

"Special-effects makeup is of absolute importance to a show like Teen Wolf, not only because of the werewolf makeup, but also the fact that it's a supernatural horror show. . . . Makeup plays a huge part in our success."

—Jeff Davis, Creator of *Teen Wolf* and *Criminal Minds*

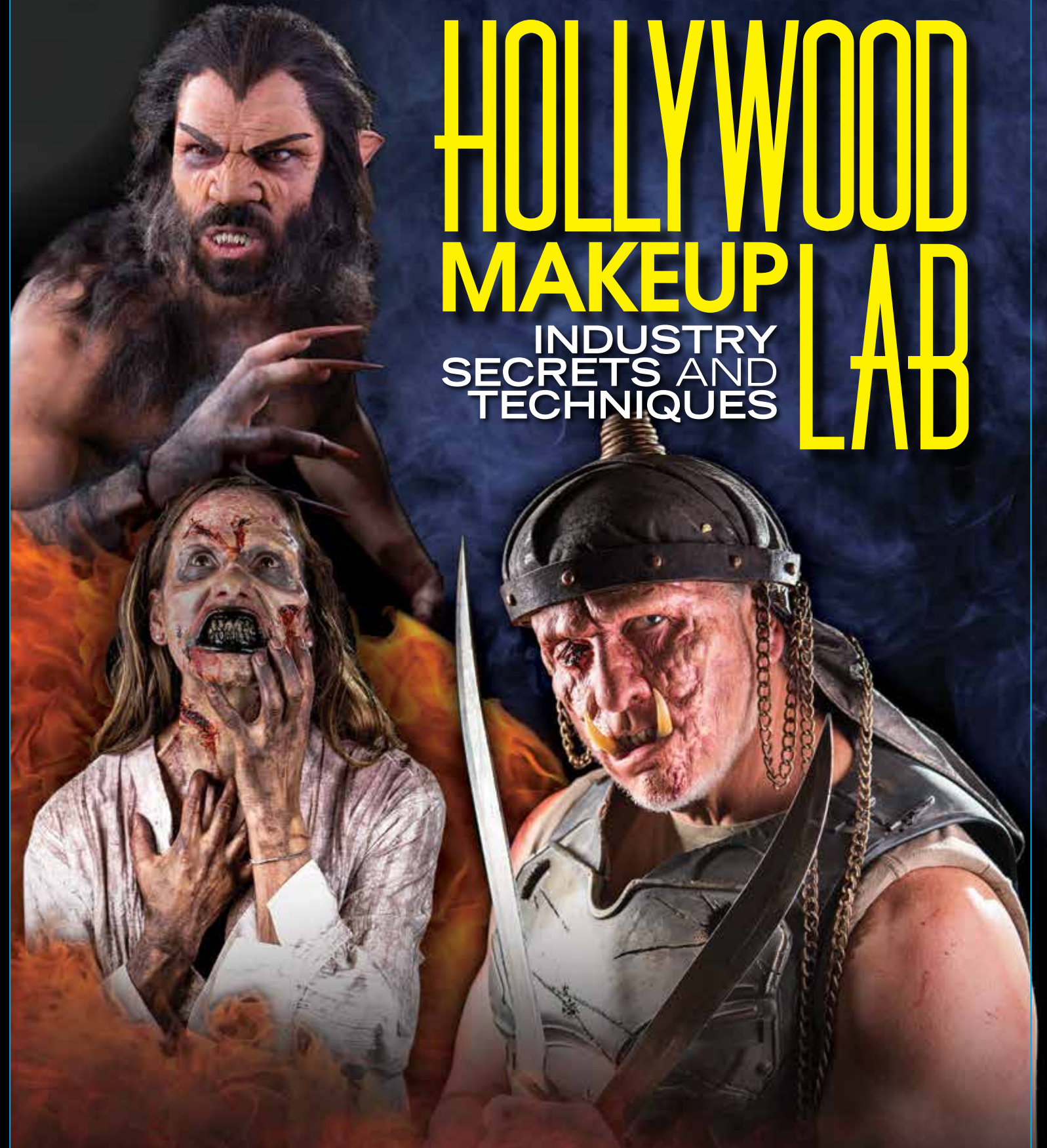


NOGUEIRA AND NAMM

HOLLYWOOD MAKEUP LAB

HOLLYWOOD MAKEUP LAB

INDUSTRY
SECRETS AND
TECHNIQUES



BRUNA NOGUEIRA AND DIANE NAMM

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HOLLYWOOD MAKEUP LAB

INDUSTRY
SECRETS AND
TECHNIQUES

by Bruna Nogueira and Diane Namm

Photographs by Travis Smith-Evans

"Trying something different each time as an actor . . . with the luxury and amazing help of makeup . . . and the artists who apply it . . . have made my whole career. . . . There's no way in the world I would have been able to find the root of those characters, the heart of those characters, without the artists. . . . I wouldn't have been able to come close to any of the characters . . . without those amazing people who dressed me into that skin."

—Johnny Depp

(from his acceptance speech for Distinguished Artisan Award at the Make-up Artists and Hair Stylists Guild Awards, February 2014, in Hollywood, CA)





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PREFACE

What are the origins of the terms *Makeup Artist* and *Special-Effects Makeup*?

Decades ago, an artist who did makeup in beauty, facial hair, cuts and bruises, bald caps, and appliances was called a *makeup artist*; and some artists were better at these skills than others. An excellent makeup artist was able to do *all* of these makeups. In the film and television industries, somewhere around the mid-1970s, the demand for makeup artists exploded. To satisfy the demand, studios and unions brought in a large number of newly credentialed makeup artists and other crafts people. Some of these individuals were very accomplished, others were only knowledgeable in beauty makeup and not much else.

During a film shoot, if a director would ask a typical on-set makeup artist to apply a moustache to an actor, the newer makeup artists would reply, "I don't do moustaches. That's a special effect." Ironically, the "not my job" attitude was the impetus for the creation of a skilled craftsperson whom we now identify as the *Special-Effects Makeup Artist*.

Today, the term Special-Effects Makeup covers everything from the creation and application of prosthetics to something as simple as generating a bruise. So how do we distinguish among a Beauty-Makeup Artist, a Character-Makeup Artist, and a Special-Effects Makeup Artist? Clearly, the most valuable artist is the one that is skilled in all three, and that artist is also the one most likely to be hired.

Makeup department heads, production managers, directors, producers, and actors always remember the artist who does "exceptional work," just as they also remember the artist who does not! It's the makeup artist's job to make everyone look good. When the makeup is right, the film or television project has that much greater of a chance to succeed. And a successful special-effects makeup artist is one who is consistently requested by directors, producers, and actors. In fact, an in-demand artist can even be a deal-breaking part of an actor's contract!

The most treasured special-effects makeup artist is someone who knows how to do everything—from designing a character to creating prosthetics, applying them, and painting an authentic makeup that will match or exceed the director's vision, and that will assist the actors in doing their jobs to the best of their abilities. Keeping abreast of the latest, best, and most efficient ways to generate a makeup is essential for the artist who works in an industry where the mantra is "time is money."

Unlike the early years, when makeup was a budding industry, now there are a variety of products, materials, and solvents available to give makeup artists a leg up in their never-ending quest to create the most authentic makeup possible. Decades ago, foam-rubber appliances were glued down to an actor's skin with spirit gum, edges were blended with Duo Adhesive, and the appliance was colored with very sticky castor oil rubber grease. It was an unpleasant, often painful, and much-dreaded process for the actor.

Today makeup artists have a plethora of actor-friendly, easier-to-use, and more authentic-looking material options for appliances: foam, gelatin, encapsulated silicone, Bondo transfers, and more. If an artist has no time to construct a mold and generate an appliance or prosthetic, now there are ready-made foam and silicone appliances available for purchase in specialty beauty supply stores. Premade, intricately designed facial-hair appliances, including beards, sideburns, mutton chops, and moustaches, first introduced by makeup artist John Blake, can be purchased as stock items for artists to keep in their kits.

Filmmakers want the viewer to be caught up in the world of the story, and the makeup effect must simply be a seamless part of the storytelling. So the question on every makeup artist's mind is, will Visual Effects (or computer-generated—also known as CG—effects) replace the special-effects makeup artist in the future?

In the years to come, I think we will see a blend of the special-effects makeup and visual effects industries, an effort to use the best of both crafts to make the most believable characters. In the meantime, there isn't a single director, producer, or actor who will deny how important makeup artists are to the success of their productions. *The Hollywood Makeup Lab* book gives readers a sneak peek into the world of those accomplished makeup artists, their processes, and their secret "bags of tricks," providing insights that I think every professional, amateur, or special-effects lover will enjoy.

Leonard Engelman

Leonard Engelman, a two-time Prime Time Emmy Award winner with three additional Emmy nominations, is on the Board of Governors and is VP of the Academy of Motion Picture Arts and Sciences. He's been the lead makeup artist on such classics as *Rocky IV*, *Rambo*, *Ghostbusters*, and *Moonstruck*.



INTRODUCTION

How did a small town girl from Curitiba, Brazil, become an internationally in-demand makeup artist on high-profile Hollywood projects like *Teen Wolf* and *The Hunger Games: Catching Fire*, in addition to being the founder and owner of the Hollywood Makeup Lab intensive workshop program?

When I was eleven years old, I saw my first movie on the big screen, Spielberg's *E.T.* That's when I knew that working in movies had to be my destiny! At nineteen, I moved away from home to the big city, Sao Paulo, to study cinematography at Escola Panamericana de Arte e Design. I graduated to making documentaries for the Museu da Imagem e do Som de São Paulo. Much as I loved the travel and the filmmaking, there was a part of my creative soul that wasn't being fulfilled. So, at the age of thirty-one, I embarked upon, what seemed to my family, a completely crazy adventure. I packed up everything, including my young son, Vitor, and moved to the USA—specifically to Hollywood, the heart of the filmmaking industry.

In 2005, we arrived in the United States—just my little boy and me. I had no connections, and I wasn't exactly sure where to begin. Early on I heard about the Joe Blasco School of Makeup and registered for class. From the first moment I entered that magical work of makeup, I knew I'd found my place in the world of cinema, the place where my imagination and movie monsters coincided. Because my English wasn't very good, I became a visual sponge, watching the work of Ve Neill, Edward French, Leonard Engelman, and more—learning from the best makeup artists working in Hollywood today. In just three years, I worked on thirty-two movies and gained enough credits to join the Make-Up and Hair Stylists Guild Local 706—the first Brazilian to ever do so.

A couple of the US projects of which I'm most proud are my participation in a team of forty makeup artists on the *The Hunger Games: Catching Fire* film, and as the key makeup artist on the *Teen Wolf* series.

I love what I do, from designing characters and generating prosthetics to make the monsters or their bloody victims, to executing the visions of great writers and directors on a daily basis. And there's always more to learn. Makeup artistry, more than most, is a collaborative community. Makeup artists are problem solvers. But there's precious little time, when working round-the-clock, to learn and research all the newest and latest techniques in special-effects makeup.

That's why I created the Hollywood Makeup Lab ten-day intensive workshop program—so that all of us in the industry would get the chance to learn informally from each other, and as an opportunity for those who aspire to be a part of the makeup community to meet with and watch the work of the great artists of today.

This lavishly illustrated book represents the workshop intensive format at its best. With the assistance of my friend Mark Rappaport of Creature Effects Inc., I hosted (at Mark's workshop) a myriad of award-winning makeup artist greats, including Joel Harlow and Chris Nelson, who graciously shared how they make "magic in action" happen daily. Each chapter provides a behind-the-scenes look into the techniques and supplies that the different artists use; an explanation of their processes; and how they achieve the makeups for demon, zombie, werewolf, vampire, devil, and more, as well as do-it-yourself "looks" that you can create at home.

It's my honor and privilege to share these secrets of my industry with you.

I hope you enjoy your journey through the world of special effects makeup as much as I've enjoyed bringing it to you!

Diana Nogueira



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