



# 13 *Makeup*

In China, theater makeup is stylized. The eyes are emphasized and the mouth stands out against the foundation color of the cheeks. With this makeup, even a tiny change in an actor's expression can be read by all audience members.



*Acting deals with very delicate emotions. It is not putting up a mask. Each time an actor acts he [she] does not hide; he [she] expresses himself [herself].*

—JEANNE MOREAU, ACTOR

# SETTING THE SCENE

## Focus Questions

Why use stage makeup?

What belongs in a makeup kit?

How do you create highlights and shadows?

What wigs and beards work best?


What effect does stage lighting have on makeup?

## Vocabulary

chiaroscuro  
foundation  
matte

highlighting  
shadowing  
blocked out

facial mask  
blender  
prosthetics



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*M*akeup should be one of the most rewarding phases of your dramatic experience. Most stage actors design and apply their own makeup. To help acquire the makeup skills essential to every performer, you should study faces to see how they show the effects of age and emotion. Take special note of differences in skin color and texture, places where wrinkles occur, prominent bone structure, folds in the flesh, as well as the direction and patterns of hair growth. You will find that the changes that take place in facial expression are closely related to the changes in personality, stature, and voice that occur when an actor develops an effective characterization. Bone structure is key to facial makeup. Every student needs to know the bone-muscle relationship and how it alters with age and differs with ethnicity. It is essential that you study your own bone structure carefully before designing makeup for a role.  
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## *The Basics*

The techniques of makeup application are closely related to the portrait artist's approach: the face is made a blank mask and then the principles of **chiaroscuro**—the use of highlight and shadow—are applied to model the features into the desired effect. Makeup should be designed on a makeup worksheet similar to the one on the next page.

Before completing the worksheet, you will need to carefully consider the stage setting and its impact on the actors' makeup. On the school stage, makeup must be handled with special care. Youthful faces do not always lend themselves readily to older roles, and heavy makeup inexpertly applied looks “tacked on.” Only a slight amount of foundation should be used. It is much better to use too little than to use too much. For classwork, a little makeup and an appropriate hairstyle can suggest age and ethnicity effectively.

When you design makeup for a large production, however, the makeup requirements change considerably. The larger the auditorium or the more dramatic the lighting, the more makeup is needed. Stage lights can wash the color from an actor's face until the face has a pasteboard effect. Too much light from above results in deep shadows under all the bony prominences. In addition, there must be proper lighting from the sides. Otherwise shadows distort the actor's face; the eyes can appear lost in deep sockets, and the nose may take on strange shapes. Unfortunately, few high school productions use side lighting.

Be sure to set aside enough time to apply your makeup without hurrying. Your appearance will be the first thing the audience notices about you. These two photos show Joel Grey applying makeup for his role as the master of ceremonies in *Cabaret*.



## MAKEUP WORKSHEET

PLAY: \_\_\_\_\_

CHARACTER: \_\_\_\_\_

ACTOR: \_\_\_\_\_

Foundation: \_\_\_\_\_

Eye shadow: \_\_\_\_\_

Eyeliner: \_\_\_\_\_

Moist Rouge: \_\_\_\_\_

Dry Rouge: \_\_\_\_\_

Shadow: \_\_\_\_\_

Highlight: \_\_\_\_\_

Powder: \_\_\_\_\_

Hair: \_\_\_\_\_

Style: \_\_\_\_\_

Color: \_\_\_\_\_

Beard/mustache: \_\_\_\_\_

Forehead: \_\_\_\_\_

Eyes: \_\_\_\_\_

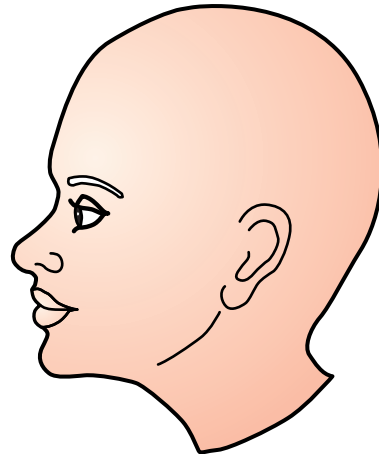
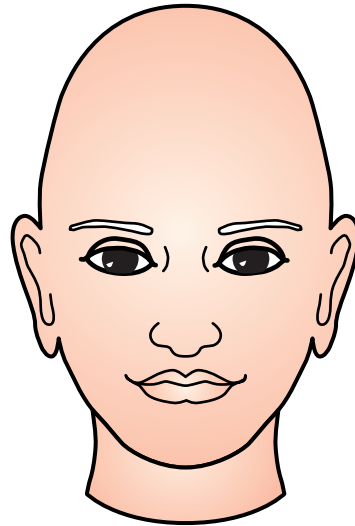
Cheeks: \_\_\_\_\_

Nose: \_\_\_\_\_

Mouth: \_\_\_\_\_

Prosthetics: \_\_\_\_\_

Special: \_\_\_\_\_



## CUE

Proper care of makeup supplies, the kit, and the makeup room is essential. Designate a makeup crew to handle all supplies and always have a complete makeup kit available for emergencies.

Makeup plays an integral part in the development of any character, and most high schools keep a well-stocked makeup kit as a backup to the actors' own kits. Makeup is a very personal thing, and many amateurs and all stage professionals have their own personal kits. This is a matter not just of individual makeup requirements but also of hygiene. The dangers of passing bacteria, viruses, and skin ailments from one person to another have caused many high school directors to require students to furnish their own makeup supplies. If you are really interested in drama, you should begin assembling your own personal makeup kit. Excellent starter kits are available from leading makeup manufacturers.

### MAKEUP KIT ESSENTIALS

- foundation:* Foundation, or base, makeup comes in creme, stick, or pancake. Shades range from light pink to dark sunburn to very dark brown. For older character parts, you may need to mix various tones.
- clown white:* This is a special foundation color used for stylized makeup and highlighting. It comes in greasepaint or pancake form.
- face powders:* They come in translucent or in shades that harmonize with the foundation.
- moist rouge:* This comes in light, medium, and dark shades.
- liners:* These are greasepaints in such colors as blue, brown, green, violet, maroon, yellow, and white.
- lipsticks:* Women use moist rouge or stage lipstick; men use brownish rouge, if anything.
- lipstick brush:* This brush should only be found in personal makeup kits.
- makeup pencils:* Brown, maroon, red, and black pencils are needed.
- dry rouge:* This is available in many shades.
- mascara:* This cosmetic for coloring the eyelashes and eyebrows comes in black, brown, and white.
- cold cream, Albolene™, mineral oil, baby oil, or makeup remover:* These are used for dissolving and removing makeup.
- powder puffs:* Keep both the large and small sizes.
- absorbent cotton:* This has many uses.
- powder brush:* This is used for removing excess powder.
- hair whitener:* White mascara, liquid white shoe polish, clown white, or washout hair colorants can be used.
- hair colorants:* These are used to change hair color temporarily.
- liquid body makeup:* This is used in a shade that matches the foundation.
- sable or camel hair brushes and round toothpicks or lining pencils:* Use for lining eyes, highlighting, and shadowing.



A makeup kit is one of an actor's most important tools.

*crepe hair*: This is available in shades to match most natural hair colors.

*spirit gum and spirit gum remover (or alcohol)*: Spirit gum can be used to attach mustache, etc.

*liquid latex*: Use to attach beards and build up features.

*nose putty or derma wax, black tooth enamel, white tooth enamel, and artificial blood*: Use these to build up features and make scars and wounds.

*collodion*: Material used for building up the flesh or texturing the skin.

*miscellaneous supplies*: large mirrors, cleansing tissues, hand mirror, comb, brush, scissors, needles, black and white thread, straight pins, hairpins, bobby pins, safety pins, paper towels, and soap

For group makeup, individual portions of base, soft liners, and moist rouge may be placed on a piece of wax paper—much like an artist's palette. This will allow each performer to have her or his own makeup supply. Care must be taken by the crew not to mix the individual portions into one another. Sanitation and sterilization are extremely important! Crew members should wash their hands frequently with an antibacterial soap and rinse with rubbing alcohol. Personal makeup kits, including combs and brushes, should never be shared!

## Application ACTIVITY

Assemble a portfolio of pictures showing close-ups of interesting faces that you might want to use as models. Accumulate pictures from sources such as cartoons, magazines, and photographs. What makes each face unique? What makes it interesting to you?

## *Straight Makeup: The Six Steps*

Straight makeup is used when the character to be played is very similar in age and characteristics to the actor. These principles apply for high school students playing roles from the early teens through the mid-twenties. Procedures for older roles are discussed later in the chapter.

Make preparations for makeup well in advance—at least half an hour for a straight role and an hour for a character part. Men should be clean-shaven but should never shave less than half an hour before applying makeup. Actors, male and female, should always check with the director before getting a haircut or changing hairstyles.

Before applying makeup, cleanse your face thoroughly. Then moisten the fingertips with cold water and cool the surface of your face. Actors with oily skin may need to use an astringent to assure a dry surface before applying makeup. The use of a non-greasy moisturizer under a clown white or other full foundation will create a uniform facial texture and will help later during makeup removal.

### STEP ONE: THE FOUNDATION

The first step in the makeup process is the application of the correct **foundation** base color. The foundation turns the face into a blank mask upon which facial features are accentuated and shaped with makeup. The

Powder is used to remove the shininess caused by creme foundation. Be sure to apply only a light coat of powder, though, or your face will appear too dry and your features will be hidden.



foundation also provides pigment to replace that which is washed out by stage lights and gives a character color to help create a visual impression. Even dark skin may appear ashen without foundation, since the lights can drain away much of the natural pigment color.

There are two types of foundation that actors usually wear for the stage today: creme makeup and cake (pancake) makeup. Creme is preferred because of its ease of blending, and it works well with soft liners. The foundation base color should be selected according to the character's age, ethnicity, health, occupation, and experiences. Generally speaking, men use darker foundations than women.

Creme base is usually applied directly with the fingers after a few spots have been dabbed on the face and neck. However, it may also be applied with a rubber or synthetic sponge. Although a creme base is not overly greasy, it does require powdering because it reacts to body heat and has a tendency to become shiny when moist. Consequently, some actors like to powder a creme foundation with translucent powder, pat the surface with a moist sponge, and then apply more makeup. A thin coat should be spread over the face and all exposed parts of the head and neck areas, including the ears. The foundation should be worked gently into the hairline to avoid a halo effect around the face. Creme base should also be spread into the collar line, the back of the neck, and as far down the chest as is exposed or where body makeup will be applied. If the upper torso will be seen, move about, stretch, gesture, or reach as you would in a performance. This will help you determine how much of the chest and shoulders needs to be covered with makeup.

Cake (pancake) foundation was originally designed for motion picture makeup but has become quite popular with many stage actors, particularly actors in school groups. Cake makeup goes on easily with a damp sponge or brush—a natural silk sponge works best. If cake highlights, shadows, and rouge are used, there is no need to powder. In fact, a light final coat of cake foundation sets and softens the total makeup effect. Since it is water-soluble, pancake makeup washes off easily after the performance. In spite of its easy application and cleanup, however, the disadvantages of pancake makeup often outweigh the advantages. Pancake makeup melts under heat and runs under perspiration. In addition, pancake makeup is very difficult to mix and does not blend well with soft liners. Most high school makeup kits have only grease liners, which are not compatible with the **matte** (flat) finish of cake foundation. Therefore, most makeup experts do not recommend pancake makeup for use by young, inexperienced actors.

## CUE

Certain foundation colors are typically used for particular characters or character types.

**Pinks** blonds and children

**Yellows** ill or anemic characters

**Tans** healthy, active characters

**Reds** blustery, robust, or weather-worn characters



## STEP TWO: SHADOWS AND HIGHLIGHTS

The application of shadow and highlight is really the most important aspect of modeling the face. **Highlighting** and **shadowing** are used for three purposes:

1. to bring out features
2. to correct features
3. to change features to indicate age, character, or physical impairments

For shadowing, use a base at least five shades darker than the foundation color, or use brown, reddish-brown, or maroon lining color. Never use gray except for extreme makeup, for it makes the face look skull-like or dirty.

Every shadow has a highlight. For highlighting, use a base at least five shades lighter than the foundation, or use yellow or white liner. White is usually best to use for actors with light complexions. For more olive skin tones, light tan or yellow is preferred. For darker skinned actors a light brown or yellow will give the desired results. If your chin, nose, or brows are too prominent, blend a shadow over that part of the face. If, on the other hand, some part of your face is not emphasized enough, apply a highlight to that area. It is almost always necessary to shadow the sides of the nose and highlight the bridge in order for the nose to be seen under bright stage lights.

The highlights and deep shadows in Richard Kavanaugh's makeup enhance his portrayal of a deranged follower of Count Dracula.

Dark skinned performers need to highlight the outer edge of their nostrils in order to maintain the nose's three-dimensional quality.

Next, lightly shadow the "laugh wrinkle"—the wrinkle that runs from the nostril to the outer corner of the mouth. Begin by applying shadow to the crease of the wrinkle and blend toward the cheek. Then, smile and apply the highlight to the rounded ridge of the cheek that is formed. Finally, gently blend the highlight and shadow together. A camel hair brush is the most satisfactory tool for lining, but a round toothpick may work quite well if you are careful to make the lines thin and sharp before



blending them out. Also, a makeup pencil may be used if the point is kept wedge-shaped and sharp.

## STEP THREE: ROUGE AND LIPSTICK

Apply moist rouge to cheeks and lips next. For a feminine straight part, select a color that blends with your hair color, the foundation, and your costume. Place the moist rouge where it will help shape your face to that of your character. Dark skinned actors should use an orange-red or copper tone. The manner in which you apply the rouge will vary according to the shape of your face.

Oval Face	Apply in a crescent shape to the cheekbone and blend up and out.
Round Face	Blend along the cheekbone and downward closer to the nose.
Long Face	Place high on the cheekbone and blend out toward the temples.

Blending is always important in makeup, but especially when applying moist rouge. You should never see where the rouge ends unless your character is a person who is obviously overly made up. Men should use moist rouge sparingly—just enough for a healthy glow. Although rouge may be washed out under strong light, it often gives the same effect as shadowing. Use very little, if any, rouge for night scenes, since both blue and green lights will turn red into a dark brown or purplish black.

Female actors should use moist rouge or stage lipstick for the lips, because with the many pigments found in commercial lipsticks, it is impossible to predict how they will react under modern lighting. Male actors, if they use lip makeup, should use brown or reddish-brown lining color.

Lipstick may be applied with the little finger if the natural lip line is followed. If the shape of the lips is to be altered or emphasized, however, a lipstick brush should be used. The lips should be **blocked out** by covering the outer edges with the foundation when it is applied, and the new shape should be drawn on. Outlining the newly shaped lips with a darker red, brown, or black helps to define the new shape. The lower lip should receive a slightly lighter shade or should be highlighted a little, since the lower lip naturally catches more light.

For female actors the shape of the lips is determined by the role. The lipstick should be blended on the inside so that a definite line is not

### CUE

Always be certain that your makeup is safe for your skin type. There are special makeups for sensitive skins or for people with allergies. Some makeups, such as glitter, should never be used near the eyes.

visible when the mouth is open. It is important that the corners of the mouth receive just enough rouge to define the mouth against the foundation. This is particularly important for musicals because the mouth is opened very wide when singing. It is usually inadvisable to “roll” the lips to distribute the color as is often done for everyday makeup. Rolling the lips can make the lip shape lose definition and therefore not project well to the audience. Blotting should be done gently for the same reason.

## STEP FOUR: EYES AND EYEBROWS

Applying makeup to the eyes and brows is the next step. The eyes and the mouth are the most expressive features of the face, and the brows give the greatest character to the eyes. The purpose of eye shadow is to beautify the eyes, to make them seem larger, and to indicate character. Apply eye shadow to the upper lids only, beginning with a heavy application in the crease and fading out, blending the color over the eyelid. The choice of color is determined by the color of hair and costume, the personality of the character, and the degree of stylization desired. Blue, blue-gray, violet, or brown may be used, with brown being the safest and most flattering color.

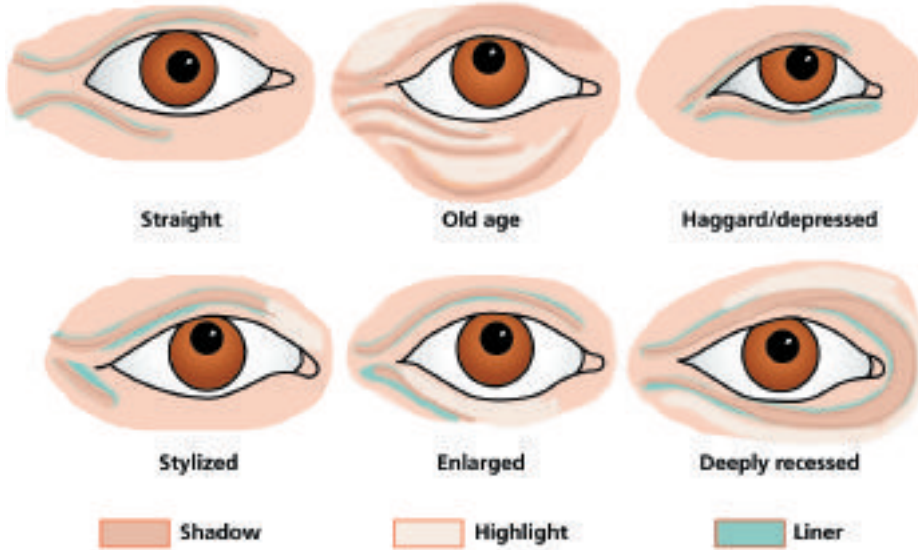
Another technique that enlarges and accents the eyes is eye lining. Brown or black lining color may be used, but black is acceptable only for dark-complexioned actors or characters who would use heavy eye makeup. If false lashes or heavy mascara will be applied later, the upper line is omitted by many actors. Otherwise, you should use a sable brush or round toothpick to draw a line close to the lashes, starting about two thirds of the way in towards the nose and extending beyond the outer corner of the eye about one-fourth inch and curving slightly upward. The lower line is drawn starting about one third of the way from the outer corner out to the upper line, curving downward slightly, without meeting the upper line. Both lines should be softened by running the finger gently over them. If an eyebrow pencil is used, it must be sharp, or the lines will be too heavy. A thin white line under the center of the eye inside the eyeliner makes the eyes appear even larger.

In straight parts, the eyebrows should frame the eyes rather than attract attention. Brown or black pencil may be used to shape the brows. Most natural eyebrows do not have identical arches; by matching them, makeup can improve their appearance. In character makeup, many different effects can be achieved by changing the eyebrows. Close, heavily drawn brows appear villainous. Lifting the brows into a round, thin arch gives an amazed or stupid expression. Twisted brows or brows dropped at contrasting angles make a face seem plaintive, menacing, or leering.

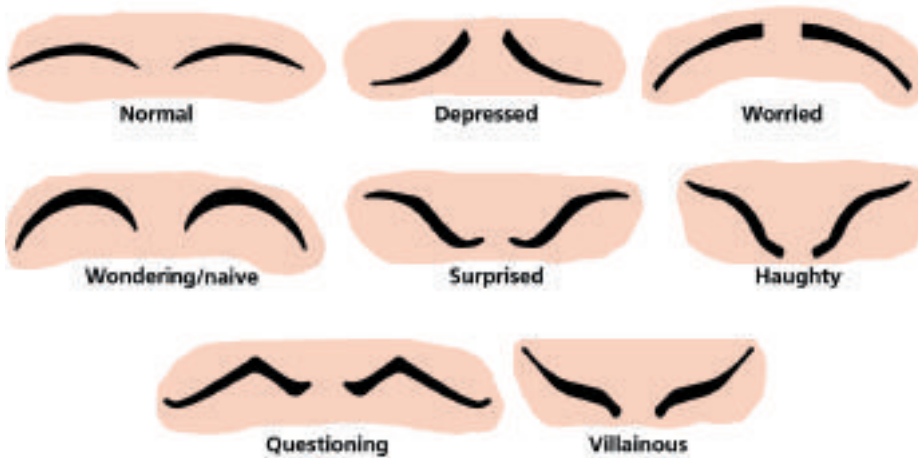
### CUE

Prevent skin problems by softening makeup with cold cream or makeup remover. Wipe the makeup off with a cleansing tissue before washing your face. Then wash your face with soap and warm water.

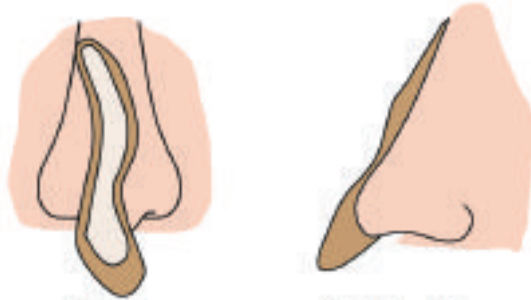
## EYE MAKEUP



## EYEBROW MAKEUP



## NOSE MAKEUP



Witch

Witch (profile)



Pug

Broad

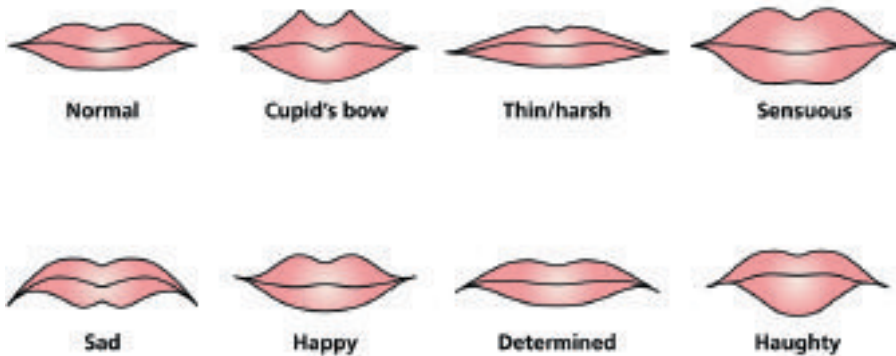
Thin

Shadow

Highlight

Nose putty

## LIP MAKEUP (Female)



Normal

Cupid's bow

Thin/harsh

Sensuous

Sad

Happy

Determined

Haughty

## STEP FIVE: POWDERING

The most important step in the application of creme makeup is applying powder. Use powder that is translucent or a shade that is one tone lighter than the foundation. Powder, when properly applied, sets the makeup, softens the lines and colors, and gives a matte finish, which removes the shine of the makeup under lights. Powder must be squeezed into the puff and the excess shaken off. Then it should be pressed into the makeup thoroughly but gently. Be very careful not to rub or smear the makeup. An even coat of powder holds the makeup in place and prevents it from running under lights.

Some makeup authorities suggest patting the powder on, but actors who are inexperienced with makeup often find that by patting they can get spots of heavy powder that are difficult to remove, or they pick up globs of lining color on the puffs and transfer that color to other parts of the face. Be certain that you have powdered all of the exposed skin areas, including the eyelids, ears, neck, and lips. Brush off the extra powder very lightly with a powder brush, but do not disturb the lines or leave any streaks or powder spots.

## STEP SIX: FINISHING TOUCHES

After the powder, you may apply the finishing touches. If the powder dulled the cheeks, dry rouge may be used to restore the color, but be sure no lines or spots of rouge are visible.

Female actors should now apply mascara or false eyelashes. Use brown mascara instead of black unless you are a real brunette. False eyelashes, attached with liquid adhesive and carefully trimmed to suit the character and lighting, are often very effective and in many ways preferable to mascara.

### Application ACTIVITY

Practice designing makeup using the makeup worksheet on page 505. Create a sketch of your own face as a model. Then complete the worksheet for a particular character. Work with a partner to test your skills as a makeup artist. Use the completed makeup worksheets and follow the six steps for applying makeup to create the characters you have designed.

## *Special Makeup Problems*

Sometimes an actor's appearance needs to be altered drastically. Anyone playing a character with facial scars, blemishes, or baldness or a young actor playing an elderly character presents special makeup problems. When skillfully applied, however, makeup can transform an actor into a convincing character.

### AGING

Of all the makeup problems commonly encountered by high school actors, the most difficult to handle effectively is aging. Young faces do not lend themselves well to the illusion of age. It is even more challenging to demonstrate the toll of many years of mental anguish or physical exposure to conditions such as severe weather. Consequently, the methods suggested by some makeup authorities work well with older actors but do not result in a convincing appearance of middle or old age with most high school students.

The key to all makeup is bone structure. The actor needs to know her or his own bone structure before designing makeup for a role. Most serious acting students have facial masks made of their faces. A **facial mask** is a plaster casting taken of the face. The basic bone structure that the mask preserves does not alter much with time although the face may change considerably in appearance with age. These changes are due primarily to a pulling away of the muscles of the face, resulting in the sagging effect seen in old faces.

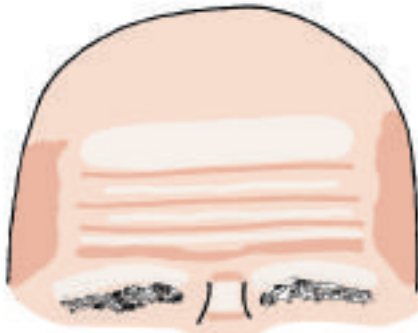
#### CUE

To emphasize the sagging jowls that often characterize age, place cotton, sponges, or tissues in your cheeks.

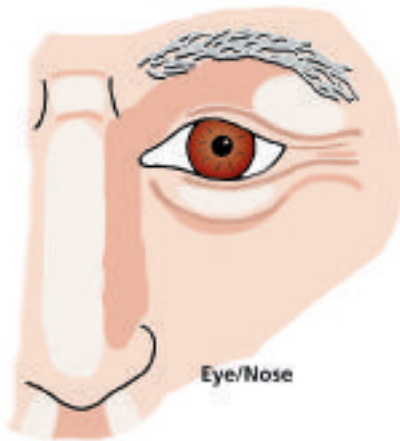
Aging with makeup begins with the choice of foundation color. With age, the skin color tends to pale. Therefore, use light foundation colors, such as yellow, tan, or pale pink. However, it is through the modeling of the face that the real effects of aging are portrayed. This modeling involves paying attention to three basic characteristics: lines, highlights, and shadows. Lines create wrinkles; highlights and shadows create folds of the skin, which deepen the wrinkles. It is the contrast in highlights and shadows that creates the illusion of old age. The older the character, the greater the contrast.

There are two basic methods for applying wrinkles. The first assumes you have already applied the highlights and shadows. If you have natural wrinkles, you can usually mark them in the foundation by raising the brows, squinting the eyes, smiling, and pulling the chin in. Then, while the lines are still visible, draw the wrinkles on with brown or reddish-brown liner. If you do not have natural wrinkles yet, you will have to follow the same procedure, but draw the lines while the muscles are still contracted.

## OLD-AGE MAKEUP



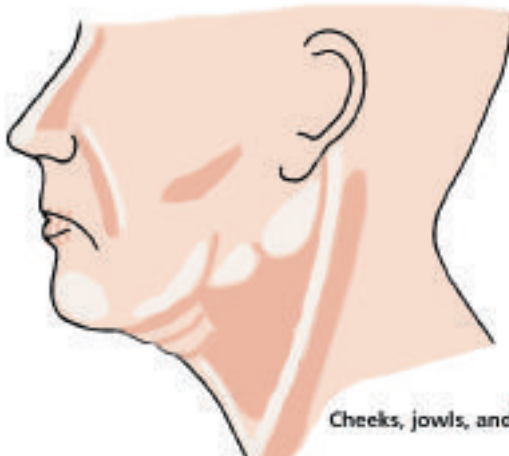
Forehead



Eye/Nose

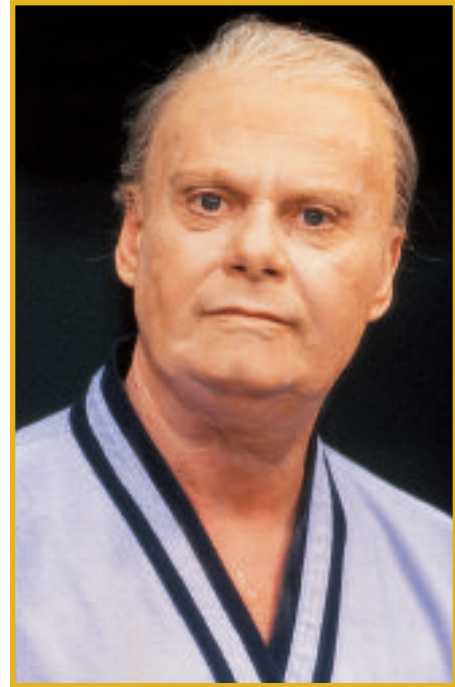


Mouth and chin



Cheeks, jowls, and neck





In *Tru*, Robert Morse gave a one-man performance that portrayed a lonely Truman Capote reviewing his eventful life. Aging makeup applied to Morse's face follows the natural wrinkle lines.

## CUE

When roughening skin texture, keep latex out of the hair. If you don't, when the latex is removed, the hair will be pulled.

The second method requires you to draw the wrinkles before applying the foundation. To use this method, spread brown liner over the areas where you plan to draw wrinkles. Form the wrinkles carefully, and wipe off the visible liner before relaxing the face. When you relax the muscles, the wrinkles should be clearly marked by the remaining liner. Form the wrinkles again, and apply the foundation. After this step, highlight the folds of skin, relax, and blend the wrinkles into shadows.

The most common locations for aging wrinkles are the forehead, between the brows, beneath the eyes (bags), the nasolabial folds (the smile wrinkle—from the nostrils extending to the outside corners of the mouth), vertically on the upper and lower lips, at the corners of the mouth, beneath the lower lip, under the jaw (the jowls), and horizontally on the neck.

Never draw too many lines on the forehead. Follow your natural wrinkle lines. Be especially careful when drawing age lines at the outer corner of the eye and below the eye, for if they are too heavy they will appear as smudges rather than wrinkles.

When highlighting a wrinkle to make the wrinkle deep and sharply defined, a thin line of highlighter is drawn above the wrinkle line and blended outward until the highlight gradually fades into the foundation color.

For aging, the areas of the face to highlight include these:

- frontal crest (the top of the forehead just below the hairline)
- arch (the area above and below the eyebrows)
- outer third of the eyelid
- lower curve of the eye pouches (See the drawing on page 517.)
- bridge of the nose
- cheekbones
- nasolabial folds
- chin
- jowls
- Adam's apple (men only)
- wrinkles of the forehead and the eyes
- tendon stretching from behind the ear to the breastbone

For aging, the areas of the face to shadow include these:

- depression in the forehead
- between the frontal crest and the arch
- inner half of the eyelid next to the nose
- pouch (the soft area below the eyes)
- sides of the nose
- temporal depression (the side of the skull just beyond and between the frontal crest and the arch)
- inside edge of the nasolabial folds
- depression between the ridges above the upper lip
- depression beneath the lower lip
- hollows of the cheeks
- lower edges of the jowls
- depressions of the neck

There are additional factors to consider when using makeup that conveys aging. As people age, their lips tend to become paler and thinner. To produce this effect with makeup, spread the foundation color to block out the edges of the mouth. Draw new lip contours by using a lighter foundation color, a reddish brown or maroon liner, or a light covering of white liner. Use darker rouge in old-age makeups. Apply the rouge lightly for a natural effect or more heavily if a made-up look is desirable. Hair also changes with age. Use gray, silver, or white color on the hair at the

temples, in streaks, or overall. Brows may also be grayed or whitened and brushed gently inward toward the nose if a shaggy appearance is desired.

Skin tone changes with age. Stippling with a plastic stipple sponge helps give skin the appearance of age and is particularly effective for aging the smooth skin of young actors. To stipple the skin, use two or three colors. Place a dab of each color in the palm of the hand. Take the sponge and dip it into each color. Then lightly touch the sponge to the face so that the little holes in the sponge leave tiny dots on the face.

Another technique uses liquid latex to roughen skin texture. Liquid latex comes in tan, flesh, and white. Stipple the latex over a stretched section of skin and allow it to dry. When the skin relaxes, a wrinkled-textured face is the result, which is ready to be covered with foundation. However, this rough surface is more difficult to cover smoothly.

Another clue to age that is often forgotten by actors is the appearance of hands and legs. The hands clearly reveal age and should always be made up for the portrayal of an older person. The tendons, knuckles, and other bones need to be highlighted. The sides, depressions, and wrinkles of the fingers need to be shadowed. To portray extreme old age, strongly pronounced blood vessels should appear on the backs of the hands. Similarly, the legs can either be covered or aged by the stippling technique used on the face.

## WIGS AND BEARDS

Hair is an integral part of both makeup and costume. Well-planned and carefully dressed hair styles can help transform actors into characters who fit more effectively into specific times and locales. The use of easily removed hair tints can change an actor's stage persona. Hair whitener, white mascara, liquid white shoe polish, clown white, or wash-out colorants are used to gray or whiten the hair. The use of ordinary cornstarch or white powder is not wise. Cornstarch has a tendency to deaden the highlights of the hair, and a cloud of white powder arises if anyone touches it.

Wigs, hairpieces, and falls are quite helpful in changing hairstyles to fit character types and historic periods. However, only expensive wigs appear natural and effective. They should be individually fitted, if the budget permits, and they should be adjusted and handled with great care. Wigs are put on from the front and fitted back over the head. The real hair, if it shows, must be tinted to match the wig. A bald wig must fit perfectly, and the places where it meets the forehead and neck must be cleverly concealed by makeup. One way to do this is to place adhesive tape over the edge of the **blender**, the edge of the wig, and work the foundation up over the tape onto the foundation material of the wig. If inexpensive cloth wigs

### CUE

If a costume change is required, cover the hair with a protective scarf.



To appear natural, facial hair must harmonize with an actor's bone structure and other features. Like his nose and face, this actor's beard is long and narrow.

are to be used, the forehead edge of the blender can be cut unevenly and then glued down with spirit gum.

For men, eccentric haircuts and hairdos are often more realistic than wigs. Male actors can easily change the color of their hair with wash-out colorants. The hair should be freshly washed so that there is no natural oil on it. The colorant may then be sprayed or applied in a rinse with a wet toothbrush, brushing it back from the forehead.

Beards, mustaches, and sideburns require time and practice to apply realistically. Too many beards seem to be merely tacked to the point of the chin—probably because they were. Although professionally prepared beards and hairpieces are available, most are too expensive for school use. Professional pieces are made by a process called perforating, in which strands of real hair are tied into a net material. Another material used to create beards for the stage is wool crepe. Crepe hair comes in many colors, including grays, salt-and-pepper blends, blondes, light and dark browns, and black. Crepe hair comes braided and is sold by the yard. It is curly when unbraided and must be straightened for most use. Either dampen the crepe hair and tie it across the arms or back of a chair to dry overnight, or

Makeup design considerations must balance the character traits of a role, the features of the actor, the style of the production, and the size of the theater. In this production of *King Lear*, the actors use makeup to enhance their characterizations without drawing the audience's attention away from the tragic nature of the play.



iron the damp hair dry. Then the hair may be cut into lengths somewhat longer than the trimmed beard or mustache is to be. Colors may be blended together for a more realistic appearance. Fan the hair between the fingers and thumb, and apply to the adhesive-coated area.

Spirit gum is a popular adhesive, although liquid latex is also used. One disadvantage of latex is that it must never get into the actor's natural hair or brows, but it is preferable if you must wear beards and sideburns for several performances. A piece of nylon stocking cut approximately the shape of the beard can be glued to the face with latex; the hair is then applied to the nylon. The beard and nylon are trimmed to shape, but instead of discarding the beard at the end of the performance, you can peel off the nylon-backed hairpiece to be used for future performances.

When making a beard, always consider the patterns and directions of natural hair growth. Before applying the hair, be certain that the face is clean-shaven. If spirit gum is to be used, make sure all skin areas to which hair is to be attached are free of makeup. Apply only a small amount of hair at a time, starting at the point of the chin and shingling upwards. In a similar fashion, apply the hair beneath the chin. However, the shingling in this case

is from the point of the chin downwards. When all the hair is in place, press it to the face with a towel. It can then be combed and trimmed to shape.

An unshaven effect can be created by stippling gray-blue or lining color that matches the hair color on the foundation with a stipple sponge just before powdering. An even more realistic effect can be achieved by cutting crepe hair into tiny bits, spreading the shredded hair over the surface of a smooth towel, and transferring the hair to the face, which has been sparingly coated with spirit gum or latex.

## Application ACTIVITY

Prepare a full beard or mustache on a nylon backing for yourself or for a classmate.

## FACIAL FEATURES

There is a wide variety of materials and techniques available for altering facial features. Liquid latex can be used for molding eyelids, cheeks, noses, and other built-up features attached to the skin with additional latex. These molded pieces are called **prosthetics**. Prosthetics are best made on a facial mask by taking a plaster casting of the entire face, including the closed eyes. After the plaster has set, you have an exact replica of the face. Shape the desired prosthetic piece in clay on the facial mask. Make a plaster casting of this clay model to provide a mold for the liquid latex. Pour the latex into the mold and allow it to set. When the hardened latex is removed, you have a prosthetic piece ready to be attached to the face.



A prosthetic chin is applied to Robert Morse for his portrayal of Truman Capote in *Tru*.

Nose putty can also be used to change facial features. It is used to build up noses, chins, cheekbones, and ears and for creating warts, scars, and other blemishes. When you use nose putty, be sure the putty is kneaded into a pliable mass before it is placed on the face. Add a little cold cream to make it more workable and a little spirit gum for better adhesion. Afterward, use alcohol or acetone to dissolve the nose putty.

Another useful material is collodion. There are two types of collodion—flexible and nonflexible. Flexible collodion is used for building up the flesh or texturing the skin. For example, a double chin may be built up with layers of cotton that have been coated with spirit gum. When the “chin” is as large as desired, coat the cotton with diluted collodion (thinned with an equal amount of acetone), brushing outwards and extending the collodion about half an inch beyond the cotton. Nonflexible collodion is used for making indentations and scars and for drawing up the flesh. To form a skin depression, apply the nonflexible collodion with a brush and allow each layer to dry until the indentation is deep enough. To draw up the flesh, stretch the skin in the area to be painted and allow the collodion to dry. Then relax the skin. Collodion may be peeled off or removed with acetone.

Adhesive tape and tooth enamel can also be very effective for character makeup. Tape can be used to lift up or pull down eyelids and eyebrows. Tape may be used to pull parts of the face to suggest the effects of scars or paralysis. Tooth enamel comes in black, white, ivory, or cream. The black enamel is used to block out teeth, to make teeth appear pointed or chipped, and to make large teeth seem smaller. The white enamels are used to cover discolored, filled, or capped teeth and braces. The teeth must be dry before the enamel is applied.

Notice the raised scars on the forehead of Frankenstein's monster. Such scars can be created with liquid latex, nose putty, nonflexible collodion, or adhesive tape.





Nonrealistic makeup is an example of theatricalism. (upper left) Soaping out the front hair. Nose built up with nose putty. (upper center) Making outline of bald area on nylon stocking, which will cover soaped-out hair. (upper right) Applying the foundation with a sponge. Eyebrows have been blocked out. (lower left) Modeling the face with highlights. (lower center) Applying shadows. (lower right) Completed makeup, with painted eyebrows, rouge, and full lower lip. Makeup by student Lee Austin.



In addition, derma wax and liquid latex may be used to form cuts, scars, and other skin blemishes. Derma wax should only be applied to areas of the skin that will remain untouched during the performance because it will remain soft and can be ruined by contact.

## Application ACTIVITY

Draw a mask of your own face. Indicate the bone structure and features. Then choose a character from a play and indicate the types and colors of makeup you would use if you were to play that part, and show where you would apply the makeup.

## BIZARRE MAKEUP

Bizarre makeup may be tried if it is in keeping with the type of play and style of production. Stylized makeup—including “white masks,” clown-like faces, and mosaics—can be quite effective onstage. Special makeup has been developed for use with ultraviolet light. Changeable makeup really involves two makeup designs, one visible under ordinary light and the other visible under special lighting. For example, place a character wearing red makeup under red light, and that character will appear to be without makeup. Change to blue or green light, and the red will appear to be black.

Makeup this complex, involving not only the face but the hands as well, takes even a skilled makeup artist hours to apply. This Beast from *Beauty and the Beast* has a unique mixture of animal and human features.



Animal makeup is fun and challenging. Most animal makeup can be suggestive rather than realistic. This allows the makeup designer to be creative in selecting makeup materials. For example, the designer can work with crepe hair, feathers, construction paper, foam rubber, Styrofoam™, pipe cleaners, drinking straws, patches of cloth, and so on. Plastic bottles can be shaped into teeth. Liquid latex, nose putty, and derma wax can build up facial features or be molded into beaks, snouts, and horns.

Nonhuman illusions can be created with hoods and half masks. Upper head pieces constructed of foam rubber, Styrofoam™, or paper can be worn like a hat or can be attached to a cap that will fit snugly.

The first step in creating animal makeup is to develop a workable design that considers the identifying features of the animal and the actor.

Begin with a photograph or sketch of the actor. Next, make a drawing of the animal's face that is the same size as the drawing of the actor's face. Outline the prominent features of the animal onto the drawing of the actor's face. Finally, fill out a makeup worksheet similar to that shown on page 505.

## Application ACTIVITY

Work with a partner to demonstrate creating animal or nonhuman faces. First use only makeup; then use latex nose putty or other materials.

## MAKEUP AND LIGHTING

Always be aware of the effects of light on makeup. Amber light, which is too frequently used on the high school stage, causes the complexion to yellow, the rouge to fade, and blue eye shadow to look gray. Green-blue, the gel most frequently used for night scenes, will turn rouge purplish-black. Be certain that you know the lighting that will be used while you are onstage so that pigments can be selected or mixed in order for the light to reflect the proper colors. Finally, it is wise to plan a costume-makeup rehearsal to check the effects of light and costume on makeup.

Remember that in both class and school plays it is the actor, not the makeup and costume, who creates the real illusion. The care spent on a first-class ensemble of correct costume, makeup, hairdress, and accessories, however, will give you an assurance that will help you create a convincing characterization. Makeup is an integral part of the actor's appearance. It is to be used and enjoyed as another tool in the actor's craft.

### FROM THE PROS

"No makeup is complete without an actor underneath, for makeup does not in itself create character—it only helps to reveal it."

—RICHARD CORSON,  
MAKEUP ARTIST



## CHAPTER

# 13

## REVIEW

### Summary and Key Ideas

Summarize the chapter by answering the following questions.

1. Define *chiaroscuro*.
2. What are the most expressive features of the face?
3. How does makeup support effective characterization?
4. What is the first thing that must be done before any makeup can be applied?
5. Identify the six steps in applying makeup.
6. What are the purposes of highlighting and shadowing?
7. What is the most difficult makeup problem for the high school stage?
8. What kinds of beards and wigs work best for actors?

### Discussing Ideas

1. Discuss the effect that lighting has on stage makeup. What characteristics of lighting must you take into consideration when planning effective makeup?
2. Consider the problem of making up a teenage actor as a seventy-year-old man or woman. Discuss the kinds of things you could do with makeup so that the young actor would appear convincing.

### FOCUS ON

### Audience Behavior

**Whether you're at the movies or you're watching a live musical or theatrical performance, it's important to demonstrate responsible audience behavior.** That includes being polite and respectful, maintaining quiet when quiet is called for, and applauding or laughing when and if appropriate. See page 160 for more on proper audience behavior.

**Behaving with Courtesy** Whenever your classmates are performing and you're the audience—or whenever you view any live production—be sure to apply appropriate behavior. Also be sure to behave responsibly when you go to the movies. You may want to get together with a partner to compare

audience behavior at movie showings and live theater. Is it basically the same, or are there some things one audience does that the other audience doesn't? Does the "right" behavior depend on the genre of the production?

**Music versus Drama** Think of musical performances you've attended in the past. What kind or kinds of music have you heard live? How did the audience behave? Draw up a list of guidelines that you would give fifth graders who are about to attend a musical performance. Be careful to show which guidelines apply to all music and which apply only to one kind of music, such as rock or classical. Share your guidelines with a small group.

# REVIEW WORKSHOP

## MAKEUP

### INDEPENDENT ACTIVITY

**Mime** Although many mimes wear white-face to draw attention to themselves, this type of makeup is certainly not a requirement. Devise a makeup routine for yourself that will highlight your features and facial expressions as well as communicate that you have a unique type of performance. Don't try to cover up or

hide your face, but use the lines and muscles that are there. Experiment with variations—make one eyebrow different from the other, or use red or black shapes such as a tear, a flower, or a circle that can become your facial trademark. Then make faces at yourself in the mirror. Try to discover the effect your makeup has on your expressions. How does the makeup cause you to feel? Once you have created the makeup that fits with your image of yourself as a mime, display it for your classmates.



### Cooperative Learning Activities

**Creating Special Effects** Using a classmate as a model, demon-

strate for the class special makeup effects such as a black eye, freckles, an open wound, a missing tooth, and a bald head.

**Bizarre Makeup** Using a classmate as a model, demonstrate for the class nonrealistic makeup for such characters as a witch, an animal, and a clown. Experiment with novel color combinations and the use of unusual materials, such as foam rubber, Styrofoam™, feathers, drinking straws, cloth, plastic bottles, and so forth.

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### Across the CURRICULUM Activities

**History** Study photographs of the same person from youth to old age. You'll find a

wealth of material in the biographies of famous people. Pay particular attention to what time does to the person's face. Then create a makeup demonstration for your class that shows how the face changed as it aged.

**Art** Choose a portrait, such as Rembrandt's *Self-Portrait*, John Singleton Copley's *Mrs. Thomas Boylston*, Leonardo da Vinci's *Mona Lisa*, Hans Holbein the Younger's *Henry VIII*, or Edouard Manet's *A Bar at the Folies-Bergère*, from an art history textbook. Create a reproduction of the portrait with makeup on your own face or on a partner's face. Display the original and discuss with your classmates how the original and your copy are both similar and different.



# How to Judge a Play

Learning to judge good theater will enhance your enjoyment of what theater has to offer. A specialist in judging plays is called a **critic**. A critic reviews new productions on television or radio or in newspapers or magazines. A good critic, however, does not go to a play looking for things to criticize. The most highly trained and enthusiastic theatergoers free their imaginations and emotions and at the same time use their intelligence and discrimination to heighten their appreciation of what they are seeing. You can learn to evaluate drama by training yourself to notice certain aspects of the play and the performance.

## THE PLAY ITSELF

To judge a play fairly, allow your attitude to be colored by the type of play you are seeing. You cannot judge a light social satire by the same standards as you would a romantic drama in blank verse. You cannot judge a tragedy and a farce by the same standards, nor can an experimental production be judged by the standards of a traditional production. Keep the following considerations in mind when you evaluate a play.

### *The Theme*

Your first consideration in evaluating a play should be the theme. Determine for yourself the playwright's purpose. Consider the following questions:

1. What did the author try to do, and was it accomplished?
2. Was it worthwhile?
3. Is the fundamental idea underlying the play true or false in its concept of life?
4. Is the theme consistent with the setting, the plot, and the characters presented in the play?



## *The Plot*

Another consideration is the plot, which is the backbone of the play. The plot should hold your intense interest and arouse your sense of curiosity. If the play is good, you may be wondering what is going to happen next. Evaluate whether the events are plausible and the situations are interesting in themselves. Decide if the plot stirs you emotionally and satisfies you intellectually. Ask yourself these questions:

1. Does the play have a clear-cut sequence of events?
2. Does it rise to a strong and convincing climax?
3. Does the suspense hold until the end?
4. Is the play emotionally stirring?
5. Does it have a logical conclusion?
6. Are you satisfied by the final outcome?

## *The Dialogue*

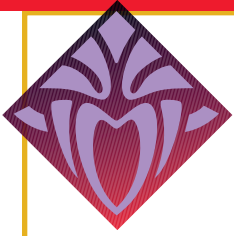
Your appreciation of dialogue will increase as you see more plays. A dramatist's style is revealed through dialogue. There are numerous aspects of good, believable dialogue. One aspect is the witty repartee, or swift give-and-take of conversation, among characters. As you evaluate, also listen for clever figures of speech that are natural to the characters. Then ask yourself these questions:

1. Is the dialogue brilliant and entertaining in itself?
2. Is it consistent with the characters and setting?
3. Is the dialogue an end in itself?
4. Is it an adequate means of plot advancement and characterization?
5. After seeing the play, do you remember the lines because of their significance or their beauty?

## *The Characterization*

A final consideration when evaluating a play is characterization, which is enhanced by dialogue. Characterization is an element that reveals the playwright's skill. When evaluating a play's characterization, ask yourself these questions:

1. Are the characters true to life?
2. Do they fit into the social and geographical background of the play?
3. Do they arouse strong feelings, such as sympathy, affection, amusement, disgust, admiration, or hatred?



4. Are the characters' actions in keeping with their motives?
5. Does the protagonist evoke empathy?
6. How is each character unique, and what function does each serve?
7. Are the relationships between characters clear and believable?
8. Are the situations at the climax and the conclusion a result of the characters' inherent natures?

## THE PRODUCTION

Since the days of ancient Greece, people have enjoyed watching plays. Audiences today, however, are more knowledgeable about the details of play production than ever before. Your study of drama coupled with a few guidelines will help you understand a play and appreciate the methods of its presentation.

### *The Set Design*

That which first meets the eye—the setting—is an important factor. The setting helps determine the atmosphere of the play and serves as the environment in which the characters live. The scenic designer works closely with the director, stage manager, and backstage crew to create the proper effects with sets and lighting. Most scenic designers strive toward these common major goals of scenic art:

**A colorful, creative set helps create an energetic, upbeat atmosphere for a production.**





- To create atmosphere
- To establish a center of interest
- To help carry out the fundamental purpose of the play

Modern lighting and mechanical and electronic effects also play a vital part in attaining an effective set design. As you evaluate what you see onstage, consider these questions:

1. Is the setting in keeping with the play itself?
2. Is the setting pleasing and artistic?
3. Does it help evoke the desired emotional reaction to the play?
4. Are the costumes and properties in harmony with the background?
5. Does the setting add to or detract from enjoyment of the play?
6. Is the interest centered on the total effect or on the details?
7. Does the set overpower the actors?

## *The Direction*

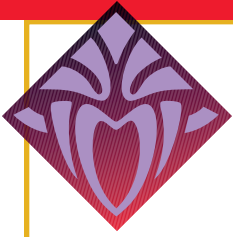
The most important factor in the ultimate success of a production is the director, because the director is personally responsible for every phase of the play. In evaluating the direction of a play, you should note how the director develops contrast in casting, costuming, and interpretation; how he or she composes stage pictures that emphasize the center of interest; and how the actors, lighting, setting, and costumes create the proper atmosphere. As you consider the following questions, keep in mind that the director is responsible not only for the style in which the play is presented but also for the interpretation of the theme.

1. Is the theme clearly expressed?
2. Are the stage pictures focused and strong without seeming contrived?
3. Does the blocking seem natural yet motivated?
4. Is the center of interest established in each sequence?
5. Is the pace appropriate for this particular play?
6. Do the actors, settings, costumes, lighting, and style present a clear sense of unity?
7. Do all elements of the play appear to be effective and appropriate for the message of the play?
8. Is the overall production creative, entertaining, and satisfying?

## *The Acting*

Of all the aspects of a play, the acting generally arouses the keenest response from the audience. A good actor, remaining true to his or her





character, creates a role that is constantly convincing. Remaining true to the period and spirit of the play, yet maintaining a natural spontaneity, is also crucial to fine acting. Remember, good actors avoid attracting attention to themselves. Further, the spectators in the very last row of the theater should be able to hear each actor clearly. In addition, ask yourself these questions when you evaluate acting:

1. Is the interpretation of any given role consistent with the play as a whole?
2. Is the character as created by the actor believable?
3. Are you aware of the actor's use of practiced techniques to influence the audience?
4. Does the actor appeal to your emotions? Do you laugh, suffer, or rejoice?
5. Is the actor's voice pleasing and appropriate for the role?
6. Is the use of dialect convincing yet intelligible?
7. Does the actor remain in character every moment?
8. Do you think of the actor as becoming one with the role, or are you aware of the person playing the role?
9. Does the actor become an acceptable part of the style of the production?

## *The Audience Reaction*

Judging the ultimate success of a performance can be tricky. The reaction of the audience might or might not be a fair criterion. However, if the play does not satisfy playgoers, then something must be off course. The fault may lie with the play or with its production, for the average audience is usually eager to be pleased.

Of course, not all plays are suitable for all audiences. Local politics or religious views, for example, may affect an audience's response to a play. Nevertheless, if a drama deals with fundamental human reactions, presents a definite aspect of a universal theme, and is produced in an appropriate manner, it should hold the interest of the audience. Think about these factors as you observe the audience:

1. Is the audience attentive, involved, or restless during the performance?
2. Does the audience show emotional responses or applaud?
3. Is there an immediate show of appreciation for clever lines, dramatic situations, and skillful acting?
4. Does the applause seem spontaneous and wholehearted or merely polite?