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The Mysteries of Amateur Make Up

By FREDRICA SHATTUCK, Head of the Department of Public Speaking

Almost everyone wants to know something about how to make up for amateur theatricals. A few simple directions on what to do and what not to do will start you off. In fact there are only a few general principles which you need to remember. The great secret of success lies in practice and experience. Of this pictures to hold quite like any other kind of painting. The inexperienced person gets the paint on a bit too thick. You have only to study the faces of women on the street nowadays, when rouge seems to be the rage nowadays, when rouge seems to be the rage.

Quaint candlesticks added a pretty touch. How happy these girls were with their rooms! And they had little mirror in the room. It is so arranged that we have a feeling of security, or repose, when one feels it necessary to run over to one side of a room and jump up and down in order to hold it down, there can be no feeling of repose.

"Harmony in a room means that the furniture belongs in that particular room and each piece of furniture belongs to the others. The color belongs in that room and each color belongs to the others. And the woman who synizes that room belongs to it—it expresses her personality. For instance, Elizabeth wouldn't belong in Martha's room. As you say, it wouldn't be in her style. She is a different kind of person.

"Whether you want to or not, girls, your room will express you so you should try to make it express you. And don't think that you have to have everything new. Use what you have. If you buy anything, let it be simple and from your own nearby shop. And do remember the laws of unity, balance and harmony."

So the girls went to work. In fact Josephine began the minute she reached home for she was impulsive and direct and knew what she wanted.

"Mother, I have a wonderful idea for doing my rooms. You know I don't need any dresses just now so I may use that jolly brown and white gingham for draperies instead?" And she did.

Her father helped her put up shelves for her books under the windows. A strong cot covered with burlap and soft green and brown cushions became a couch in the daytime and a bed at night.

Her desk was a plain kitchen table painted brown. Two good substantial winders chairs were painted green (she bought one at a second hand shop for $1.00.) There was another small table for her lamp, and a chest of drawers for her clothes. She didn't mind much whether she had a mirror, and not at all that it was hung on the wrong side of the room. In one corner was a basket for Curly. And the only picture on the wall was the print of a painting by an English artist, Sir Frederick Leighton, which showed two Greek girls playing ball.

Elizabeth's room of course was just as dainty and as pretty as she was. Her bed was what we call a day bed—sort of cot with posts at the corners. It had a cover of blue cotton crepe with blue and pink flowered chintz ruffles and a big soft pillow of pink satin. She had a tiny table at her head where she could put her lamp and a book or two. Her dressing table was a box with shelves put in and all covered with ruffled pink satin, with a strip of the flowered chintz across the top of it. Her draperies were of the same crepe as the bed cover with a valence of the chintz. She cut her valence with a curve similar to that of her mirror. Her chair was an old worn one for which she made a chintz cover with ruffles of the pink satin. She had a tiny table at its head where she could put her lamp and a book or two. Her dressing table was a box with shelves but that didn't disturb Elizabeth, for she did have a big chiffonier between her entrance door and closet door where she could store a large portion of her pretty clothes. The bench at her dressing table cost her 50 cents and then painted it white. And Margaret had a wonderful time doing her room! She chose natural colors for her room because she had decorated them with green cotton crepe applique and wool embroidery in orange and lavender and green and black. She put her old-fashioned bed, both top and foot; also her bureau top, hanging her mirror separately, and a lovely orange quilt which almost matched her hair. And Margaret took special delight in adding all sorts of little touches to her room—an orange quilt pen, decorative lamp shades, a painted box for adds and ends on her bureau, and two little vases with bitter-sweet which almost matched her hair. And Margaret took special delight in adding all sorts of little touches to her room.
of a heavier line and his lips the color of a wet rouge. Now notice the difference in his appearance and you begin to see why a good make-up is often said to make a part. The facial make-up is positively necessary to give a young face the appearance of age or a refined face that of another character.

The ideal make-up is one which gives the face of the actor the necessary help in characterization and yet is not so extreme as to kill his personality. The bright blue which some actors use to cover the entire upper lid from the upper lash to the eye-brow will practically kill the finest personality on the stage. It is a trick often used to neutralize a strong personality which the management does not wish to star. It is characteristic of the "chorus girl" and makes anyone seem like a painted person with none of the refinement usually characteristic of the lead. Common sense should govern make-up. If the woman you are characterizing is not the good make-up is often said to give a young face the characteristic of the lead. Common sense should govern make-up. It is a trick often used to neutralize a strong personality which the management does not wish to star.

All the material for the make-up should be purchased and assembled well in advance of the dress rehearsal. The first cost may seem high and so it would be if you bought this material for just one performance and never used it again. But when you consider that with proper care wet rouge and many of the grease paints which are used in very small quantities will last for years, you realize that the initial purchase will form the nucleus of a permanent kit and the cost is not so high. For a small sum the supply can be kept replenished with powder and the items used in larger quantities. One good kit will serve all the amateur needs of a small town or entire community.

Make-up Table

It is best to have a special place set aside for the work of making up the entire cast. This may be one of the dressing rooms which is well lighted. All material should be spread out on a table which permits seating on either side or on a low shelf table attached to the wall at one side of the room. The room should be provided with good lights, a few movable chairs, lavatory facilities —running water if possible—soap and plenty of towels. Besides the actual paint certain equipment is indispensable. Aprons should be provided for those who are working with the material and sheets to protect the clothing of the actors from powder. There should be plenty of cheese cloth, gauze and cotton for wiping the faces both in applying and removing the cream and paint. Pins, scissors, a mirror and oil are necessary. The time required to make-up the ordinary cast for the average three act play is about one hour. If the curtain is to rise at 3:15 or 3:30 P.M., it is best to require all performers to report at 7:00 P.M. Even when a very large group is to be made up it is scarcely practical to get all actors just before this hour and it is wise to enlist the help of members of the cast so that the work can be finished with good dispatch.

Materials

Cold Cream:

Cold Cream furnishes the foundation for make-up. It should be purchased in large cans and may be secured in 15 oz., sizes at $1.00 or 8 oz. sizes at $0.60. It is usually wise to have a separate can of cream at a small size table, part from the general make-up table with plenty of cheese cloth or gauze, cut in pieces one foot square, at hand. If an extra mirror is hung over this table amateurs can apply their own cold cream foundation and thus reduce the congestion around the main make-up table. All cold cream should be thoroughly ground with cotton or gauze before the face is ready for grease paint.

Great Paint:

Grease paint comes in 28 different colors. The standard price is $1.50 cents per stick. Following are the available colors:

1. Pink
2. Very Pale Juvenile
3. Pale Juvenile
4. Juvenile Hero-Flesh
5. Juvenile Deep Red
6. Juvenile Robust
7. Light Sun-Burnt
8. Dark Sun-Burnt
9. Sallow Yellow
10. Flesh Middle Age
11. Sallow Old Men
12. Robust Old Age
13. Olive
14. Gypsy
15. Othello-Moor
16. Chinese
17. American Indian
18. Carmine
19. Negro
20. East Indian
21. Vermillion
22. White
23. Yellow
24. Brown
25. Black
26. Japanese
27. M. P. Yellow
28. M. P. Orange

It is convenient to have most of these colors but the average amateur kit can do very nicely with Pink, Dark Sun-Burnt, White and Black. If color is too high it can be toned down with white. If too pale it can be heightened by blending in a dark sun-burnt shade.

Powder:

Powder should be purchased in large cans. It comes in 19 different shades. The standard price is 50 cents per 5 oz. can but it often costs 60 or even 70 cents depending on the dealer.

As it is a little more difficult to blend the powder it is convenient to have a large number of the following colors:

Face Powder
1. White
2. Light Pink
3. 2½ Pink
4. Dark Pink
5. 3½ Darker Pink
6. Flesh
7. Brunette
8. Dark Brunette
9. Cream
10. Juvenile-Flesh
11. Sun-Burnt
12. Sallow Old Age
13. Olive
14. Othello
15. Chinese
14½. Japanese
16. Moving Picture

Lining Colors are used so successfully by some make-up artists that grease paint as a foundation is unnecessary. In fact except for character parts it is possible to readily eliminate the grease paint foundation. When the paint is used the face should be dusted afterward with powder of the correct shade.

Liners:

Lining colors come in 21 shades and are obtainable at 25 cents per stick. It is possible to get along with gray, medium and dark brown. A great many of these colors both in lining sticks and grease paints fill up a make-up box and are never used. The function of the black stick is to supply the lines, wrinkles and shadows. As these sticks do not dry out so quickly as an eyebrow pencil they are much to be preferred for lining the eyebrows.

Lining Colors

1. Pink
2. Flesh
3. Gray
4. Medium Gray
5. Dark Gray
6. Light Brown
7. Dark Brown
8. Light Blue
9. Dark Blue
10. Special Blue
11. Red
12. Crimson
13. Dark Crimson
14. Vermillion
15. White
16. Yellow
17. Black
18. Carmine
19. Green
20. Green-Blue
21. Purple

Dry Rouge:

Dry rouge should be carefully blended. Two colors will suffice. Rouge No. 18, a bright pink for young girls and Rouge Mexicola, a darker shade for men, older and character parts. Theatrical rouge is sold at 25 cents.

Moist Rouge:

This rouge is the best paint for the lips. It costs 50 cents a jar, comes in light, medium and dark.

Crepe Hair and Spirit Gum:

The most successful hair decorations for the face are made at the make-up table from crepe hair. This comes in black, dark brown, blond, dark grey, medium grey, light grey and red. If many plays are produced a kit will need (Continued on page 13.)
all colors. This hair is sold at 25 cents a yard. It is bruised and curled, but can be straightened by moistening and stretching for several hours.

Spirit Gum is sold at 35 cents a bottle. It is used to stick the false beards. The main thing to remember is that the face must be free from grease where hair is to be attached, as the beard will not stick over grease paint. Then beards and mustaches should be made up before the spirit gum is applied to the face. Usually the rope of crepe is divided lengthwise into four strands, which are straightened out for measurement and then cut. If a beard is to extend from ear to ear it should be made up in three or four sections. The two sections running from the ears down the cheeks should be attached first with the hair running down the face. Then the lower part of the face can be decorated with the hair running up and down. Never attach a false beard from ear to ear in one piece as that means the lines of hair must run cross-wise on part of the face and the whole effect will be un-

dissembled.

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sticks, clown white, toupee wax, burnt cork, liquid rouge, black-eye paint, etc., but the average amateur kit can do very nicely without any of these.

Steps in Make-Up

The coat or top garment should be removed before make-up is applied. Cold cream should be rubbed over face, ears, neck and all skin to be made-up. It should then be thoroughly wiped off. If grease paint foundation is used it comes next, after which the wrinkles and shadows are painted in. If grease paint is not used then wrinkles and shadows are applied directly after cold cream foundation, and correct shade of powder is next applied. Powder applied after the lining helps to blend and make the wrinkles look more natural.

The eyebrow is outlined with color a little darker than the hair or wig. In case of character part the line may be changed, for instance in the case of a Chinese part the slant of the brow must be changed by painting over with white, then grease paint, the color of face, after which powder is applied and a new brow drawn. In lining the eyelash the dark line should not begin too near the inside corner. Start about one-sixth of the distance from the inside corner to the outside corner and keep the lining as close up to the root of the lash as possible. Let it extend straight out beyond the outside corner along the natural wrinkle for from one-sixth to a quarter of an inch.

Dip the end of an orange wood stick into the brightest moist rouge and dot close to the inner corner of each eye. Moist rouge is also used sparingly on the inside of the nostril and applied to the lips. It is sometimes necessary to blend a red for the lips for character part. Care should be taken not to get the mouth too large particularly for a straight feminine part. Rouge is most successfully blended on the lips with the tip of the finger. Dry rouge is applied last to the face and should be smoothly blended with a hare's foot. Young girls wear rouge high. For men and older women it can extend lower down on the cheek. The lobes of the ears, the tip of the chin, the upper lids and the line of the forehead just above the eyebrow should be touched up with a bit of dry rouge.

False hair is the last thing to be applied. The lines and shadows should be examined after every thing is finished so that any necessary retouching can be done. The neck, arms and hands should be made up with appropriate color. Sun-burnt powder is very convenient in making up very white hands for character parts and liquid white is sometimes necessary to whiten very red hands.

The expert can gage the correct intensity of make-up in the dressing room if he is familiar with the stage lights but the amateur should remember to test it out before the lights of the stage. If he is a beginner he should do this before the final night, preferably at the dress rehearsal. He should study the character in the faces he meets and should practice.

Make-up material can be secured from local drug stores, The Wingate Co., Costumers, Des Moines, Iowa, M. Stein Cos-

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Books on Make-Up
How to Make-Up by S. J. Adair Fitz-Gerald, price 50 cents. Published by Samuel French, New York.
The Art of Theatrical Make-Up by Cavendish Morton, price $1.40. Published by The MacMillan Co.

Tea—Suggestive of the Rainbow
(Continued from page 6)

Fill the jar with cold water and let chill on ice. When ready to serve add one pint of carbonated water.

Fairy Wafers

\begin{align*}
\frac{1}{2} & \text{ c. butter} \\
1 & \text{ c. powdered sugar} \\
\frac{1}{2} & \text{ c. milk} \\
\frac{1}{4} & \text{ c. flour} \\
\text{Coloring} \\
\text{Cream together butter and sugar, add the milk drop by drop then the sifted flour and coloring last. With a broad bladed knife spread the mixture very thin on the well buttered bottoms of pans and mark in three-inch squares. Bake five minutes in a moderate oven.}
\end{align*}

When baked, very quickly cut the wafers apart and roll them over a lead pencil into any number of shapes. If the wafers become crisp before they are rolled, put them back in the oven a minute and roll them again.