

EXHIBIT NO. 3

ETHAFOAM WIGS

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Figure 1

The design concept for a production of Moliere's *The School For Wives* was to create an exaggerated comic reality using a cross-gender cast and the drawings of comic artist R. Crumb. The costumes were all based on readily identifiable stereotypes, such as a maid, a workman, and a young girl. Each costume was to be exaggerated through the use of color, trim, and wig. The original wig designs called for non-hair wigs, similar to the wigs used in some Duracell battery commercials, but more flexible and life-like. Because the production was to be performed using a very active comic style, it was necessary for the wigs to be sturdy, stable when on the actor's head, and lightweight. These needs were solved by using buckram bases and Ethafoam rod to create the hair style. The Ethafoam rod worked as large, exaggerated strands of hair which could be styled in the same manner as real hair, but which were highly comic in style. The Ethafoam was painted with bright acrylic



Figure 2

colors chosen to match the character's shoes.

The wigs themselves are lightweight and sturdy, and because of the buckram base, could be secured to an actor's head with pins, or made tight enough to hug the actor's head like a cap. The following points provide a detailed description Ethafoam wig construction.

STEPS TO BUILD ETHAFOAM WIG

1. Find an image of the desired hairstyle (fig. 2). Wig construction is a lot easier when the technician has a clear image of what the completed style will be. We found that hairstyles with some kind of wave or other definable feature, created the most interesting effects (fig. 4).

2. Measure the actor's head, taking into consideration how the wig will be secured in place. When taking the measurements of an actor with long hair, be certain that their own hair is styled in the same way that it will be worn beneath the completed wig. Also take into consideration a wig cap, if one will be used. To be certain that the wig would be solidly anchored, we found it best to either pin curl or French braid medium-to-long hair, keeping as close to the hairline as possible. For an actor with very short hair, we found it best to make the wig a tight fit, so that no pinning or gluing was necessary.

3. Begin the wig construction by covering a wooden head block, the same size as the actor's head measurement, in tin foil and either a plastic bag or plastic wrap. Wet the buckram and pull it snugly over the form, and use a piece of tight elastic around the base to hold the buckram in place. It is more important to get the wrinkles out of the backside of the buckram, since much of the front will be cut away. Once the buckram is as smooth as possible, allow about 24 hours to dry.

4. When dry, fit the buckram base to the actor's head and draw a hairline on the base. (Be sure that the actor's hair is styled the same as it will be under the

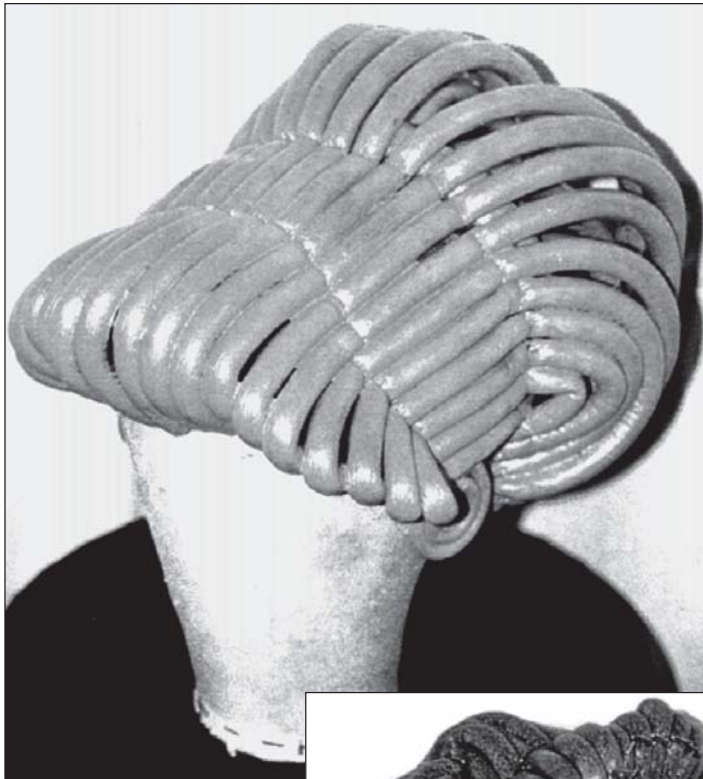


Figure 3



Figure 4

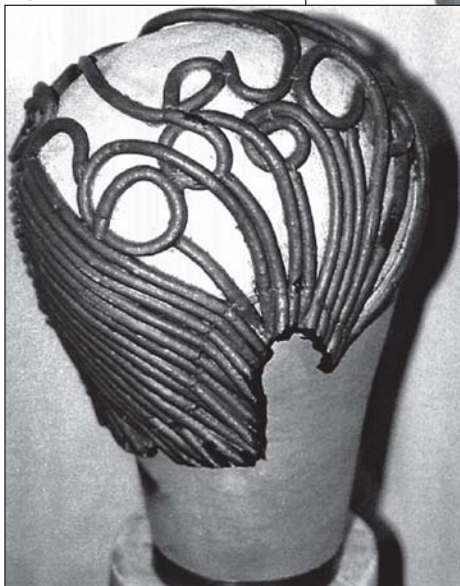


Figure 5

completed wig.) Remove the buckram base from the actor's head and cut out the head shape, leaving 1/2" to 1" of extra buckram along the edges. Refit the buckram base on the actor, touching up any necessary curves. For full coverage of the actor's real hair, it is best to have the edge of the buckram extend about 1/4 to 1/2 inch below the actor's actual hairline. This dimension can be adjusted as necessary, depending on the final hair style desired. Now sew millinery wire along the buckram hairline using Hymark thread and a basic whip stitch. The wire is useful, both to maintain the shape of the buckram, and to help fit the buckram to the actor's head. It is particularly useful when the wig style includes sideburns, helping them lie flat against the actor's face without needing to be glued in place. At this point, paint the buckram if the style requires its color to match the foam. Use either the same acrylic used to paint the foam or, if a more even coat is desired, use spray paint, which has the added advantage of leaving the mesh more open, thereby allowing greater air-flow through the wig.

5) Next, cover a cloth head form with some form of plastic wrap or a plastic bag. Put the finished buckram base on the form, over the plastic, and pin the top down. Using T-pins and Ethafoam rod, begin pinning the hairstyle to the base in an approximation of the style desired (fig. 3). (It will probably take some time to get it the way you want it, so expect that you may restyle the wig more than once.) It is helpful to leave a few extra inches of foam at the bottom of the hair for later styling and fitting purposes. Cover the foam with a light application of Fast-bond 30. This coating will enable you to remove the pins and get the buckram base and foam off the form without completely losing the style. If time permits let the glue dry overnight, since this makes it easier to work with the next day. If you can't wait that long, the glue will be sufficiently dry enough to work within a few hours. If you have access to a Polaroid camera, it is a good idea to take a picture of the style once it is pinned on, as a reference for the next few steps.

6) When the glue has dried, remove the foam-covered buckram from the head form, keeping in mind that this is a very tricky procedure. First remove all the T-pins, using pliers. Next, remove the buckram base from the head form, slowly and carefully. The foam will stick to itself more easily than it will stick to the base, so it is important to have some key points marked on the foam to ensure that the ethafoam remains properly registered on the base.

7) With the Polaroid photo as a reminder, begin sewing through the buckram and into the foam using fairly large stitches (fig. 4). The tools we used were Hymark thread, a heavy sharp needle, a thimble; and pliers. Pull the thread tight enough to secure the foam to

the buckram base, but not so tight that you begin to tear the foam. As you sew, keep in mind that it is easiest to recreate a hairstyle by sewing from the part in the style, if it has one, or from the center, if it doesn't. Sewing from front to back is another approach that works well.

8) Once sewn, refit the wig to the actor's head. The second fitting is essential to seeing how the actual foam hairstyle will work when worn by the actor. This is the best time to shape the dangling ends of foam rod, making certain that the wig covers everything that is necessary to cover. Check the snugness of the fit, especially on people with very short hair. Any additional shaping to the buckram base should be done at this time. When the adjustments are completed, return the wig to the plastic covered head form, and cover the foam with another layer of the Fast-bond 30 glue. Paint will not stick directly to Ethafoam, so a thorough coating of glue over all the areas to be painted is necessary. The glue needs only a few hours to dry before it is ready to be painted.

9) Finally, paint the wig using acrylic paint (high viscosity worked well). Gesso can be added to the paint to create interesting effects, although it is certainly not necessary. After painting, the wig will need about 24 hours to dry. Once the paint is completely dry, remove the wig from the head form and pull a square of felt

over the form in much the same way as the buckram was pulled in Step 2. Once the felt is dry, paint it with white glue and place the wig on the felt-covered head form, fusing the felt with the inside of the buckram base. After the glue has dried, cut off the excess felt leaving the edges about 1/4" longer than the buckram base. This step is quite effective in keeping the rough buckram edges from chaffing the actor's face.

10) At the third and final fitting, fit the wig on the actor and pin it in place exactly as it will be pinned during a performance. The wig should fit snugly, but comfortably. Wigs that are to be secured without pins can be further snugged to the head, with the addition of the Dr. Scholl's foot and shoe padding foam. For wigs that will be pinned, it is helpful to sew a strip of bias tape around the inside edge of the hairline tacking it every inch. This allows pins to be placed anywhere along the edge of the wig as a way to secure it. Horsehair loops placed at the temples are also useful. ▼

TOOLS NEEDED:

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|------------------|----------------------------|
| cloth head forms | thimbles |
| wood head forms | needles |
| pencils | Polaroid camera (optional) |
| scissors | needle nose pliers |

MATERIALS & AMOUNT	SOURCE	APPX. COST
bias tape, 25" (same color as paint)	fabric store	\$2.00 (4 yd. pkg.)
elastic, 15" (1" wide)	fabric store	1.00 (1 yd. pkg.)
felt, 24" x 24" square	fabric store	1.99-6.50/yd.)
horsehair ribbon, 8 per wig	fabric store	.50 / yd.
Ethafoam rod; 1/2" or 1-1/2" dia. (it takes appx. 150" of 1/2" or 100" 1-1/2" rod for a full wig)	building supply	.02- .07 / ft.
Fast-bond 30 adhesive	building supply	20.00 / qt.
acrylic paint	art supply	5.00-10.00/4 oz.
spray paint	art supply	3.00-5.00/can
Sobo glue	art supply	1.99 (4 oz.)
gesso (optional)	art supply	4.36 (4oz.)
plastic wrap	grocery store	
tin foil	grocery store	
double crown buckram, 24" x 24" square per wig	Greenberg & Hammer	3.90 / yd.
millinery wire	Greenberg & Hammer	7.75 (20 yd. roll)
T-pins	Greenberg & Hammer	8.00 (1/2 lb. box)
Hymark thread	Greenberg & Hammer	2.50 / spool

The ethafoam wigs were created for a performance of Moliere's *The School For Wives* produced by the Illinois Repertory Theatre and directed by Tom Mitchell.