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### Theatrical Make-up

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THEATRICAL MAKE-UP

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A Research Paper  
Presented To  
Mr. Dennis Holt  
Ouachita Baptist University

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In Fullfillment  
of Honors Special Studies

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by  
Patsy Hill  
May 1968

D. Holt  
5/24/68

## THEATRICAL MAKE-UP

*Theatrical make-up is the art of transformation of the actor's appearance. It is used for the purpose of creating artistic representations on the stage and screen, according to the conception of the author of the play; according to the style of the setting; according to the laws of the stage or screen; in harmony with the facial expression and physical build of the actor; and by means of special paints and plastic applications, such as wigs, false beards, moustaches, nose putty, etc. The transformation of the appearance of an actor should not be limited to his face or hair-dress, though, but must also include the transformation of the other parts of his body, such as the throat, breast, hands, and so on.<sup>1</sup>*

*One of the greatest creators of modern theatrical art, Konstantin Stanislavski, said that "make-up and costume have an enormous significance and constitute half of the success, even for the most brilliant and talented actor." About eighty years ago the unsophisticated, romantically inclined public accepted an actor who played the parts of Hamlet, Romeo or Macbeth without any change in his appearance except the use of a little powder and some rouge. The artistic requirements of modern spectators have become more exacting. They demand*

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<sup>1</sup>*Serge Strenkovsky, The Art of Make-Up (New York: E. P. Dutton and Company, 1943), p. 1.*

that the actor's make-up correspond to the character previously conceived by the author. In the modern theatre the art of exterior transformation of the actor has the same importance as the "inner design" of his interpretation of the part played.<sup>2</sup>

Theatrical make-up can conceal or distort one of the actor's most essential means of communication, and it can mislead or distract the audience. On the other hand, it can, as an integral part of the characterization, illuminate the character for the actor as well as for the audience and provide the actor with an extraordinarily effective means of projecting a subtle and striking character portrait. Make-up does not create character; it only helps to reveal it. No make-up is complete without an actor underneath. And a make-up which is conceived as a work of art in itself, unrelated to a specific performance, no matter how brilliant the execution may be, is worse than useless--it can destroy the actor's characterization.<sup>3</sup>

A make-up which is too heavy or masklike will immobilize facial expression. And one which veers off in a direction not intended by the actor and is thus unrelated to what he is trying to project will only sabotage his work and confuse the audience. A make-up which by its very ineptitude calls attention to itself is an even greater tragedy. Therefore, since make-up has as great a potential for harm as for good, it must not be approached

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<sup>2</sup>ibid., p. 12.

<sup>3</sup>Richard Corson, Stage Makeup (New York: Appleton-Century-Crofts, Inc., 1960), p. 1.

casually. Nor can it be avoided. Aside from its essential role as an integral part of visual character projection, it is equally essential in counteracting the often devastating effect of stage lighting and stage distance, which may reduce the actor without make-up to an ashen blob.<sup>4</sup>

Since make-up is essential, it is important that it be approached positively with full knowledge of its power to help the actor. A young actor playing King Lear must rely heavily on makeup for visual effectiveness. Also, in such a play as Separate Tables, in which one actress is required to play two strikingly different characters, the make-up is an essential part of the performance. There are other roles in which the contribution of make-up is less obvious but not less important. In some of these, the make-up can be neglected with perhaps a minimum of damage to the actor's work, but the pity of it is that the actor will never know how much an intelligently conceived and skillfully executed make-up might have helped him psychologically as well as visually to develop the characterization. Often precisely the right sort of make-up can provide a stepping stone to the characterization and can enable the actor to see himself more clearly in the role, thus providing a powerful psychological springboard. But this does not mean that the make-up may be used as a crutch. Quite the contrary, it is the final step in the actor's efforts to bring the character

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<sup>4</sup>Ibid., pp. 1-2.

to life and provides him with valuable and often necessary help after he has done all that he can without it.<sup>5</sup>

An understanding of the relationship of make-up to the character, though basic to the art, is only the beginning. An infinite amount of understanding will do little to stay the havoc which can be wrought by an untrained eye and an unskillful hand. In acting, the will to act and an understanding of the character are insufficient to insure even an acceptable performance. Skill in translating the will and the understanding into physical and vocal terms on a stage is essential. It is so with make-up. And as with acting, this skill involves more than a mere learning of specific techniques.<sup>6</sup>

First of all, it is essential to learn to observe people closely and analytically, mentally cataloguing details of skin coloring and texture, bone structure, hair growth, conformation of wrinkles, and sagging flesh, and so on, always matching these with the type of person on which they are found. Then, one must understand the principles involved in recreating these effects on an actor--simple principles of light and shade and of color which have been used by artists for centuries. And lastly, we must learn to apply our understanding and our observation to the use of the specific tools and techniques of makeup in order that it may become a help, not a hindrance, in the projection of a character. The basis for all makeup lies in the character which

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<sup>5</sup>Ibid., p. 2.

<sup>6</sup>Ibid., p. 4

is being brought to life. And any make-up which does not function positively in helping the actor to project his character is performing a disservice to the actor, to the playwright, and to the audience.<sup>7</sup>

Make-up may be considered as an extension of costuming. Its purposes are (1) to overcome the effects of the strong lights that are used on the modern stage, and (2) to make the face and head assume the desired characteristics in the same way that costuming does the body.<sup>8</sup>

In the earliest days of the theatre and down through the Elizabethan Age, make-up of the sort we have today was practically unknown. Playing as they did in the light hours of the day, actors had no need for more than an occasional wig or false moustache. But when the theatre moved indoors and performances were illuminated by the sickly light of candles, it became a necessity. Players found that the yellow candle light robbed their skins of natural color, leaving the flesh wan and sallow, made their eyes seem small and lacking in definition, and gave their faces a pallid flatness. To combat this light and to project their features to their audiences, they began to use paint and powder. In order to achieve suggestiveness and impressiveness, the theatre has, of course, used make-up from the beginning; witness the painting of the face and body and the importance of masks in primitive ritual.<sup>9</sup>

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<sup>7</sup>*Ibid.*

<sup>8</sup>Milton Smith, *Play Production* (New York and London: D. Appleton-Century Company, Inc., 1948), p. 366.

<sup>9</sup>John Gassner, *Producing The Play*, (New York: The Dryden Press, Publishers, 1953), p. 379.

Today these are still the fundamental reasons for theatrical make-up. For although our modern stage is brightly illuminated with thousands of watts of light, that light is colored by means of gelatin media and the actor must apply make-up to his face in order to give it a life-like aspect. Moreover, the modern actor has learned that make-up can serve other purposes. It can be used to produce simple illusions which will make him seem more attractive to his public by correcting minor faults, and it can be used to change his outward appearance to fit the physical requirements of any character he may be creating.<sup>10</sup>

Essentially, there are only two types of make-up, straight and character. By straight it is meant that the simplest type of make-up is applied to correct the actor's own skin tone and to make him or her more attractive. A person retains, more or less, his own characteristics. Character make-up refers to all other types in which the object is to change completely the actor's appearance. It requires the actor to change the appearance of his face and head. For the straight, comparatively simple make-up materials are needed; but for character he may use not only all materials manufactured specifically for the purpose, but anything else that his imagination can put to use.<sup>11</sup> Character make-ups require much more skill and experience. In general, however, the processes are similar.<sup>12</sup>

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<sup>10</sup>Ibid.

<sup>11</sup>Ibid., p. 380.

<sup>12</sup>Milton Smith, Play Production (New York and London: D. Appleton-Century, Inc., 1948), p. 366.



Like all the other processes in theatre practice, successful make-up grows out of experience only. The first thing to be done is to visualize the desired result: the actor must decide how he wishes to appear. Often he must be governed by the costume plate, which will call for a character of a certain sort. Perhaps the general director, or the art director, will suggest the character's appearance in the play. Perhaps some real person will be the model. In any case, in some way, the actor must arrive at a decision. His problem, then, is to make up to match the conception.<sup>13</sup>

The materials of make-up that are commonly needed and used are as follows:

Cold cream, or any other oil substance such as mineral oil, olive oil, vaseline, lard. These are used to cleanse the skin before the make-up is put on, to protect it, and to aid in the removal of the make-up. Any quality of grease or oil may be used as long as it is capable of doing the job.

Cleansing tissues, such as are sold in every drug store, are used as towels for absorbing the excess cream in the first application and in removing the make-up at the finish.

Grease paints are used to give the ground coat or basic complexion to the skin. They are of two types: in the form of a firm stick, and as a soft paste in tubes. There are forty or fifty shades ranging from a very pale pink to very dark reds and browns, and generally are designated by both a name and number.

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<sup>13</sup>Ibid., pp. 366-367.

Lining colors are grease paints in strong solid colors such as red, maroon, yellow, black, and white. Their principal uses are for highlight and shadow, for wrinkles, and for blending with the foundation paints in the creation of new tones. They are put up in stick form and in a paste form.

Rouge comes in two forms, moist and dry. Of the two, the moist is the more useful and gives the more natural effect. However, the dry is useful for retouching once the make-up has been powdered. The lining colors mentioned above are just as good for rouging purposes as the special pastes that most manufacturers sell.

Brushes, stumps, etc: These are used for lining, shadowing, and all work too delicate to be done with the finger tips only. The brushes now being used by many women for applying lipstick are very good for this work.

Eyebrow pencil, sometimes called dermatographs, come in red, brown, black, and blue. They are medium-hard grease paints in pencil form and are used on the eyes and eyebrows.

Face powders come in a range of shades designed to match the colors of the foundation paints. They differ from ordinary face powders in that they are based on rice-powder, which is more absorbent and clings better.

Powder puffs are used for applying the powder. The larger sizes, three inches or more in diameter, are the most useful.

Baby brush or complexion brush: This is used for removing the excess powder when the make-up is completed.

The preceding list of make-up materials names the basic materials needed for any stage or straight make-up. In addition, the following items are used for special effects as in character make-up.

Crepe Hair: twisted wool that comes woven in a plait; it is used for making false beards, moustaches, etc.

Spirit gum: an adhesive liquid composed mainly of gum arabic and alcohol; it is used for fastening the false hair to the face. A brush for applying it is usually contained in the cap of the bottle.

Nose-putty: a flesh-colored putty used for changing the shape of the nose and making other plastic changes.

Liquid make-up: is used in coloring the arms, shoulders, legs, etc. in cases where those parts are exposed and there is a noticeable difference in tone. It is essentially powder, glycerine, and water.

There are, of course, certain things not classified as make-up that are also essential. One must have plenty of light, a good mirror, combs, soap, etc.<sup>14</sup>

The secret of good make-up is smoothness of base, evenness of foundation, proper application of lines, highlights and shadows, with proper blending.

1. Base. For the easy application and removal of make-up, cold cream or any pure vegetable shortening is a good base.
2. Foundation. The color used on the exposed skin surface, known as grease paint, is manufactured in various shades, each shade characterizing a specific complexion.

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<sup>14</sup>John Gassner, *Producing The Play* (New York: The Dryden Press, Publishers, 1953), pp. 380-381.

3. *Lines.* The necessary addition required to depict wrinkles, scars, folds of the skin, accentuating eyebrows, eyelashes, etc.
4. *Highlights.* Wherever there is a crease, wrinkle or shadow, there must be a highlight in contrast to it. Highlights are lighter colors, used in order to give an appearance of roundness or elevation to any part of the face.
5. *Shadows.* Every wrinkle is a shadow; so are hollow cheeks, sunken eyes, furrows on the brow or wherever there is a noticeable depression in the skin.
6. *Blending.* The smoothing together of two or more colors used, in order that no abruptness may be visible.

Make-up is a science, as well as an art; the possibilities are unlimited.<sup>15</sup>

In the actual application of make-up, the actor or director is faced, first of all, with the problem of knowing exactly what he has to achieve. Ideally he should be mentally developing his make-up as the play develops. He should remember that a make-up has much to tell. Each people or nationality has certain types of facial structure and coloring. Each character reflects something of the sort of life he leads--the tan of the outdoor worker, the redness of the confirmed drinker, the paleness of the tubercular. Adjustments must be made for period--the sideburns of the nineteenth century dandy, the over-painting of a Moliere court lady. All these factors must be considered before the make-up is ready to be presented to an audience.<sup>16</sup>

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<sup>15</sup>Dr. Rudolph G. Liszt, *The Last Word In Make-Up* (New York City: Dramatists Play Service, 1942), p. 7.

<sup>16</sup>Gassner, *op. cit.*, pp. 381-382.

Whatever the make-up is to be, whether it is to be straight or character, male or female, simple or complicated, there is a certain common process; and this definite process should usually be followed.

The make-up process consists first of preparing the face. The skin should be covered generously with cold cream, rubbed in well, and the excess removed with tissues. The cream fills the pores of the skin and also makes it easier to get off the grease paint afterwards. Too much cold cream must not be used. This step is merely to prepare the surface for the real painting.

Second, comes the laying on of the ground tone or covering the skin with the basic coat. For straight make-up it is a generally safe rule to use a color which is one shade darker than the normal skin coloring. In the case of character make-up it is best to rely on the manufacturer's recommendation because frequently the color will not be quite what is expected. With a grease stick of the desired color, make marks on the face across the forehead, over the eyelids, down the nose, and on the cheeks. Rub this grease paint with the tips of the fingers until it is evenly distributed over all the surface of the face that is to be exposed. If a beard is to be put on, the surface of the face that it is to cover should be left untouched by grease paint or by cold cream and powder. The importance of spreading the grease paint evenly cannot be overestimated, and some practice is needed before this can be done quickly. A good make-up depends upon this step. If the surface is messy, it is impossible to produce

a good make-up; the only remedy is to wipe the surface clean and start over again. Be sure that the entire surface that is to be exposed is painted. For instance, paint should extend well up into the roots of the hair and over the ears. The under surface of the chin must not be neglected. The neck is another crucial place; it is very disturbing to see a white girlish neck when a bearded old gentleman turns around to sit down.

The third make-up process involves modeling the face. The term "modeling" is used to cover all the painted efforts to change the face. It includes the use of rouge on cheeks and lips, the use of highlight and shadow, and the lining of the face.

In straight make-up, rouge is applied on the cheeks in the form of a small crescent with the points going towards the temples and the nose, and blending into the foundation in all directions. It should be started from a strong point of color placed approximately halfway between the end of the eyebrow and the nostril. In character make-up, rouge may be used in a variety of ways. For example, it can be applied rather splotchily to indicate the cheek coloring in a middle-aged man with apoplectic tendencies. The lips should be colored slightly darker than in life for simple straight make-up. They can, however, be painted larger or smaller to obtain any character effect. In extreme old age, a good effect can be obtained by leaving them completely colorless. The face may be made to appear narrower or wider by placing the spots of rouge nearer together or farther apart. Do not make the spot of

*rouge too large, and do not overdo with the color, however. In general, cheek color is placed higher on women than it is on men; that is, for women the color will usually start high up, almost at the eye, and will rarely extend below the level of the nostril. For men, the color may be lower. It may start at a spot halfway between the eye and the nostril and extend almost down to the jawbone, and indeed sometimes even a little along the jaw.*

*Make-up deals with light and shadow in much the same way that sketching or painting does and it is possible to change the shape of the face by shading. Sections that are painted lighter than the ground tone will appear higher and are projected and made more prominent. Sections that are darker or shadowed will appear sunken or smaller. Therefore, in applying a make-up, the actor places the lighter shades where he wants portions of his face to be more prominent and he shadows those that he wants to appear darkened or sunken. Thus it is possible to make the forehead squarer by lightening the corners, the nose more prominent by a white line down the front, the chin and cheek bones less prominent by darkening them, and the actor by use of highlight and shadow can make his face seem larger and plumper or smaller and thinner. The colors used for this highlighting and shading need not be white and black. Often another base color, which is lighter or darker, is more successful. It is most important, too, that shadows be well blended, say in the case of hollowed cheeks. The edges of the hollow must fade imperceptibly into the base color, or the effect will be only a dirty face.*

The most difficult thing to learn about make-up is how to put on the lines that change the character of the face and give it age and expression. Practice is essential, and observations of the faces of people is the necessary preliminary to practice. The easiest way of lining the face is to follow the natural lines. By wrinkling the forehead, frowning, smiling, etc., the lines that will develop as the face grows older and sags can easily be seen. The lines are made with the grease paints of dark colors, called liners. The lines cannot be put on directly with the lining stick, however. Some actors melt a small amount of the stick in pan and make the lines with the warm liquid and a fine camel's-hair brush. Others use a special pencil-like roll of paper, called a stump, or a pointed splinter of wood, such as an ordinary wooden toothpick. One end of the toothpick should be stuck into the liner so that some of the grease paint adheres to it, and with this paint the line is drawn. These lines may be projected by painting them with a dark lining color and then highlighting them on the upper side with a lighter paint. The most suitable color for shadowing is a brown-red mixture or a deep maroon. In certain cases light brown alone may be used but it is strongly recommended that black, blue or gray never be used unless for some very specific reason, such as a fine network of wrinkles may demand gray. Light flesh, white or yellow may be used for highlighting. When both have been applied, they should be blended with the tips of the fingers. Do not dull them too much since the final coat of powder will soften and blend a good deal too.



For middle age, or old age, it may be necessary to draw wrinkles. The best method is to screw up the face, so that it falls into wrinkles, and then to draw the wrinkles so formed. They will thus be made in the natural places, in the places where they will really be when that particular face grows old. The actor may well attempt to assume an expression suitable to the character he is playing. If he is to be a cheerful old man, he should feel happy, smile, and wrinkle up his face; if he is to be sour, he should attempt an unhappy appearance. Then, with his paint, he should try to make this appearance permanent. This is the scientific background for the rather hazy advice that one must inwardly assume the character before he can successfully make up for it. The basic wrinkles for old age are illustrated below.

FOREHEAD  
WRINKLES

LINE UNDER  
EYE POUCH

LINE AROUND  
MOUTH



WRINKLES OVER  
NOSE

CROW'S FEET

LINE UNDER  
CHEEK MUSCLE

Wrinkles may be made to appear deeper by the use of white lines alongside the black ones. Thus, if the actor wishes to show a deeply furrowed forehead, he may sketch in the wrinkles with black, and then just above each wrinkle draw a corresponding line with white grease paint. The neck and the hands must not be neglected; they should be colored and wrinkled as well as the face.

The fourth make-up process consists of the make-up for the eyes. First, the eyes should be shadowed on the lid with a dark color. These shadows should blend up until they reach the eyebrows. If, however, the actor's eyes are deep-sunk, only the lids should be shadowed slightly and the sockets should be highlighted. These operations can be performed with the tips of the fingers or with a brush. Next, the eye should be outlined with a thin fine line above and below the lashes, and close to and following them. The lines should meet at the outer corner and extend for a short distance beyond. The eyebrow pencil in a dark shade, black or dark brown, is used for this work. Now the eyebrows should be strengthened by lightly brushing the hairs with the tip of the pencil held flat. If they are thin or if they are to be enlarged for character purposes, they should be drawn to the desired size with short fine pencil lines. Any very large increase, however, should be done with crepe hair since the painting becomes apparent when done over too large an area. If an effect of large eyes is desired, the lower line may be drawn slightly below the lower lash curving downward. For and even greater effect, fill in the space between the lash and the line with white grease paint after the make-up is powdered. In this way, the paint will glisten moistly like the cornea of the eye.

Doing the hair is the fifth make-up process. Many actors forget entirely the importance of the hair in creating a make-up except when they find it necessary to age it for an older character.

Look at anyone from the distance of fifty feet and you can readily see how much the hair contributes to your recognizing him. It can be worn sleekly combed, parted eccentrically, awry, partially blocked out with make-up to create a high forehead, and in any other number of ways to create character even in straight roles. If the hair is very thick, it may be necessary to coat it with soap, spirit gum, or a mixture of putty and foundation first and then cover it with make-up when dry.

There are many ways to age the hair. For graying, the hair should be oiled slightly with cold cream or some similar oil to insure the powder's clinging and then covered with white theatrical powder, corn starch, or orris root. For a silvery white, aluminum powder may be used. It should be carefully combed through to make sure that it is evenly distributed and to avoid any solid bands of powder which look under lights like a metal finish. The metallic powder can also be misted with olive oil and applied with a toothbrush and then combed through. White mascara and white greasepaint can be used to whiten the hair. When only partly graying the hair, care should be taken that it is done realistically and that it blends off into the natural hair. The eyebrows, of course, should be in agreement with the hair. They can be treated in the same ways. For the scraggly eyebrows of the very old, the simplest trick is to rub them the wrong way with a white liner.

The sixth make-up process is powdering the face. This is almost always the last operation in putting on a make-up. Its

*purpose is to set the grease paints and to kill their shine. It should be applied profusely with a clean puff and pressed into the grease paint. The excess may be removed by dusting with a soft powder brush or by splashing it off. The latter method is more difficult but very satisfactory since it leaves the actor cool and refreshed. Cold water is splashed on the face until the excess powder is washed off. Then the make-up is dried by patting, not rubbing, the face with cleansing tissues. The powder should match in color the ground tone.*

*It is not always necessary, however, to use grease paint for a straight character, a dry make-up is often sufficient. This is a make-up consisting merely of powder, rouge, and penciling of the eyes and lips. That is it is a make-up without grease make-up, more familiarly known as dry make-up. The make-up processes that have been presented in the preceding pages is followed, with the omission of the second step, the laying of the ground tone of the grease paint.*

*The use of plastic changes on the face, such as putty and cotton-collodion, and the use of crepe hair and spirit gum are techniques that the inexperienced actor should not attempt until he has mastered them in practice session. These materials should be applied before the cold cream has been used in the first step, since they adhere best to the dry skin.*

*Putty is used plastically to change the shape of the nose, chin, etc. If it is hard, it may be softened by allowing hot water to run over it; if too soft, it can be heated until some*

of the moisture is dissipated and then chilled, although it is usually sufficient just to chill it. It should be kneaded with the fingers into a rough approximation of the shape desired and then pressed on the face until it adheres. The fingers should be cold creamed slightly to prevent the putty from sticking to them. When the shape desired has been molded on the face, it should be rubbed with cream until the surface is smooth and it joins imperceptibly. Then it should be painted to match the general skin tone. It may be necessary in some cases, especially if the putty has become soft, to melt some ~~grease~~ paint and paint it on with a brush. Other sections of the face can be built up in a similar manner.

Crepe hair comes woven in tight braids. It can be completely uncurled, wet, stretched, dried and then cut and attached in very small quantities with spirit gum to build up a beard or moustache or it can be combed out into a fluffy but compact mass, roughly shaped to the correct form and glued on. In both methods it should be put on in excess and then trimmed with scissors to the correct shape. In the latter method, a moustache should always be put on in two pieces, a small beard in four (on the chin, under the chin, and a piece on each side) and a full beard in at least six. This will insure normal movement and maximum reality. Fresh spirit gum will sometimes be too thin to work properly because of an excess of alcohol. If so, a small amount may be put in a metal container, lighted, and allowed to burn until it has thickened to a gummier consistency.

To remove the make-up, rub cold cream over the face, and wipe with a clean cloth. The false hair, if any, should be pulled off first, and the gum that remains may be dissolved with alcohol.

Observation is the basis of all good make-up. If a young man wishes to make up as an old one, he can do no better than to study the faces of old men. He can notice how the beard grows, and where the lines come. He must also study himself, and see how the idea can be best expressed on his own face. He will probably see real people whom he would never dare to imitate, because a successful imitation would look too unreal. As in all the other departments of dramatic art, the selection of proper details is the basis of success.<sup>17</sup>

The application of make-up has certain psychological values for the actor. Many actors, particularly when playing character parts, find that make-up stimulates them toward a more confident and effective performance. In some cases they almost hide behind masks and dare to say and do things that would embarrass them if said and done in naked faces. But though the application of make-up has certain psychological values for the actor, its more obvious functions lie in the fact that from an audience standpoint it counteracts stage lighting, delineates character, and in a large auditorium helps to project the features of the character to the audience. Of the three, delineation of character is by far the

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<sup>17</sup>John Gssner, *Producing The Play* (New York: The Dryden Press Publishers, 1953), pp. 387-388; Milton Smith, *Play Production* (New York and London: D. Appleton-Century, Inc., 1948), pp. 369-379.

most important. Age, nationality, and personality are among vital factors that ~~make-up~~ can help to convey. But, just as make-up helps the actor, so the actor must help the make-up and actors who are famous for characterization have flexible faces and sensitive "souls." It is ordinarily a skillful combination of make-up, costume, and expression that achieves the desired effect.<sup>18</sup>

The present system of lighting in the theatre renders make-up imperative; no producer has yet been successful in so perfecting artificial light that the natural wildrose 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 make-up, 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 grayshadows would hover about her face.<sup>19</sup>

Every actor, make-up artist, and director should know how make-up is affected by different colors of stage lighting. Actually there is very little to know. Since the basic skin tone is usually some pink and tan tone with rouge, colors such as light amber, light straw, pink, and daylight blue are generally flattering and will usually cause no difficulty. The following list will give some idea of what to expect and what may be done.

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<sup>18</sup>Frank M. Whiting, *An Introduction to the Theatre* (New York, Evanston, and London: Harper & Row, Publishers, 1967), pp. 211-212.

<sup>19</sup>Helena Chalmers, *The Art of Make-Up* (New York, London: D. Appleton and Company, 1925), pp. 2-3.

Amber light tends to eat up the reds in a make-up and lend a sallow tone to the skin. Under strong amber light the flesh tone must be made quite pink and rouge must be applied heavily.

Blue light changes red to dull purples and black. Since night, evening, and moonlight scenes--it is important to remember that a light foundation with very little rouge is the best solution. If there is a blue lighted scene between scenes of normal illumination, a quick coat of neutral powder will sometimes dull the reds enough to prevent any deep purples from appearing.

Red light is reflected more or less equally by the pinks and reds of make-up and requires a heavily pink base and a rouging with a red containing some blue.

Green light gives the face a ghostly macabre appearance and is rarely used except where that effect is desirable. There is little that can be done except to avoid reds and browns as much as possible.

The direction from which the main source of light flows also influences make-up. If the lights come from overhead, strong shadows will be cast in the eye sockets, below the nose, below the lips, and below the chin. Very strong footlights will have the opposite effect. In either case application of highlights in the shadowed areas will help to restore a more normal look.

The theatre size should also be taken into consideration. Obviously, make-up must be used in a much bolder manner in a large theatre than in one seating three or four hundred. Great care must be taken in blending and finishing the make-up intended for a small theatre.<sup>20</sup>

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<sup>20</sup>Smith, op. cit., pp. 388-389.



The problems now to be discussed may be basic or minor-- they merely represent certain aspects of make-up which have seemed not to fall easily into the preceding material of this paper.

The first is that of the make-up room. There should be long tables with a continuous row of large mirrors over them that are well lighted. A lavatory or two is nearly indispensable; so are clothes hooks on the wall and a large cabinet in which to keep the make-up and make-up smocks. If possible, a general make-up room should be adjacent to the general dressing rooms and as near the stage as possible. Good ventilation is also essential.

The second problem is related to group makeup. It usually requires a director of make-up and as many assistants as can work successfully in the space allotted for make-up; a standardized written description of the make-up for each character; adequate space for taking care of large groups and adequate equipment; a detailed schedule or plan of make-up procedures; and a proctor of some sort to maintain order. Before any make-up is started, a detailed plan or procedure should always be made out and then adhered to strictly.

Whenever the make-up must be changed several times during a performance, sometimes very rapidly, the procedure used must be quick and somewhat modified. Ordinarily it is best to do the first make-up with greaseless base. Pancake is quite satisfactory. Usually only the last make-up should be powdered. Greaseless make-up is especially satisfactory because there is no real need of powdering it. Other make-up may be applied over the first one.

A fourth problem which may have a considerable effect upon make-up is the weather, especially hot, damp weather. Since nothing much can be done about the weather, the only solution to the problem is to take certain precautions in applying make-up. In the first place, of course, cleansing cream should never be used before applying a soft base, for the resultant make-up is likely to be excessively greasy. This precaution is doubly important in hot weather. In using stick base, as much of the cream as possible should be removed before applying the base. It is usually desirable to powder the make-up somewhat more heavily than usual in warm weather. For that reason rouge, shadows, and highlights will probably need to be a little heavier than they normally would. It may also be necessary to repowder rather frequently. In case of successive repowderings, the make-up may sometimes need to be retouched. Drops of perspiration should be frequently blotted with fresh cleansing tissues, not rubbed with a handkerchief. In case of extreme heat or dampness, greaseless make-up will undoubtedly prove more satisfactory than grease paint.<sup>21</sup>

Make-up is a fascinating art and is not by any means a static art. It is far different today from what it was ten years ago. Ten years hence one may expect it to have gone through many more changes. A make-up artist need not be afraid to keep up-to-date with the changes either, nor be afraid, to discard materials or techniques suggested by books and teachers of today in favor of something better which may appear tomorrow.

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<sup>21</sup>Richard Corson, *Stage Makeup* (New York: Appleton-Century-Crofts, Inc., 1960), pp. 747-753.

*Experimentation with every new material or idea, too, may enable the make-up artist not only to keep up with his are--but what is still better--to keep ahead of it.*

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