

**THEA 2366 SUMMER 2009 section #16838**  
**BASIC STAGE MAKE-UP DESIGN AND TECHNOLOGY**

SATURDAY'S 8:30 AM TO 5:30 pm ROOM 116 WT

INSTRUCTOR: CLAREMARIE VERHEYEN #03212

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This is an elementary class in theatrical stage makeup. It will be devoted to character analysis, makeup design, and application. It will survey a large body of material in an introductory manner: its purpose is to provide each of you with an overview of the subject matter and the basic technical skills related to that product so that you will be equipped to safely and intelligently solve concerns about makeup in typical subsequent situations.

For some of you, this class may be your first opportunity to personally experience the *whys*, *hows* and *whats* of the world of makeup. For others of you interested in seriously pursuing the design materials and techniques of application of makeup, there can be independent studies elected to allow pursuit of this material in detail, advanced course work in prosthetic and design, THEA. 4396, or extra credit for crew work on productions.

Whatever your interest in taking this course, I urge you to invest as much of yourself as you can to appreciate the significant ways in which this area of theatrical production relates to all other areas of the theatre; and, to determine for yourself the ways in which a thorough grounding in the basics of makeup can help to make you a more effective and sensitized actor, director, designer, technician and/or audience member.

***This class is designed to do the following:***

1. Examine the function of the makeup in the overall scheme of production for the stage.
2. Exercise the sequence of procedures and techniques in designing makeup.
3. Examine the process of character analysis essential to makeup design.
4. Practice the basic techniques of applying stage makeup.
5. Review the basic organizational procedures for efficient management of makeup operations.
6. Encourage professional standards in both the ability to function cooperatively with the theatrical community and in the ability to meet deadlines.
7. Articulate evaluation and criticism of stage makeup in theatrical productions.
8. Become familiar with the responsibilities and expectations of a makeup artist.

*"A Makeup Artist is described as a person who uses rubber, plastic, wax, paint, and powder to create a variety of special effects for film, TV, and theater productions. An artist who uses cosmetics to enhance the appearance of actors on film, on stage, in TV commercials, and in print advertisements. Some Makeup Artists work as beauty advisers in salons, others work for cosmetics companies to promote their products."*

**Text Required: Stage Makeup** by Richard Corson; 8<sup>th</sup>, 9<sup>th</sup> or 10<sup>th</sup> edition.  
ISBN-13: 9780205737628 available in electronic format for \$65 [www.coursesmart.com](http://www.coursesmart.com)

Ben Nye makeup kit.

Optional Text: Smith, C. Ray, *Theatre Crafts Book of Makeup and Wigs*.

Baygan, Lee. *Makeup for Theatre, Film and Television*.

Buchman, Herman. *Film Makeup*.

Buchman, Herman. *Stage Makeup*.

Corey, Irene. *The Mask of Reality*.

----- *The Mask of Reality, An Approach to Design*

**Books of Interest on Reserve in the Reserve Book Room of M.D. Anderson.**

Brophy, John, *The Human Face*

Corson, Richard, *Fashions in Eyeglasses*.

-----*Fashions in Hair the First Five Hundred Years*.

Delamar, Penny. *The complete Makeup Artist*.

Corson, Richard, *Stage Makeup*.

Kehoe, Vincent, J.K. *The Techniques of Professional Makeup*.

Liszt, Rudolph, *The Last Word in Makeup*.

Melville, Harald, *Magic of Makeup*.

Thudium, Laura. *Make-up*.

**Supplies:** Required on first day of class at second session (#1B).

1. Ben Nye Makeup Kit (appropriate tone) or it's equivalent. Kits are available at any of the local theatrical supply house. Check your yellow pages for phone #'s and addresses. It is now available in the book store on campus behind the textbook counter.
2. A small container of medicinal "91%" solution alcohol for spirit gum removal.
3. A personal makeup remover: e.g. cold cream, Albolene, baby shampoo, or baby wipes.
4. Tissue for makeup removal and a handful of Q tips or cotton swabs..
5. Hair clips or headband.
6. Two towels, clearly labeled or marked with your family crest.
7. A pair of natural length, neutral-colored false eyelashes. (schematic #5)
8. Eyebrow pencil sharpener or single-edged razor blade.
9. Clothing protection such as a smock or old shirt
10. A set of inexpensive color pencils that must include a brown, red, blue, green, black and yellow the "code colors," for execution of schematic.
11. A small jar or container of both "super white" powder and *neutral or color set* powder in a LOOSE STATE.
12. Two regular or ex-large bald caps. Either Mehron or Woochie brands are best for (schematic #2, etc.,)
13. An inexpensive, perhaps even used, tooth brush.
14. Three one foot lengths of wool crepe hair in analogous to your matched hair color.
15. A shoebox, tackle-box or other adequate storage for your equipment.
16. A pair of inexpensive paper scissors.

- 17. A wig cap or a pair of clean used pantyhose to be converted into wig caps.
- 18. Apx. 10 of **both** bobby pins and hairpins matching personal hair
- 19. A camera to record your work for your morgue submission.

**Attendance:** Since this is an art that develops technical skills through specific exercises. You are required to attend each class meeting and to bring your textbook. Due to the intensity of this "Saturday only" format, no absences will be tolerated. Each session represents the equivalent of one week of exercise and each Saturday represents the equivalent of more than one quarter of the semester of three weeks of process.

**Grades 2366:** Based on five areas and a point system:

- 350 points from 14 session exercises and schematics @ 25 pts. each
- 150 points from the makeup morgue
- 50 points from two 25 point typed one page production reviews
- 75 points from the makeup quiz
- 150 points from the final examination
- 775 POSSIBLE POINTS: Grand Total**

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Your letter grade will be based on the percentage number of points you achieve during the semester: 90-100%= A; 80-89%= B; 70-79%= C; 60-69%=D; 60% or less = F.

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**Assignments:**

1. The makeup schematics: Part of the assignment for each makeup exercise is the preparation of a color-coded schematic with requisite photographic resource reference. These schematics must be completed before arrival in class each week. (See below for example and instructions.) The schematics are a homework exercise and must be protected during the semester to be **resubmitted** as a section of the final morgue. (their resubmission value is 1 point each.)

The makeup schematics include:

- 1. a color-coded sketch,
- 2. an analysis of each of the formulas used,
- 3. securely attached support graphic,
- 4. character traits, including; a. The Play (for graduate students only), b, The character and age., c. the occupation, d, health, e. the dominant personality traits,

**Example;** a. *Hamlet*, b. Claudius, 38 c. King, d. anemic, e. cynical and cantankerous,

NB, The collection of schematics with their support graphics must be resubmitted along with the completed morgue at the final exam, however, these schematics are an annex to the graphics of the morgue not an intrinsic aspect of the required 35 selected color graphics. (this resubmission accounts for 15 point maximum value toward morgue)

2. **The Makeup Morgue**, includes:

- A. a table of contents (10 points),
- B. a method of binding, (10 points),

- C. a presentational approach (10 points),
- D. A **Minimum** of 35 color graphic resources At least five (5) from each of the following categories: (105 points), 1.) corrective; 2.) old age; 3.) beards, hair and wigs; 4.) prosthetics; 5.) stylization or historical period; 6.) non-realistic; 7) strange but true.

Xerography is cautiously admissible. It should be judiciously utilized since it eliminates the critical aspect of color. Each graphic submission should be of adequate size and detail to be studied and integrated into a schematic. N.B. The grading of the morgue is based on organization, presentation, completeness and variety or depth. You should tailor your morgue to your particular aspirations and personality. If you wish to add categories, i.e. ethnic, animal, etc., you may; but, be sure you are fulfilling the basic requirements first. Extra work will receive point compensation; but, points insufficient to correct for failure to follow instructions. If you are unclear about any of this information, see me, email me or phone me immediately. A description of a Makeup Morgue is in your Corson text on page 42.

**1. Final examination: (150 pnts.) final class Saturday June 27, from 3-6:00**

- A. A typed one page, double spaced, in-depth analysis of a character from the play of your choice including physical, emotional and economic status. (1-2 pages, typed and double-spaced) (20 points),
- B. A typed synopsis of the play (1 page maximum) (20 points),
- C. A detailed schematic presented before you begin (20 points),
- D. A selection of at least three research graphics to support your schematic attached to your academic report (15 points),
- E. Prostheses (if used) may be prepared in advance and brought to the examination as a part of the process,
- F. Accessories and specialty items such as wigs, clothing, props and designer details needed to create a *Portrait Photo* . (15 points),
- G. *Items* must be formally requested and checked out prior to the session for the final presentation
- H. Execution of schematic and one appropriately made-up hand (10 pts)
- I. with points given for complexity, completeness and creativity (50 pts.).

**2. The Final Examination will be processed on Saturday, June 27: from 3-6:00**

The Makeup Morgue will be submitted at the end of this examination session. It must be retrieve in the first weeks of the following session or it will be recycled.

**Supplies and textbook must be acquired prior to first class meeting and available for session #1B.**

**Assignment: Read Chapters 1,2,3,5,8 & Appendix" D" as preparation for first class meeting on 5/30 Bring your textbook to each class meeting**

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| DAY | DATE | DUTIES   | SESSION       |
|-----|------|--|---------------|
| 1A. | 5/30 | Introduction, General housekeeping.<br>Overview of expectations and assignments Q and A.<br>Personal schematic face shape. | #A 8:30-11:00 |

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Overview of the makeup kit with video ; How to use and apply makeup.

Face analysis of self and partner.

ASSIGNMENT: Acquire supplies and textbook

Lunch break, set work station and shop

1B 3/30 Review Reading assignment and take Quiz (25 pnts) #B 12:00-2:30  
Kit analysis and experimentation with formulae.

Follow instructions in the "Getting to know your kit" handout.

Demonstration of proper application technique and process preparation.

Formulae exploration and experimentation.

Proper powder technique.

Practice schematic preparation. (N.B. p.p. 34, 35 and 36).

Overview Ch. 1 Facial Anatomy; Discuss Skeletal Schematic.

Review Ch 9: pp.51-61 and Ch 8: pp 42-50

Reset station and break

1C. 5/30 Process **Skeletal** Schematic #1. #C 3:00-5:30

Demonstration of Bald Cap application.

Practice proper application technique and procedures.

Formulae rehearsal.

Assi: Read Ch.10; pp.63-76, Ch.12: pp. 82-134, Ch.15; 212-229, & Ch. 16; pp 230-242.

Prepare three schematics with an appropriate research graphic attached. Corrective Schematic, #2 , Macho Male Schematic,#3 Graphic must include fellow with both a beard and a moustache.

Prepare crepe hair by straightening as text explains.

Voluptuous Female Schematic #4.

Attend a theatrical performance of your choice and type a one page review discussing the integration of the makeup in the production.

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+2A. 6/6 Due a typed, (one-page minimum) review (25 pts) #A 8:30-11:00

Preview Crepe hair application videotape.

DEMONSTRATE CREPE HAIR BLENDING TECHNIQUES.

Process **Corrective** Schematic #2. Discuss Chapter 10's reading

Apply Corrective makeup to partner based on schematic.

Discuss Macho Male Schematic including beard, moustache and prosthetic eyebrows.

Half hour reset and break for lunch.

2B. 6/6 Process **Macho Male** Schematic #3. #B (11:30-2:30)

Review Beards Chapter 15 pp. 212-229  
Introduction of products and techniques for facial hair  
prosthetics: beards, mustaches and eyebrows.

Half hour reset and break

2C. 6/6 Process **Voluptuous Female** Schematic #4. #C (3:00-5:30)  
*Character Makeup review Chapter 16 pp 230-242*  
Demonstration of procedures for wig maintenance and  
application.  
Introduction of products for eyebrow removal ( see3A): a, nose putty;  
b, derma wax; c, spirit gum; d, tuplast; e, ivory soap; f, medical  
adhesive, g, moustache wax. h. latex patch. I. Stipple paste.  
Integration of false eyelashes, feminine hands and nails  
.Assi: Read Chapter 11 pp. 77-81 & Ch 13; 135-164  
Prepare schematics #5,#6 & #7  
Proposal for final examination project due on 6/20

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3A 6/13 **NON-REALISTIC/COMIC/BOOK HERO** Schematic #5 #A 8:30-11:00  
Overview three-dimensional 3D makeup and materials. Chapter 4  
Review bald caps and pre-formed prosthetics.  
Eyebrow removal products and process:  
1. UHU glue stick- take little chunks of it, soften in fingers, rub against the  
grain of the hair and then with the grain making sure to spread the brows  
in a fan shape so they are as flat as possible! Smooth surface. Let dry,  
then cover with foundation. If brows are very heavy put a layer of skin  
toned makeup over the glue, powder and spray with Ben Nye's Final Seal  
of Kryolan Fixier Spary before covering with wax.  
The wax removes with a piece of dental floss.  
The glue removes with soap and water.  
2. Ivory soap, wet till gooshy then smear smushy soap into the eyebrows  
thickly to completely clump brow hairs, smooth, let dry, apply foundation  
and powder.  
3. Spirit gum brushed into brows in opposite direction of natural growth,  
smooth and flatten brows upwards. Warm a bit of wax between your  
fingers to soften then work over brow covering hairs completely and  
flattening outwards at the edges. Cover with foundation and powder.  
Wax is removed with cold cream, spirit gum is removed with 91 proof  
alcohol or spirit gum remover.  
4. Kryolan's Stipple Paste, an eyebrow plastic, follow directions for  
flattening brows, seal with flexible collodian smooth, powder and  
proceed with makeup process.  
5. Moustache Wax, follow directions for flattening brows, smooth,  
powder and proceed.  
6. Latex patch, prepared in advance on mirror or glass plate.

Half hour reset and break for lunch

- 3B 6/13 **Middle Age** Schematic #6 #B 11:30-2:30  
 Select a specific elderly character from a play of your choice and integrate personality, physiology and health.  
 Demonstration of multiple hair graying options:  
 1. hair spray, silver; 2, hair spray, white; 3, shoe polish, white;  
 4. hair liquid, white: 5, cream stick, silver; 6, pancake, white,  
 7., hair liquid silver 8. Uni-Paint Stix silver or white.  
 (indicate placement on schematic for 5 schematic points)  
 Apply hair products to partner and notate.  
 Introduction of prosthetic aging techniques on holding hand with latex, rigid collodion and tissue.

Half hour reset and break

- 3C 6/13 Process **Older Aged** Schematic #7. #C 3:00-5:30  
 Integration of bald cap technique with Grey/salt & pepper/white crepe hair  
 Demonstration of teeth prosthetics and options.

Assj; Prepare Monster/Cougar Schematic.#8, Accident Victim #9 & Ethnic Schematic #10  
 Review Chapter 13  
 Preliminary makeup morgue due next Saturday.  
 Proposal for final examination project due on 6/23  
 Read Chapter 17; pp. 243-256 & Ch.20: pp. 275-285

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- 4A 6/20 Process **Monster or School Mascot** Schematic#8. #A 8:30-11:00  
 see Appendix H, pp. 367-382. 10 point bonus  
 COLLECT MATERIALS for Accident Victim Schematic.

Half hour reset and break for lunch

- 4B 6/20 Process **Accident Victim** #9. #B 11: 30-2:30  
 Review of Ch. 14 Demonstration of Foam Latex techniques and integration of prosthetic materials.  
 Lecture/Demonstration of stage and theatrical bloods and handout..  
 Overview handout on Ethnicity Adjust Ethnic Schematic.  
 Discuss the quiz.

Half hour reset and break

- 4C 6/20 Quiz 50 points. #C 3:00-5:30  
 Submit typed review of play #2 (25 pts.)  
 Process **Ethnic Schematic** #10.

Integration of prosthetics and or wigs.

REVIEW reshaping the face p. 129

Assi; Select a notorious theatrical "likeness". RESEARCH!!! essential.

Creating-A-Likeness Schematic. #11 Increase graphics to 5 (Xerox copies acceptable).

Clarify the style or ISM exercise and complete schematics #12, #13 & #14

Read day #5A assignments very carefully. Call me If you need clarification

Discuss final examination project and confirm character

Include prosthetics and accessories as needed for portrait. and play. Verify choices and supplies in contract.

Read Chapters 17; pp.243-256 & Ch. 20: pp 275-285

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5A 6/27 Process **Creating-A-Likeness** Schematic #11. #A 8:30-11:00

Prepare three variations on same project each with cliché support graphic in three separate styles or ISM's. Stylistic Schematics.

(You must chose only a single character)

A. Schematic #12, Surrealistic; B. Schematic #13, Expressionistic; or C. Schematic #14, Impressionistic.

Each Schematic must have a specific, clarifying and cliché support graphic and clear definition along with a brief explanation of your understanding of that style.

This explanation will be presented on the reverse side of each of these schematics. (10 pts for the graphic and 5 points for the definition).

Half hour reset and break for lunch

5B 6/27 Process **ISM** schematic of **my** #B 11:30-2:30

choice either schematic #12, #13, or #14.

Verify contract for final examination and process requests and arrangements for all supplies and accessories.

See initial instructions in syllabus on page four.

NB ...Performance Rewards : a. k. a. GRADES

INTERIM. Collection and preparation of exceptional supplies. 2:30 to 3:00

**5C. 6/27 Final Examination #C 3:00-6:00**

Review page 4 of syllabus for details and expectations.

### SEQUENCE OF MAKE-UP APPLICATION

**Apply** any anatomical prosthetic, bald cap or eyebrow removal technique first and then):



1. BASE
2. SHADOWS AND HIGHLIGHTS
3. POWDER
4. EYEMAKEUP LASH TREATMENT AND EYEBROWS
5. ROUGE AND LIPCOLOR
6. TEETH
7. BEARD AND OR MOUSTACHE
8. HAIRSTYLE AND OR WIG

**YOU MUST SELECT ASPECTS YOU DESIGNED BUT ALWAYS FOLLOW THE APPROPRIATE SEQUENCE.**

THE SEQUENCE IN FACIAL SHADOWING AND HIGHLIGHTING;  
FROM THE TOP TO THE BOTTOM.....&.....FROM THE INSIDE TO THE OUTSIDE

**GENERAL RULE!!!!!!** PARTS DARKER THAN THE BASE COLOR **RECEDE** OPTICALLY WHILE PARTS LIGHTER THAN THE BASE COLOR **ACCEDE** OR BECOME MORE PROMINENT.

**GRADES.** THESE ARE MY FEELINGS TOWARD PERFORMANCE REWARDS:  
A.K.A.GRADES. EXPECTATIONS ARE FROM YOUR WORK.

from WEBSTER'S NEW COLLEGIATE DICTIONARY

**GRADE** " A MARK INDICATING A DEGREE OF ACCOMPLISHMENT IN SCHOOL."

- a. A grade is not a gift from the instructor.
- b. A grade is earned based on the degree of accomplishment of various tasks.
- c. If you have questions about an assignment, ask before the assignment is due you may email.
- d. If you have questions about my exam, ask me.
- e. If you have questions about your grade, ask me. I will review your work with you.
- f. If you have questions about the course, in general, ask me.

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The time basis for the grade is the length of the summer session

#1. Assignments and papers are due as listed on the syllabus. All work in class contributes to your grade. You will not be allowed to erase a low score.

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1. Some people do not work hard enough to earn the grade they want. This is your responsibility not mine.
2. Some people may not have the capabilities to do as well as they would like in this class. This may not be fair, but it is a fact of life. Do your best and seek help from me, your classmates, the learning resource center or special tutors when needed.
3. Some people do have to work harder than others to earn a certain grade. This may not be fair either, but it too is a fact of life.