

CHAPTER I

Temporary Disguise

Temporary disguise may be considered in two phases:

- (a) *Quick Changes.* These enable you, through your own ingenuity, and using mainly materials at hand, to throw a "shadow" off your trail, for example, or to get through a spot check.
- (b) *Prepared Quick Changes.* These serve the same purpose as quick changes but have this advantage: nothing needs to be rounded up at the last minute. Your change has been carefully worked out in advance for the best quick effect possible. You have practiced with it and acquired speed in its application, and you have been provided with all the necessary articles, carefully concealed, before you leave your base.

Quick Changes

Without knowing the individual problem presented, only suggestions and helpful hints can be offered. The type of clothes you will be wearing will determine, to some degree, the amount of change you can make. It will be much easier to switch from a bank clerk to a tramp, for example, than vice versa. Consider also the district you have to pass through in making your escape. If it is the wharves, you will be less noticeable as a seaman, a truck driver or a stevedore. If it is a financial district, become the most typical of clerks. Remember, even when changing your disguise, you must still be one of the crowd.

It is up to you as a student to try out various combinations and see for yourself the often surprising changes that can be made quickly. You will find that one idea will suggest another. Work with another student at first, then by yourself, and time yourself. If possible, get into your complete cover clothes, stand before a mirror, study every detail of your appearance and ask yourself, "What can I do most quickly to change that man?" Then go to work.

(1) Shape of Body

To make yourself taller, two or two and a half inches can be quickly added to your height by tearing or folding a newspaper to form a ramp in the heels of your shoes. If you are wearing high top shoes, even more can be added. Be certain that you relace them tightly and tie a double knot. Such ramps have an added advantage in that they also change your walk and posture. Practice walking with them, though, or you will find yourself tip-toeing rather than putting your heel down first as is normal.

Restyle the crown of your hat, using its complete height. (Remember the pictures of Lincoln in his plug hat? Although he was very tall himself, his hat made him appear to tower over others.) The narrower the brim of the hat the better. If an overcoat is worn, it should preferably be a short one showing a length of legs below it. A short cane, stick or small-sized umbrella will contribute to the illusion of height.



Three photographs showing how differences in height, weight, posture, character and age are achieved quickly.

Hoist your trousers way up and tighten the belt. This will make your legs look longer. Excessive padding in the shoulders should be removed to narrow your frame. Side pockets should be emptied. If wearing a single breasted coat, leave it open or button it at the bottom button. Undo your vest, showing as much length of tie as you can. Pull your collar down showing as much neck as you can.

In other words, everything about you should be on the vertical, thin line, while your "props" should be narrow but undersized for comparison. Finally, *stand up straight*.

To appear shorter, the reverse of everything above should be done. Flatten your hat; the wider the brim the better. Slump down and bend your knees a bit. Let a double breasted coat hang open. Stuff the side pockets. Button a single breasted suit to the top. Push your trousers way down so that they bag around the ankles and the crotch is lower to make your legs look shorter. If you are wearing suspenders, let them out. Towels, rags or paper, properly shaped, can be put under your shirt in the front of your shorts to form a pot belly; the shorts will help hold them. Leave the bottom buttons of your vest open, showing an inverted V of shirt. Top trouser buttons need not be buttoned. Let out your belt a few notches and arc it down. Widen your coat shoulders by padding. With help, a towel or vest can be used to round the shoulders or back if made smooth and secured well. Hunch the coat and your collar up on your neck. A bow tie is best, but if a long tie is worn, show as little of it as possible.

Hand props should be of the bulky variety and care should be taken to carry them the way they are normally carried in the district. Many articles, for example, even steamer trunks and pianos, are carried on the head in many parts of the world.

To sum up: for the "short" effect, keep everything on the horizontal, wide plane. Use bulky, correct props for cover and carry them in the right way.

(2) *Face, Hair and Hands*

Pick out your most prominent features. These are the ones to disguise. Wads of cotton or paper between the teeth and the cheeks will change a thin face to a fuller one. A roll of cotton or paper under the upper lip or the lower, or both, will radically change the profile, as the illustrations on page 7 demonstrate.

If you are wearing a mustache, every attempt should be made to remove it, or to at least cut it down to a stubble so that it loses its previous character. If you do not have a mustache, it is possible to make one on the spot in a few minutes, using your own body hair (the hair of the head is usually too greasy to stick), provided you have taken the trouble to practice beforehand, and carry with you a small vial of liquid adhesive or spirit gum. These you can get from your base make-up kit. A very sharp knife, razor blade or a pair of nail scissors will also be needed to cut and trim the hair. Detailed instructions will be found in Chapter II.

A note of caution: Self-made mustaches at best will not stand too close a scrutiny in the daytime. In dim light or at night, however, they serve very well. Their main advantages are that they appear to change one's age; they hide or distract from a noticeable mouth or lips; they make a prominent nose seem smaller; and they effectively change a distinctive profile.



The photograph on the right shows how pads of paper under the upper and lower lips change the profile.

If you have a pair of glasses and were not wearing them before, put them on. If you were wearing them for your first cover, remove them for your second. (Consult a mirror to make sure you are not overdoing your effects; one can often be found in men's lavatories.)

A good swarthy or dirty skin color can be had by wetting your hands and rubbing them on an old piece of rusty iron. The fume-vent of a water heater is often a good place to find it. If sandpaper or emery cloth is available, you can obtain the coloring more quickly; otherwise, if the surface is hard, scrape it with your knife.

It is best to wash your face first, for the coloring tends to cake up if the skin surface is greasy. Leave your face damp and rub on the rust with both hands with a washing motion, using enough water but not too much. If the face is too wet, dry it off and start again. If the color from the rust streaks, dampen it a bit and work over it quickly. A smooth effect can be obtained. Great care should be exercised to cover completely all skin showing — inside the ears, behind the ears, the back of the neck, into the hair-line, the hair parting, the nostrils, the eye lids. Don't leave any white spots that will give you away. When the coloring is dry, brush off the larger specks.

Soot from inside a water heater or almost any stove pipe can be used to darken the eyebrows and the hair. With careful use of soot, coal dust, charcoal, charred wood, burned matches, black ashes of paper, a burned cork or even shoeblack, the eyes can be faintly shadowed on the top and bottom lids to add to the swarthy effect. Be careful not to overdo the effect and to blend all edges out to nothing. Try using a little of the black mixed with the rust color to accentuate "bags" under the eyes, hollows in cheeks or even a broken nose effect, which is achieved by adding faint shadows high on one side of the nose and near the tip on the other side, and rubbing the color off on the opposite side, so that your own lighter skin forms a highlight. Cheek bones can be heightened in the same way.

The sharp point of a burned match can serve as a pencil to thicken eyebrows. Draw hairs on the brow rather than smudge them on. Try drawing a few hairs on the nose bridge and note the "heavy" effect. Applying shadows high on both sides of the bridge of the nose adds age.

A mechanic's face, with ingrained grease, can be effected by rubbing in black grease from an engine or hub-cap, or even plain soot in a drop or two of oil, and then rubbing some of it off. A fine drop of synthetic blackheads can also be achieved this way. Shoeblack rubbed very thin on the face gives a gray, unhealthy, almost dead look to the skin.

Shoeblack brushed into the nap of clothes, hats, caps, around the collar, etc., and a damp soap bar rubbed into that, give a good imitation of shiny, crusted dirt and grease. It should be done while the clothes are naturally wrinkled to the body, since the top of wrinkles catch most of the dirt.

Try the following effects for greying hair, mustache or eyebrows. The results will vary with the materials as well as with the texture and greasiness of the student's hair. Try grey ashes, both wood and paper, powdered down by rubbing them in the palm of the hand; try talcum powder, flour or shoe-white greyed down a bit with one of the blacks. Comb this in well and add more until you get the effect you want. Try not to get it on the skin at the hair line or in the thin hair above the ears or back of the head. If you do, remove it. When you have succeeded in making the body of the hair grey, take some of the whitest hair in one palm, rub the hands together, and go over the area lightly, just touching the top hairs. Comb it carefully or rumple it up to fit the character you are assuming.

The effect of a stubble beard of one or two days' growth is best put on by using a dark thick grease and a rough sponge; certain brushes or a coarse napped material will serve. Stipple or pat the grease on the natural beard area, being careful not to make it too dark or heavy. Try for evenness and thin it out on the top edges.

Don't forget the hands. They too must match. Treat them with the same coloring as the face and to the same degree. Check up on your nails. Should they be clean or dirty?

Remember, if you are not too sure of some effect, use it only at night. In the daytime use only the few selected, simple, most effective disguises you are sure of from practice and know you have time to complete. Time yourself. Wear the effects and time *them* to see how long you can count on each one.

(3) *Posture and Gait*

If you have round shoulders, a strong "figure eight" cord, crossed in the back, will serve as a reminder to throw out your chest and stand up straight. Put your arms through it and slip it over your head. If you want round shoulders, cross it in front. Tying your suspenders together high up in the back will do the same thing to a lesser extent.

Try the old trick of buttoning your pants to your vest to acquire a stoop. Another way to keep hunched over is to use a strip of adhesive plaster stuck from just above the navel up to the hair on the chest. It should be applied while slouched over. Then try to straighten up!

Basically, posture and gait must fit the type of man you are portraying, his age, upbringing, physical condition, degree of ambition, and his whole outlook on life. Even without making a clothes change, a student can assume a completely different cover merely by changing his gait and switching to the exact opposite of the tempo used in the first cover.

Start now to observe how men of different classes of society and age sit, stand and walk. One section of the crowd will move with a purpose, preoccupied with their own important little lives. Another group will slouch or waddle along, like dully curious animals. Any little object catches their interest for a fleeting moment. They have no goal in life and every movement and line of their body show it.

Building up the inside of one shoe-heel will give a "short-leg" limp. With the same device it is easy to assume the walk of someone who has been paralyzed on one side. Build up, say, your left heel about an inch and a half, crook your right arm into a useless set, drop the right shoulder down and swing the right half-dead leg forward. Be sure your face has that drooped, dull, set expression of one who has had a stroke. The eyes are usually all that move, with a bewildered, anxious expression as though the person does not quite know what has happened to him. This cover, if not overplayed, has a good psychological angle because one's natural impulse is to look away from such cripples.

A small stone or other hard object in one sock heel will produce a convincing limp. Slightly larger ones in the arch of each foot will produce a "flat foot" walk. Detachable rubber pencil erasers or other firm but pliable articles are best for this because they do not bruise the foot so much over a period of time. Putting them inside the sock helps keep them in place. The last-mentioned device also aids in maintaining an "old age" gait. Try also a tight bandage around the calf of your leg with something under it to hurt the muscle as the weight is put on that foot.

Try the "lost arm", which is best done when wearing a double-breasted coat. Take the left arm from the coat sleeve. Tuck the empty sleeve in the coat pocket. Hold the elbow close to the waist at the side front and put your forearm around your waist with the left hand resting on the right hip. If you can button your vest around your arm, it will keep it even flatter, but you may want your arm more readily available. The other arrangement can be very convincing provided your coat is not too tight.

(4) "Props" or Accessories

"Props" or accessories have been mentioned above but their importance should be stressed again. Certain props definitely reflect a man's personality, and for our purpose can help give him personality. This is particularly true of smoking. A pipe usually indicates a certain type of man, as does a cigar. (Cigars, however, may be unobtainable in your district, or be so rare as to excite notice.) Different types of cigarettes and the many ways of handling them are also a surprisingly good key to their user. Study the people around you and this will become increasingly evident. Study yourself, also, to see if you have developed peculiar habits in smoking that might be noticed. If so, get rid of them.

Brief cases, bundles and their wrappings, lodge pins, service bars, rings, even lapel flowers, all have their personality and will help add to yours. Sometimes, too, they serve to attract the eye to the extent that you, personally, are not scrutinized. How many times have you read descriptions in the paper where a witness says, "Well, he had a red flower in his button hole, and I think a sort of greyish suit, but I'm not sure." The flower had caught the eye to the exclusion of all else. This same principle can apply just as well to spectacles, a tie, a mustache or the way you wear your hat.

Prepared Quick Changes

Being familiar with both "quick changes" and "prepared quick changes" has definite advantages. You have a reserve of ideas that may be very useful. Furthermore, many elements of chance are eliminated, while speed and superior results are made possible.

If at all possible work with another student. Report to him in exactly the clothes you expect to wear in the field. Ask him to study you as a whole first, then go to details.

Just what particular points about your appearance struck him first? Make notes as you go, so that you do not become accustomed to those points and disregard them later. They are most likely the ones that the wrong person will notice also.

What did you do before the war? This might be a good lead as to what your change should be, as it will be easier for you to assume that character, physically and mentally, than any other. But be sure that it still makes you one of the crowd and fits the district you will be in.

If it is decided that you should change your complexion, get some skin color and see what can be done with it, following the instructions given in Chapter II.

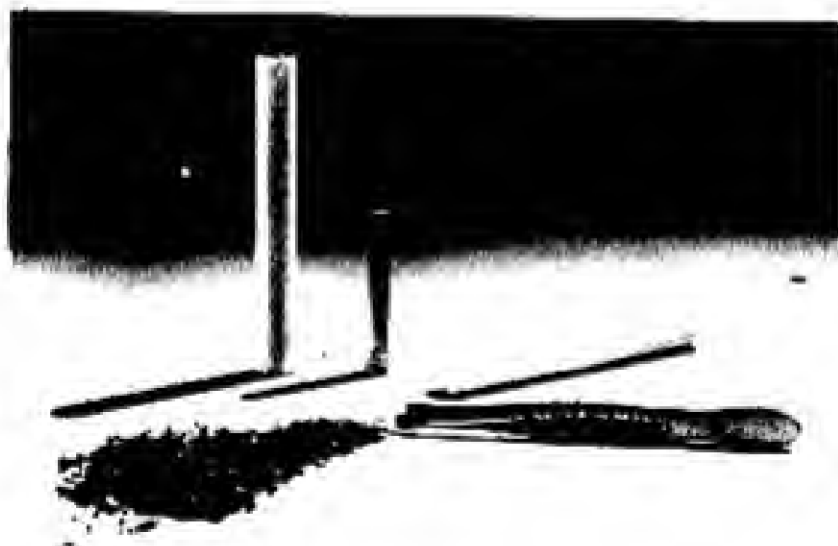
If you decide you need a mustache, try on various samples of hairlace mustaches until you select the best one for size, shape and color to fit the character you are to become. (A hairlace is a net to which individual hairs are knotted.) The purpose of the mustache is not to make you look more handsome, but to hide or detract from some feature or to add authenticity, and it should be selected with that in mind. Properly put on, a hairlace becomes practically transparent and, except to close scrutiny, is unnoticeable even in broad daylight. Under normal conditions it will remain firmly stuck, if applied correctly, for at least two or three hours. Detailed instructions are given in Chapter II.

A good precaution is to practice putting on the mustache *by feel*, without the aid of a mirror, until you can get it on straight and quickly every time. Establishing three points on the upper lip in relation to the particular mustache will make this possible: (1) the part must be equally centered on the lip, and (2) the right distance below the center of the nose; and (3) the two ends must be equally distant above the corners of the mouth. Keep trying this until you can do it almost automatically. Nothing will catch the eye quicker than a lop-sided mustache.

Spectacles should definitely be considered as a possible aid in your disguise. This subject also is discussed in Chapter II.

If it is decided that you need a second identification card or papers, make yourself up as you expect to look and have the necessary photograph taken. Several questions, however, should first be answered. Should the photograph look like one made when you were younger? Should it be taken in a different suit? Should a slightly different style of haircut or mustache (if one is to be worn) be used?

Learn how to hide your necessary disguise materials, bearing in mind that you must have them on your person. (Articles are hidden mainly to keep them from prying landlords and curious small-town officials.) Spirit gum and skin color can easily be concealed, for example, in small glass vials inside cigarettes (see illustration below).



Your second identification card and your hairlace mustache can be kept in your cigarette or spectacle case. Care must be exercised, however, not to flatten the hairlace, since it is the "dressing" or shape that makes it look real.

When you practice assuming your complete disguise, you should work in a prearranged sequence, doing the most important things first, in case you do not have time to finish the job.



Four close-ups showing how completely different effects can be produced by changes in make-up and props. (See also page 5.)

Women Students

While many of the suggestions outlined in this volume are applicable to both men and women students, the following section is written solely for the women.

A change of hair style is one of the most simple and effective aids in changing a woman's appearance. If the usual style, for instance, is a "long bob", the hair should be done up, or slicked straight back into either a knot or a roll. The position of the part should be altered or eliminated altogether. If the hair is usually worn closely set, brushing it out frizzy and adding a ribbon bow will create a different effect immediately. The advisability of taking along a switch, either to add more hair or to use as a braid, should be considered. The style chosen should be one that a woman can arrange herself, naturally, without recourse to a beauty parlor. An important point to remember is that the most unbecoming hair style will probably change the wearer's appearance more than any other.

It should be borne in mind that in many parts of the world women do not get or use much make-up. If lipstick is used, however, making a different lip line will alter the appearance greatly, as will changing the shape of the eyebrows.

If a woman does not want to be noticed, she should strive to look mousy or old or dumpy. If the work calls for glamour, an expert on make-up should be consulted.

A woman who normally chooses bright and colorful clothes should change to something darker, say a grey dress or suit. The point is to achieve a complete contrast from the clothes usually worn.

A woman of between thirty and forty years of age can easily add ten to fifteen years to her apparent age after a little instruction. She should clean off all make-up, wrinkle up her face, and with a very sharp Factor's brown eyebrow pencil lightly line all of the creases. Rub these down to the point where they are only soft shadows. A very thin application of the brown pencil mixed with Factor's No. 6 blue-grey liner, close to the bridge of the nose and accentuating the circles under the eyes, will add to the effect. Next, a light-colored make-up should be used on all the high spots — the cheek bones, nose, chin and the tops of all wrinkles, care being taken to blend all edges out to nothing. Patting the face lightly all over will help do this. Remember, it is shadows and highlights which are being added, and they must be soft so as to look completely natural. A fairly light powder should be applied, patted well in first, then brushed off as much as possible. Next a damp cloth should be used to remove all the excess powder. If any lipstick is used at all, it should be thin and light-colored and blotted off. Next, the lips should be puckered and powder added on top of the lipstick.

If the student wears dental plates or removable bridges, she should take them out. The neck and hands must not be overlooked; all must tie in together. A little hair white should be combed in at the temples or streaked through the whole head and the hair done up in an older style. When the make-up is all finished, the details should be checked. If she looks made-up at all, the job has been overdone. The materials were probably used too thick or not blended enough. Students will find that a little practice before a mirror will produce excellent results.

A change of dress into something somber and without shoulder padding comes next. Clothes cut to the lines of the figure should be avoided. By not wearing a girdle a youthful-appearing figure can often be changed. A larger brassiere and padding the bust, or even a padded girdle, should be considered. A pair of low-heeled shoes will alter the student's walk. For other suggestions on posture and gait, consult the section on this subject above.