

The Secret Art of Makeup!

THE WORLD is full, it would seem, of women and girls who believe they are beautiful enough, chic enough, or sufficiently unusual in type to earn a living posing for photographs. A surprising number of men want to be models, too.

What are the qualifications of a good feminine picture model? Beauty? Personality? Poise? Style? Carriage? The ideal model has all these precious assets. But the average model has not. And, perfection being as rare as it is, it is up to the photographer and the makeup man, working together, to create the illusion of perfection where it does not actually exist.

They succeed admirably well if—and this is a big IF—their subject is photogenic. That is a highly desirable state which has little to do with prettiness. The photogenic quality escapes literal definition. The experts know it and salaam to it when they see it, but they cannot analyze it very well. "Good bone structure" is important.

Greta Garbo is photogenic. The planes and angles of that famous face are a joy to the camera crew. But some round-faced girls like Joan Blondell are photogenic, too. Brenda Frazier has the kind of a face the camera is kind to. So has the duchess of Kent.

But Queen Elizabeth, who is lovely to look upon, with marble white skin, has not. Her fine features and lovely expression are not translated by the camera.

If an attractive hairline and regular features supplement a good basic bone contour the subject is fortunate, but since corrective makeup was developed such externals are not considered as essential as they once were. The modern makeup man is a magician who can intensify all that is camera-good in a face and conceal much that is imperfect. The photographer and the makeup

By
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man can make the camera lie like the proverbial trooper, especially the black-and-white camera. Even the color camera can tell a tall tale now and then. Corrective makeup, in color pastes instead of the brown tones used for panchromatic, make it possible to fool the lens that movie stars and models used to fear.

In the Tribune studio, where both black-and-white and color photographs are made and printed with an astonishing speed but no sacrifice of quality, it has been found expedient to enlist the services of a professional makeup artist. For special photographic assignments, where a particular type needed for a picture fails to meet the camera's exacting requirements, a Hollywood-trained makeup expert exercises his art where the subject's natural heritage of beauty leaves off.

To The Tribune's makeup man, as to most professional makeup artists, few women are hopeless as camera subjects. A thin face shadowed by a too large nose, he'll tell you, is an exceedingly difficult basic canvas on which to paint his photogenic picture. But he is cheered by his belief—and can prove his point—that the woman who can't be made to look classically beautiful can always be made to look interesting.

It's a fine distinction, and all plain Janes should take note!

The highly stylized, stereotyped makeup is anathema to the expert. He paints a picture, yes, but the careful interpretation of individual character makes it a fundamentally lifelike portrait, not a mask. There are fashions in faces, of course, but these are adapted, not followed blindly. The Joan Crawford mouth, for example, which so many models and even makeup experts applied religiously for a

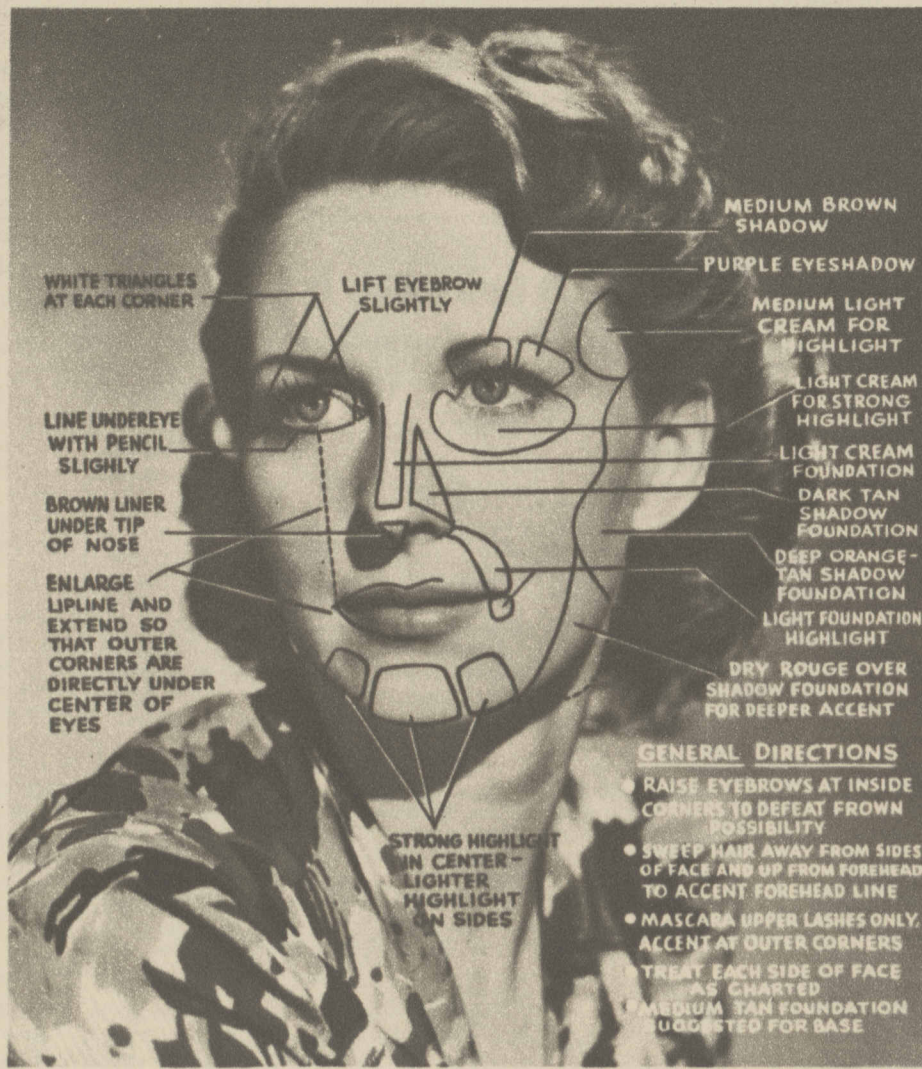
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Alice Hill, W-G-N actress of Tribune's recent "Peter Quill" series. How she was made up is told on page eight.



Right: Helen Reese poses for Tribune color camera.



WHITE TRIANGLES AT EACH CORNER

LIFT EYEBROW SLIGHTLY

MEDIUM BROWN SHADOW

PURPLE EYESHADOW

MEDIUM LIGHT CREAM FOR HIGHLIGHT

LINE UNDER EYE WITH PENCIL SLIGHTLY

BROWN LINER UNDER TIP OF NOSE

ENLARGE LIPLINE AND EXTEND SO THAT OUTER CORNERS ARE DIRECTLY UNDER CENTER OF EYES

STRONG HIGHLIGHT IN CENTER—LIGHTER HIGHLIGHT ON SIDES

DARK TAN SHADOW FOUNDATION

DEEP ORANGE-TAN SHADOW FOUNDATION

LIGHT FOUNDATION HIGHLIGHT

DRY ROUGE OVER SHADOW FOUNDATION FOR DEEPER ACCENT

GENERAL DIRECTIONS

- RAISE EYEBROWS AT INSIDE CORNERS TO DEFEAT FROWN POSSIBILITY
- SWEEP HAIR AWAY FROM SIDES OF FACE AND UP FROM FOREHEAD TO ACCENT FOREHEAD LINE
- MASCARA UPPER LASHES ONLY. ACCENT AT OUTER CORNERS
- TREAT EACH SIDE OF FACE AS CHARTED
- MEDIUM TAN FOUNDATION SUGGESTED FOR BASE

1 Before. Marian Savage before being made up for the camera.

2 Her face as blocked out for lights and shadows by makeup expert.

3 After. Her makeup completed to obtain best photographic results.

(Tribune Studio photos.)