

Characteristics of Hair and Beard in Theater Makeup

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Abstract: In this article, the artistic process associated with hairdressing is considered as a separate art form. The modeling and artistic design of hairstyles, the creation of a composition, the creation of a form are considered theoretically, and practical recommendations are given.

Key words: Artistic process, vision, art, artistic intent.

After getting acquainted with the sketch of the artist and the photograph offered by the actor, the make-up artist gets to work. The success of his work largely depends on the ability to present the image in practice, noticing the features of his head and the structure of his face at the first meeting with the actor. The practical purpose of the first meeting between the actor and the make-up artist is to find out if the artist can work without wigs and other props or if they need to be created. Because in order to achieve a resemblance to the image, one actor only needs to change the shape of his hair and give a little shade to his face, while another actor needs to wear a wig or do complex makeup. Top.

A make-up artist should know that the famous artists of the ancient world had to study the human being and create an idea of the correct proportions and the corresponding structure of the facial structure. For example, the shape of the hair, which is important for makeup, can make an actor's head look bigger or smaller while changing its relationship with other parts of the body. Knowing this, the makeup artist can balance the proportions of the performer's head and height, for which the hair is formed and smoothly combed.

Beard, mustache and other stickers can decorate some of the imperfections of the actor's face – widen, lengthen the face, enlarge the forehead, etc. Therefore, the makeup artist should carefully study the laws of proportion developed by the famous sculptors of Ancient Greece and Rome.

Vitruvius, who ignored these laws, says that the size of the face from the forehead to the growth of the hair on the forehead should be equal to one-tenth of the height of a man. The open palm should also be this size. A person's head should be one-eighth of the body, from the top of the chest to the forehead hairline, one part (1/6) in front of the torso. From the hair to the forehead, the face is divided into three parts: the forehead, nose, mouth, and forehead."

A make-up artist should start working on a sketch by studying the hairstyle and beard hairstyle. Hairstyle has always been given special attention by a person. Various hairstyles appeared and are influenced by the political and religious views, ideals of beauty and fashion of this period.

The most typical hairstyles that existed in different historical periods entered theatrical practice and received their own names. For example, "Russian" wigs, trimmed at the edges, with a gap in the middle, "peisan" wigs with longer hair, without a lumen, with a straight slit on the forehead; "Shakespearean" wigs with long curly hair, "Mohler" wigs with parting and long tufts of hair; French wigs of the 18th century with curls, bobs, ponytails, etc. However, over time, the use of these types of wigs leads to a monotony, a pattern.

After the 20-30s of the 20th century (in Russia) specific types and simple forms of hairstyles began to appear. For hygienic reasons, women gave up their hair and began to wear hairstyles parted from the middle to the sides. The hair is combed back and the bun on the forehead is given a small shape depending on the structure of the face.

Now the hairstyles are different. The masculine and most characteristic feature of women's hairstyles (now) is their artistic simplicity. Women give up curly hair, men keep it short. A make-up artist working in the theater must be aware of all the changes in fashion.

It is important for a makeup artist to change the head (shape, face, etc.) in the same way as it is for an artist. The make-up artist has to adapt to the structure of the actor's face, the shape of his head and height.

Not every hairstyle suits an actor. Because what works for one person can make another person ugly. A hairstyle is considered successful if it changes the actor's face, gives him a certain character and balances the proportions (sizes) of the head and body.

It is impossible to know in advance all the possibilities of wigs and other tools, both in face makeup and in the search for a suitable hairstyle.

For example, hair combed high on the forehead and smoothed temples will visually elongate the face. Plump hair on the temples and smooth hair on the forehead make the face look fuller. Her hair is slicked back to reveal her forehead. A very high forehead may be covered with curly hair that falls down. Molds hide (camouflage) a long neck. To make a short neck appear longer, a fluffy hairstyle should be above the ears. Well-styled hair can hide or camouflage large, unsightly ears.

It often happens that a make-up artist, working on a hairstyle, notices that the artist who created the sketch did not take into account the features of the actor's face. Because any theater artist cannot independently come up with hairstyles and other tools (stickers, stickers) that ensure the resemblance of the performer to the image.

For example, a thick mustache and hair falling over the forehead make a long nose look beautiful. A beard can widen the face, hide its thinness, hide the convex cheeks of an actor. A beard can correct the oval of the face, highlight the cheeks and forehead, enlarge or reduce the mouth. Hair color also affects the shape of the face: lush white and blonde hair makes the face look rounder, black hair pulled behind the ears makes it look thin. A make-up artist can correct the shape of the nose with the help of Tummoz. Upa, bronze and aluminum powders (powders) and special ingredients allow you to change the color of your hair.

Not only the actor, but even the make-up artist cannot always give an answer in advance to the question of whether the actor needs wigs and other props or he will be able to perform the role without them. For example, this can happen: after getting acquainted with the iconographic materials of that time, the artist and the actor come to the conclusion that a wig is necessary for the same role. Analyzing the proposed sketch, the make-up artist thinks that the desired result can be achieved by slightly changing the hairstyle and adding small details (stickers) to it. In order not to make a mistake, the makeup artist must test his judgment in practice. The goal of the makeup artist should be to avoid the use of wigs and stickers that limit the actor's facial expressions as much as possible.

The shapes of modern men's and women's hairstyles, as well as hairstyles in classic versions, are so diverse that it is impossible to show them on the pages of this book. Therefore, here we will introduce readers to the basic methods. Knowing these techniques, you can create any hairstyle. Particular attention is paid to modern hairstyles. When choosing the shape of a smooth hairstyle, the makeup artist wets the hair with water, then combs it and styles it as shown in the sketch.

During the performance, dry hair is wrapped in a towel or napkin for a certain period of time so that it does not fall out. It is better to fix the hairstyle with a special composition, for example, briamen or "fixative".

To create an elastic hairstyle, a makeup artist needs to master the technique of hot curling. When working with pliers, it is necessary to hold them correctly. The clamping belt should be placed between the pointer and the head. With the help of silent and ring fingers, the clasp opens and closes.

"A makeup artist should practice opening and closing cold clips correctly by turning them left and right. To do this, the tip of the clips is clamped between the index, middle and thumb of the left hand and makes circular movements, bending the palm of the right hand." After completing this exercise, the end of the clamp is brought out behind the left arm. Now practice this movement again, paying attention to the fact that the free end of the clamp rotates smoothly and without vibration. Such exercises should be performed every day for 20-25 minutes and repeated until the make-up artist has mastered the work with tongs.

To learn how to work with hot tongs, you need to make two hairstyles as an experiment. The first bundle, 30-40 cm long, is attached to a 12 cm long fabric, then folded three times and sewn together. The result is a 4 cm thick tuft of hair (this is the standard thickness for braiding hair). To prepare the second bundle, a piece of cloth 60 cm long is taken and 20-25 cm long hair is attached to it.

This piece of fabric is also folded in three, resulting in a 20 cm thick tuft.

First of all, the makeup artist should learn how to work with the left hand. Because when an actor does his hair, the make-up artist holds it in his right hand. Therefore, it is necessary to be able to comb the hair with

the left hand and separate the strands with a comb. To train working with a comb, a wide strand of hair is taken and fixed on a special hairpin.

Combing the hair with the left hand, the make-up artist grabs (separates) a strand of hair and lifts it up with the movement of the comb and holds it in the air for a certain time. For such work, it is better to take long and metal combs, because they will not burn under the influence of hot clips.

When creating a large bun, which is the basis of modern hairstyles, they can be attached to the hairpin in two ways. The first is to wrap the strand from bottom to top, and the second is from the top of the head to the tip of the hair. When making a hairstyle of the required shape, a bundle of hair of the required size is separated for rounding.

With the left hand, the bundle is separated and held taut. The end of the bundle is then grasped with hot forceps. His left hand immediately lets go of his hair. By turning the clip in the desired direction, the entire strand of hair is twisted. Each strand contains long and short hair. Therefore, the hair is twisted with a hairpin and smoothed with the left hand.

When twisting a strand of hair, always open the hairpins a little and pull on them. To avoid burns, a comb is placed under the braid when the clips approach the head. The hairstyle should be warmed up for 5 minutes. After taking hairpins, inexperienced makeup artists often turn twisted strands of hair upside down. However, when the clips are open and closed, guiding the hair towards the head, the hair is treated well. In this case, the clamps are loosely detached from the bundle. A warm strand is fixed to the hair with a hairpin and left in this state until it cools.

"In another method of shaping hair, the make-up artist takes the tool in his left hand and brings the heated tongs to his head with the back side up. Then, at the same time, the end of the hair is held with the left hand, and the hairpin is held at the base of the bun" (Jalilova, 2012: 70). Now, opening the clamp a little, you should cut the entire bundle to the end. By directing the clip to the head, the make-up artist heats the hairstyle and shapes it for 5 minutes. At the same time, he protects his head from burns with a comb in his left hand. If the hairpin rotates freely in the hair ring, the bun can be considered to have been given a good shape. This method allows you to make a lush hairstyle.

To learn how to give the hair a "wavy" shape, a pre-prepared thin strand of hair is attached to the base. Holding the tip of the bun with the fingers of the left hand, the makeup artist holds it with a clip.

In this case, the groove of the clamp should be on the underside. For example, the first wave should be placed on the left and the second wave on the right. In this case, making a half-turn with the tongs to the left, the makeup artist combs the hair in the desired direction and heats the strand, opening and closing it. After 5 seconds, the clip is opened and the hair is grabbed with the comb in a new direction. After that, by sliding the clip to the end of the strand, after a certain distance, the makeup artist creates a second wave in the opposite direction in the same way as above.

It is necessary to pay attention to the fact that the clip bands are always in a horizontal position in the palm of your hand, while half-twisting the clip and heating the hair.

To make the wave deeper, it is necessary to curl the hair by turning the hairpin completely. All distances between waves must be of the same thickness. The end of the bundle is braided into a round piece. After learning how to form a thin bun, a beginner makeup artist can move on to classes with a wide (thick) bun. To do this, a strand of hair is attached to the base. Having selected a strand of hair 3-4 cm wide from the total mass of hair, the make-up artist develops it from the base to the tip, as if training with a thin strand.

Then the second strand is taken and its waves are formed, coinciding with the waves of the previous strand. The waves of the third strand should coincide with the second, and so on. In order to give the waves a continuous shape, a heated tongs are used to make their turns a second and sometimes a third time.

After the novice make-up artist has mastered the basic techniques of hairstyle formation in experimental classes, it is necessary to pay special attention to the heating of the tongs when the actors move on to making hairstyles.

When giving the desired shape to the hair, the makeup artist must take into account the structure of the actor's head and face.

Braided hair is combed and tied in several ways. If you just want curly hair, then combing a slightly curled round hairstyle is enough. To make a comb, the hair on the forehead is formed into a round bun, and the back is curled from bottom to top. After shaping the hair, it can be sprayed with a sealing compound from

a spray bottle. This hairstyle holds its shape well and does not sag. If the hair is seen loose, the sealing liquid is sprayed unevenly: more is applied to the bases of the hair, and the ends of the strands are left dry.

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