

Collaborative Mask Making Process



Facilitated by Faction of Fools

With Commedia and Design Consultant: Tara Cariaso/Waxing Moon Masks
For the production of “Love Like Tuesday” By Doug Robinson

Step One: Designer Presents Archetypal with Actors and Collects Data on their character via Google Form

What 2 "emotion" archetypes, (contrasting emotional states), your character engages throughout the play that you would like to explore in character creation? You may use the following options, but if you have an emotional state that is not listed, please feel free to share that with us. *

- Joy
- Fear
- Anger
- Disgust
- Awe/Wonder
- Sorrow
- Vira (strength and power)
- Balanced awareness/ neutrality
- Other:

Please share a few sentences to explain why you chose these emotions, citing specific examples from the play that support your choices, and any additional information you are willing to share about how these emotional archetypes might serve you. *

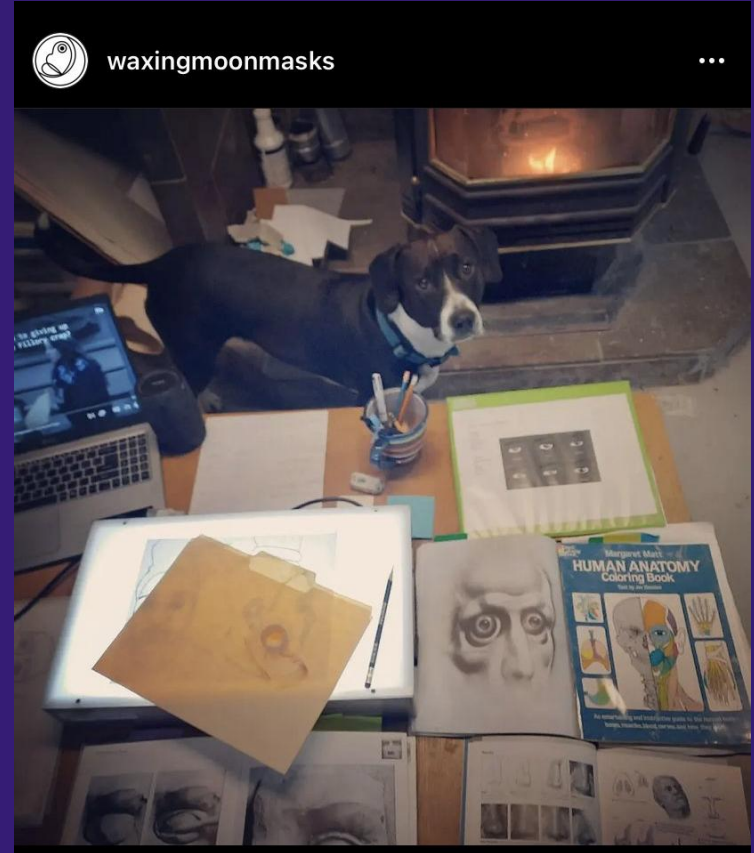
Your answer

Is there anything else you feel has become significant in your character creation process that you would like to share with Tara, so that it can be wrapped into her knowledge about this character in making the mask? That could be qualities, (elements, Laban movement qualities, shapes, etc.) or it could be images, colors, or anything else that might inform how you are thinking about this character. *

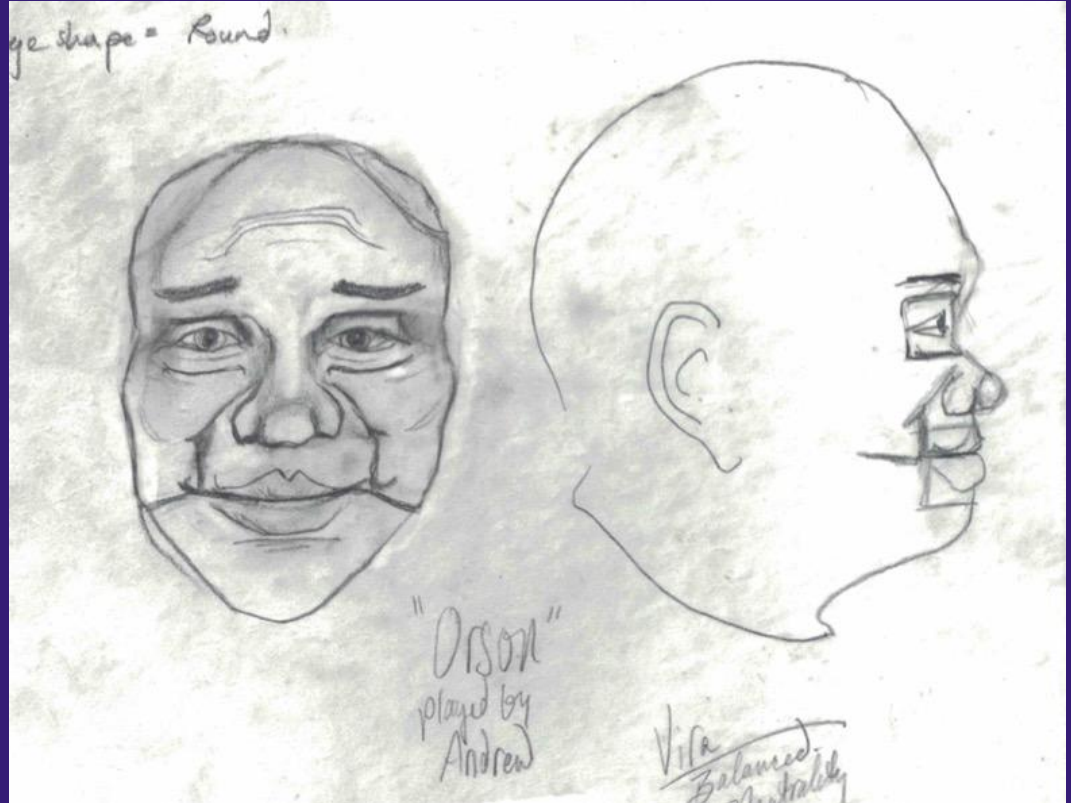
Your answer

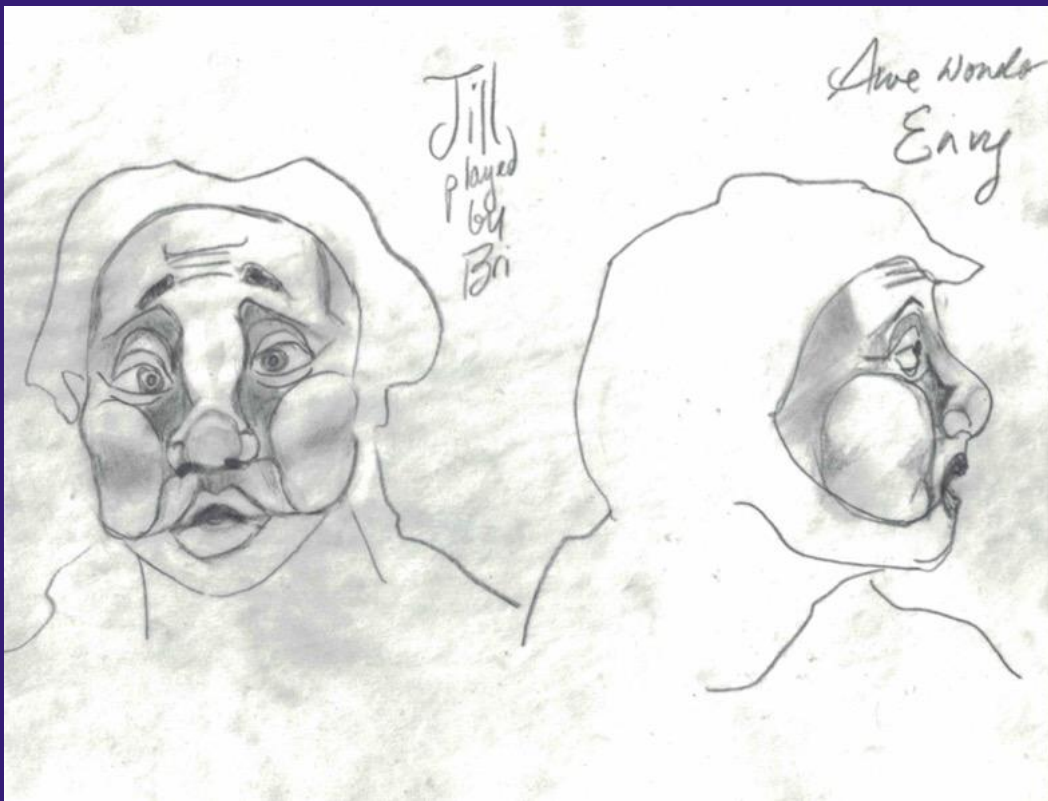
Step Two: Sketching Masks on the Actor's Faces

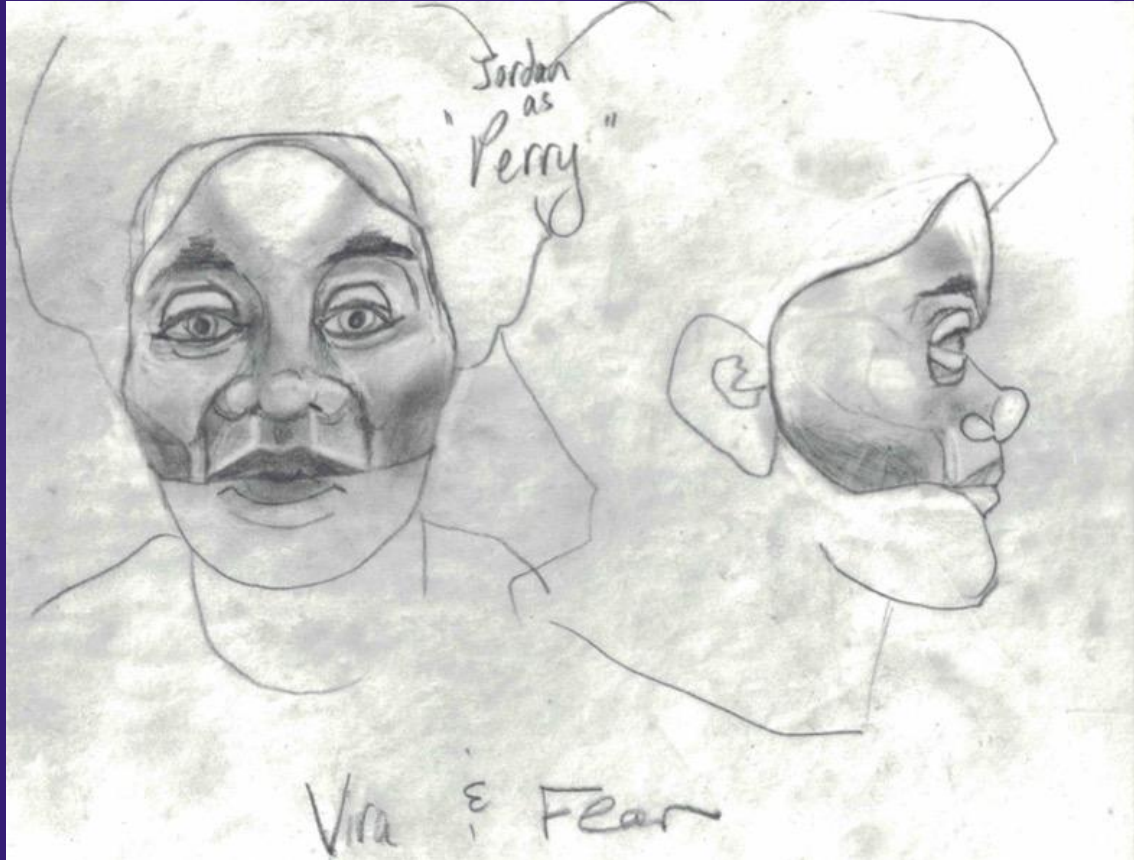
Cariaso sketched the designs of each character mask directly onto photos of the actors' faces.

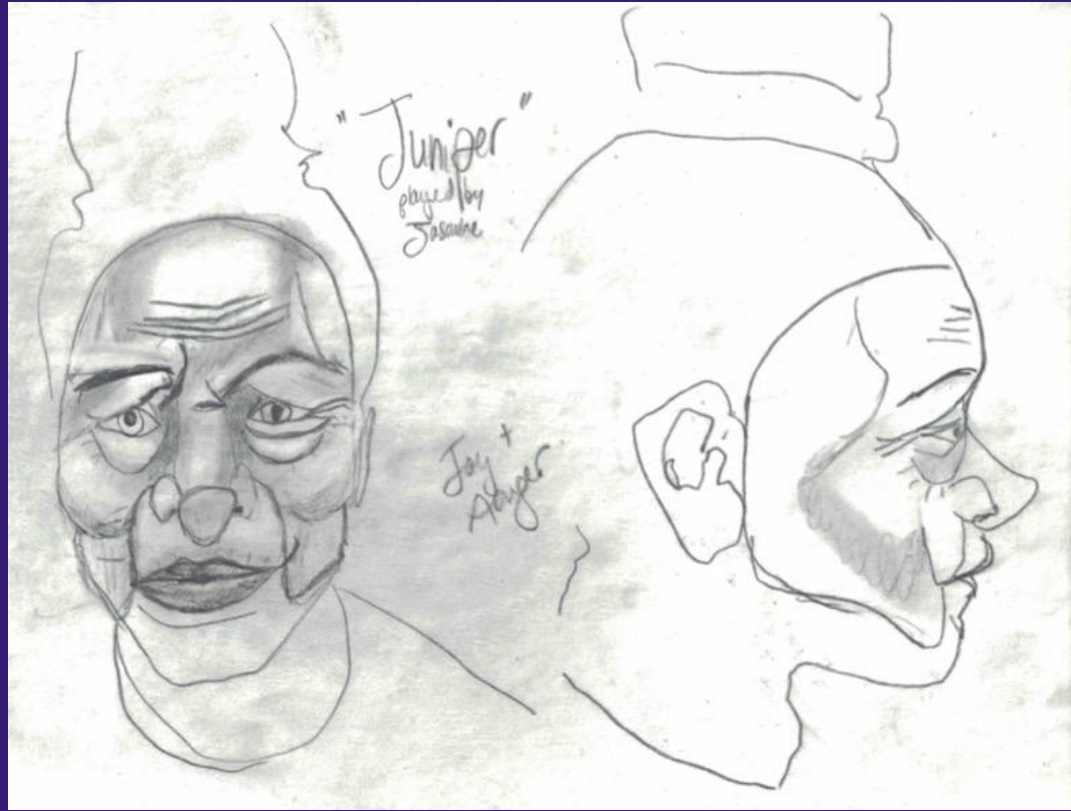


Photos + Sketches of Actors







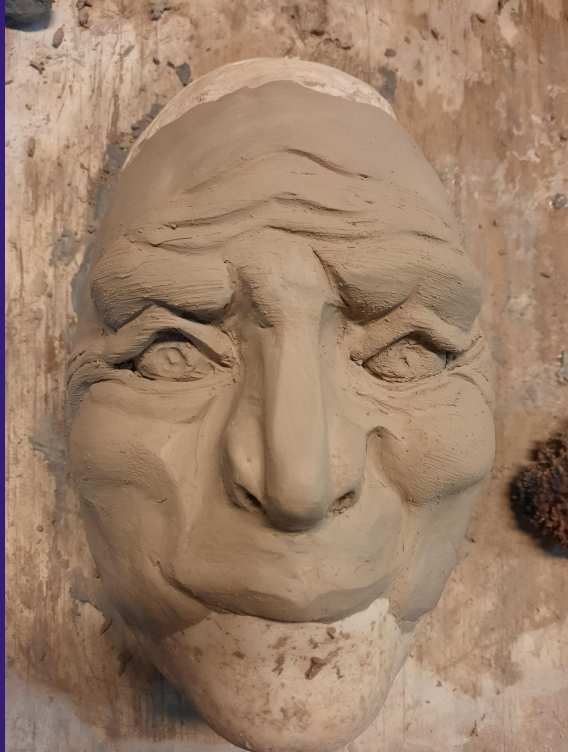


Step Three: Actors Review the Sketches and Provide Feedback

Character 2 - Jerri:

1. *Do you recognize the archetypes that you chose in the design? I for sure recognize the disgust! I'm getting a little more anger than vira (but, lol, they can be pretty similar after all)*
2. *Are there any aspects of the design that you feel are especially evocative of the archetypes, or that **successfully convey** what you have found in the character? Impressions welcome. I like the shape of the nose and side profile a lot. This was a very different Jerri than I imagined and I think I chose my masks poorly!*
3. *What aspects exist in the design at present that are **different than** how you envisioned your character? If this direction is not useful to you, can you give me details about the direction you would prefer to go? My impression of this sketch is that disgust is her primary, when I think it's more her tertiary mask. I think her main two are vira and balanced awareness. This sketch evokes a harshness for me that I think Jerri possesses, but it doesn't dominate her. More than anger and disgust I find a determinedness about her. I also felt like this mask was a peer to Annette rather than Doreen, and I believe Jerri is moreso in her early 40s.*
4. *Do you have any overall suggestions or offerings moving forward with the design? Perhaps we scratch the disgust element and focus more on the vira and balanced neutrality? Possibly some softer eyes (perhaps less of a hood over the eye), and less prominent brow wrinkles? I love the challenge in her gaze, but at the end of the day as a guidance counselor she's an empath and is there and open for the people she loves.*

Step Four: Designer Sculpts the Mask on a Positive Mold of the Actor's Face



Step Four: Actors Review the Sculptures and Provide Feedback

Character 2 - Jerri:

1. *Do you still recognize the archetypes that you chose in the design? Absolutely!*
2. *Are there any aspects of the sculpture that you feel **successfully convey** what you have found in the character? I especially love the lips/cheeks/nose! Great shape, strength, and buoyancy. She looks very commanding and I love that.*
3. *What aspects exist in the sculpture at present that are **different** from how you envisioned your character? It could totally just be the picture and I'm not seeing it, but would it be possible to add some of the detail of the forehead from the sketch into the sculpture? Or does that detail work come later perhaps?*

I also thought the sculpture eyebrows looked a bit different from the sketch. The sculpture eyebrows feel a bit more downward and furrowed whereas in the sketch they seem more cocked and playful...more Nike-swoosh as opposed to arced...does that make sense at all?? Haha

4. *What suggestions do you have to bring this sculpture closer to your vision of the character, before I move into the fabrication phase? (Please remember, after the deadline for sculpture feedback is passed, I will not be able to change the design in any way...so now is the time to speak up!) Looks GREAT!! Just those thoughts about the eyebrow shape and some detail in the forehead.*

Step Five: Actors give final approval of sculptures, masks are fabricated, and designer paints to to the performers skin tone.
(Photos include all masks worn by an individual actor.)







Promotional Photos: Actors in masks



