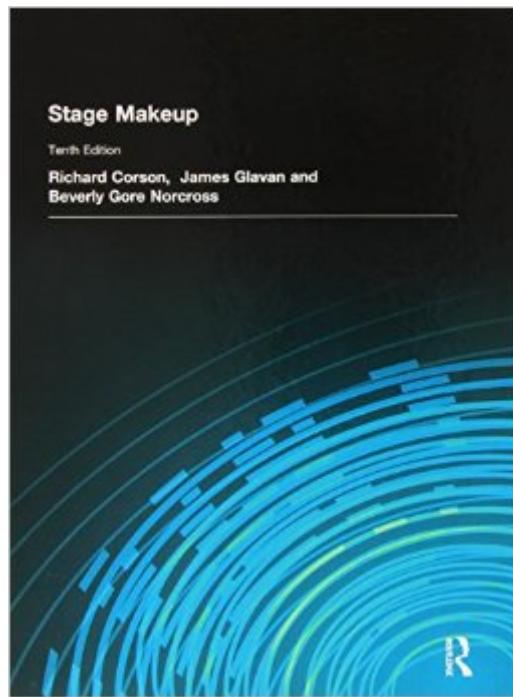


The book was found

Stage Makeup



Synopsis

Widely referred to as the "bible of stage makeup," the timely revision of this classic text addresses principles and techniques in the use of makeup for the contemporary performer. This extensive exploration of the application and use of stage makeup and makeup for a variety of performance venues covers all aspects in detail and contains over 400 photographs, drawings, and diagrams demonstrating step-by-step procedures. Thoroughly updated and revised, this classic text remains accurate and comprehensive, providing information from which all readers – whether students to the field or seasoned, professional makeup artists – will benefit. New to this edition: Updated photography throughout. Features the latest information on products and techniques throughout. New additions to chapters concerning hairpieces and wigs: making a pattern for a beard and mustache, making a pattern for a wig, fronting a wig, or sending accurate information for rentals, and the basic roller set for wigs. The source Appendix has been totally updated with new vendors and the latest website addresses. The materials Appendix has had the most current products added. There are new, blank makeup charts for class work and designing makeups. There is a color guide for a two-part silicone life cast. The new color section featuring Academy Award nominee, Christien Tinsley, steps for the Tinsley Transfers for cuts, bruises and prosthetics. (As seen in the movie The Passion Of The Christ.) A selection of makeup in color with complete instructions. Color photos of Academy Award winner, Matthew Mungle, special effects makeup for the CSI television show. Instructions for a new "creating a likeness" of Queen Elizabeth I. The Film and Television chapter now includes information about working with the latest HD digital technology. The color section now includes a series of photos illustrating the effects of gel colors on natural makeup.

Book Information

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Customer Reviews

While this book remains a "bible" in its field, my students complain about the price and the lack of color demonstrations. I was hoping the Ninth Edition of this book would have more color photos spread throughout the chapters, but the format has remained very much the same, with many of the same demonstrations and photo descriptions. The new chapters for film and television are a breath of fresh air and I applaud the new techniques aditions.

For both the amateur and professional, alike, Richard Corson's "Stage Makeup" is an essential resource for both the makeup artist and the performer. In my 35 years of experience in the performance industry, I have found no other single resource that is so well illustrated and written.

-Ed Thurber- Marlboro Theatrical Technology

A plethora of books exist which discuss the techniques of theatrical makeup; Corson's work is undeniably the best of them all. The first edition, published in the early 1940s, set the theatrical world on its ear. No more were performers advised that a faux wrinkle was effectively portrayed by a pencil line or that the physical characteristics of standard theatrical types--butler, old maid, Irishman, and so forth--were simple matters of formula. The book would be a must-have if it explained only technique; it is its insistence that every character is unique and the product of any number of internal and external influences that makes it superb--and the one essential volume for every actor's personal library. Highly recommended

I am a film-maker out of Ohio. I used to use Tom Savini's Bizarro, Grande Illusions 1, Grande Illusions 2, and Dick Smith's Do-It-Yourself guides....BUT, after meeting Tom Savini and learning that he considers this book his "bible", I checked it out for myself. WOW! This is the book to get for anyone interested in stage make-up or special effects makeup. It IS a little pricey, but for the information and detail, it cannot be beat. I consider this a companion to the ones listed above. Get em all if you can, but make sure you OWN this one!!!!

This is the bible of stage make-up. It has wonderful step-by-step pictures so you see the process. I loved the fact that there was no flowery language to complicate learning. It caters to the beginner

and the professional. If you are serious about learning the trade, this is the investment to make. This was a recommended book for me in college and it helped give me an edge over my classmates. If you don't know where to start, or would like to brush up on your technique, this is a great resource.

We used this book for my Stage Makeup I and II class. It is very useful for beginners with chapters on different materials from oil based to water based, applying makeup including facial hair and wax features.

I remembered this book from theater classes in college. I was surprised that so many of the pages were not in color and not printed on standard book paper. The first section is on a very thin paper, almost like a telephone book. I was shocked. The information in the book is good. Most all basics of makeup are covered. The prosthetic section has a lot of out-dated methods that still work but look very 80s sci-fi/horror. Overall it is a lot to pay for so little color demonstrations. If you are just starting out and need the basics of contour and shadow work, this book is handy. If you are looking for pictures, inspiration and color demos... keep looking.

Long considered the bible of theatrical makeup, the author takes you through the step by step processes of designing makeup from the script onwards. His color system is without peer, and is extremely useful to anyone trying to sort through all the products available. Lots of illustrations, photographs, show how it's all done. Regardless of your status, whether you're a beginner or a seasoned pro, this is the single best source of general makeup procedures to own. The price may seem a bit steep, but it's well worth it. Nowhere else will you find such information organized and compiled into a neat package. And Corson's a heck of a writer: his philosophy of makeup creation and what it means for the actor is itself worth the price of the book.

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