

# Making it up- Or how to grow old in a few brush strokes



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A COMPARATIVE VIEW OF THE MAKE-UP EFFECT

Herald  
photofeature  
By  
GEORGE EVASHUK

Isla McConnell drew a thick black grease pencil across the naked exposed face of Pat Joyes, making Pat look old and weary, and stamping her features with hard-bitten toil. She then added a smudge of black paste to a cheek and vigorously rubbed.

"It's very much how you feel about the character as to how you do the make-up," Isla said. As a make-up artist, she is one of 20 backstageers in the Georgetown Little Theatre's upcoming production: "Summer of the Seventeenth Doll."

It's a play about two migrant farm workers who return home after the season to find that of their two girl friends, one is married and the other is... It's a classic drama," says Yvonne Kathwaroon, the plays associate producer and owner of the kitchen table the demonstration was taking place on. "The only one ever to come out of Australia."

Written by Ray Lawler, the play is being directed by GLT veteran Ron Hill and is GLT's entry in the Ontario Festival. Adjudication will take place at the March 3 showing during a four-night run.

Isla's finger began blending a harsh, black line into a fuzzy black one. "Aging is always difficult," she says. She has been applying make-up to GLT actors since 1969 and she prefers it to stage work.

Pat Joyes has told her that hers is the part of Emma Leech, who is approaching 70, had a hard life," but she's tough and knows a lot."

Isla began the transformation of half of Pat's face with a ivory colored base.

"An old person's face is usually pale and has a flaky look," she says. "This what you try to get."

Next came shadows, a mixture of two colors, brown and crimson lake. She asked Pat if Emma Leech was an indoor or outdoor person and after hearing the answer applied a lighter brown tone and carmine red. Throughout she commented that final decisions can't be made until full dress rehearsal under the lights.

Following application of character lines and a return of highlights to the face, comes the hair. Wigs won't do because the "aging looks wrong," she says. In Pat's case, she'll either spray or powder and she's pleased to hear that Pat has had her hair cut short for the part, to make cleaning it easier.

But having finished the head does not finish the job. She explains that hands, neck or any part of the body exposed to the audience's view must have makeup. Her job is make the actor's features contrast with the set, stand out and separate. What she fears most is a peach-colored set close to skin tone.

On opening night, March 2, she'll expect each of the seven actors to apply his or her own basic makeup while she works on the "character" such as "aging or making younger or witches or any specialty type." She also does "prosthetics", which is enlarging a particular feature such as the nose, or jaw or forehead.

The final remark goes to Pat who after removing the make up with mineral oil and handfuls of tissue said, "I find it itches."

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