

Makeup: Equipment and Supplies

Basic Equipment

FACILITIES

large, well-lit mirrors with a counter for actors to use when applying makeup

sink with liquid antibacterial soap dispenser for dampening sponges or cotton swabs when putting on makeup and for cleaning brushes and sponges after finishing

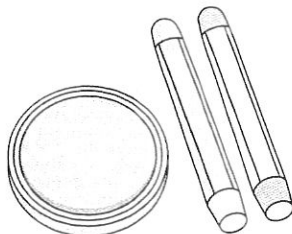
STORAGE

bins or drawers for storing makeup supplies, capes, and towels

Supplies

COSMETICS

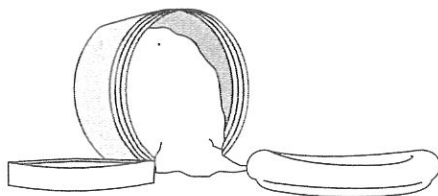
foundation (colors from clown white to dark brown) to provide a base of color for the skin; may be greasepaint or creme, which are oil-based; or pancake, which is water-based



Greasepaint



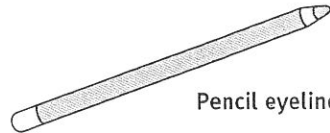
Pancake



Loose powder and puff

translucent powders (colors similar to foundation shades) for setting greasepaint makeup and for reducing shine

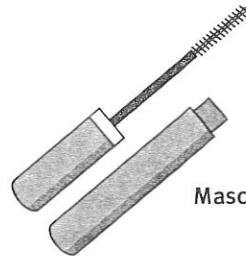
rouge powder or creme color (various red and brown shades) for cheeks and lips



Pencil eyeliner

shadow colors or liners (various colors) for eyeshadow or for special effects

eyeliner (pencil or creme; black and brown) for lining eyes



Mascara

mascara (brown, black, and white) for coloring and thickening eyelashes and eyebrows

lipsticks (various colors) for coloring lips; use only those made for stage

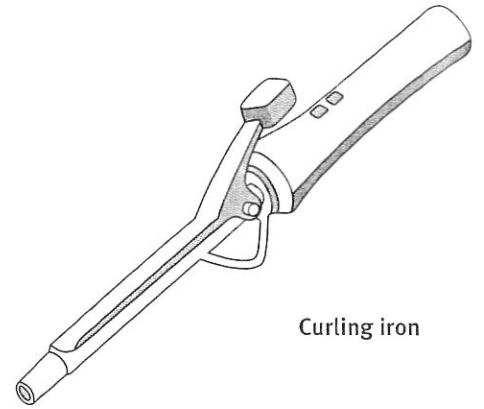
cold cream, makeup remover, mineral oil, rubbing alcohol for removing makeup

tissues, cotton balls, pads, and swabs for blotting, blending, and cleaning up

powder puffs for applying translucent powder

powder brush for removing excess powder

makeup brushes (various sizes) for highlighting, lining eyes, and shading



Curling iron

HAIRSTYLING SUPPLIES

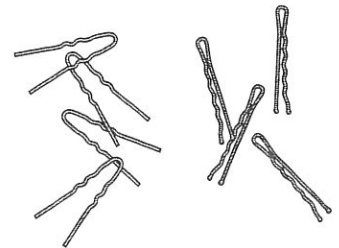
curling iron, electric rollers, hand-held hair dryer for styling hair

wig forms for storing and styling wigs

colored hairspray for temporary hair color change (white, gray, and black)

hair gel, spray, and mousse for arranging hair

hair pins and bobby pins for holding hair and wigs in place



Hair pins and bobby pins

hairbrushes and combs for styling hair (various sizes)

crepe hair for creating facial hair (gray, black, brown, and light brown)

SPECIAL EFFECTS SUPPLIES

false eyelashes and lash curler

liquid latex and spirit gum for attaching facial hair pieces and three dimensional makeup to the skin

spirit gum remover for removing spirit gum from the skin

nose putty and derma wax for altering facial features

collodian for special effects makeup

Makeup Basics

Stage makeup usually consists of **foundation**, makeup applied to the entire face to provide a base of uniform color; color to emphasize eyes and lips; and any contouring color to model the features to create an effect. Hairstyling is an integral part of makeup and may involve wigs, beards, and other hairpieces. Stage makeup that is not intended for dramatic reshaping of the face or features is known as **straight makeup**. Makeup that is used to create a specific character is called **character makeup**.

APPLYING STRAIGHT MAKEUP

1. Prepare your skin by first removing any previous makeup. Make sure your face is cool, clean, and dry. With oily skin use an astringent. For dry skin or for a more uniform foundation texture, apply a nongreasy moisturizer. If you shave, do so at least a half hour before applying makeup. If your hair tends to fall into your face, tie it or pin it back.
2. Choose either greasepaint, creme, or pancake foundation in a color that is close to your own skin tone. Because they stay moist, greasepaint and creme are easier for beginners to use. All of your other makeup should be of the same base (oil-based or water-based) as your foundation.
3. Use your fingertips or a sponge to dab on the foundation; then lightly blend it (fig. 1). If you are using pancake, use a lightly moistened sponge and stroke on the foundation; too much moisture in your sponge will result in streaking. Smooth the foundation over your entire face, into your hairline, under your chin, and down your neck to just below where your costume neckline rests. If your ears show, apply foundation to them also. You should end up with an even-looking surface of color.
4. Next, apply rouge. If it is moist, stroke it on and blend the edges with your fingers or a sponge. If it is dry, brush it on and blend the edges with the brush (fig. 2). The rouge should highlight the part of your cheeks that look round when you smile.
5. Using your own lip brush, outline the edges of your lips with rouge or lipstick. Then fill in the rest of your lips.
6. Line your eyes with a small eyeliner pencil or brush. The line should not be heavy, and should begin on the upper lid about one-third of the distance from the inside corner of your eye. Continue the line to just beyond the outer end of your upper lid. On your lower lid, draw the line from the center to the outer edge of your eye (fig. 3). Blend to soften the ends of each line.



fig. 1



fig. 2

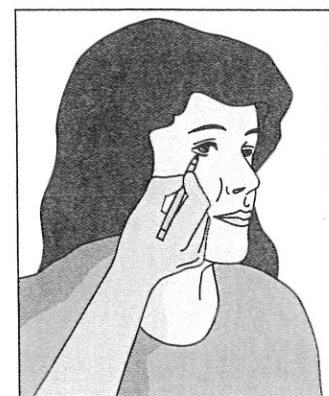


fig. 3



fig. 4

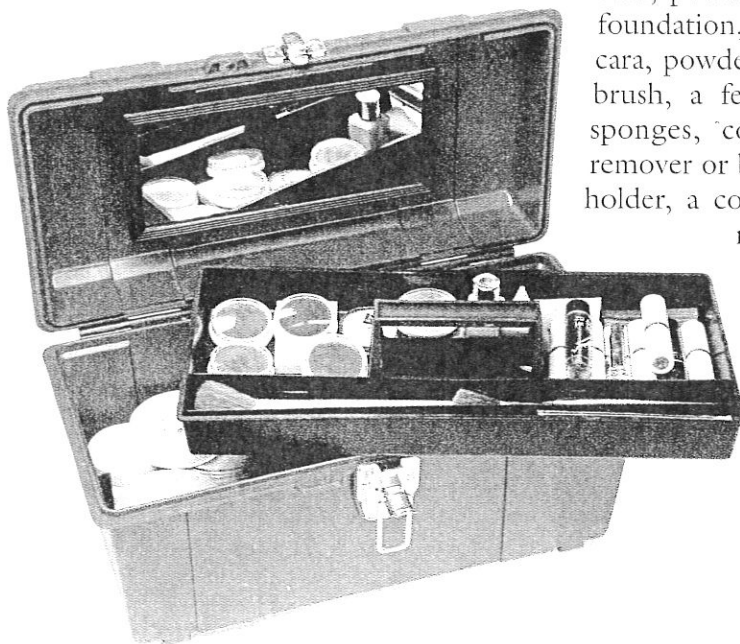
7. For the remainder of your eye, use a shade lighter than your foundation on the area just below your eyebrow. Powder your lids lightly before applying creme shadow to prevent creasing. In the crease of your eye and on your upper eyelid, use a color slightly darker than your foundation. Brown is most natural. You may also choose a color that coordinates with your costume color (fig. 4).
8. If you are using greasepaint or creme, it's time to powder. Dip the puff into the powder. Gently shake off the excess. Carefully pat the powder onto your face and neck. Don't drag the puff across your face. Lift it directly up between pats so that you don't streak the makeup underneath. When your face is covered with powder, use a powder brush to lightly dust off the excess. Afterwards, if your rouge appears too washed out, reapply it.

Pancake foundation does not require powdering, although if you sweat, you may want to absorb any shine with a compact powder.

9. Finally, using your own mascara brush, apply mascara to all your upper eyelashes and the outer half of your lower lashes. If your eyebrows are too light, you may also use mascara or an eyebrow pencil to darken them slightly.

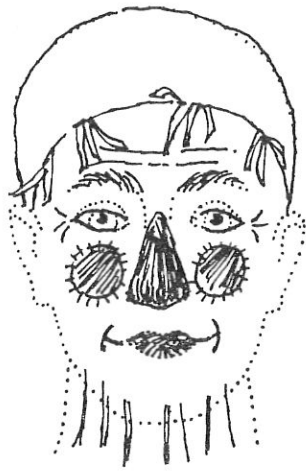

Makeup Kit

In many cases, actors are required to buy their own stage makeup. In any case, it is a good idea for actors to have their own stage makeup kit. You can add to it as the need arises. Start off with foundation, powder, a few shadow colors, a lighter foundation, a couple of rouges, eyeliner, mascara, powder puffs, a powder brush, a lipstick brush, a few small brushes, some cosmetic sponges, cotton balls and swabs, makeup remover or baby oil, bobby pins and a ponytail holder, a comb and brush, and astringent or rubbing alcohol. A fishing tackle box or small carrying case are good for storing and carrying your kit.



Makeup Plan

You can record your decisions about makeup on a makeup plan. Try it out on the actor before opening night and make any necessary modifications. Refer to the makeup plan while applying the makeup for the performance, or if the actor is doing his or her own makeup, let the actor use the plan for reference.

Makeup Plan			Character: <i>Scarecrow</i> Actor: <i>Luis</i>	
Show: <i>The Wizard of Oz</i>				
				
Description				
Forehead <i>Light horizontal creases</i>	Eyes <i>Laugh lines at corners Eyes should twinkle</i>	Nose <i>Reshape with putty—should look like tacked-on object</i>	Cheeks <i>Round, rosy cheeks—should look sewn or drawn onto face</i>	Mouth <i>Red lips (not scarlet) that look drawn on Smile lines at corners</i>
Jaw/Chin <i>Reshape with latex. Add vertical wrinkles to look like canvas stretched over round object to create head.</i>	Neck <i>Vertical wrinkles to look like gathered fabric from head</i>	Hands <i>White garden gloves, not especially dirty Straw sticks out of clothes at wrists</i>	Hair <i>Cover existing hair with latex cap. Top of head is covered with hat. Straw sticks out from under hat to suggest hair.</i>	
Materials			Notes	
Foundation <i>Light brown or golden straw color</i>	Highlights <i>Wrinkles, creases, and under eyes for emphasis</i>	Shadows <i>Medium brown—to emphasize wrinkles and shadows</i>	<i>General effect should be of figure put together using found objects. Face reflects happy-go-lucky attitude of character. Base should provide a canvas fabric look. Use stipple to provide texture as needed.</i>	
Eye Liner <i>Dark brown on upper and lower lids</i>	Rouge <i>Dark to highlight red lips</i>	Powder <i>Translucent</i>		

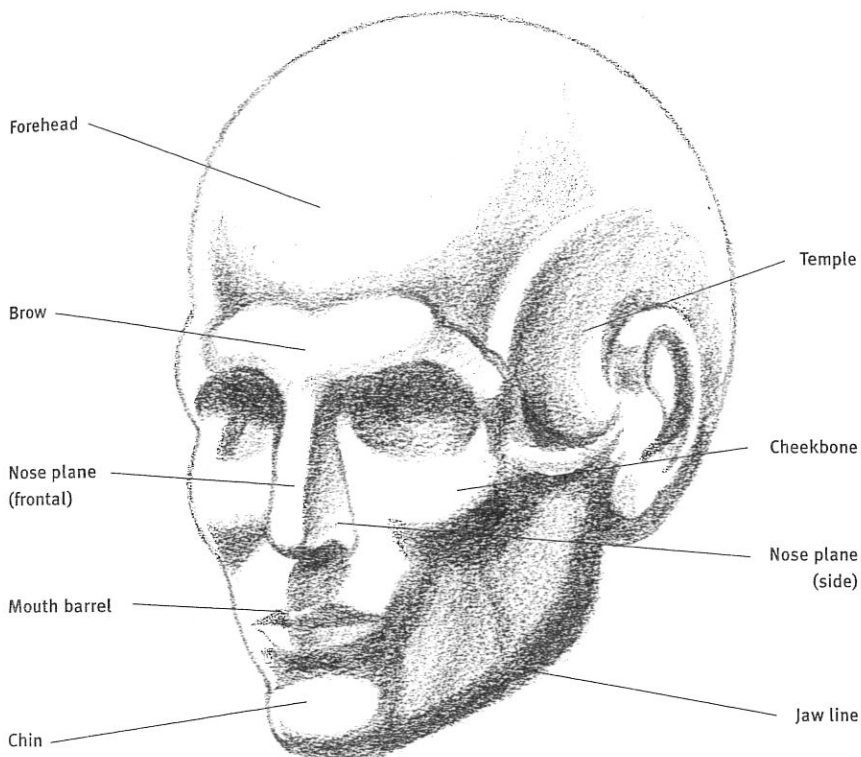


Applying Makeup

Because most actors apply their own makeup for performances, you may need to coach the actors on how to reshape their faces according to your makeup plans (p. 239).

Reshaping

Reshaping of the face generally involves the jaw line, nose, and cheeks. An understanding of the facial anatomy and bone structure is helpful to accomplish the best effects.



Blending

When you reshape the face with makeup, you will be blending between colors and between highlights and shadows. **Blending** means diminishing the intensity of a makeup color from strongest to lightest and is probably the most important technique you will learn in makeup application. Blend by patting with your fingertips from the darkest point outward until the makeup fades into the base color. Strive for a smooth gradual transition. Patting removes makeup you don't need instead of smearing it and spreading it around.



White foundation is traditional for actors in Kabuki theatre (p. 296), who wear highly stylized makeup.



Foundation

All makeup application begins with foundation (p. 95). For light-skinned actors, foundation can add color to the face so it doesn't wash out under lights. For dark-skinned actors, foundation lightly applied evens out skin tone and provides a uniform surface for additional makeup. Colored foundations can also be used to create a skin tone that may help an actor establish an ethnic identity.

Whatever color you are using, make sure it's blended into the hairline so there isn't an abrupt shift from the skin tone to the foundation color.

Highlights and Shadows

Generally, you create the illusion of narrow, deep, or sunken features by using dark colors. Create wide, full, prominent features by using lighter tones. Blend darker and lighter colors gradually into the foundation. For example, you can create the illusion of a low forehead by applying a dark foundation to the skin near the hairline. You can make the forehead seem higher by applying a lighter shade at the hairline. Similarly, you can apply darker foundation at the sides of the nose to make it seem narrower, or lighter foundation at the sides to make it seem wider. Many makeup artists—and even ordinary people—apply darker tones of rouge or foundation under the cheekbone to sink the cheek and lighter tones on the cheekbone to highlight the bone; this creates the illusion of higher, sculpted cheekbones and a thinner face. You can make a face seem fuller by using light tones under the cheekbone to highlight the cheek itself. If you apply more shadow to the inside corners of the eyelids, the eyes will seem closely set. If you apply it to the outside corner of the lids, the eyes will seem farther apart.

Accents

Certain features, such as eyes and lips can be accented simply by tracing their outlines. To accent the eyes, use eyeliner or an eyebrow pencil and draw a line along the upper lid, close to the eyelashes. Then do the same for the bottom lid. To make eyes appear large, apply a thin line on the upper and lower lid about one third of the way out from the tear ducts. To make the eyes appear small, use heavy liner around the entire eye. To accent the eyelashes, curl them using an eyelash curler, and then apply black mascara to the top and bottom lashes.

Lip liner can be used to accent or enhance the shape of the lips. Outline lips in lip liner several shades darker than the lipstick you will use. For fuller lips, **overdraw**, or outline beyond the natural line of the lip. Be conservative when overdrawing the lip or you will create a caricature rather than a character.

The “bee-stung” lips of silent film star Clara Bow typify a fashionable look of the 1920s.



As it has been for centuries, makeup is an extremely useful tool for altering appearances to suggest character and to excite the imagination of theatregoers. In addition, actors and makeup artists alike enjoy painting the canvas of the human face, applying substances to sculpt new features, and fashioning hair pieces that are often the crowning touch for a costume.

Three-dimensional Makeup

One of the standard techniques you need to know for stage makeup is how to work with various substances applied to the face to create three-dimensional makeup. For several of these techniques you will need **spirit gum**, a substance that provides a sticky surface on your skin, and a **stipple sponge**, a coarse spongelike block that is patted onto makeup to create texture.

Nose Putty

Using **nose putty**, a soft pliable substance, you can alter the shape of a nose, chin, or forehead.



In *Roxanne*, a film adaptation of Edmond Rostand's *Cyrano de Bergerac*, actor Steve Martin had to wear a false nose. The Cyrano character's nose is a major part of his personality and the plot of the play. Martin also wrote the screenplay.

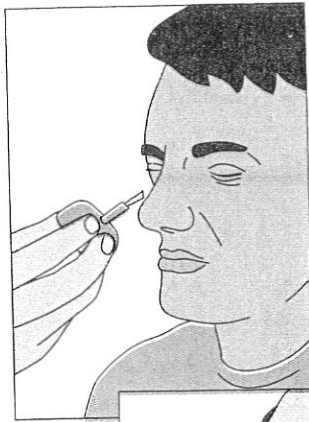


fig. 1



fig. 2



fig. 3

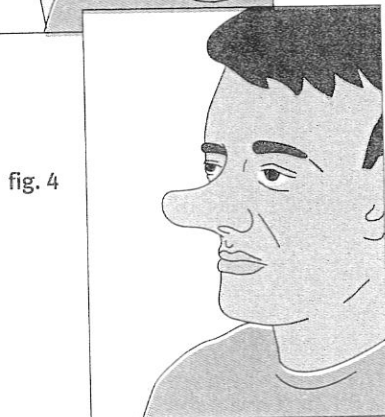


fig. 4

APPLYING NOSE PUTTY

1. Clean the application area so that it's free from makeup and grease.
2. Apply cleansing cream to your hands to prevent the putty from sticking.
3. Soften the putty by kneading it. If necessary, you can first coat the area with spirit gum (fig. 1). Allow the spirit gum to dry until it's tacky. Then press the putty on and shape it (fig. 2). Blend the edges smoothly with the skin.
4. Pat the putty with a stipple sponge to give the skin texture (fig. 3).
5. Apply makeup to match the actor's natural skin tone, powder, and finally, the stage foundation color and any highlights or shadow colors (fig. 4).

To remove the putty, pull or scrape it off, using all-purpose makeup remover if necessary.

Derma Wax

Derma wax is similar to but softer than nose putty. It's applied in the same manner as nose putty, but it requires the use of spirit gum. You can increase the adhesion by pressing a cotton ball into the spirit gum when it's tacky. After the gum dries, pull the ball off. Some of the cotton fibers will be left behind. Work a bit of the derma wax into these fibers. Then add the rest of the wax and build it into the shape you want.

To remove makeup made with derma wax, pull off the structure and remove the residue with makeup remover. If this isn't effective enough, use both spirit-gum remover and makeup remover.

Latex

Latex is particularly effective for creating wrinkles. Liquid latex comes either clear or flesh-colored. To make wrinkles using liquid latex, pull the skin tight and paint on clear latex with a sponge or your fingers. Then stipple the latex to add texture. When the stretched skin is released, wrinkles automatically form. Additional coats deepen the wrinkles. If you want extremely deep wrinkles, apply torn (not cut) tissue or paper towel to the stretched skin with either spirit gum or latex. Then cover with latex.

When you pull off latex applied directly to the skin, hair will come with it. To avoid this, shave the hair before applying the latex. As an alternative to shaving, you can cover the area with soap, spirit gum, wax, or preformed plastic film before applying the latex. This will prevent the latex from adhering directly to the hair on your skin. If the actor feels any burning, itching, or irritation, stop the latex application. Since each manufacturer uses a different formula, try other brands until you find one that doesn't irritate. Remember, too, that latex designed for forming in molds should *never* be applied directly to the skin.

Stage Blood

You can buy stage blood in most costume shops and from theatrical suppliers, but it's easy and inexpensive to make.

MAKING STAGE BLOOD

1. Pour a 16-ounce bottle of white corn syrup into a bowl or a bottle that holds more than 16 ounces.
2. Add 1 tablespoon of red food coloring (not red dye) and $\frac{1}{4}$ cup clear liquid laundry detergent to the syrup. The liquid detergent prevents the stage blood from drying out during the show and makes it easier to clean costumes with blood on them.
3. To achieve true blood color, add two or three drops of blue food coloring, one drop at a time until you achieve the shade of red you want. Store this in a jar, and shake it well before using.

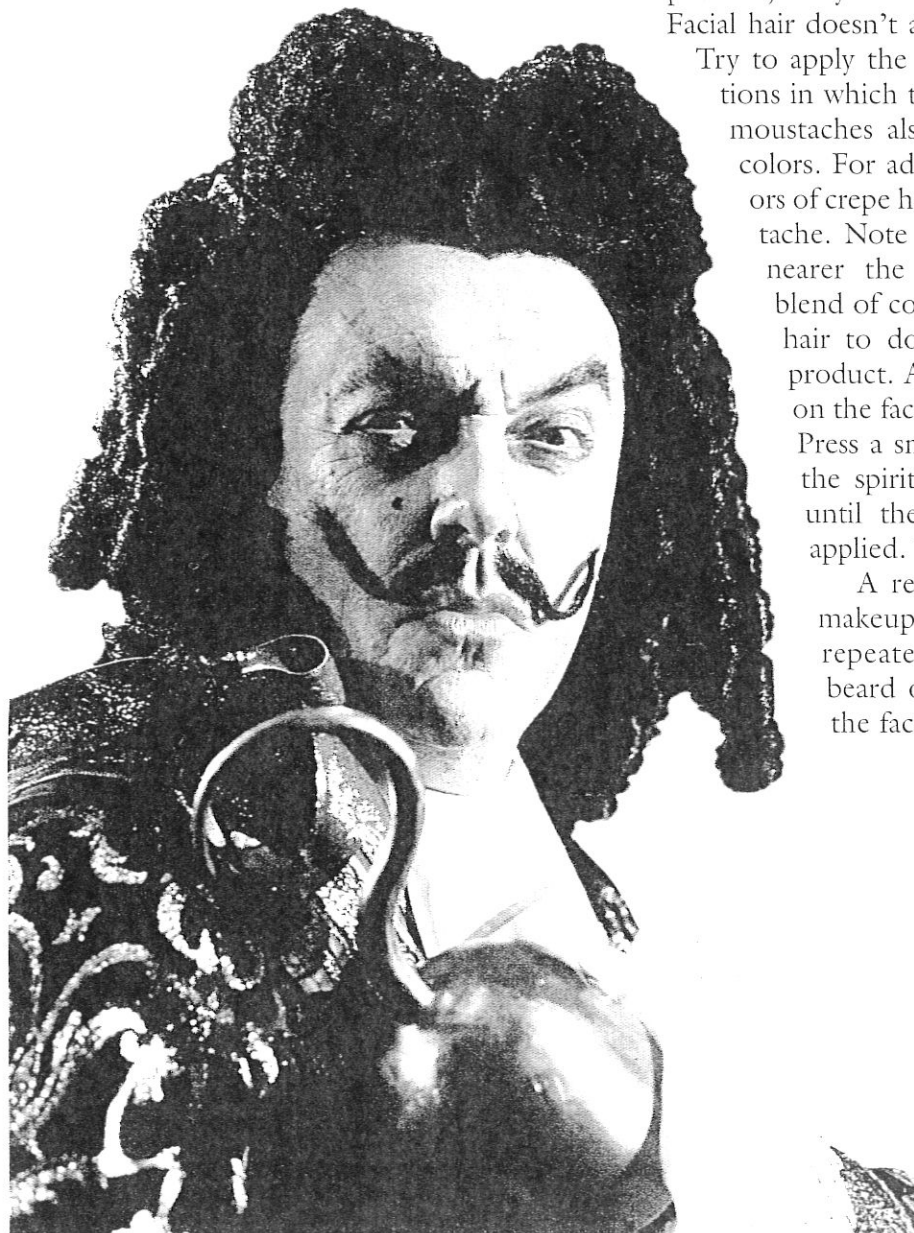
Stage blood can be inserted into a **blood pack**, which consists of a sealed plastic bag taped to the part of the actor's body that will be bleeding. A projecting tack attached to an actor's finger by an adhesive bandage (Band-Aid) can be used to puncture the bag at the right moment.



The cast of Carlo Gozzi's *Love for Three Oranges* displays a wide range of theatrical makeup effects.



Captain Hook in J. M. Barrie's *Peter Pan* typically wears a long black wig and fiendish moustache.



To make a false beard or moustache, you can use crepe hair, animal hair, or human hair. Crepe hair is the least expensive and the most commonly used. It's available in a variety of colors packaged in long, braided strands. When the strands are unbraided, they tend to be curly. You can straighten crepe hair by dampening the unbraided hair and either stretching it across the arms or back of a chair or pressing it with an iron. Don't let the iron get too hot or the crepe hair might melt.

Carelessly made beards and moustaches will look exactly like what they are—fake. To make a false beard or moustache as realistic as possible, study the way the actor's facial hair grows. Facial hair doesn't all grow in the same direction.

Try to apply the fake hair in those same directions in which the real hair grows. Beards and moustaches also consist of hairs of different colors. For added realism, blend various colors of crepe hair together in a beard or moustache. Note that the hair is usually lighter nearer the skin. After determining the blend of colors you will use, cut the crepe hair to double the length of your final product. Apply spirit gum to a small area on the face and allow it to dry until tacky. Press a small amount of crepe hair onto the spirit gum, and repeat the process until the beard or moustache is fully applied. Then trim to the desired shape.

A reusable beard can save time in makeup if an actor has to apply it for repeated performances. Build the beard on a latex base and apply it to the face with spirit gum.