MAKING UP ACTORS' FACES.

A VETERAN EXPLAINS AN ART AND BEMOANS ITS DECAY.

How Young Faces are Made to Look Old or to Resemble Those of the Dead—Building Up Noses and Chins—Witches' Hands.

A man, whose large face was creased by innumerable expressive lines, leaned with studied negligence against a post on Union square and gazed at passers-by with an air of legitimate and well bred interest. He had a strikingly "professional" look, and were his clothes, which were ultra-fashionable in '77, with a jaunty carelessness that ignored the whitened seams and denoted the shining back. His tall silk hat was tipped at an angle over his eyes. He looked contented and loquacious, and very much like an actor. Presently, when some pedestrian passed, he coughed, nodded rapidly twice or thrice, and said:

"Ah, good! What are you up to, you rascal? How do do?"

"Why, hullo, Billy! When did you get in?"

"Just now, my boy."

"How was the walking?"

"Ah, there, you rascal!" and Billy burst into a bland and meaning smile and gently shook his head. His friend went on and he turned to the reporter and said in a full, round, oratorical tone:

"Would you oblige me with a light, sir? Thank you. The boys will have their little jokes, you know—the rascals. The obvious meaning from his question was that I had walked in. Our combination was to pieces in Ohio—but we all got here comfortably though we left many other wrecks behind. The number of busted companies between here and the midnight towns of Ohio would drive ships from east from *Skylark*. However, I'm back, and I tell you, sir, it does me good to look at Broadway again.

"Yes, the spring fashions make it bright."

"Is that the fashions? It's the boys. To my mind it is the most absorbing study in the world—that of men's faces. You see, the thing has more interest for me than for the rest of men even in my job, seeing that I am constituted in a certain way. Making up faces was mighty important in the theatres in my time—while the study and make-up of faces was mighty important in the theatres in my time. It wasn't such a long time ago, only in the times have changed since then and the times seem to be almost no effort at all to make or and look your part. I never saw Hamlet's father a Roman father. No; he looks like what he is—a magnificently matured man in the prime of life. Lester Wallack never makes more or shaves off his darling moustache, no matter what the part and Teardle is always Teardle."

"It must be a great deal of trouble to make up every night."

"Ah, but, me boy, look at the result! Go down to the Thalia Theatre, where they still do it, and if only five years have elapsed between the acts, see how it is shown on every face on the stage."

"It is difficult to make up well, is it not?"

"Well, no," said the actor, lighting a fresh cigar and assuming a more confidential posit "the rules are simple enough, and with a little practice, almost any amateur could learn to make up artistically. If he has any eye for colors. Some parts, like *Lord Dundreary*, *Sir Sidney Darrell*, and *Claude Melnotte*, require very little make up for a young and good-looking actor. The face and neck should be thoroughly covered with white powder, and the cheek bones and chin lightly touched with rouge, which should not be put on in patches. The lover ought to look handsome; he should draw a fine black line under his lower eyelashes with a camel hair brush and touch amber. This makes the eyes brilliant. I'm sure it isn't much trouble to make up that way."

"Other characters are harder, though."

"Oh, immeasurably so. But to make a manufacturer, like *Caesar*, *Iago*, *Mercutio*, *John Mathews*, or *Hackaleu*, it requires only a little more work. After the actor has laid on the powder and rouged his face pretty heavily, he takes a common wax taper—the kind you see in every grocery—and burns some lines from the outer corners of the eyes and other lines down toward the corners of the mouth from the nose. In short, he must make the crows' feet that are visible in all men who have lived over thirty years, and have indulged in strong liquors. Then the chin should be touched with a little blue powder, which makes it look as if it recently shaved. These preparations will make the most juvenile face look mature. If he can, let him further, and look like one who has seen the character's sins and sorrows, as Macready, in Lear, Forrest, and Booth, in Iago, Fagin, and so on, more work is necessary. Heavy false eyebrows must be pasted on, and the wrinkles elsewhere enough and fairly cut out with scissors. A single piece of the wax taper is then laid on the cheeks, downward from the corners of the mouth, and over impertinent three or four heavy wrinkles painted across the neck to give it the shrivelled appearance common to old age. Some of the best men in my profession, such as Forrest and Booth, put on the heavy wrinkles on the cheeks, the sagging mouth, the pouch and hook nose, the high, prominent antrum on the cheeks, the hollow, then hollow in and strange. The front the face down with a dull, sorrowful look in the eyes and you'll have as good looking boy as you could care to see.

"How does it do it?"

"At first your face looks frightened near the mirror—don't they say? but after a few times it becomes quite easy, and after a few years get it off forever, or rather to work."

"It must take rather a degree of courage when a man looks at his own ugly mug in the glass."

"I should think so. When he makes up for a comedy character, I never forget the first time I saw Jefferson in Rip Van Winkle. Why, I thought he was the lost soul himself, and dreamed of him and thinking of it, and dreamed of him in a coffin for a month afterward.

"How is it now?"

"Well, it varies slightly. You see, such characters as *Lear*, *Richard*, *Shylock*, *Macbeth* and *Hamlet* are before the mind some time before they actually die and in the before their face changes make so very conspicuous that *Macready* in his last *Lear* at Astor Place, and the Man are discovered in his face, as the sorrow, or at length in death, as he lay in his coffin, he made extreme. For the last series the line and neck should be spread with powdered white, and slightly touched in with Paris pink, to give it a bluish line in the neck. Then the shadows should be deepened and made under the eyes, and the cheeks sunken, and the lips drawn in, and the face generally made to look as if the man would turn to bone after a brief death."

"Although in of grotesque characters the features are exaggerated."

"Yes, yes. Usually the character is of some wonderful one, and with a wonderful face, and the man who makes up for it must be an artist, and have the nature to work it out. Take the case of Fagin in Oliver Twist. Dickens gives the character a face and form that are almost impossible, and the man who would attempt to make up for it would be a fool. Fagin is a creation, and the man who would attempt to make up for it would be a fool. Fagin is a creation, and the man who would attempt to make up for it would be a fool. Fagin is a creation