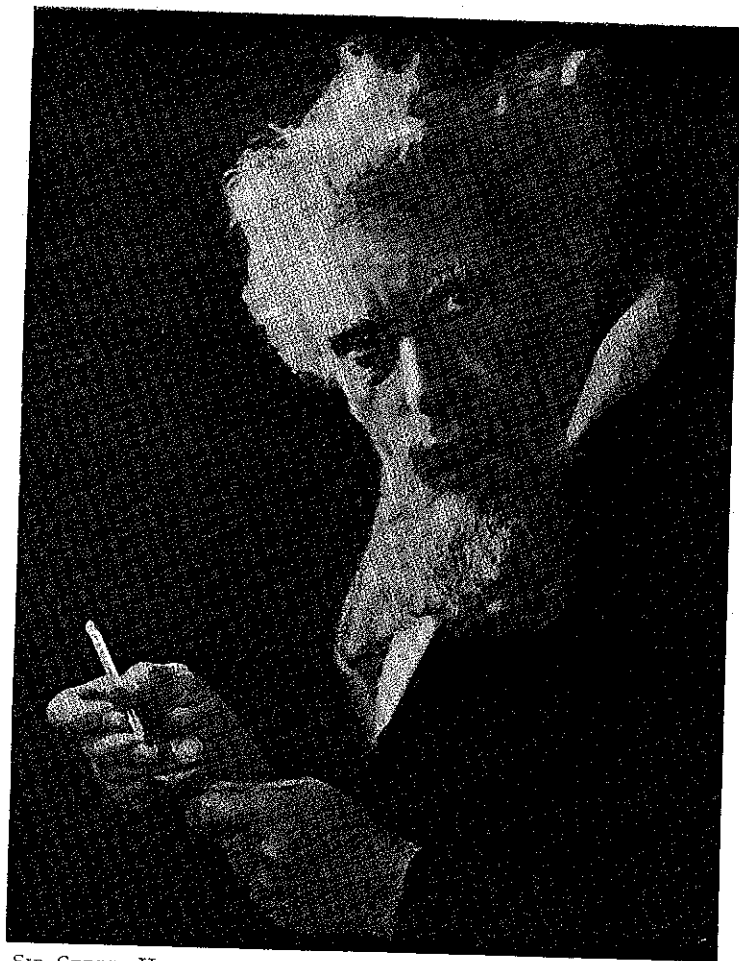




SIR CEDRIC HARDWICKE—AS CAPTAIN SHOTOVER—IN "HEARTBREAK HOUSE"

Note the high lights below the eyes, on the outer sides of cheek-bones, and from nose towards corners of the mouth. False bushy eyebrows overhanging to produce deep-set eyes. Shadows supporting high lights.

(2217)

Frontispiece

A GUIDE TO THEATRICAL MAKE-UP

BY
CHARLES S. PARSONS
B.Sc. (Eng.), C.P.A.

AUTHOR OF "AMATEUR STAGE MANAGEMENT AND PRODUCTION"

WITH A FOREWORD BY
SIR CEDRIC HARDWICKE



SECOND EDITION

LONDON
SIR ISAAC PITMAN & SONS, LTD.

1934

shadows of Nos. 9 and 7 on the lower parts of the cheeks. Shadow upper eyelids and eye-sockets with lake and grey, extending the shadows outward to lengthen the apparent size of the eyes and produce a narrow appearance. Cheek shadows extended upward towards inner corners of the eyes. Nostrils widened with *high lights* on lobes and adjacent parts of cheeks, flanked by small curved shadows of lake. Eyelids lined with lake, grey, or black, extending beyond outer corners of the eyes to increase their apparent length. Small curled moustaches are worn, light in colour. Eyebrows made rather straight and long, and the forehead should be slightly lightened in colour.

Jews

Frequently follow in general appearance the country of their domicile, but usually preserve certain racial characteristics, such as a long drooping and frequently hooked nose. Thickened and pendulous lower lip. High cheek-bones and slightly oblique eyes, which are sometimes full, deep-set and piercing. Generally the hair is dark to black, although red-headed Jews are to be found occasionally. The sallow complexion is best made with ground colour No. 5, mixed with No. 7, and a touch of chrome. Carmine on cheeks of young characters. The hooked nose should either be built up with nose paste or painted by a *high light* down the lower three-quarters of the ridge of the nose and a shadow upon the upper quarter. The edges of the lobes near the cheeks are darkened, and *high lights* placed above them so as to give a drooping appearance to the tip of the nose. Paint the lower lip lighter than the upper lip to make it appear fuller, and shadow just beneath it to make it appear pendulous. Line eyelids

with black, extending the corners slightly upward. Similarly darken the eyebrows, keeping the outer corners well up. *High-light* cheek-bones from outer corners of the eyes towards the nostrils, extending the *high lights* slightly towards the inner corners of the eyes and slightly in the opposite direction.

SERBIANS, FINNS, AND BULGARIANS

Similar to Russians, but generally of darker colouring.

CHINESE

Ground colour of No. 5 or 5½, blended with Nos. 8 and 7, with a touch of chrome except on the prominent parts. Shadow ridge of nose slightly with lake, and broaden the nose with *high lights* on the lobes, extending slightly on to the cheek-bones. Enlarge nostrils with lake shadows. *High-light* cheek-bones well up to the eyes and support with shadows on lower parts of cheeks to narrow the lower part of the face. Round the forehead with *high light* across the centre and shading at the sides. Enlarge lower lip and paint with Nos. 9 and 5, and shade upper lip with No. 9 and lake, with small *high light* in centre. Place *high lights* on upper lip below nostrils and on point of chin, place strong shadow just below lower lip. The ladies have lips brightly coloured with carmine.

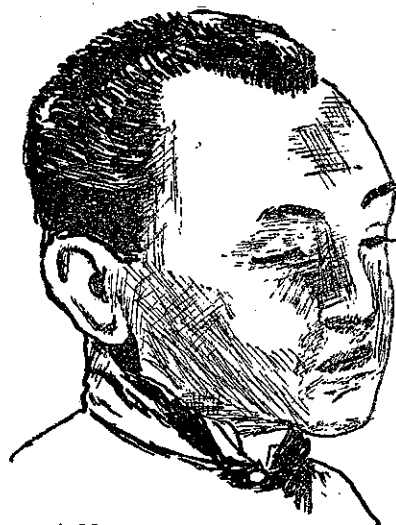


A CHINESE

The eyes demand the most careful attention. Conventionally the almond-eye effect is obtained by slanting the outer halves of the eyebrows upward and placing upward-inclined short black lines at the outer ends of the eyes and downward-inclined lines running from the inner corners of the eyes. However, a more accurate effect is obtained by *high-lighting* the



A MODERN JAPANESE WOMAN



A MODERN JAPANESE MAN

outer parts of the eyelids, eliminating the outer ends of the eyebrows, and shadowing the inner portions of the eyelids in an oblique direction. The usual carmine dots at the outer corners of the eyes are replaced by short carmine lines running downward towards the nose, and the lower eyelids are lined with black which is extended at the outer corners horizontally, with a lake shadow skirting below the outer corners and curving upward round the eyes towards the temples. A long thin drooping black moustache may be worn, and generally

a black pigtail wig of some kind is required. There should be no hair upon the temples. If present it should be coloured out.

Do not forget to colour the neck, hands and arms to match the face.

JAPANESE

The make-up is generally similar to Chinese, but rather browner in colour. Also the nose is flatter and broader. Pigtales are less common than in China and generally not worn flowing but folded up and tied. Jet-black straight hair, usually coarse in texture.

INDIANS AND SIAMESE

Very similar to Japanese, but without the "almond" or slanting-eye effect. The nose also is not usually broad and flattened, but more of the European type. In fact it is frequently decidedly aquiline. Jet-black hair, not so coarse as Japanese and frequently wavy, but not curly like that of a negro.

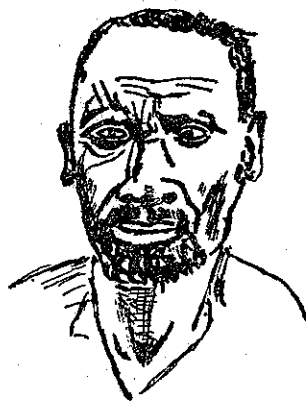


A PATHAN

RED INDIANS

If necessary, build up nose to aquiline shape with nose paste. Slightly flatten the tip. Dilate nostrils with touches of red on the edges.

Ground colour No. 9. *High-light* cheek-bones high up with No. 5. Shadow below inner half of each eye with lake. Support *high-lighting* of cheek-bones with lake shadows below. Give narrow, cunning-eye effect by lining inner ends of eyes well into the nose with black. Sloping line from inner corners outward towards cheeks. Narrow lips with No. 4. Black eyebrows almost touching over nose. Remember to colour neck, arms, and hands.



A KAFFIR CHIEF

NEGROES

Ground colour No. 13 with No. 7 added according to darkness required. Flatten nose by *high-lighting* the sides. *High-light* tip and lobes of nose. Nostrils lined with black to enlarge their appearance. If the flat-nose effect cannot be produced with colour alone build up nose to required width with nose paste. Shadow eye-sockets with No. 7 and black. Put large blobs of red and chrome (mixed) at inner corners of eyes. *High-light* rims of eyes except for outer corners, which require darkening beneath and above to shorten them. *High-light* just above nose and inner corners of eyebrows. *High-light* cheek-bones low down. *High-light* upper lip between nose and mouth. *High-light* lower lip and round chin. Support *high-lighting* of cheeks and lower lip with shadows.

MULATTOES

A mulatto is the offspring of one black and one white parent. A suitable ground colour is No. 13 or 7, 11 or 16, the cheeks being coloured with carmine II. Eyelids lined with black. Lips pink and not too full. Full black eyebrows. Generally frizzy hair.

QUADROONS

The offspring of a mulatto and a white parent. Ground colour No. 7 or No. 8 applied lightly. Cheeks coloured with carmine II. Sink eyelids with crimson lake, line eyes with black. Black eyebrows. Lips deeper pink and more European than negro. Black and wavy hair.

OCTOROONS

The child of a quadroon and a white parent. Ground colour of Nos. 11 and 4 mixed and lightly applied. General appearance same as quadroon but lighter.

CREOLES

Similar to octoroons. Ground colour of No. 16. Blend in No. 6 or dark blue to give olive complexion. Carmine II on cheeks. Sink eyes with crimson lake. Line eyes as with mulattoes. Men have small black moustache. Powder with light brown.

MOORS

Ground colour of No. 11. Carmine II for cheeks and line eyes as for mulattoes. Aquiline nose, using nose paste if necessary. Straight hair and eyebrows.

ARABS

Ground colour of No. 8. Add No. 9 for cheeks. Black eyelashes and lids for young characters. Black and fairly heavy eyebrows. Pink lips, not too full. Old characters have white eyebrows, and hair and scanty beards made of yellow or white *crêpe* hair.



AN ARAB

Note. The above instructions are for the make-up of men. For ladies a somewhat paler ground colour would generally be suitable.

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