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THE IOWA HOMEMAKER

“ALL THE WORLD’S A STAGE...”

By Mary Louise Murray

THE art of painting the face in private life has been in vogue from the earliest days of the world’s history. To this day, scores of the races of mankind paint their bodies and faces. The gentle art of make-up was known in Egypt as far back as the fourteenth century, long before there were any regular stages or actors.

Today, anyone of us at any time may be called upon to direct some amateur theatrical performance. A little knowledge of the art of make-up will do much toward making this performance a success.

There is no doubt that at some time we have asked ourselves the question, “Why is stage make-up necessary?” Let us consider the actor as he makes his entrance on the stage. He is confronted by a battery of lights. “Flonds” in the wings, “spots” from the rear and a glaring row of footlights are to be faced. All this tends to kill the natural color in the actor’s face and to destroy the natural shadows. At the same time unnatural shadows appear. It is by means of make-up that color and shadows are put back and that the actor’s features are emphasized so that they may be seen from all parts of the theater. If an actor, professional or novice, does not look the part he is called upon to net, he cannot play it adequately and with that sense of characterization that is so necessary to deceive and at the same time to impress.

The manner in which the stage make-up affects the individual is surprising. By using high-lights and shadows, the chin can be made stronger, the face broadened or lengthened, the jaws squared, and the nose and even the eyes enlarged.

Make-up should, however, be used only in sufficient quantities to counteract the effect of the lights. In character and comedy make-ups, never overdose to the point of burlesque. This caution applies principally to reddened or putty noses, black eyes, blue chins, beards or mustaches.

One essential in bringing about good results, is the lighting of the dressing room. Every dressing room should be equipped with lights corresponding to the general lighting scheme of the production. Make-up is affected by the coloring of the lights used just as are costumes.

There can be no fixed rules for make-up for the simple reason that no two faces are shaped exactly alike, and temperament has much to do with the painting and portrayal of characters.

The following list of materials should be included in the make-up kit:

Theatrical cold cream—The fine toilet variety will not remove the make-up easily. Cream containing lemon, if persistently used, will encourage wrinkles. Men may substitute cocoa butter or vaseline, but women will find that these will cause hair to grow on the face.

Paint rags—These may be of cheese cloth, soft linen or tissue.

Grease paint—By the introduction of grease paints into the art of make-up the process has been very much simplified and rendered twice as effective and natural. These paints impart a clearer and more life-like appearance to the skin. Being of a creamy nature, they are, to a great extent, impervious to perspiration. The flesh tints are numbered from No. 1 to No. 10 and are used in giving the various shadows required.

No. 1 makes an excellent foundation for high lighting. No. 2 is the best juvenile foundation for a woman playing in white, lemon yellow, “straw” or pale amber light. If the skin is very white, a little of No. 3 may be added. The paint chosen by brunettes should be creamy rather than pink. No. 4 is the juvenile foundation for men. Chrome, blue-black, red and white are auxiliary colors to be used in conjunction with the above.

Lining sticks—Medium blue, dark brown, medium gray, lake and black are needed.

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

Face powders—No. 2 face powder for light complexions; No. 3 face powder for brunettes. A juvenile powder for men. Always have the powder lighter than the foundation in a chalk for make-up so that the high lights will not be killed.

Now add a stick of dark olive and a stick of brown corresponding to “Negro” and black masquer for both men and women, and you will have a complete theatrical kit, the magic and possibilities of which are infinite.

Tomato Juice Peps Up Omelets

Light, fluffy omelets are great attractions on any bill of fare, whether it be at home or abroad. Here is just a hint to those who operate their own kitchens. One tablespoon of water added to each egg white, after the egg is slightly foamy from beating, increases the volume and tends to make the omelet more moist and tender.

An even more desirable result is obtained when tomato juice is used instead of water. The acid of the tomato causes the egg white to foam more easily and thus produces greater volume. The acid also tends to make the egg more tender. Lemon juice may be substituted if the tomato flavor is distasteful to any one of the family. Since there is more acid in the lemon than in the tomato, it is necessary to use less than a tablespoon of lemon juice per egg.

Better Beating Makes Bigger Cakes

Do you beat your cakes at the proper time? According to Dr. Belle Lowe, Foods and Nutrition Department, the greatest amount of beating should be applied during the process of creaming the butter and sugar or the butter, eggs and sugar. In creaming these ingredients a sum of 700 moderately timed strokes produces a very desirable product, other factors being equal. After the addition of the flour, milk and leavening agent, the amount of mixing depends upon the type of leavening used. Cakes using either tartarate or phosphate baking powders lose volume rapidly after being mixed with low grade carrots. Mixed baking powder, however, shows little change in volume as the mixing increases.

In every case of simple cake mixture, the greater amount of mixing should be used in the creaming process, while from 50 to 100 strokes only, varying with the baking powder, should be used in combining the final batter.

From Gunny-Bag to Airplanes

Jute, the fiber which has been confined so long to gunny-bag stock, twine and low grade carpets, is advancing to a higher rank in the textile world.

By new processes of dyeing, the naturally lustrous fibers of jute may be used in the manufacture of upholstery and trimmings for furniture and automobiles. Jute, in its natural state, is silver gray, but takes dye like any other vegetable fiber, so that it can be mixed with wool or hair for furs, or with some of the artificial textiles, such as rayon, for the manufacture of novelty fabrics.

At present, experiments are being made to determine the practicability of jute fibers mixed with fibers of common nettle for aircraft wing fabrics.