

Baker Street *Elementary*

PRESENTS
"THE LIFE AND TIMES IN VICTORIAN LONDON"



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THE LIFE AND TIMES IN VICTORIAN LONDON
133 - MAKING IT UP - SEPTEMBER, 2023



**WELCOME TO TOPIC NUMBER # 133... TODAY WE WILL
BE LOOKING AT THE ROLE OF THEATRICAL MAKEUP
DURING THE VICTORIAN PERIOD AND OUR 60 STORIES.**



IN 'THE MAN WITH THE TWISTED LIP,' YOU
WASHED THE PRISONER HUGH BOONE'S FACE TO
REMOVE THEATRICAL MAKEUP AND REVEAL THE
MAN'S TRUE IDENTITY—NEVILLE ST. CLAIR.



ST. CLAIR CONFESSED TO THE CHARADE AND EXPLAINED HIS THEATRICAL BACKGROUND HELPED HIM CREATE HIS DISGUISE AS A STREET BEGGAR.



ADVANCES IN THEATRICAL MAKEUP DURING THE VICTORIAN PERIOD ASSISTED BOTH MEN IN MAKING THEIR ALTERED PERSONALITIES MUCH MORE REALISTIC.



BEFORE THE VICTORIAN PERIOD, WOMEN'S MAKEUP WAS ACCEPTABLE AND POPULAR (CONSIDER THE IMAGES OF QUEEN ELIZABETH I).



BY THE REGENCY PERIOD (1790-1837), ITS USE WAS MUCH LESS EXCESSIVE, WITH ROUGE AND POWDER STILL CONSIDERED APPROPRIATE... THE VICTORIAN PERIOD SAW A REJECTION OF ALMOST ALL MAKEUP AFTER THE QUEEN NOTED THAT ITS USE WAS 'IMPOLITE.'





**ALTERING ONE'S APPEARANCE WAS VIEWED AS
A FORM OF TRICKERY—LIKE WHAT ACTORS DID
IN THE THEATER WHEN THEY PORTRAYED
ANOTHER CHARACTER.**



MAKEUP WAS DECEPTIVE, AND THE ACTRESSES WHO WORE IT WERE DISHONEST AND ON A LEVEL SIMILAR TO PROSTITUTES.



THUS, DESPITE THE POPULARITY OF THEATRICAL PERFORMANCES AND WELL-KNOWN ACTRESSES WEARING MAKEUP IN PUBLIC, THE PRACTICE NEVER CAUGHT ON AMONG THE REST OF THE POPULATION UNTIL THE END OF THE CENTURY AS ATTITUDES TOWARD WOMEN'S SOCIAL POSITIONS CHANGED.



WHILE STAGE MAKEUP WAS FIRST WIDELY USED
IN THE 1500 AND 1600s IN EUROPE, IT HAS A
MUCH LONGER HISTORY, DATING BACK TO
GREEK THEATER.



THOSE APPEARING ON THE GREEK STAGE WORE MASKS TO DEPICT EMOTIONS UNTIL THESPIS, CONSIDERED THE FIRST ACTOR... A PERSON DEPICTING ANOTHER CHARACTER INSTEAD OF ONLY BEING PART OF A CHORUS RECOUNTING THE ACTION... PAINTED HIS FACE WITH A TOXIC MIXTURE OF WHITE LEAD AND MERCURIC SULFIDE.



LIKE ASIAN ACTORS, SUCH AS JAPANESE KABUKI PERFORMERS, HE PREFERRED MAKEUP BECAUSE IT ALLOWED FACIAL EXPRESSIONS TO DEPICT EMOTIONS.



UNTIL THE 1800s, THEATRICAL MAKEUP DIFFERED LITTLE FROM THAT USED BY ANCIENT ACTORS.



BURNT CORK; ARTIST PAINTS SUCH AS VERMILLION, RED LEAD, AND CARMINE; INK TO DRAW IN WRINKLES; AND FACE WHITENERS SUCH AS WHITE LEAD, FLOUR, AND POWDERED PEARLS DATED FROM ANCIENT TIMES.





THEY WOULD REMOVE THE PAINTS WITH BUTTER,
OR POSSIBLY A HOMEMADE COLD CREAM...
ORIGINALLY DEVELOPED BY ROMANS IN 150 CE.



MANY VICTORIAN WOMEN MADE THEIR OWN VERSION OF THIS WATER, OIL, AND WAX MIXTURE, UNTIL IN THE LATE 1800s WHEN THE FIRST COMMERCIALY MANUFACTURED COLD CREAM APPEARED ON THE MARKET.



**THE INTRODUCTION OF THEATRICAL GASLIGHTING,
HOWEVER, REVEALED MUCH MORE OF THE STAGE TO
AUDIENCES... SUCH HARSH LIGHTS ACCENTUATED THE
SHABBY COSTUMES AND WASHED-OUT ACTOR
FEATURES HIDDEN IN CANDLELIGHT.**



LUDWIG LEICHNER, A GERMAN OPERA SINGER, RESPONDED TO THE DEMAND FOR BETTER COLORING FOR ACTORS BY USING HIS INTEREST IN CHEMISTRY TO CREATE GREASEPAINT, A MIXTURE OF LARD (AND LATER OTHER FATTY BASES) WITH POWDERS.



AS MORE AND MORE ACTORS DEMANDED THEM FOR THEIR OWN THEATRICAL PERFORMANCES, THE PIGMENTS WERE COMMERCIALY PRODUCED AS 'MAKEUP BOXES' WITH GREASEPAINT STICKS THAT INCLUDED TINTS FOR DIFFERENT NATIONALITIES.



IN ADDITION TO CREATING THE ILLUSION OF DIFFERENT ETHNIC GROUPS, MAKEUP WAS... AND STILL IS... USED TO MAKE THE ACTOR APPEAR YOUNGER OR OLDER, HIDE FACIAL DEFECTS SUCH AS BLEMISHES, OR CALL ATTENTION TO A CERTAIN FEATURE.



THE ACTOR WAS TO USE THE GREASEPAINT ONLY
AFTER APPLYING A LAYER OF COCOA BUTTER... TO
REMOVE THE MAKEUP, THE PERSON WOULD RUB THE
PAINT AGAIN WITH COCOA BUTTER AND THEN
WASH WITH SOAP AND WATER.



L. LEICHNER

SCHÜTZENSTRASSE 31. BERLIN SW.

Manufacturer of all kinds of Stage-Paints
Toilet-powders and Perfumery

Large Stock always on hand.

Export-Speciality:

*Leichner's Fat-powder (most
appreciated day-powder)*

Leichner's Ermine Powder
&c. &c.

Leichner's toilet-powders, stage-paints etc. were the only ones
awarded the prize Medal at the International Exhibition at Brussels 1880,
also the first prize at the Melbourne Exhibition 1881, and exhibited at
the Hygienic Exhibition at Berlin and Amsterdam.

L. LEICHNER, PERFUMER

CHEMIST BY APPOINTMENT TO THE ROYAL
THEATERS OF BELGIUM.

GIVEN THEIR EXPERIENCE IN THE ART OF DISGUISES, BOTH NEVILLE ST. CLAIR AND I WOULD HAVE BEEN FAMILIAR WITH THE THEATRICAL MAKEUP TECHNIQUES FITZGERALD DEVELOPED.

The general treatment of the face and features can only be given in this place.

The face-color will vary greatly, using face-paint No. 9 for healthy middle-age. The rouge is applied lower down



FIG. 5.

upon the cheeks. Wrinkles are made to appear on the brows, under the eyes and at their outer edges, and at the



FIG. 6.

corners of the mouth. The eyes must not be made bright or prominent.

For sallow or ruddy complexions other shades of face-paints will be required.

The characteristic expression of the face, and the wig, whiskers, or beard, will depend entirely on the part assumed; the wig, however, is likely to be partially held over the forehead.

Make-Up for Old Age.

This stage of life also varies greatly in its appearance and portrayal.

It varies from the hale old gentleman to the pained stage of decrepitude; from the cheerful, would-be sprightly old boy, to the morose, discontented, universal old



FIG. 7.

grumbler; both of the latter in strong contrast with the peaceful, almost saintly demeanor which tells of a life well lived; the world would be the better for many more such splendid old men.

The make-up will require face-color, generally No. 10 or 11, to suit the circumstances; a little old-man rouge low down upon the cheeks, carefully blended; a swollen appearance gives to the eyelids, the temples, and corners of the mouth, by using with blue-gray, and all the wrinkles described elsewhere brought out strongly. The color





YOUR PORTRAYAL OF ST. CLAIR'S MAKEUP PEELING OFF LIKE THE BARK FROM A TREE SUGGESTED THE MAN USED GREASEPAINT TO CREATE THE HUGH BOONE CHARACTER...





**...CERTAINLY, NOT SOMETHING THAT COULD HAVE BEEN
REMOVED WITH TWO SWIPES FROM A SPONGE AND
WATER AS YOU DESCRIBED.**





*EITHER I HAD SOMETHING ELSE ON THE SPONGE, OR
YOU DID NOT STUDY THE PROCESS TOO CAREFULLY.*



REGARDLESS, YOUR APPARENT MISUNDERSTANDING OF THE PROCESS ILLUSTRATED ONCE AGAIN MY CRITICISM OF YOUR POOR OBSERVATIONAL TECHNIQUES.



SO, WE HAVE COMPLETED TOPIC # 133 IN OUR SERIES...

IN TOPIC # 133, WE WILL BE LOOKING THE WHALING PROFESSION DURING THE VICTORIAN PERIOD.



ORIGINAL SOURCE MATERIAL FOR FOR THIS TOPIC:

- [HTTPS://HAIR-AND-MAKEUP-ARTIST.COM/WOMENS-REGENCY-MAKEUP/](https://hair-and-makeup-artist.com/womens-regency-makeup/)
- [HTTPS://HAIR-AND-MAKEUP-ARTIST.COM/WOMENS-VICTORIAN-MAKEUP/](https://hair-and-makeup-artist.com/womens-victorian-makeup/)
- [HTTPS://COSTUMES.LOVETOKNOW.COM/DANCE-PERFORMANCE-COSTUMES/HISTORY-OF-THEATRE-MAKEUP](https://costumes.lovetoknow.com/dance-performance-costumes/history-of-theatre-makeup)
- [HTTPS://SEATUP.COM/BLOG/GUIDE-TO-THEATER-MAKEUP/](https://seatup.com/blog/guide-to-theater-makeup/)
- [HTTPS://WWW.EHOW.CO.UK/FACTS_4868752_HISTORY-MAKEUP-THEATER.HTML](https://www.ehow.co.uk/facts_4868752_history-makeup-theater.html)
- [HTTPS://BESAMECOSMETICS.COM/BLOGS/BLOG/WHAT-IS-COLD-CREAM#:~:TEXT=IN%20150%20C.E.%2C%20ROMAN%20PHYSICIAN,USED%20TO%20IMPROVE%20THE%20SCENT.](https://besamecosmetics.com/blogs/blog/what-is-cold-cream#:~:text=IN%20150%20C.E.%2C%20ROMAN%20PHYSICIAN,USED%20TO%20IMPROVE%20THE%20SCENT.)
- [HTTPS://WWW.COSMETICSANDSKIN.COM/BCB/GREASEPAINT.PHP](https://www.cosmeticsandskin.com/bcb/greasepaint.php)
- [HTTPS://RECIPES.HYPOTHESES.ORG/4755](https://recipes.hypotheses.org/4755)
- [HTTPS://WWW.IOFTHESTORMOFFBROADWAY.COM/ADORABLE-MAKEUP-TUTORIAL/A-HISTORY-OF-THEATRE-MAKEUP/](https://www.iofthestormoffbroadway.com/adorable-makeup-tutorial/a-history-of-theatre-makeup/)
- S. J. ADAIR FITZ-GERALD, HOW TO "MAKE-UP," LONDON: SAMUEL FRENCH, LTD, 1901.



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"THE LIFE AND TIMES IN VICTORIAN LONDON"

IS CREATED THROUGH THE INGENUITY & HARD WORK OF:
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