

excessive power centralization, the second gives the subordinates autonomy, and the third involves providing constant instructions.

In this manner, despite the rapid informatization of society, a certain part of library managers left the forms of management unchanged, referring to the return of stability nowadays. It was the right decision to creatively approach the mastering of personnel in the science of management culture.

Managers and teams of libraries continue to enrich themselves with professional experience, which turns everyday work into an interesting process of development of professional rise. Thanks to the efforts of employees, libraries are being transformed into modern institutions necessary for society.

*Р. Копытets*

## **MAKE-UP AS ONE OF THE MAIN ELEMENTS OF THE STAGE ART**

*П. Конитець*

### **ГРИМ ЯК ОДИН З ГОЛОВНИХ ЕЛЕМЕНТІВ СЦЕНІЧНОГО МИСТЕЦТВА**

Make-up (from the French — colouring the face) is the kind of theatrical cosmetics that actors on the stage need to image and imitate during the performance or play on the shooting of a feature film.

The history of greasepaint/ make up goes back to folk rituals and games that are demanding on the participants in external transformations. The traditional make up, conditional in drawing and colours, of some forms of Chinese, Indian, Japanese and other theaters of the East, which are used for studying with military ritual rites. Folk actors of the Middle Ages painted their faces with soot, which dyes the sap of plants. Primitive-realistic greasepaint/ make up was used by participants in medieval mysteries, morality. Idealized, generalized greasepaint/ make up was created by the theater of classicism. In the 2nd half of the XVIII century, attempts were made to give greasepaint/ make up a greater characteristic, individual expressiveness. However, only the development of realism in the theater created the basis for the flourishing of the art of greasepaint. K. S. Stanislavski attached great importance to make-up in the work on the role. In the practice of the Moscow Art Theater, the art of make-up has become one of the important components of the director's concept of the performance. Since that time, a new position has appeared — greasepaint/ make up artist.

What is the role of makeup in creating an image? Theater is a collective art. The performance is the result of the complex work of many people. But the main figure of the play is the actor. Creating a lively, realistic, artistic image is a very complex process. Here we will talk about only one of the elements of an actor's work — greasepaint/ make up. Makeup helps to reveal the inner content of the image.

Finding the right make-up is one of the final stages of an actor's work on a role. Successfully found and well-executed greasepaint/ make up influences the actor's creative well-being and often gives him an impetus to solve the role. Many of the largest artists not only attached great importance to the creation of expressive make-up, but they themselves were the authors of make-up created for a particular role.

As for make-up accessories they include: make-up paints, dry blush, powder, brushes and shading, gum plaster, varnish for sticking beards and mustaches. The materials used for make-up in the cinema are significantly different from the materials and paints used in the theater. In fact, traditional technologies and means are still preserved in the theater:

grease-based make-up, sandarach glue, gummosis, stickers made of cotton wool, tulle. At the same time, the cinema of the beginning of the XXI century widely uses latex and silicone overlays, resistant acrylic and silicone adhesives, and resistant alcohol-based make-up paints. A special and very important branch of make-up is the manufacture of stizhery products (postizhey).

The postigeur is engaged in the manufacture of hair products: beards, mustaches, sideburns, wigs, and all kinds of other overlays.

The main rule that should be observed when starting make-up is to maintain cleanliness in everything. It is necessary to wash your hands thoroughly, it would be good to wipe them with cologne afterwards. It is also best to wash your face with warm water and soap before make up. If there is a wound, scratch or pimple on the skin, you need to seal the sore spot a clean piece of plaster or do not cover this place with makeup at all. After make-up, in no case should you wash your face with cold water. The room where the make-up takes place should be very clean.

The table on which the make-up accessories are laid out should be covered with a towel, napkin or a sheet of white paper. Make-up should be done under electric lighting, as in daylight, sunlight, the colors of the make-up seem rough and unnatural and acquire a purple, sharp hue.

To perform make-up work, you must have make-up paints, tools and accessories and a workplace. At present, it has become commonplace to use make-up boxes in make-up, and earlier they used random dyes from household cosmetics, which often included harmful substances, as well as vegetable juices of herbs and plants.

At the beginning of the XVIII century. Began to use special make-up paints for makeup. In 1786, the Heidelberg physician Franz May developed paints on a dry basis that were not harmful to health. With the change in the lighting of the theatrical stage, the venues required more subtle techniques for performing make-up and, naturally, the colors changed. Dry paints were replaced with oil-based paints. Make-up paints are made from plant and mineral raw materials and materials that are harmless in composition. The liquid makeup consists of water, glycerin, cologne, and fine-grained chalk powder for the whites or brown paint diluted in the water for the stain. Paints dry quickly, do not stain the suit. For the dressing room in the theatres must choose a spacious, light room with wide windows, should have a sink, dryer, thermostat, hairdryer, bench for the installation of the tress bank. The workshop should be well lit, have top and side lighting, equipped with wall cabinets for storage of dressing accessories.

The makeup is influenced by the intensity of light on the stage, its colour and the distance from the stage to the auditorium. The closer the audience is to the stage and the stronger and brighter its lighting, the more make-up should be softer and thinner. In the case of coloured stage lighting, it is necessary to consider the following: red colour absorbs red tones in the make-up and they pale; in the case of blue stage lighting, red paint, on the contrary, will appear almost black and blue will turn pale. Therefore, in red lighting the red tones should be strengthened, and the blue should be loosened, and in blue to do the opposite: the red tones should be loosened and the blue should be strengthened. If during the course of the play, the lighting of the scene will often change, then it is necessary to make up, based on what kind of lighting on the stage prevails.

A well-chosen and well-made makeup affects the creative work of the actor and often gives him an incentive to decide his role.