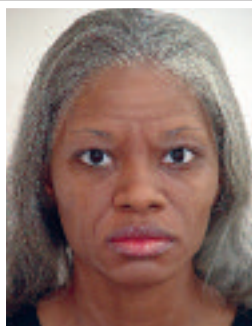


Makeup Instruction Booklet

Basic Shading, Highlighting & Aging Techniques



Learn how to age young African American men and women with step-by-step instructions and Mehron makeup.



before

after



Makeup, hair
& wigs by
Joe Rossi

Some products shown in these instructions may need to be purchased separately.

Female Old Age



Step 1

Start with a clean and if necessary moisturized face. The person's hair should be secured away from the face with an elastic band or if the hair is not long enough with bobby pins or hair clips. Base the face with an appropriate skin tone. Choose foundation that is as close to the skin tone as possible or use colors to change the temperament or health of the character. Warm

colored bases suggest health. Cool bases (skin tone tinted with blue, green or grey) can be used to suggest unhealthy characters.



Step 2

Shadows must be applied over foundation. Shadow colors are designed to be used over foundation and not on bare skin. Shadow colors are darker than the base tone. In smaller theatres, the shadow should be a few shades darker than the foundation. In larger theatres, darker shadows should be used to create more contrast from the skin and highlight colors. Shadow colors are used to hollow out areas

and to create the appearance of wrinkles in the skin. In this photo shadows have been used to hollow the eye sockets, the sides of the nose, the cheekbones, the temples and the neck area. Larger wrinkles (under the eye and the nasolabial fold or smile lines) are also evident. Note that all shadows have a "hard edge" which is either somewhat unblended or completely unblended and a "soft edge" which is blended completely into the foundation. The idea is to create a transition from dark tone to skin tone in the shadow. Study and copy the blending direction in this photo.

Step 3

Highlights are created with colors that are lighter than the foundation. The highlight areas should appear fuller and “pop” away from the base tone. To start with, all bone structure should be highlighted. Next, the fuller areas such as cheeks, jowls and double chin should also be highlighted.

In theory, to create an aged illusion it should appear that light is coming from above and reflecting off the areas of the face that project out. We paint this illusion with highlight. These “highlights” are casting “shadows” which we have already painted in. To keep this painted illusion realistic looking the highlights must also have a hard edge and a soft edge. In general, the hard edge of the highlight is against the hard edge of the shadow and they blend away from each other creating soft edges on each.



Step 4

Wrinkles are added to the shaded and highlighted make-up. The most realistic approach to painting wrinkles is to think of them as thin highlights and shadows. Each wrinkle shadow has a hard edge and a soft edge. The areas most common to wrinkle are: the horizontal forehead wrinkles, the area around the eyes onto the cheekbone, the small lip wrinkles and horizontal wrinkles on the neck crossing the vertical shadows. Blending the wrinkle shadows up with the hard edge on the bottom creates the most realistic illusion. Highlight with the hard edge of the highlights against the hard edge of the shadows. Blend the highlight down. Every highlight, shadow and wrinkle must be blended using this “hard edge/soft edge” technique or they will appear artificial.





Step 5

Hair Silver and/or Hair White should be applied to grey the hair. As a general suggestion dark hair such as our model's should be greyed with Hair Silver. If additional lightening is needed Hair White can be added to the sideburns and temples and streaked through the front and top of the hair. Light colored hair such as blond, red and light brown hair should be greyed with Hair White. With both white and silver the color should be applied after the hair is styled

and dry. It should be lightly brushed or sponged onto the surface of the styled hair. Applying too much will cause the hair to clump together and create an unrealistic appearance.



Step 6

Some age makeup, especially those done on naturally lighter skin tones, looks more realistic if detailed with translucent discolorations. Common discolorations are age spots, created with a freckle reddish brown color, and veins seen through the skin, created with blue liner color and foundation mixed together. In addition the highlights can be texturized by stippling blush tone or a bronze coloring on with a black stipple sponge.

Age spots should be random and faint. The most effective veining is on the neck and temple area. All of these discolorations should be translucent and should appear to be seen through the skin. Apply Colorset Powder with a powder puff to set the makeup. Excess powder should be lightly brushed off with a powder brush.

Step 7

Completed makeup and hair with costume.



Step 8

Hairstyling and the use of wigs are the final steps in a successful age makeup. This photo shows our model with a light, fluffy hairstyle and silver color. Lip coloring is also used to suggest a neatly styled older woman.



Step 9

This photo uses the same makeup with no lip color. To create this more ragged look an unkempt hairstyle is used. To further distress this character, Nicotine and Black Tooth F-X have been used to create the illusion of stained and chipped teeth. The hair styling can also complement the makeup to create a historical period look.



Male-Stylized and Middle Age



Step 1

Start with a clean face. The foundation should be chosen to lightly tan or darken the skin tone. Our first makeup on this model is a stylized makeup designed to project facial features in a larger theatre. For this makeup we chose a foundation that tans the skin tone for a healthy appearance.



Step 2

Shadows are used to accent the temples, cheekbones, the sides of the nose, upper lip, below the lower lip, the chin and the jaw line. All of these shadows are blended either down or away from the center of the face. Highlights are applied against the hard edge of the shadows and blended away from the shadow. For more specific directions on blending highlights and shadows see Steps 2 & 3 in the previous makeup. The next

step is to lightly line the eyes on both the upper and lower eyelids with a dark brown or black pencil. The eyebrows are lightly filled in with a liner pencil. The final step is to powder the makeup using a powder puff and brush off excess powder with a powder brush.

Step 3

Shadows are applied to create a middle aged effect. As with the old age makeup the shadows are painted with the "hard edge/soft edge" technique explained in Steps 1 & 2 of the Female Old Age makeup. Study the placement of the shadows and minimal wrinkles used to create a middle aged effect. You can choose to use only the areas of the face needed to create the appropriate age. At a minimum, use the eye shadows on the upper eyelid and below the eye, the nasolabial folds (smile lines) and the forehead furrows to suggest middle age.



Step 4

Highlights and hair whitener are added. As with the Female Old Age Makeup all shadows have highlights placed against the hard edge of the shadow. There is less emphasis on the bone structure in a middle age makeup. The highlights are used to create the full areas that cast the shadows. Study the photo for blending directions. The amount of hair whitener used should be determined by the age of the character. In early middle age you may choose to grey or whiten the temples only. Apply the coloring with a brush or sponge to the styled and dry hair. Hair White is best used on blond, red and light brown hair, while Hair Silver is more realistic on darker hair.



Step 5

Wigs or styled hair can dramatically change the look of the age makeup. In this photo a salt and pepper grey wig is used to create a conservative middle age look. This wig is constructed with Mehron medium grey and dark grey crepe hair.



Step 6

In this photo a dramatically different look is created using the same age makeup and adding a fringe of hair to create a bald look. Very thin sections of crepe hair are used on the top of the head. The beard and mustache are also hand layered crepe hair. The hair can also be used to create the look of other historical periods.



Models:

Ann Reddick and Jallah Leonard

About the Artist:

Joe Rossi has designed makeup for feature films, network television, commercials and for theatre, opera and ballet. He has taught master classes and workshops for over 20 years at many institutions including Boston University, Brown University, Emerson College and Salve Regina University.

Film credits include *Osmosis Jones*, *State and Main*, *Thirteen Days*, *Outside Providence* and *Stuck on You*. Television credits include *Unsolved Mysteries*, *Saturday Night Live* and makeup for three U.S. Presidents.



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