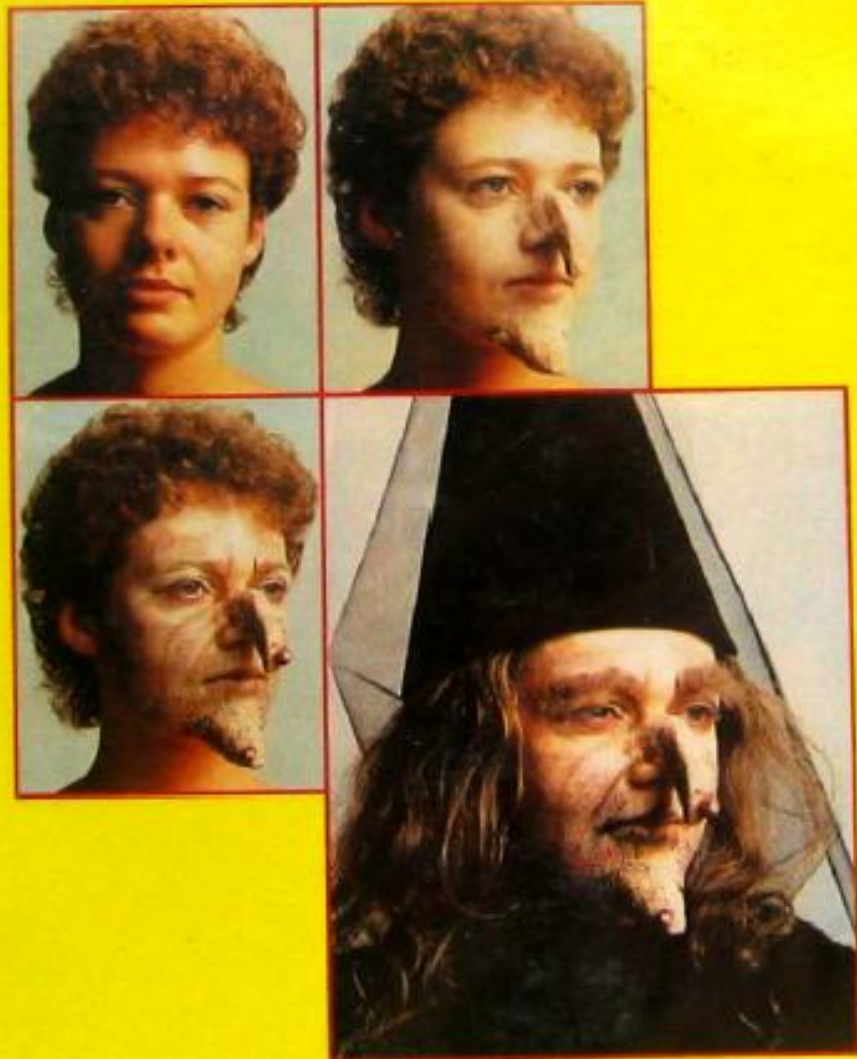


Stage Make-up Techniques



PLAYERS PRESS

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Theoretical aspects

Anatomy

To produce a good make-up it is necessary to be very familiar with the anatomy of the skull and the position of all the facial and neck muscles. The facial muscles are of primary importance in determining a person's appearance. As people get older these muscles sag and the skin falls away from the face and becomes thinner.

1. **Shape of the forehead**
The bones of the forehead with two protrusions (1), the width of the forehead (11), and the eyebrow arch (12). 1 and 12 are the most prominent parts of the forehead.
2. **Temple** These are on either side of the forehead, forming a slight hollow together with the other bones.
3. **Brain of the nose** There is a hump on the skull above the nose, on the rest of the nose consists of cartilage.
4. **Eye socket** The eye is in a deep hollow or socket in the skull.
5. **Chinbone** There are the protruding bones called the eye sockets.
6. **Nosebridge** The nose is two flexible cartilages of the nose rest over these bones, and the cartilage determines the shape of the nose.
7. **Upper jaw** The teeth are set in the upper jaw.
8. **Lower jaw** As aged bones which are contained in the chinbone. It can be moved into the skin bone that the corners of the jaw fit and the hinge the



Skull
The skull consists of a number of bones which protect more individually and are fused together, and the living part, viz., the brain case. The facial bones of the face contain the following important bones:



Neck structure
The lower structure of the neck is also important when making up the neck. The cartilages, larynx and trachea of the vertebrae.



Bones structure of the hand
Note the difference in the shape of the joints in the fingers and the rest of the hand.

Muscles

The muscles of the head can be subdivided into facial muscles and mimic muscles. It is not necessary to name all the muscles here and we will discuss only those that are important from the point of view of make-up because of the sagging effect of age.

1. **The forehead muscle**
This muscle causes the forehead to rise, and pulls up the eyebrows. In older people the forehead is wrinkled.
2. **The eyebrow muscle**
These pull the eyebrows even and smooth downwards, creating horizontal lines at the base of the nose.
3. **This nose muscle**
These pull the skin above the base of the nose down, thus causing horizontal lines at the base of the nose.
4. **The eye socket muscle**
This muscle has a number of different effects: the upper part shrinks the eyelid; the lower part pulls the skin of the cheek upwards, especially if the outer corner of the eye, causing the so-called 'crow's feet'.
5. **Muscles of the upper lip**
These pull up and the sides of the lip. The upper lip and the sides of the nose are pulled up by these muscles.
6. **Check muscle**
This muscle serves to raise the lower jaw.
7. **Upper lip muscle**
This muscle pulls up the outer part of the upper lip and the corners of the mouth.
8. **Upper lip muscle**
This muscle pulls up the outer part of the upper lip and the corners of the mouth.
9. **Upper lip muscle**
This muscle pulls up the outer part of the upper lip and the corners of the mouth.



Neck muscles
18. **Frontal, outer forehead muscle**
This muscle is used to raise the eyebrows and pull down the skin of the forehead. It is important in making up the forehead.
- 19. **Upper lip muscle**
This muscle is used to pull up the upper lip and the corners of the mouth.
- 20. **Upper lip muscle**
This muscle is used to pull up the outer part of the upper lip and the corners of the mouth.
- 21. **Upper lip muscle**
This muscle is used to pull up the outer part of the upper lip and the corners of the mouth.

Hand muscles
The muscles of the hand and wrist are important in making up the hand. They are important in making up the hand and wrist, especially after and busy types.

Nose putty

This is a type of modelling clay used to change the shape of the nose. It should be put on the nose before the make-up is applied, when changes in the facial structure are required. The clay will depend on the character. You must take care with the areas in the places which are very mobile in nature, such as the middle of the forehead, the area around the mouth and along the jaw (except for the chin). The edges of the nose putty must work loose in these places. Nose putty is put on before applying the foundation, but the areas where it is to be applied should first be cleaned and any traces of grease removed.

1. **Now use it to create the required shape in this case, the nose.**



2. **The outside of the shape is now smoothed out with a spatula or make-up remover. The edges should also be made as thin as possible.**



3. **A little make-up is applied to the area where the nose putty is to be fixed - in this case, the nose - and short strands of cologne hair are pressed into it.**



4. **Take a piece of nose putty from the bag or stick. Knead it well, so that it is soft and easy to work.**

5. **The nose putty can now be moulded into the final shape round a bent finger. This gives a reference to the basic shape of the nose itself.**

6. **Now the skin is roughly moulded into shape using a well-kneaded piece of nose putty. Again the edges should be made as thin as possible and smoothed out with some make-up remover.**

7. **This is also done on the chin. The edge hair ensures that the nose putty sticks to the skin better.**

8. **The nose putty is now finely pressed into the crease hair. Make sure that it is pressed into the right spot as the making process is reduced each time it is removed and put back again. Check that the shape and position are correct from the front as well as from the side.**



9. **The foundation is then applied to the face and the nose putty. Make sure that this foundation is painted in and not rubbed or streaked onto the nose putty.**



10. **Blended eyebrows and cheekbones. The nose putty is now pressed into the required areas.**



11. **A nose putty cut. The nose putty is applied to the required place, not too thickly. It must be softened. As far as possible use the natural contours. Again merge into the skin and smooth the putty. Then make up the whole face. This is not shown here, so that the next step can be more clearly shown.**



12. **Using a drop of make-up remover on the finger, the edges of the nose putty are smoothed out so that they merge evenly with the skin. There are no visible edges or lines. The nose putty is then powdered.**

13. **Using a fine grained sponge, the pores and a hard effect can be created, making camouflaged. This effect will also help to obscure any remaining visible edges. Make sure that the shape of the putty follows the natural curves of the skin, such as the contour of the nose.**

14. **The nose putty is then smoothed against the skin and then smoothed out with a drop of grease and covered with make-up.**

15. **With the point of a brush draw a line in the nose putty and fill this line with artificial blood. Also put some along the sides. Leave the blood to turn out in streams.**

Mouse

The cat's great partner in many cartoons, comic strips, children's books and pantomimes is the mouse. Apart from the traditional grey mouse described below, there are a number of well-known caricatures such as Mickey Mouse, and Jerry (of Tom and Jerry). It is also possible to do make-up for these characters, and when doing this remember the characteristics from the pictures, for example, Mickey Mouse's big, round black nose. To make up a mouse the use of lines is very important for effective results. On the other hand, there are a number of characteristic features in a mouse's head which will contribute to the success of the figure if they are carefully applied, such as the pointed face - at least in the familiar town mouse - the large ears and eyes, the divided upper lip and the two large incisors. The mouse is usually portrayed in grey. When the costume is made, don't forget the long segmented tail, which should be as long as the rest of the body.



1 Bearded without make-up



2 A grey paste is applied evenly over the entire face. Remember that thicker areas of make-up will result in visible patches.

3 The basic lines are drawn in with a narrow brush and dark grey greasepaint. These run from the tip of the nose and the upper lip to end in a star shape.



4 These dark lines are now blended into the foundation with the finger, and a triangle on the chin is coloured completely dark grey. A wide outline of dark grey make-up is applied to the ears, pointing down at the inside corner of the eye and up at the outside corner. The tip of the nose is coloured dark grey, as are the lips.

5 A very light greasepaint is applied next to the dark areas with a brush.



6 This light make-up is blended into the foundation with the finger.

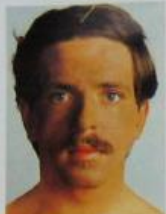
7 Using a very fine brush some small thin, almost white stripes are drawn in in the same star-shaped pattern as the dark areas. A few long dark lines are drawn in the upper lip to represent whiskers. The two incisors are outlined in the lower lip with a black pencil and filled in with white make-up.



8 A small egg with two pointed ends is made from lino or silk. A piece of grey lino or silk has been filled round the model in this position as a suggestion for the costume.

Middle Eastern
(Arab, Jew)

1 Bearded without make-up



2 A brown foundation is applied to the face right down to the neck.

3 Using a brush, dark brown make-up is applied in those places where shadows or folds are required.



4 When the dark make-up has been blended into the foundation with the finger, a lighter make-up is applied next to the shadows.

5 This light make-up is also blended into the foundation, though sharp divisions are left to suggest folds. The eyes are firmly outlined with a black pencil. A mass of black curly hair is stuck down in sections, starting with a tuft under the chin and another tuft on top of the head.



6 This is followed by the last piece, a W-shaped tuft cut in advance. Finally, two tufts are stuck down on either side, joining onto the model's own moustache.

7 The moustache is dark black with points to suggest how it will look when it is in the shape.



8 The beard is cut into shape. In the example an oval shape has been chosen because this goes well with the model's moustache.

9 The eyebrows, made of black curly hair, are stuck down. If necessary, the natural eyebrows could first be coloured black to prevent them showing through. If the model has heavy eyebrows himself, this would suffice.



10 The eyebrows are cut into shape and a few extra strokes are added.



Arab and Jew have bits of similar olive colour (dark for men, lighter for women). Hair is usually dark and men favor beards and moustaches.

Turban for Arab or Jew.

Finally the model can put on a turban and wear a necklace. The neck has been shaved back flat. If the model has lighter hair, this can be darkened with a sponge and then combed.