

Простые инструкции и наглядные иллюстрации в этой авторитетной книге помогут превратить актеров в множество персонажей. Обсуждаются основные материалы и инструменты для макияжа, основные приемы макияжа, а также создание различных эффектов и оптических иллюзий.

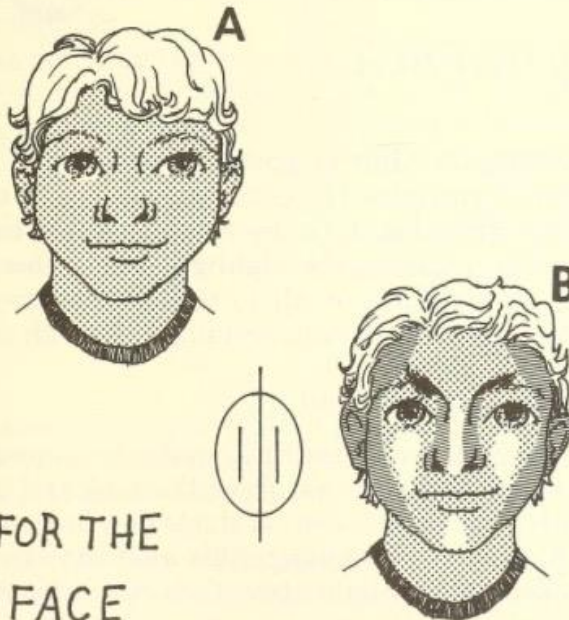
CONTENTS

INTRODUCTION	3
1. MAKEUP KIT	5
2. STRAIGHT MAKEUP	14
3. CORRECTIVE MAKEUP	27
4. HAIR AND WIGS	37
5. BEARDS AND MUSTACHES	50
6. CHARACTER MAKEUP	61
7. MAKEUP GALLERY	79
<i>Appendix</i>	
Characters in Makeup Gallery	127

Shadows under the eyes can be concealed with cream or cake foundation slightly lighter in color than the foundation base. There are also special cover creams available. Apply the lighter highlights to the naturally dark areas, then blend carefully with the finger tip.

Wide face and thin face

Keeping in mind the bone structure of your face, you can change the overall impression by using the principles of light and dark. To slim a face that is too wide or full, choose makeup a shade or two darker than your foundation and fill in the hollow under the cheekbone and blend into the foundation with your finger. Then highlight the area on the cheekbone above the hollow with a shade lighter than your foundation. This will give depth and an appearance of angular boniness to a face that is otherwise broad and bland, see A, B. Cake rouge can be added for color, lighter on the highlighted area, blending to darker red in the shaded area.



MAKEUP FOR THE
WIDE FACE

6

Character Makeup

Because the impulse to transform oneself is common to all actors, many find character acting the most satisfying and character makeup the most challenging. Character makeup can produce a simple aging of your basic look, or it can transform you into an entirely different person, perhaps of another race or time. To a degree, makeup can give an audience an immediate indication of character before the actor speaks a line.

Physiognomy

This word refers to the old-fashioned study of faces in relation to character. Once considered a science, physiognomy is now treated, at best, as interesting speculation.

Obviously, the shape of the face, the contours of the skull, the size of the nose, and the color of the skin are not reliable indications of a person's strengths and weaknesses, temperament or character.

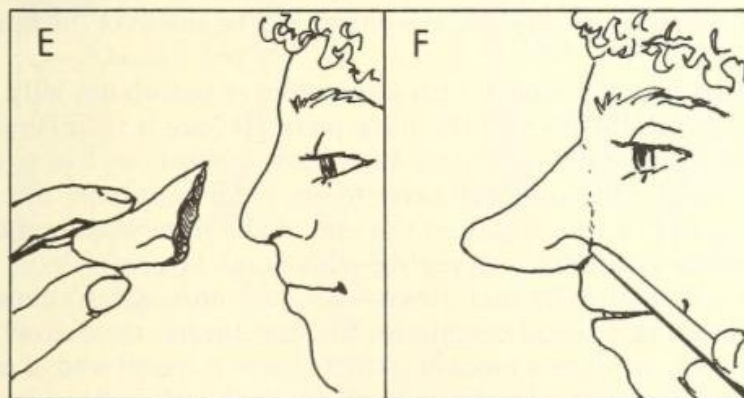
On the other hand, audiences have deeply ingrained opinions about faces, and they are not inclined to see someone with lips loosely open and a receding chin as strong-willed; or a character with a scarred cheek, tattoos, and bad teeth as reliable. Furthermore, there is some merit in the theory that one's experiences and attitudes become written on one's face. It could be fairly argued that Scrooge's cynical view of life and penny-pinching habits contributed to the usual picture of the Christmas miser as having a pinched brow and sour, downturned mouth.

You can also cut noses and other features from latex rubber Halloween masks and use them as prosthetic parts of a particular character makeup. False noses and other prosthetic features can also be made cheaply from papier-mâché.

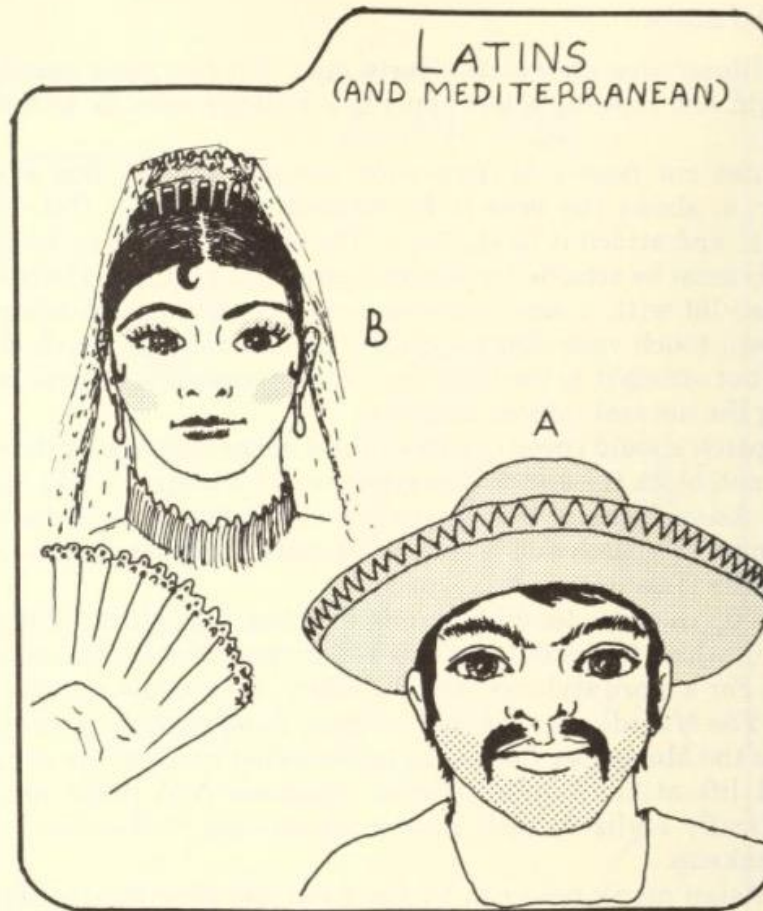
Ready-made theatrical prosthetic pieces are attached to the face or body with spirit gum, E, F, the edges of the piece pressed into the tacky gum with a damp towel, or, in narrow areas beside the nose, with an orange stick. Since regular greasepaint eats into the latex, the piece must be colored with a special rubber-mask greasepaint. Cheaper coloring, like cream-based stick makeup, is safe if it is mixed with a little castor oil. The makeup should be blended well where the piece joins the foundation. Stippling with a darker foundation shade or with rouge gives a texture which helps conceal the edge where the piece joins the skin. Powder to blend further.

Carefully remove the piece so you can reuse it. If you try to pull it directly off the skin, it will tear along the edges. Instead, dip a brush into spirit gum remover and work it gently up between the edge of the piece and the skin, then lift the piece off bit by bit as the gum seal dissolves.

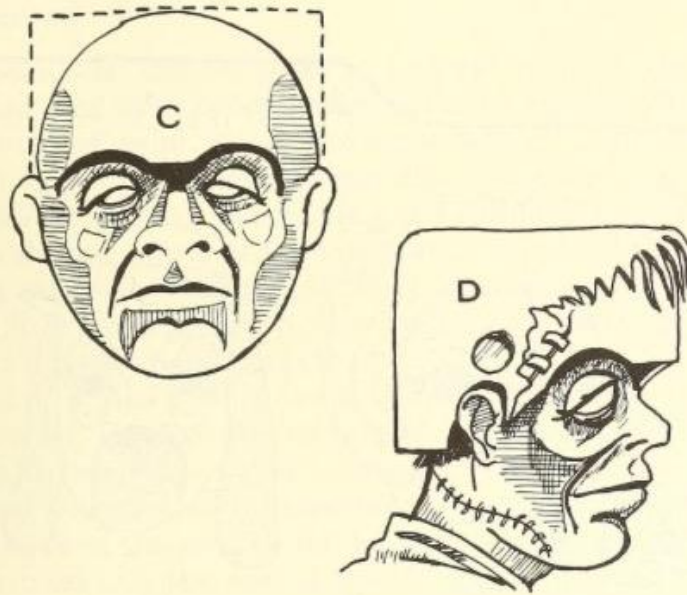
Powder the piece on the inside to prevent surfaces from sticking together. A carefully removed and powdered prosthetic piece can be reused up to ten times.



ATTACHING A PROSTHESIS



- Characters:* South Americans of European descent (Simon Bolívar, Evita Perón, Benito Pablo Juárez, Emiliano Zapata); Mediterraneans (Don Quixote, Zorba); *commedia dell'arte* (Pantalone, Il Dottore)
- Foundation:* Dark golden-tan or golden olive
- Highlights:* Golden-olive, lighter than foundation
- Shading:* Golden-olive, darker than foundation
- Lips and cheeks:* Women: dark red rouge, mouth outlined with dark red lip pencil; Men: less color
- Eyes:* Strong, dark eyebrows, plenty of mascara, black or dark brown eyebrow pencil



Make up the lids in white and slant the black liner lid line as shown, to simulate the heavy, hooded eyes. Better yet, make bulging lids from adhesive tape, as described in "Asian Male," earlier in this chapter. Or make them from liquid latex, as described in Chapter 6. Paint them in white or medium blue with blended highlights of white or pale blue.

Make up the hands and wrists in the pale blue foundation color, then draw and highlight stitched wrist lines. Use spirit gum to attach metal or paper clamps across the wrist lines to indicate the hands have been attached.

The werewolf (inset) is a challenging exercise in the application of crepe wool hair (see Chapter 5). Note that the hair sweeps back from a point just above the nose and that it extends well up onto the cheeks. Use Halloween fangs or teeth made from wax or plastic. Use a mixture of yellow and brown hair, brown foundation for what little of the face is left showing. Broaden the nose and make it up in yellow with pink highlights. A prosthetic nose can be made from papier-mâché or liquid latex (see Chapter 6) and stuck in place with spirit gum.