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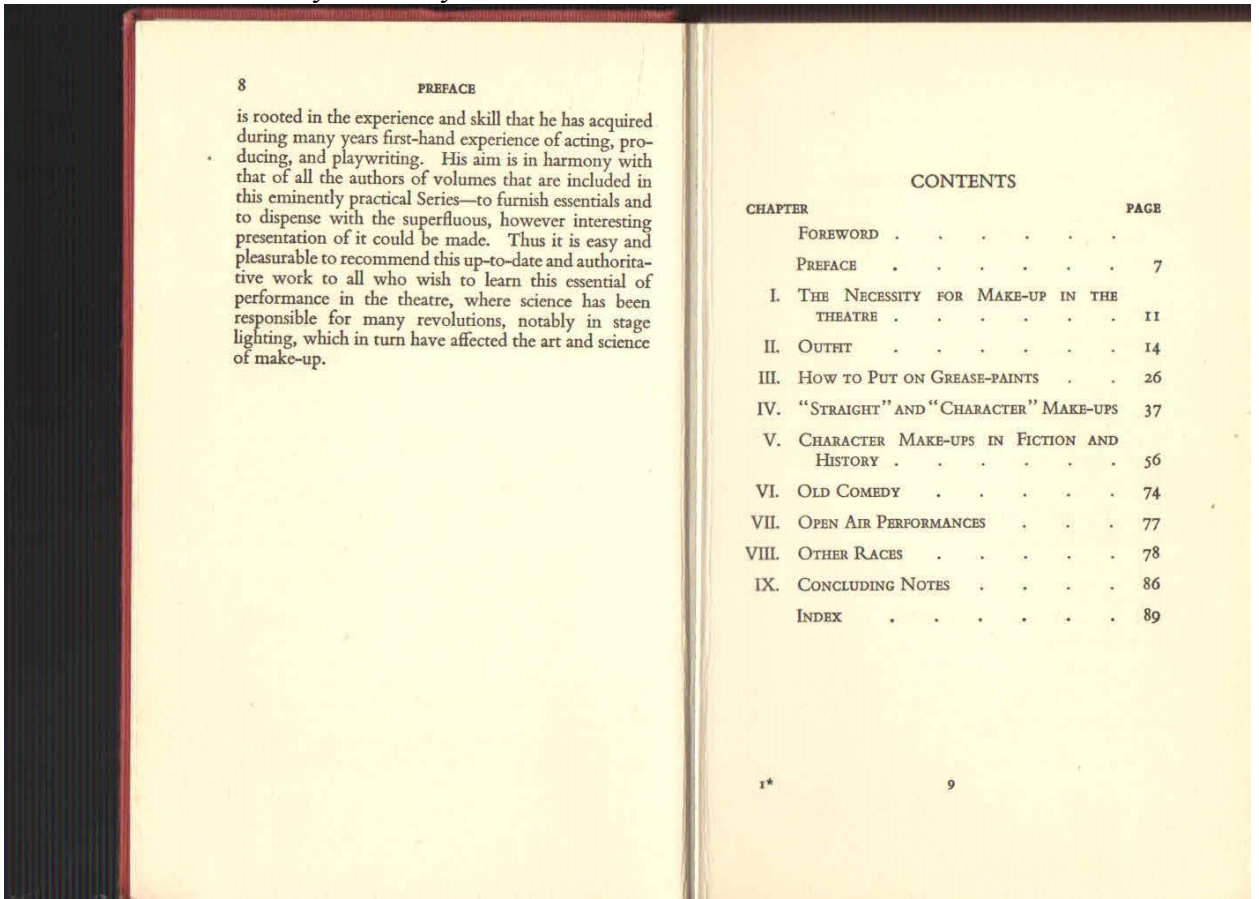
STAGE MAKE-UP

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Книга по сценическому макияжу



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PREFACE

is rooted in the experience and skill that he has acquired during many years first-hand experience of acting, producing, and playwriting. His aim is in harmony with that of all the authors of volumes that are included in this eminently practical Series—to furnish essentials and to dispense with the superfluous, however interesting presentation of it could be made. Thus it is easy and pleasurable to recommend this up-to-date and authoritative work to all who wish to learn this essential of performance in the theatre, where science has been responsible for many revolutions, notably in stage lighting, which in turn have affected the art and science of make-up.

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OTHER RACES

BEFORE giving suggestions that may be useful for the make-up of a person of another race, I advise, as in the preliminary stage of learning "straight," "character," and "historical character" make-ups, the study of facial characteristics. There are four main races, and within each race such a variation of types that it is often difficult to know to which country a person belongs, as these racial characteristics are not sufficiently marked. The make-up for the Chinese, Negroes, Red Indians, Indians, Arabs, and Jews is largely stereotyped. To their own people each person differs from the others, but for stage purposes it is sufficient to select characteristics that are the basic fundamentals. With Europeans, however, the difficulty in indicating, without national costume, native speech, and other helpful pointers, the country to which the character belongs, is much greater. The only satisfactory way to learn how to make-up for a Frenchman, Italian, or Spaniard, is to endeavour to study each national in the flesh in order to find distinctive signs. England has such a cosmopolitan population nowadays that this is not difficult. The persistent study of books that deal with different races, and of portraits, old paintings, or modern photographs is also of great assistance. Incidentally, rarely is a typical-looking Englishman cast for a foreign part. It is sufficient for a member of a company to have dark

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brown or black hair and grey or brown eyes for the producer to cast him for the part of a Latin. Whatever the characteristics, they must never be overdone to the



Fig. 18. Red Indian.

stage of caricature and so be brought out of the picture. A restrained delicate imitation of the racial and national traits of other European nationals, however slight, is enough for an intelligent audience to recognize the difference. Anything exaggerated upsets the balance. Therefore, do not be too lavish in the use of No. 9 and

this, on the highest point of the cheek-bone, add a small highlight of white (No. 20). Under the cheek-bone shadow with No. 7, keeping the shadow somewhat circular. This shadow must not come lower than opposite the top of the nostril. Shorten the nose a

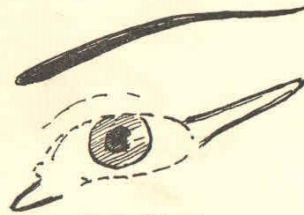


Fig. 19. Chinese Eye.

little by shadowing in with No. 7 between the eye-brows, bringing the shadow down to about opposite the inner corners of the eyes. With the same colour shadow the underneath part of the nose from the edge of one nostril right across to the other. When a fairly broad highlight of No. 5 has been drawn down the centre of the nose, it will appear to be appreciably shorter.

The lips should be painted a tone lighter than the foundation colour and made wider. Immediately above the new line of the upper lip, draw a thin line of No. 5 to act as a highlight.

For the eyes, take all colour out of the lashes with No. 5. With a hogshair brush and No. 7 draw two lines in an upward oblique direction from the outer corner of

the eye, the lower line from the actual corner, and above from the edge of the lid to join with the end of the lower line. At the inner corner of the eye, below the tear duct, draw two very small lines in an oblique downward direction. These two short lines must not start



Fig. 20. Chinese Make-up.

from the actual corner of the eye, but they must be below it (see Fig. 19). If the inner corner of the eye is too emphatic, it may be covered with the smallest piece of nose paste, coloured in to match the rest of the face. This will help to give the look of the Chinese eye, in which the upper lid appears to join immediately with the lower lid, weakening the effect of the pink dot that is more emphasized in Europeans. Powder lightly and draw on the new eye-brow line with a black eye-brow