

# MAKE-UP

WITH JIM SOTO



# What's the Deal with Make-up?



Make-up and Hair are key elements in the overall design of films productions, creating a look for the characters in relation to social class, and time periods, and any other elements required to create the desired illusion. Make-up and Hair Designers are responsible for the overall design, application, continuity and care of makeup and hair throughout the pre-production and production periods.



The work involved ranges from creating contemporary looks to recreating period designs and styles, and transforming actors' physical appearance. Make-up and hair effects include the design and application of wigs, hairpieces, hair extensions, facial hair, bald caps, tattoos, body paint; as well as medical effects such as cuts, scars, bullet wounds, burns, bruises, and the physical symptoms of various diseases. Ageing and death effects are also created by the Make-up and Hair department.





Make-up and Hair Designers are employed throughout pre-production and production, and usually work on a freelance basis. The hours are long and the job can involve long periods working away from home.

**Let's check out some great make-up transformations now!**

# A History of Cinematic Make-up



Make-up has a long theatrical history. The early film industry looked to traditional stage techniques, but this proved inadequate. Initially, make-up had problems with celluloid because early filmmakers used orthochromatic film stock, which had a limited color-range sensitivity. It reacted to red pigment, darkening white skin and annulling solid reds.

To counter the effect, White actors wore heavy pink greasepaint as well as black eyeliner and dark red lipstick (which, if applied lightly, appeared white on screen). These masklike cosmetics smeared as actors sweated under the intense lights.







Until the mid-teens, actors applied their own make-up and their looks were rarely uniform from scene to scene. As close-ups became more common, make-up focused on the face, which had to be understood from a hugely magnified perspective, making refinements essential.

In the pursuit of these changes, two names stand out as Hollywood's progenitor artists: Max Factor (1877–1938) and George Westmore (1879–1931). Both started as wigmakers and both recognized that the crucial difference between **stage and screen was a “lightness of touch”**. Both invented enduring cosmetics and make-up tricks for cinema and each, at times, took credit for the same invention (false eyelashes).



George Westmore



Max Factor



# Make-up Evolution



George Westmore went from a wig maker to a make-up artist. George pioneered many tricks for cinema make-up. He opened a make-up studio in 1917 and had big clients like Mary Pickford. Staples such as spirit gum, rigid collodion and rubber were also introduced into the business.

## **Lon Chaney, Sr.**



The most highly acclaimed make-up effects artist in the silent era was Lon Chaney, a theatre actor that transitioned successfully to the screen. He devised and applied his own make-up, often taking hours to get the right result.



His Phantom of the Opera and Quasimodo in The Hunchback of Notre Dame are examples of his brilliant work, which he created facially and physically. Chaney twisted and strapped his limbs into unnatural and painful positions, and wore heavy, body-padding. He also distorted his eyes, nose or mouth with tape and wire to get the desired look. These processes sadly damaged his health.



# Jack Pierce & the Universal Monsters

In the 1920s, Universal Studios enjoyed great success with movies featuring monsters, murder, and the macabre; but it was nothing **like what happened in the '30s, when Universal** produced a string of horror films that were international hits and helped codify how some classic monsters should look, sound, and behave. Only with important developments in make-up effects could Dracula, Frankenstein, and the Wolf Man come to life. And they did!



Jack Pierce turning Boris Karloff into *Frankenstein*.







Modern make-up artists have had a hard time figuring out how Jack Pierce created the Frankenstein monster and the Wolf-Man because whatever plans or paperwork he may **have had weren't saved for** future generations. (How Lon Chaney created his legendary make-up is also a mystery, and have been the subject of speculation and guesswork for years.)



# John Chambers & Foam Latex

The modern make-up foundation was built with Lon Chaney, and Jack Pierce, who created the monsters for Universal Studios. Eventually the Universal monsters progressed into the rubber suit variety such as the Creature From the Black Lagoon.



Jack Kevan created the bodysuit, while Chris Mueller Jr. sculpted the head of the Gill-man in *Creature from the Black Lagoon*. (1954)



In the 1960s, one of the most important films that helped launch a generation of make-up artists was Planet of the Apes. John Chambers, **creator of Mr. Spock's ears for Star Trek**, was the pioneer of working in foam latex, and his makeup designs for Apes were major landmarks. The film is one of the most important make-up movies ever. It inspired a whole generation of kids to become make-up artists.

# Dick Smith



**A sticking point was the masks didn't flex well when the apes in Apes spoke.** It was Dick Smith who came up with the innovation of using smaller, reusable pieces of foam latex so that the make-up was more flexible. The actors could be more expressive in their make-up, and it would also look more realistic.





Smith makes David Bowie go from 30 to 80 in *The Hunger*. (1983)

Dick Smith is considered by his peers the greatest living make-up **artist ever. He's invented all the** techniques that every makeup artist uses today. They might improve on it, they might make it better, but it all begins with his techniques.

# The Golden Age, the 80s



Many think the golden age of FX make-up began in the early eighties **with Rick Baker's work on An American Werewolf in London, and Rob Bottin's work on John Carpenter's The Thing, but Tom Savini's work on Dawn of the Dead** also helped light the fuse.

It's also remarkable to think that all the incredible gore FX Savini created for Dawn only cost a whopping **\$5,000**. (Savini's FX budget on the original Friday the 13<sup>th</sup> was also a major bargain, a mere \$17,000.)





# Beyond Make-up



In the early 2000s make-up went digital! Digital makeup uses digital techniques to enhance or modify the appearance of actors in films. Digital make-up can include anything from adding or removing wrinkles, or scars, to changing the hair or eye color, to creating completely new creatures or characters.

Digital makeup is used extensively in many Hollywood productions, and there are several popular examples of movies and TV shows that utilize this technique. Notable examples include films such as The Curious Case of Benjamin Button, the Guardians of the Galaxy movies, and TV shows as Game of Thrones and Westworld.



Actor Brad Pitt "de-aged" in The Curious Case of Benjamin Button. (2008)

# Contemporary Classics



John Hurt was nominated for an Oscar for *The Elephant Man*. (1982)



Arnold Schwarzenegger is the T-800 in *Terminator 2: Judgment Day*. (1991)

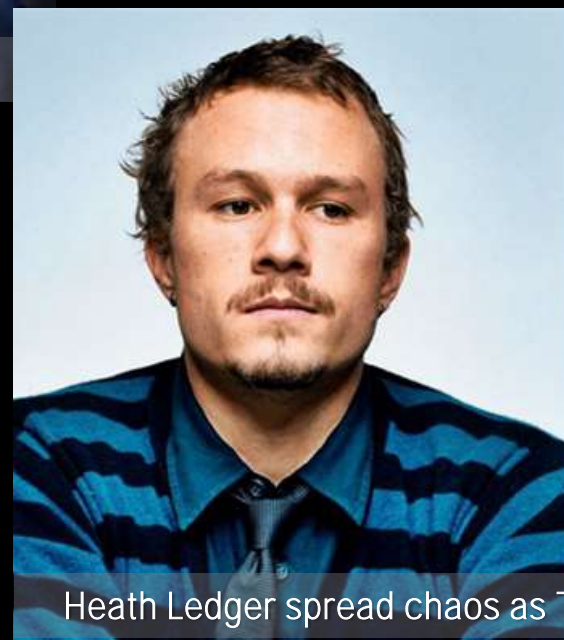


Peter Weller is *Robocop*. (1987)





Rebecca Romijn shape shifted as the mutant Mystique in *X-Men*. (2000)



Heath Ledger spread chaos as The Joker in *The Dark Knight*. (2008)



**Let' watch a video about some**  
of the greatest make-up fx is  
cinematic history.



Hugo Weaving is Red Skull in *Captain America*. (2011)



Rosario Dawson's Ashoka Tano in *The Mandalorian*. (2020)



Vincent D'Onofrio's alien spy from *Men in Black*. (1997)

**CLICK  
HERE**

# Basic Make-up Kit

Matte Foundations,  
Creme Rouge,  
Creme Highlights,  
Creme Shadow,  
Cover-All Wheel,  
Bruise Wheel,  
Sunburn Stipple Creme,  
Powder Rouge,  
two Pressed Eye  
Shadows,  
Cake Eye Liner,

Stage Blood,  
Rouge Brush,  
Velour Powder Puff,  
Sponge Applicator,  
Stipple Sponge,  
Flat Brushes No. 2, 5  
and 7,  
Round Brush No. 1,  
Eyebrow/Lash Comb,  
Swab Applicators.  
Eyebrow Pencils,

Lip Pencil,  
Lip Color,  
Nose & Scar Wax,  
Hair Color,  
Fair Translucent Powder,  
Quick Cleanse,  
Spirit Gum or Rigid  
Collodion,  
Spirit Gum/ Collodion  
Remover,  
Wrinkle Stipple,

# MAKE-UP Giants

- George Westmore - The Education of Elizabeth, The Three Musketeers, The Sheik
- Jack Pierce - Frankenstein, The Wolf Man, Dracula
- Dick Smith - The Exorcist, Amadeus, Little Big Man
- Rick Baker - An American Werewolf in London, Thriller, Men in Black
- Stan Winston - Edward Scissorhands, Terminator, Aliens, Avatar
- Rob Bottin - The Howling, The Thing (1982), Robocop (1987)
- Ve Neil - Beetlejuice, Mrs. Doubtfire, Ed Wood





# Reshoot

1. **What's the importance of makeup and hair in the overall design of films?**
2. Mention five things that are part of the design and application of make-up and hair effects.
3. During what stages of film production are Make-up and Hair Designers employed?
4. Who was George Westmore? Lon Cheney? Jack Pierce? John Chambers?
5. How did Dick Smith change the makeup effects industry?
6. What made make-up artist Tom Savini stand out during the 1980s?

# For Your Portfolio

Go to YouTube using the following link  
(<https://www.youtube.com/watch?v=Zbiz5Jjpf9E>)

to see Movie Magic Episode 1 - Creature Makeup Masks and Mirrors.

Write a paper about your impressions of the contents presented in the episode and turn it in in two days.

The work has a **40 points** value that will be part of your portfolio grade.

A red film reel and a clapperboard are visible in the top-left corner of the image. The film reel is partially unspooled, and the clapperboard is positioned diagonally, showing fields for 'ROLL', 'TAKE', 'PROD.NO.', and 'SCENE'.

**Next:**

# **RECORDING AUDIO**

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