the user's lips is of the indelible variety. There are many good lip sticks on the market, some of the domestic rivalling the imported in coloring and smoothness.

Moisten the eyelashes to remove traces of powder. If you wish to darken yellow or light brown lashes paint them with brown mascaro from the edge of the eyelid to the tip of the lash, for eyelashes golden at the roots and obviously darkened with paint toward the tip are not alluring. Only women with dark red, dark brown or

shows character and vitality. Don't destroy it. If the hairs here are scattered much can be accomplished by training with the comb. Very blond brows, if accompanied by deep blue eyes fringed with fairly dark lashes, can be touched up with light brown paint; give a fine shading-up to the hairs through the center of the brow. Girls with dense broad eyebrows set rather close to the eye are improved if some of the hair along the lower edge is removed; this will give more expression to the eye. Here is the one place I heartily believe in plucking; also where eyebrows merge together over the nose.

When making the toilet, with a comb push straight up all the hairs in the brow; then from above, press lightly down on the hairs until all meet in a delicate line following the curve that nature planned. You'll be amazed to find that the eyebrow appears half as thick, with all the beauty of a perfectly plucked one.

Above all things never pluck the upper edge of an eyebrow. Depressing the brow creates a lowering look and kills liveliness of expression. Don't allow the inner corner of the brow to become elevated with the rest of the hairs running down hill to the outer corner. This would give you anything but a cheerful look.

If dry rouge is used instead of the wet or cream rouge, the powder should be applied immediately after the cold cream, then rub on the dry rouge. This compact rouge, put up in little vanity cases, is useful for touching up when out. It is colored with carmine, which fades in the sun. Eosin, a poisonous color sometimes found in dry rouge, is affected in the same way

by light. The trouble with this sort of rouge is that women rub it on too heavily, too solidly; it never fools anyone unless artistically and daintily applied. In selecting dry rouge be careful to secure a shade that is a natural hue and the most suitable for your individual coloring. Follow the suggestions given for choosing wet rouge.

Chemists deny that carmine rouge continually applied to the skin will in time turn it yellow. There is no doubt that a continued use of powder and dry rouge will dry the skin and cause wrinkles unless quantities of cold cream are used to counteract their effect.

Liquid or vinegar rouge should never be used by any one with enlarged pores, as it settles therein. This is applied directly to the dry skin with the finger tips. When put on by an expert it defies detection, and, besides being a most natural looking color it lasts a long time.

Never go to bed with make-up on the face. Every bit of paint should be wiped off with plenty of cleansing cream on a soft cloth. If mascaro has been used on the lashes wash it off or your eyes will have a woeful look on arising, accompanied possibly by irritation. Some people claim that the face should be washed with soap and water at night. Certainly it should be washed once during the day, though I have known girls whose skins became irritated and inflamed by soap and water—even by the best complexion soaps on the market.

This may be due to the friction of a towel. Some skins are inflamed by rubbing with a cold cream cloth when making up for the stage, but the majority of women

can and ought to use soap and water, lukewarm preferably. Certainly it is most refreshing in the morning.

After cleansing the face either pat on an astringent that you have faith in or a good wrinkle cream. If the latter, be sure that an astringent is used during the day. Patting and slapping which cause circulation are better than rubbing which has a loosening effect.

The most beautiful woman I ever knew took a walk every day, rain or shine, and a nap. For those who ever indulge a siesta has a most rejuvenating effect.

Lemon whitens the skin and gives cold cream a delightful fragrance. However, lemon is very drying to some skins, causing wrinkles. Washing the hands in lemon oil soap causes some skins to break open as though chapped.

Vaseline should never be used on the face except about the eyelashes as it makes hair grow. Avoid cocoa butter for the same reason.

Beauty patches are always an added attraction to a pretty face. Be careful, however, that they are well placed as with their use it is very possible to give to the face a broad or long look. Never place one level with the corner of the mouth or that will appear wider on one side to anyone coming toward you. A well placed mole is not ugly. Centuries ago they were considered such distinguishing marks of beauty in eastern countries that the Arabs started the fashion of wearing patches in imitation. The French carry their admiration of moles to such an extent that hairs growing in them are carefully cherished.

For an expenditure of twenty-five cents you may procure from a reliable chemist a mixture of Fuller's earth, glycerin and alcohol which will serve you well as a beauty clay.

A growth of dark hair on the upper lip, arms or legs can be bleached with peroxide for the street as well as for the stage.

A street make-up artistically put on can be attractive and alluring—and forgiveable, but the smeared masks that pass in a crowd fail utterly to achieve the result aimed at—charm.

CHAPTER XIX

COLOR

PIGMENT means coloring material; any dry earthy substance of mineral origin, as ochre; vegetable, as logwood; or animal, as cochineal, mixed with a liquid vehicle, forms paint.

The three simplest pigments in use are pure red, pure yellow and pure blue. From these three can be obtained every tone seen in nature. The purest varieties known are geranium red, gamboge (yellow), and ultramarine (blue.) These constitute the primary pigments. All mixtures are secondaries.

Painters know that nearly all moist mineral colors, when mixed with oil, turpentine, or any fatty matter throw off large quantities of vapor; this, inhaled into the lungs, is forced through the capillaries into every part of the system and gives rise to many unpleasant and dangerous disorders.

White.—Nearly all whites have their base in the oxides and carbonates of different metals.

White lead is a carbonate of lead, prepared by submitting common lead to the action of acetic acid, or vinegar, at a high temperature. It is poisonous, especially when combined with oils or fatty matter. All face powders should be free of it.

Flake white is pure white lead in flakes. A rouge in which it has been combined with vermilion or eosin is poisonous.

Zinc white is an oxide of zinc and harmless. Most face powders, also white mascaro, are prepared from it.

Blue.—Copper is the base of most blues; some are of iron and cobalt.

Ultramarine was formerly made of lazulite. A composition made up of carbonate of soda, sulphur and kaolin, colored with cobalt is in common use. Genuine ultramarine is the choicest extract of lapis lazuli.

Cerulean blue is stannate of cobalt.

Prussian blue has prussic acid but not in sufficient quantity to make the color in the slightest degree poisonous.

Cobalt blue is alumina tintured with oxide of cobalt.

Green.—All mineral greens have their base in copper and some of them contain arsenic.

Emerald green is a compound of yellow arsenic and verdigris; it is the most deadly poison known in oil paints.

Chrome green is a compound of potash, sulphur and chromic acid.

Cobalt green is oxide of zinc mixed with oxide of cobalt.

Yellow.—Yellows have their base in iron, lead, quicksilver and arsenic.

Chrome yellow is from chromium and acetate or nitrate of lead, and is properly a chromate of lead.

Yellow ochre is an earth.

Gamboge is the concrete juice of various trees in Ceylon; a preparation of gum resin.

Brown.—Vandyck brown is native earth.

Red.—Red has its base in iron.

Vermilion, a brilliant durable red pigment tending toward orange is obtained from a mineral containing mercury. Mercury is a silver white metallic element, liquid at ordinary temperature, called colloquially quicksilver. Its most useful compounds are mercuric chlorid (corrosive sublimate), mercurous chlorid (calomel), and the sulphid, cinnabar. It dissolves most metals. Vermilion is sometimes used in lip rouge and grease paints.

French, scarlet and orange vermilion are varieties of sulphid of mercury.

Scarlet.—Pure scarlet is mercuric iodid. It is a brilliant red, inclining to orange.

Scarlet was a color much prized by the ancients and is frequently alluded to in the Bible. It was obtained from the coccus ilicis of Linnaeus, a small insect on the leaves of a species of oak, which grew on the shores of the Mediterranean. As a dye, it has been superseded in modern times by the cochineal insect, coccus cactus, which gives a more brilliant but less durable color known as carmine.

Carmine.—Carmine is a rich, purplish red color of exquisite beauty obtained from cochineal, the coccus cacti, or scale insect of Mexico, Central and South America (introduced into the Canary Islands, Java etc.) It lives on opuntias and other cacti. Carmine

is a rich, transparent color which fades rapidly in the sun. When moulded into form with gum tragacanth, it becomes dry rouge.

Carmine is also obtained from the safflower, a thistle-like annual about two feet high with spring-heads of orange-red flowers, cultivated in China, India, Egypt and southern Europe for the dye obtained from its flowers, and used as an ingredient in rouge.

Crimson lake is cochineal.

Eosin, an aniline dye of a brilliant pinkish red, fades in the sun.

Geranium lake, used in coloring paints, is called poisonous by chemists. Personally, I have never known any harm to result from its use in rouge.

Purple.—Purple is a mixture of crimson and blue. The famous and costly Tyrian purple, royal color of the ancients, is said to have been discovered by the Tyrian Hercules, whose dog by chance ate a shell fish called purpura, and returning to its master with its lips tinged with purple, occasioned the discovery of this precious dye. This purple was probably similar to that obtained from *murex*, properly a crimson. In the Old Testament, *argamon*, rendered in our version "purple," denotes a reddish purple obtained from a species of mussel or shellfish found on the coast of the Mediterranean. *Techeleth*, in the English Bible rendered "blue," was a bluish purple obtained from another species of shellfish.

Black.—Lamp black is smoke from coal tar. Ivory black is charred bone.

TINTS, AND COLORS NECESSARY TO PRODUCE THEM

Gray—white and black.

Pearl—white, black and blue.

Orange—yellow and red.

Violet—red, blue and white.

Olive—yellow, blue, black and white.

Flesh—white, yellow, ochre and vermillion.

Copper—red, yellow and black.

Lemon—white and yellow.

Cream—white and yellow.

CHART OF CORRESPONDING SHADES IN GREASE PAINTS IN SEVERAL POPULAR MAKES*

Hess, Plücker and Ahrens, Lockwood, Zauder, Wahneson and others will supply similar shades on application.

USE	BERNER	LEICHTNER	STEIN	FACTOR	MINER
Pale flesh. Highlight	1	1	1	1	1
Juvenile					
For women	1½ or 2	2	2	1½ or 2	2
For women (very fair skin)	2½	2½	3	2½	3
For men	3	3	4	2A or 6A	4
For men (deeper)	3½ or mix 3 and 9	3½	5	3½	5
For men (brunette)	mix 3 and 5 or 4 and 5½	mix 3 and 5 or 4 and 5½	5 and 27 mixed	4, 4A or 4½	4
Moving picture yellow					
Dull yellow	5	5	27	5	28
Orange	5½	5½	28	5½	Shade D (Thes-paint) 8 or 10
Sallow types	6	6	"Sallow" (young or old)	6	12 or 13
Olive	6½		"Olive" (dark and light)	5A	Minstrel Black in black and light or dark Creole
Negro	7 or Liquid Wash	7	"Negro"	11 or 17	Mix 36, 24 and 31 16
Deep sunburn †	9	8	8	7A	Mix 17 and 31
Chinese	5½	5½	"Chinese"	5½	
Japanese	5½	5½	"Japanese"	12	
American Indian	Mix 8 or 9 with 6; add brown for brown types	Mix 8 and 6	"American Indian"	10	

* Slight variations in shades are sometimes made by the manufacturers.

† For Tropical tan use Leichter's No. 8.

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