

Lesson 3

BASIC CORRECTIVE MAKEUP

Theatre artists of any sort will find it necessary to begin all of their work, whether it is performance or design, from a neutral foundation. Actors must find a neutral, unaffected voice and posture upon which they may construct the many characters they will play. Costume designers start each rendering with a neutral figure which they may then pose and clothe to illustrate a character. Lighting designers must utilize a neutral set of colors, usually amber and blue, to create a realistic look that may contrast those special or otherworldly moments in a play.

Theatrical Makeup designers are no different. They need to be able to create a basic neutral makeup design for any actor's face. **Basic Corrective Makeup** is used to erase, or "correct," any blemishes, scars or facial imperfections that may be distracting to the audience or simply just don't fit with the character the actor is portraying.

There is often a considerable distance between the actor and the audience members causing the actor's facial expressions to be diminished or lost completely. This can be resolved by using makeup to enhance the natural contrast between light and shadow on the actor's face. This is called **contouring** and is an important technique used in Basic Corrective Makeup. You will find that Theatrical Makeup is very different from street makeup when it comes to finding an appropriate level of contrast between **highlight** and **shadow**. If you often wear everyday cosmetics, challenge yourself to go beyond normal beauty makeup and design bold, expressive characters that stand out even from 100 feet away!

Before finishing a **Design Schematic**, put it up on one of the boards in class, take a few steps back from it and squint slightly. Then, ask yourself these questions:

1. Does this makeup add contrast & dimension to my face?
2. Is the character still clear?
3. Have I addressed every area of the face?
4. Does this fulfill the goals of the Design Challenge?

Follow along with these process notes as Mr. Peoples instructs and demonstrates.

1. Start with a clean face. This may mean using an astringent to remove excess oil from the skin.
2. Secure your hair back and out of the way with a headband.
3. Now let's find those little **imperfections** in your complexion or **scars** or flaws in the **symmetry** of your faces. Maybe you wish your nose was thinner? Here's your chance to see what a "**perfect**" version of yourself would look like.
4. Find the **foundation** color that you matched to your skin tone when we selected makeup kits.
 - a. By now, you should have a healthy supply of makeup **sponges**. These are usually wedge-shaped. The flat sides are used for more **broad** applications, while the fine edges allow for **detail** work.
 - b. Using one of the **flat edges** put the appropriate foundation color on the sponge. This step is called "loading" the sponge. Once the sponge is "loaded," you may apply the foundation to your face.
 - i. The best way to ensure an even coat of makeup is to go over the same area at least **twice**.

- ii. You should also use a **top-to-bottom** motion. This means that you'll place the sponge on your face and pull down. If you begin to notice that the foundation is going on too thin, load more makeup onto your sponge.
- c. Your foundation should start at the hairline at the very top of your forehead and end just under the jawline. Only apply makeup to your neck if you are aging yourself or you need to hide unsightly blemishes or noticeable redness.

5. Shadows

- a. Look through your makeup kit, and pull out your crème shadow makeup cake.
- b. Remember where all of those soft parts of your face were? Those spaces between the bones or where the structure of the **skull** receded back into your head? These parts of the face will receive mostly **shadows**.
- c. Pay particular attention to these areas:
 - i. Sides of the **nose**
 - ii. Below the **cheek bones**
 - iii. At the **temples**
 - iv. On the **mandible**, just *below* the **jawline**
 - v. Above the **eyes** /Below the **eyebrows**
 - vi. Inside the **philtrum**

***Ex 3.1** Take a look at our special celebrity guest here! She's showing off some excellent shadows and highlights. Focus first on the right side of her face. This exhibits the highlights while the left side provides examples of where you might find shadows. →



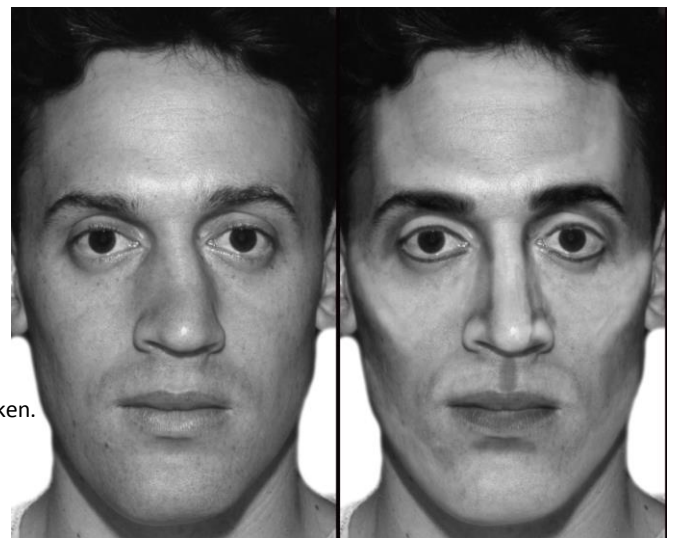
6. Highlights

- a. Look through your makeup kit. Pull out your crème highlight makeup cake.
- b. Remember our skull friend? The boniest parts of the face will receive the most **highlights**.
- c. Pay particular attention to these areas:
 - i. On top of the **nasal bone** & down to the **point of the nose**
 - ii. On the **cheek bones**, especially at the **apples**
 - iii. On the upper **eyelids**
 - iv. Just above the **eyebrows**
 - v. On the **mandible**, right on the **jawline**
 - vi. On the upper **forehead**

7. Adjust Crooked Noses, Uneven Lips or Eyebrows

- a. Highlight & shadow may be used to fool the eye, correcting any misshapen facial features.

***Ex 3.2** Take a look at this illustration of a Basic Corrective Makeup. On the left, the man's nose appears to have been broken. Using the crème highlight, the ridge of the nasal bone has been redrawn as a straight line to the tip and centered above the philtrum. Then, the crème shadow is applied as normal along the sides of the new, corrected nasal bone ridge. This disguises the natural shadows of the nose and puts more focus on the highlighted portion.



8. Add Lip Color

- a. You may want to begin this step by outlining your natural lip with the **lip pencil** included in your makeup kit. Those of you with very thin lips may want to make them appear fuller. This can be done by outlining the lips just outside their natural borders.
- b. Then, find your lip color in the contour wheel.
***This should not be confused with the crimson color in your bruise & abrasion wheel.
 - i. Use this color to fill in the outline and **enhance** your natural lip pigment.

9. Define the Eyes

- a. Now you will utilize your **liquid eyeliner** or **eyebrow pencil** to embellish the outline of the eye. Place the point of your brush or pencil at the inside corner of your upper eyelid and travel along the very edge of the lid (just above the eyelashes).
- b. Do the same with the bottom lid.
 - i. Be sure to make this line as thin as possible. It may take a bit of practice to get this right, so be patient with yourself and work at it.
- c. After the eyeliner is finished, you can apply **mascara**.
 - i. Start with the brush on the base of your eyelashes and pull up and out to their tips. You may need to try this several times as well.
- d. You should also fill in your eyebrows, using the **eyebrow pencil**. If your eyebrows are not perfectly symmetrical, this is how you can correct that.
 - i. Start by tracing the outline of each brow with the pencil.
 - ii. Next, assess the similarities/differences between the two outlines and make any necessary adjustments to the outlines.
 - iii. Finish your brows by filling in the outlines.

10. Apply Blush & Powder.

- a. Start this step with a smile! Get those apples of the cheeks to pop out! This is where you will apply the most blush. Simply load your powder brush with blush, smile and swipe it across the apples a couple times.
 - i. The cheeks should look freshly **pinched**. No clowns today! Please!
- b. Now that you are finished, sprinkle your powder on the powder puff and make sure it is evenly distributed. Then, gently pat your finished makeup application all over to seal the crème and prevent any smudging. This will be done any time you apply makeup.

**Congratulations!! You are one step closer to becoming a master of
Theatrical Makeup!**