

# Theatre Simpson Specific Area Leadership Expectations

## HAIR AND MAKEUP DESIGNER

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- Collaborate with Producer, Director(s), Actors and Stage Managers concerning physical needs and problems.
- Collaborate with Director(s) and Area Supervisor and Design Faculty on makeup selection, construction schedule and fittings.
- Collaborate with Costume Designer to ensure unity and cohesiveness among designs and strategies.
- Collaborate with the Area Supervisor to coordinate your designs and process. Be sure to discuss the need for any special make-up or wigs and to coordinate the interaction of hair, wigs, makeup and makeup special effects with hats, collars, and any wardrobe items that may be impacted by makeup choices.
- Collaborate with the Area UGA and Supervisor in planning a schedule to include (but not limited to): materials shopping, layout/organization, construction, fittings, and by making decisions, providing information and documentation in a timely fashion.
- As necessary, work with area supervisor, stage managers and actors to schedule fitting times in which to explore, explain to and train actors in necessary application techniques.
- Schedule fittings with actors (and potentially including crew members) to address elements that may be moderately to very complex, for the purpose of teaching the actor how to achieve the application him/herself.
- Meet daily with Area Supervisor and/or UGA for the purposes of assessing progress and projecting what actions are required of you to keep the project on track.
- Schedule several opportunities to view run-throughs of the entire play or segments before the technical rehearsal process begins.
- Collaborate with The Lighting and Set Designers on makeup selection particularly relating to color and texture.
- Create a list of needed makeup items after inventorying makeup stock and identifying shortages and special makeup needs. Coordinate with the Costume Supervisor and/or Faculty Member in the budgeting for, acquisition of and purchase of those supplies well in advance of the production.
- Coordinate with stage management to identify which cast members need to purchase makeup kits, in which sizes and color palettes. Coordinate with the Costume Supervisor and/or Faculty Member to order/acquire the kits in time for makeup fittings.
- Prepare makeup sheets for individual actors and assist them in applying the makeup, instructing them so that whenever possible they can apply all or the majority of their makeup for the production.
- Supervise the nightly application during dress rehearsals, assisting when necessary and supervise nightly cleanup, monitoring supplies.
- Meet early following Tech & Dress rehearsals with other designers, directors, area supervisors, to coordinate "work lists" of continuing, new and essential tasks and changes necessary for completion of the design.
- Perform a minimum of 5 hours per week (in addition to daily meeting, work-calls & rehearsals) working in the shop on appropriate tasks requiring or benefiting from the designer's direct contribution
- Expect to be involved with all artistic aspects of the Makeup. This may include but is not limited to:
  - Inventorying makeup, wig and hair supplies.
  - Purchasing additional makeup, wig and hair supplies.
  - Performing "Makeup Fittings" on individual actors.
  - Styling and maintaining wigs.

### DATES AND DEADLINES:

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See department and production deadline calendars, available online.

*Revised March 29, 2017*

# STUDENT HAIR AND MAKEUP DESIGNER DOCUMENTATION EXPECTATIONS

- I. **PRELIMINARY RESEARCH (presented at early design meeting)**
  - Photos, collages, any other visual or other research material.
  - Evolutionary design sketches
  - Visual evidence (photos, etc) of preliminary experimentation.
  
- II. **STATEMENT OF INTENT (as presented at initial or early design meeting)**
  - Mounted separately.
  - To include conceptual and theoretical goals.
  - To include character analysis for each character.
  - To include a "late-" or "post-process" assessment portion which articulates how you fared in meeting the goals stated in your "Preliminary Statement."
  
- III. **MAKEUP SHEETS (preliminary, pre tech rehearsal and final iterations)**
  - Of all characters and looks (multiple of each if necessary.)
  - In color and accurately representing intended color, texture, lines, etc....
  - Including written notations of intended, base, shadows, highlight, blush, liner, etc....
  - No larger than 8 1/2" x 11".
  - Suitably displayed (matted, mounted, under acetate, etc...not framed).
  
- IV. **FINAL RENDERINGS**
  - Of all characters (multiple of each if necessary.)
    - Including artistic rendering of designed makeup, separate from makeup/worksheets
  
- V. **PRELIMINARY ACTOR HEADSHOTS**
  - Of all actors.
  - Showing actors in natural state with simple background and general lighting, front and profile.
  
- VI. **PHOTOGRAPHS OF FINISHED MAKEUPS (not included in Lobby Display)**
  - Color Photographs.
  - Of each look (some characters/actors may have more than one look).
  - One headshot each.
  - One waist shot to show coordination between costume, makeup and hair.
  - Several production shots showing characters in action and under exact or reasonable approximation of stage light (not just portraits) the illustrate and highlight makeup (8"x 10") appropriately mounted.
  
- VII. **OTHER DOCUMENTATION AS REQUIRED (and appropriate).**
  - May include:
    - molds and prosthetics.
    - wigs.
  
- VIII. **VISUAL PRODUCTION EVIDENCE**
  - Lobby display board, featuring your statement of intent, selected research and renderings.
  - Other display materials as required in the "Production Leadership General Guidelines".