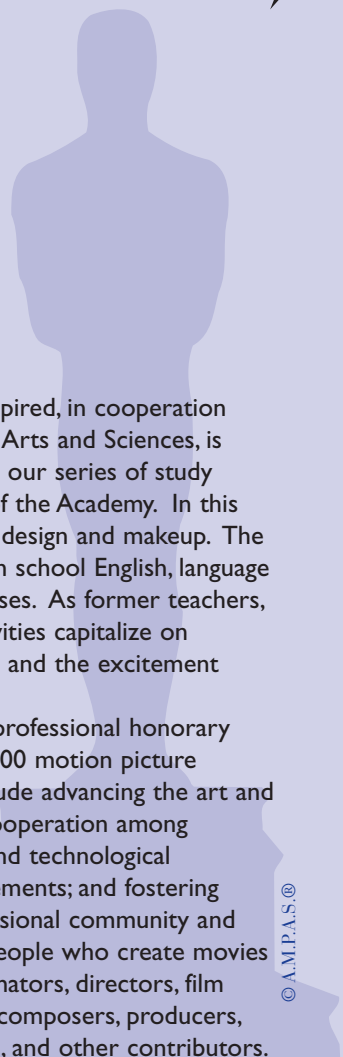


CHARACTER *by* DESIGN



DEAR EDUCATOR:

Curriculum specialists Young Minds Inspired, in cooperation with the Academy of Motion Picture Arts and Sciences, is proud to present this newest addition to our series of study guides that focus on different branches of the Academy. In this guide, students will learn about costume design and makeup. The kit has been designed for students in high school English, language arts, visual arts, and communications classes. As former teachers, we know that these critical thinking activities capitalize on students' natural interest in current films and the excitement generated by the Academy Awards®.

The Academy, organized in 1927, is a professional honorary organization composed of more than 6,000 motion picture craftsmen and women. Its purposes include advancing the art and science of motion pictures; promoting cooperation among creative leaders for cultural, education, and technological progress; recognizing outstanding achievements; and fostering educational activities between the professional community and the public. Academy members are the people who create movies – the cream of the industry's actors, animators, directors, film editors, documentarians, makeup artists, composers, producers, sound- and visual-effects experts, writers, and other contributors.

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Sincerely,

Roberta Nusim
Publisher and former teacher

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PROGRAM COMPONENTS

1. This instructional guide
2. Five student activity masters
3. A four-color wall poster for classroom display
4. A response card for teacher comments

TARGET AUDIENCE

This program has been designed for students in secondary school arts, science and communications courses.

PROGRAM OBJECTIVES

1. To enhance student interest in and knowledge about the motion picture development and production process
2. To encourage students to use critical thinking as they learn how narrative filmmakers work
3. To engage students in an exploration of film as an art form and a medium of communication
4. To help students become more media literate



ABOUT THE ACADEMY AND ITS AWARDS

The first Academy Awards® were handed out on May 16, 1929, not long after the advent of sound films. By 1930, enthusiasm for the ceremonies was so great that a Los Angeles radio station did a live, one-hour broadcast, and the Awards have enjoyed broadcast coverage ever since. The number and types of awards have grown and changed over the years to keep up with developments within the motion picture industry. Awards of Merit—Oscars®—are presented in each (or in subdivisions) of the following categories: acting, animation, art direction, cinematography, costume design, directing, documentary films, film editing, foreign language film, makeup, music, best picture, short films, sound, visual effects, and writing. In an age when awards shows seem as common as nightly news programs, the Academy Awards presentation is unique because the judges—the approximately 6,000 voting Academy members—are top filmmakers from around the world. The question “Who gets the Oscar?” is decided by a true jury of peers.

While the Academy Awards provides a wonderful opportunity to teach your students about the many craft areas and the many communications techniques that play a part in creating a motion picture, it is only one of many programs and events sponsored by the Academy of Motion Picture Arts and Sciences. For more information, visit our Web site, www.oscars.org.

Filmmaking is by nature a collaborative process, with each creative area supporting the story and its depiction. Because our space is limited, this kit focuses on the art of makeup and costume design. Other kits can be downloaded from www.oscars.org/teachersguide/.



SELECTING FILMS FOR STUDENT VIEWING

Students may select the films they wish to view for the following activities, or you may wish to suggest films

that are appropriate. The following films have been nominated for the Academy Award for Costume Design, are available on DVD, and may be suitable for your students (• indicates winners): •*All That Jazz* (1979); *The Addams Family* (1991); *Malcolm X* (1992); *Beloved* (1998); *Sleepy Hollow* (1999); *Crouching Tiger, Hidden Dragon* (2000); *102 Dalmatians* (2000); *Harry Potter and the Sorcerer's Stone* (2001); *Seabiscuit* (2003); •*The Aviator* (2004); *Troy* (2004); *Ray* (2004); *Pride & Prejudice* (2005); *Walk the Line* (2005); *Dreamgirls* (2006); •*Marie Antoinette* (2006); *The Devil Wears Prada* (2006).

The following films have been nominated for the Academy Award for Makeup, are available on DVD, and may be suitable for your students (■ indicates winners): ■*An American Werewolf in London* (1981); ■*Mask* (1985); ■*The Fly* (1986); ■*Harry and the Hendersons* (1987); ■*Beetlejuice* (1988); *Edward Scissorhands* (1990); ■*Star Trek VI The Undiscovered Country* (1991); ■*Mrs. Doubtfire* (1993); *Ghosts of Mississippi* (1996); ■*Men in Black* (1997); *Austin Powers: The Spy Who Shagged Me* (1999); *A Beautiful Mind* (2001); *Pirates of the Caribbean: The Curse of the Black Pearl* (2003); ■*The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005); *Cinderella Man* (2005); *Click* (2006); ■*Pan's Labyrinth* (2006).

These features have been nominated for both Costume Design and Makeup, are available on DVD and may be appropriate for your students (• indicates Costume Design winners; ■ indicates Makeup winners): •*Gandhi* (1982); ■*Amadeus* (1984); *The Color Purple* (1985); *Coming to America* (1988); *The Adventures of Baron Munchausen* (1989); •*Cyrano de Bergerac* (1990); ■*Dick Tracy* (1990); •*Bram Stoker's Dracula* (1992); ■*Braveheart* (1995); •*Titanic* (1997); ■*Elizabeth* (1998); •*Shakespeare in Love* (1998); •*Topsy-Turvy* (1999); ■*Dr. Seuss' How the Grinch Stole Christmas* (2000); •*Moulin Rouge* (2001); ■*Frida* (2002); •■*The Lord of the Rings: The Return of the King* (2003); *Master and Commander: The Far Side of the World* (2003); ■*Lemony Snicket's A Series of Unfortunate Events* (2004).

INTRODUCTION

Whether a film is set in the present, the past, in a distant location, or in an imaginary time and place, costume designers and makeup artists collaborate with the film's director, cinematographer, and production designer to tell the story. Actors bring the fictional characters in the screenplay to life, and makeup artists and costume designers assist that transformation.

Costumes and makeup were first used in theatrical performances. On a stage, the audience sees actors from the top of their head to the bottom of their feet. Theatrical costumes and makeup use bold colors and large design elements so they can be recognized from the last row of the balcony. Costume designers and makeup artists in the theater work closely with their directors, set designers, and lighting designers to formulate a consistent look for every play, ballet, or opera.

Movies tell a story using cinematic language. This language includes camera angle, camera motion, framing of shots, editing, music, and special effects. Instead of



seeing each actor from head to toe, the audience sees only what the director wants them to see and what the camera allows. After filming is finished, the director will make further artistic decisions in the editing room about which scenes to keep and which scenes to cut.

Both costume designers and makeup artists work closely with the film's production designer, director, cinematographer, and actors, as well as with their own crews and with each other, to create a total look that conveys the film's themes, setting, and moods.

ACTIVITY ONE:

COSTUMES – TELLING *the* STORY

Every garment worn in a movie is considered a costume. Costumes are a storytelling tool, communicating subtle details of each character's personality and history quickly and economically to the audience. They help actors leave their own personalities behind and become new and believable people on screen.

Although people often confuse costume design with fashion design, the two are very different. Fashion designers sell clothes; costume designers help characters come alive. Costume designers can make beautiful gowns and extravagant clothes when the script requires a glamorous entrance, but they also must design everyday clothes when those are needed for a scene. Costumes are created to be worn by one specific actor, as one specific character, in one specific scene, according to costume designer Deborah Nadoolman.

The costume design process begins with a careful study of the screenplay. Scripts describe the action

(what happens in the scene), time period (when the action takes place), the location (where the action takes place), and the number and identity of the characters in each scene. After reading the script, the costume designer meets with the director to discuss the overall vision for the film and to consider the personal histories of each character, possible casting choices, the overall color palette, and the mood of the film.

The costume designer then starts the research portion of the design process. As part of that process, designers visit libraries, look at paintings, and study newspapers, catalogs and magazines from the present or the past, depending on when the movie is set.

If a scene takes place in a modern high school, the costume designer may visit a local high school and take pictures of staff, teachers, and individual students. The designer would study the latest trends in jeans, handbags, and accessories and consider the socio-economic background of the school population, including how much the students spend on their clothes. Modern films are more difficult to costume than historical films because the audience is immediately aware if the costumes are unrealistic for the situation, too expensive or wrong. The designer's goal is for members of the audience to recognize themselves on screen.

If that high school scene takes place in the 1950s, as in the period film *Pleasantville* (1998, with costumes by Judianna Makovsky), the designer might use vintage high school yearbooks, personal photographs of friends and family, home movies, and magazines to research the film.

If the school is in a fantasy film, such as Hogwarts in *Harry Potter and the Sorcerer's Stone* (2001), the designer might research contemporary and traditional English private school uniforms and depend upon imagination



The effect that costumes, makeup, and hairstyles can have in creating characters for motion pictures is illustrated best by examining the varied "looks" individual actors have assumed throughout their careers. Kirsten Dunst is seen as she appeared as Judy Shepherd in *JUMANJI* (1995), as Amber Atkins in *DROP DEAD GORGEOUS* (1999), and as the title character in *MARIE ANTOINETTE* (2006). *JUMANJI* and *MARIE ANTOINETTE* ©Sony Entertainment, and *DROP DEAD GORGEOUS* ©New Line Cinema, All Rights Reserved.





for the rest. Although Harry Potter and his friends Ron and Hermione exist in an imaginary world, they must still be characters that the audience can relate to.

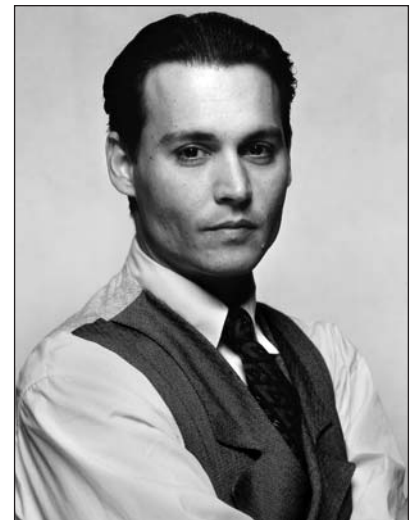
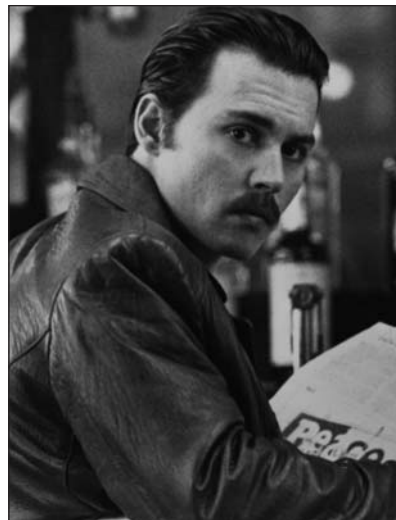
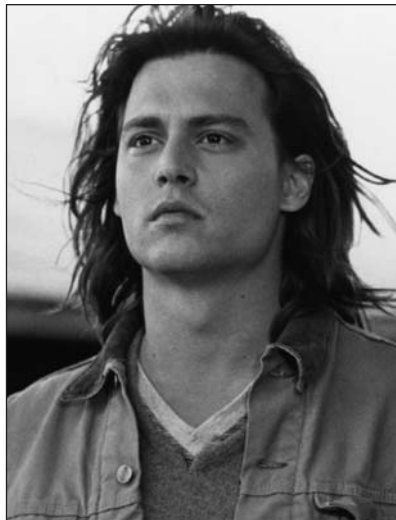
When a screenplay covers several decades, or is set in a distant location, costumes help the audience know when and where each scene takes place. In the 2002 film *Frida*, based on the life of the Mexican artist Frida Kahlo (Salma Hayek), Frida evolves from a schoolgirl to a middle-aged woman. Costume designer Julie Weiss dressed Hayek first in a schoolgirl uniform, then as a young matron in the stylish dresses of the 1920s, then in colorful hand-embroidered Mexican Indian blouses similar to what the real Kahlo wore for the rest of her life, as she becomes a confident middle-aged artist and political activist. Kahlo's changing costumes mirror her evolution as an individual.

Designers often adapt vintage clothing, as Arianne Phillips did in *Walk the Line* (2005), the story of country

period using history textbooks, costume history and fine art books, historic portrait paintings, newspapers, and descriptions in literary and historic work. Compare actual historic costumes to the costumes in the film. How accurate were the costumes in the film? Did it matter if the costumes were not perfect reproductions?

SUPPLEMENTAL ACTIVITY

Have each of your students describe an article of clothing or an accessory that he or she is wearing. Ask each to relate how he or she obtained the item. Was it a gift or a purchase? Where did it come from? How long has he or she had it? Does it have sentimental value? Discuss with your students how this kind of analysis and research is useful for designing costumes.



Wardrobe, makeup, and hair are essential ingredients that actors depend upon when creating characters for motion pictures. These portraits of Johnny Depp as Gilbert Grape in *WHAT'S EATING GILBERT GRAPE* (1993), as the title character in *DONNIE BRASCO* (1997), and as Sir James Barrie in *FINDING NEVERLAND* (2004) illustrate subtle changes that immediately create different expectations for the audience. *WHAT'S EATING GILBERT GRAPE* ©Paramount Pictures, *DONNIE BRASCO* ©Sony Entertainment, and *FINDING NEVERLAND* ©Miramax Films, All Rights Reserved.

music star Johnny Cash and his wife, June Carter. Phillips mixed the vintage garments she found with ones she designed using vintage printed fabrics from the 1950s and 1960s. She insisted on old fabric because synthetic contemporary fabrics do not move or drape in the same way.

Costumes do not have to exactly duplicate the film's period, but they need to look right to the audience. Designers may exaggerate color, style, and silhouette for dramatic effect. For example, when the director of *Memoirs of a Geisha* felt that a sexier, more contemporary look would be more appealing to non-Japanese viewers, designer Colleen Atwood fashioned kimonos that were more shape-revealing than traditional garments.

Show your students a period film (one set in the distant or recent past). Discuss how the costumes reveal when and where the film takes place. Do the period costumes affect the actor's voice and movement? Ask students to research actual clothing from that

ACTIVITY TWO: COSTUMES – CREATING CHARACTERS



In real life, people don't always wear an outfit in which everything is brand new. A teenage girl might wear a favorite well-worn skirt, a pair of earrings from the local mall, and a birthday scarf from her best friend. Although the audience meets film characters when the movie starts, like real people the characters must seem to have lived before the story begins.

Before shooting starts, hidden motivations in a character's personality—*anxiety, depression, money troubles, a drinking problem*—and the character arc (the emotional and psychological transition the character makes through the film) are analyzed by the director, costume designer, makeup artist, and actor to determine the most effective way to tell the story. Costumes

convey information about the characters' social and economic circumstances, their personalities, and their role in the story before one word of dialogue is spoken.

In *In Her Shoes* (2005), Maggie, played by Cameron Diaz, is a free-spirited young woman and dresses in sexy, colorful prints, while her down-to-earth and well-educated sister Rose (Toni Colette), wears business-like, solid-colored suits. Designer Sophie de Rakoff accentuates Maggie and Rose's contrasting personalities with subtle and specific choices of accessories.

Costume designer Sharen Davis's costumes for the 1950s girl group in the musical *Dreamgirls* (2006) reflect the course of the girls' career from amateur talent contests to worldwide fame. When they first start out, these young singers wear simple, homemade dresses. With greater success, their costumes become more sophisticated and glamorous.

Costumes may be purchased new, rented, or manufactured. When necessary, costume designers use a variety of techniques to make them look realistically lived in. Garments are darkened, faded, or frayed in places where this process would happen naturally over time. After a few wearings, all jackets, jeans, and shirts show wear on the cuff, collar, and hem. Jeans bag at the knee and pockets are stretched by car keys and cell phones. A mechanic's uniform might have grease stains where he habitually wipes his hands.

To age or "break down" a costume, the designer and costume crew begin by washing or dry cleaning new or newly made garments multiple times. Aging tools include suede brushes to scrub leather, dye to color clothes, and mineral oil to add "sweat stains" to hats. The crew uses a combination of bleach, airbrushes, sandpaper, razor blades, files, seam rippers, and hammers to fray and discolor the costumes. A sterile clay product called fuller's earth is often used in Westerns to make cowboys look like they have been sleeping out on the dusty trail.

If costumes are purchased or rented, they must be altered to fit each actor. After actor Harrison Ford tried on many different hats for his role as Indiana Jones in *Raiders of the Lost Ark* (1981), costume designer Deborah Nadoolman devised a hat with a lower crown to flatter his face, and a narrower brim to keep Ford's expressive eyes exposed to the camera.

Although Nadoolman might have purchased a vintage leather jacket for the character, because the script called for action sequences using stunt doubles, she instead designed and manufactured a dozen new leather jackets. Each jacket was then aged to look identical on screen.

Costume designers also provide costumes for supporting actors, stunt doubles, extras (also called background talent), and even animated characters. Each of these has special considerations. For example, stunt performers wear exactly the same costumes as the actors they are doubling in an action scene, but their costumes must be constructed to accommodate safety features such as padding and rigging for gunshots (squibs), high falls, or stunt driving.

Costumes for background talent are designed in the

appropriate period and style. *Bugs* (1991) costume designer Albert Wolsky says, "I care a great deal about extras, because they're like scenery. They set the tone. You can't just create the period with your principals; it has to be the extras." Background talent and supporting actors' costumes should have the right colors and style for the film's setting, but be understated enough that they do not draw attention away from the stars.

Read a character description from a screenplay or book. Have your students list everything they know about the character, including age, social status, attitudes, background, and gender. Discuss the character's arc and list the challenges or turning points he or she faces. Ask them what the costumes should say about the character at each important point. Have them consider what colors, patterns, accessories, and clothing accents, such as buttons, lace, ribbons, and neckties, would be appropriate for the character and why. Have the students create a costume design for the character using drawings, collages, pictures from magazines, or clothing to show what the character would wear, and have them explain their choices to the class.

SUPPLEMENTAL ACTIVITY

We all choose different outfits for different occasions. Divide your students into small groups. Give each group a specific situation, such as a job interview, a date, or hanging out at home. Ask them to create an appropriate costume using items from their own closets. Have each group present the costume in class and ask the other students to guess for what occasion the student is dressed. Then have them discuss the reasoning behind the choices they made. Discuss how the costume would change if the character were older or younger, from a different ethnic or socio-economic group, or from a different part of the country. How does each part of their costume contribute to the final effect?

ACTIVITY THREE:

COSTUMES – PAINTING *the* FRAME

Costumes are part of the visual composition of each frame of film. Just as the elements of a painting work together to create a harmonious image, costumes must work with the lighting and sets. Color, shape, line, and texture are all considered when designing costumes for a movie. Color, one of the most important elements in the designer's tool kit, suggests the mood and atmosphere of a story. Warm reds produce a different effect from subdued blues, for example.

A dismal, oppressive future world, such as the one depicted in the film *Blade Runner* (1982), with costumes designed by Charles Knode and Michael Kaplan, used cool, dark shades to evoke a bleak mood. Costume designer Nancy Steiner used different colors to subtly indicate the personality of each member of the dysfunctional family in *Little Miss Sunshine* (2006). While





the costumes' colors may go unnoticed by the audience, they subconsciously affect viewers' perceptions of the characters.

Costumes are also used to focus attention on the major actors and the important action in a scene. Jeffrey Kurland, costume designer for *Erin Brockovich* (2000), dressed the secondary characters in colors that would not detract attention from star Julia Roberts. The sandy earth tones of their costumes echoed the film's desert setting and provided a neutral background against which Roberts's bright and provocative outfits stood out.

Costumes can change the shape of an actor's body to reflect the period and the personality of the character. Revealing, close-fitting clothes look sexy, while clothes that hide the body could make a character seem conservative or shy. Soft silhouettes lend characters a vulnerable or compliant quality, while stiff, tailored clothing conveys authority. Iconic characters like Charlie Chaplin's Little Tramp can be recognized just by their silhouettes.

Pads may supply a very slim actress with a few extra pounds or a pregnancy, or give a well-built actor the appearance of narrow, stooped shoulders. Pads, girdles, and other garments can even make an actor appear to be a different gender; the way they transform Gwyneth Paltrow at one point in *Shakespeare in Love* (1998), or Robin Williams in *Mrs. Doubtfire* (1993).

Designers often work from the inside out when creating a character. Period underwear from the 19th century or the early 1950s may never be seen by the audience, but the way it affects actors' movements also affects both their silhouettes and their performances. An actress wearing a corset or a girdle, for example, stands more erectly and moves with much more difficulty than if she were wearing lightweight modern underwear. Each historical setting demands different garment shapes—from the soft drapery of Roman togas, to the rigid hoopskirts and bustles of the Victorian era, to the miniskirts of the 1960s.

Shoes also affect the posture and gait of an actor. The bowlegged stroll of a cowboy in boots, the bounce of a high school student in sneakers, and the strut of a fashion model in high heels speak volumes about each person. Often, costumes help actors discover their character. In the 2006 film *Pirates of the Caribbean: Dead Man's Chest*, costume designer Penny Rose presented actor Stellan Skarsgård with a pair of shoes that were one size too large. Rather than discard the shoes, Skarsgård invented a distinctive walk for his character, sailor "Bootstrap Bill."

Texture is the way fabric feels to the touch and looks to the eye. Fabric textures range from the roughness of burlap to the smoothness of silk. A garment's texture may hint at a character's profession, social status and economic situation. A farmhand might dress in rough coveralls, while an arctic explorer might wear reflective nylon clothing filled with down.

Because the camera and lighting affect the way colors and textures look on film, costume designers

work closely with cinematographers. Certain fabrics are distractingly shiny in front of the camera. Patterns and textures that look great in person may be ugly or overwhelming when magnified on a movie screen forty feet wide. When there are doubts about a certain fabric or the look of a character, the director may ask for camera tests to make sure the costume has the desired effect.

Show your students a scene from one of the movies listed above or from a movie of your choice. Ask them to describe the main character(s) in the scene. Explain what happened in the scene. Have them analyze the color palette of the scene, the different textures used, the silhouette of the costumes. Ask them what each of these elements revealed about the character(s). Discuss the ways the costumes distinguished the main character(s) from the background and secondary characters in the scene.

SUPPLEMENTAL ACTIVITY

Using the library and the Internet, have your students research how the look of costumes in a specific genre, such as Westerns or science fiction, has changed over time. Discuss the reasons for the difference with your students.

ACTIVITY FOUR: MAKEUP – BEGINNINGS

Like costume designers, makeup artists are storytellers. Whether the script requires actors to look beautiful or ragged, younger or older, or like monsters or other fantastic beings, makeup artists and hairstylists help audiences believe that what they see on the movie screen is real.

Movie makeup is a combination of art and science. It is both corrective, covering flaws and emphasizing attractive features, and creative, enabling actors to inhabit almost any type of character. Movie makeup that is used to hide pores, wrinkles, and other facial imperfections must withstand close scrutiny when magnified on screen. Makeup and hairstyles must look natural, but be durable enough to last for long hours under hot lights while actors fight, kiss, and sweat. Good makeup design requires research, experimentation, and sometimes inventing makeup products or appliances.

In 1914 Max Factor, a makeup artist and chemist, created the first makeup specifically for movies: light, semi-liquid greasepaint. Early black-and-white film stock did not register a range of colors. Red tones, for example, looked black on screen, so actors compensated by using makeup with blue or green tints. After the development of panchromatic film, which recorded the entire color spectrum, more natural-appearing makeup, called panchromatic makeup, was developed.

Most silent film actors created and applied their own makeup. One of the most inventive was Lon Chaney, who is often called the "man of a thousand faces." He



Lon Chaney Sr. is widely acknowledged as the most important early innovator of motion picture makeup effects; he transformed himself into many iconic characters that still resonate decades later. Top row (left to right): Chaney in the disguise used by Inspector Burke in *LONDON AFTER MIDNIGHT* (1927), the costume worn by the Phantom in the masquerade scene from *PHANTOM OF THE OPERA* (1925), the Phantom as he appears after being unmasked in *THE PHANTOM OF THE OPERA* (1925). Bottom row (left to right): Chaney in a studio publicity portrait illustrating his real-life appearance, as Quasimodo in *THE HUNCHBACK OF NOTRE DAME* (1923), and from an unidentified film. Photos from the collection of the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences.

used materials such as fish skin, mortician's wax, and wigs to shape his characters. In the 1926 film *The Road to Mandalay*, he wore a glass eyepiece similar to a modern contact lens to make one eye look blind. For his role as Quasimodo in *The Hunchback of Notre Dame* (1923), Chaney devised a 20-pound plaster hump held on by a leather harness that temporarily deformed his posture.

In 1931, makeup artist Jack Pierce created the memorable monster in *Frankenstein*. Pierce researched surgical techniques and human anatomy to imagine where the monster's skull bones might have been joined if a scientist could actually construct a man. He soaked layers of cheesecloth in a thick liquid called collodion and used this to painstakingly build up actor Boris Karloff's face. A heavy layer of greasepaint covered the entire construction.

Later materials such as latex rubber resulted in

lighter and more flexible appliances and prosthetics such as fake noses and ears. Unlike the wax used by Lon Chaney, latex didn't crack and could be applied in thin coats for a more lifelike appearance. The 1939 film *The Wizard of Oz* was the first major film to use foam latex prosthetics on a large scale. Makeup artists Jack Dawn, Charles Schram, and others attached previously prepared pieces to the actors' faces every morning, which saved time in the makeup chair and ensured consistent results throughout filming.

Contemporary prosthetics may be as subtle as the nose worn by actress Nicole Kidman in the film *The Hours* (2002), or involve a more complicated transformation. James McAvoy, who plays Mr. Tumnus, a half-goat, half-human faun in *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (2005), was fitted with a fiberglass skullcap, silicone ears, and a radio-controlled device to make his ears wiggle.





In recent years, digital technology has been used on its own or in combination with traditional makeup techniques to create effects that would not have been possible in the past. The hairy parts of Mr. Tumnus's upper body and face were laid down by hand using traditional makeup techniques, but to create the faun's goatlike legs, McAvoy's own legs were digitally removed from all frames, and the faun's legs digitally inserted. New software programs can be used in post-production to remove wrinkles and blemishes, enhance muscle definition, and whiten teeth.

High definition (HD) digital technology's greater sharpness and clarity poses further challenges to makeup artists and hairstylists. Because current film makeup looks too heavy in high definition, makeup artists are developing more translucent and reflective products. High definition also changes the way hairstylists approach their task. Rather than trying to keep styles looking the same from frame to frame, hairstylists working in HD must develop more relaxed, natural-looking hairstyles and less reflective hair products.

Ask your students to design a makeup. This could be as simple as cutting pictures from magazines or as complicated as the students' abilities allow. Ask each student to make a life-size drawing of his or her face, carefully measuring the placement of the eyes, nose, mouth and other features. These can be very basic drawings.

Ask the students to choose a type of makeup such as aging, monster, beauty, or fantasy. Have them sketch the look by adding facial angles, hair, teeth, and color to their drawings. Again these drawings can be very basic sketches. Discuss what they did in their drawings to modify their expressions and their anatomy. Ask them how they might go about creating their designs. You may want to show the students a film that includes special effects or aging makeup, such as *The Chronicles of Narnia*, *Click*, *Edward Scissorhands*, *Beetlejuice*, *Lemony Snicket's A Series of Unfortunate Events* or *Elizabeth*, or pictures of different makeups in books or magazines.

SUPPLEMENTAL ACTIVITY

Have your students assemble makeup items including mascara, eye pencils, lipstick, powder, rouge, foundation, artificial fingernails, teeth, wigs, cotton, and anything else they might use to create the makeup they designed. Age makeup can be created using simple elements such as glasses, wigs or powdered hair. Scars can be made by applying a thin 3/8-inch-wide surface of rubber adhesive on a fleshy part of the face or arm. (Duo Adhesive or similar rubber adhesive for false eyelashes is available in most drugstores or department stores.) Dry the adhesive and pinch the skin together. The two sides of the adhesive will hold the skin together in the shape of a scar. Slightly diluted unflavored gelatin can be used to make scabs. Eyeliner or grease paint can be used to draw wrinkles, black eyes, or dark circles under the eyes.

Two tablespoons of red and two teaspoons of

yellow food coloring mixed with one pint of clear corn syrup and two tablespoons water makes a satisfactory fake blood. Wet cotton can be stuck to the face with corn syrup to change facial contours. Cotton or tissue can also be used with a coating of eyelash adhesive over the top. Dry the adhesive and color it and the surrounding flesh with rubber-base makeup. See "Additional Resources" for more ideas. Encourage the students to experiment with other household items. Photograph or film the results.

ACTIVITY FIVE:

MAKEUP – CREATING CHARACTER

Makeup artists and hairstylists do more than make actors look attractive. They work closely with costume designers to visualize the complete character. Like costume designers, makeup artists try to reflect the time period, lifestyle, and social status of the characters.

For the film *Moulin Rouge* (2001), makeup artist Maurizio Silvi studied paintings by Degas, Picasso, and Toulouse-Lautrec for images of 19th century bohemian Paris. Toulouse-Lautrec's vibrant palette inspired such choices as the cabaret owner's red-orange hair and the bright blue hair of another character. When creating tattoos and body paint for *Apocalypto* (2006), set in the ancient Mayan Indian civilization of Central America, makeup artist Vittorio Sodano and hairstylist Aldo Signoretti limited themselves to colors that could have been created from the vegetable and mineral dyes available to the Mayans at that time.

Like costumes, makeup reflects social status and emotional or psychological changes. After Jennifer Hudson's character Effie loses her money in *Dreamgirls*, hairstylist Camille Friend simplified Effie's look to reflect her new circumstances. Instead of the glamorous wigs the character wore in earlier scenes, Friend created a more natural style, using Hudson's own hair.

Filming a movie typically takes many months. Scenes that are next to each other in the finished movie may have been shot days or even months apart. During that time, actors may catch a cold, show the effects of a late night, or develop a blemish. Makeup artists and hairstylists use their skills to make sure that no matter how much time has passed, the actors' appearance is consistent from shot to shot. The script for the film *Suspect* (1987) called for Cher to be struck over her right eye, an important plot element in the story. When she accidentally injured her left eye—the wrong eye—makeup artist Leonard Engelman not only had to cover the damage to her left eye, but had to create fake bruises and swelling around her right eye.

Beauty and "street" makeup employ cosmetics such as foundation, contouring powders, mascara, and lip and cheek color to enhance or correct an actor's features. Character makeup transforms actors using prosthetics,

appliances and more complex makeup techniques. Special makeup effects use mechanical devices and computer graphics to breathe life into imaginary creatures or to create an appearance of injuries, diseases, and deformities. Period makeup, a combination of beauty makeup, character makeup, and sometimes special makeup effects, re-creates a historical look.

As people age, their skin changes color and sags into bags, jowls, and pouches. Natural expression lines deepen, and bones become thinner. Teeth stain, bright eyes dim, and hair thins. Hands develop prominent veins and discolorations.

A simple age makeup might involve thinning and graying the hair, using a bald cap, and applying an old-age stipple. Old-age stipple, developed by George Bau during the 1950s, is a mixture of ingredients that when dry, can be stretched to produce realistic wrinkles and rough skin textures. For more extreme aging, prosthetics, appliances, contact lenses, wigs, hairpieces, and false teeth are applied. Age spots and veins are painted in at the end.

For the opening scene in *Frida*, which features a very ill, 47-year-old Frida Kahlo, makeup artist Judy Chin put a light age makeup on the then-thirtyish Salma Hayek. In the next scene, when Kahlo is 16, Hayek wears no makeup except for the artist's distinctive eyebrow. To create this feature, Chin painted very fine hairs on the inner area of Hayek's own eyebrows and then used a small lace hairpiece between them to complete the effect.

Special effects makeup artist Rick Baker handled a much more complex aging in the 2006 movie *Click*, bringing the characters from 18 to 80. To make the actors look older, Baker applied gelatin, silicone appliances, and old-age stipple. He made some appliances from the thinner material ordinarily used for bald caps, because its translucent quality looks more realistic on screen. Some of the actors were also made to look younger than their actual ages by using lifts hidden in their hair to smooth and firm their faces, and adding wigs to re-create teenage hairstyles.

Generally, special effects makeup involves the most elaborate and time-consuming procedures. It includes creating blood, knife wounds, bullet wounds, and other grisly effects, as well as deformities, monsters, and otherworldly beings. Often contemporary special effects makeup involves digital enhancements or manipulations. Animatronics—remote-controlled systems that use mechanical devices to produce a lifelike performance from puppets or models—are sometimes part of special effects makeup.

In *Pan's Labyrinth*, the 2006 Oscar winner for makeup, makeup artists Montse Ribé and David Martí use many of these techniques to create two monstrous characters, the faun and the Pale Man, both performed by actor Doug Jones. As the faun, Jones wore a full-body makeup of foam latex. The creature's nose, eyelids, eyebrows, and ears were controlled by small motors in the faun's horns. The Pale Man latex suit was made to hang in folds, as if the creature's skin had stretched out from gaining and losing vast amounts of weight. The legs of

both creatures were produced by a combination of traditional makeup and computer graphics.

Because wounds must seem to heal gradually during the course of the film, appliances have to be made for all stages of injury, from wounding to recovery. For *Cinderella Man* (2005), the story of boxer Jim Braddock, makeup artist David Anderson built a library of bumps, contusions, and cuts that could be applied to actor Russell Crowe's face as the story required.

Appliances are designed to look as realistic as possible, but no design will be successful if it interferes with the actor's performance. When Crowe complained that the stiff gelatin appliance ears he wore during his fight scenes were painful, Anderson substituted a more comfortable dense foam rubber appliance.

Through research, makeup artists and hairstylists designing a period makeup learn what type of makeup, if any, was used at that specific time. Victorian women, for instance, did not wear makeup unless they were actresses or prostitutes, so the makeup for a movie set during that time would strive for a natural, no-makeup look.

Hairstyles and facial hair also vary depending on the historical period. During the 18th century, powdered wigs were worn in public, while during the 1970s shag hairdos were popular with women and men alike. Beards were common during Victorian times, but rare in the 1950s.

Show your students two movies that cover similar subject matter. Some suggestions are *Walk the Line* and *Ray*; *Elizabeth* and *Shakespeare in Love*; *Emma* and *Pride & Prejudice*; *The Chronicles of Narnia* and *Lemony Snicket's A Series of Unfortunate Events*. Ask your students to consider the similarities and differences between the two films and have them discuss the ways that makeup and hairstyles are used to create the atmosphere of the scenes and reflect the mood and time period of the film.

SUPPLEMENTAL ACTIVITY

Show your students a contemporary movie. Choose, or have them choose, one main character and one secondary character to discuss. Ask them to list the details that reflect and reveal each character's personality and character traits. Discuss the differences in the makeup and hairstyles for each character and ask why they think the artists made these choices. Ask your students if the makeup and hairstyles for these characters are different from or similar to those of other characters in the film. Have them consider how the makeup and hairstyles might have been influenced by the rest of the production design, including the film's style and color palette. Ask them if the makeup and hairstyles changed during the film and why they think that that did or did not happen.





COSTUMES – TELLING *the* STORY



The effect that costumes, makeup, and hairstyles can have in creating characters for motion pictures is illustrated best by examining the varied “looks” individual actors have assumed throughout their careers. Kirsten Dunst is seen as she appeared as Judy Shepherd in *JUMANJI* (1995), as Amber Atkins in *DROP DEAD GORGEOUS* (1999), and as the title character in *MARIE ANTOINETTE* (2006). *JUMANJI* and *MARIE ANTOINETTE* ©Sony Entertainment, and *DROP DEAD GORGEOUS* ©New Line Cinema, All Rights Reserved.

Many different elements influence costume design, including the time and place in which the story is set, the relationships between the different characters, and the wishes of the director. Even when purchasing clothes for characters in contemporary films, the costume designer chooses each piece to be absolutely right for each character.

Films set in the past are called period films. Costume designers study books, photos, paintings, newspapers, and magazines to learn exactly what clothes from that time looked like.

Watch the period film your teacher has chosen.
When does the film take place?

What do the costumes tell you about that time?

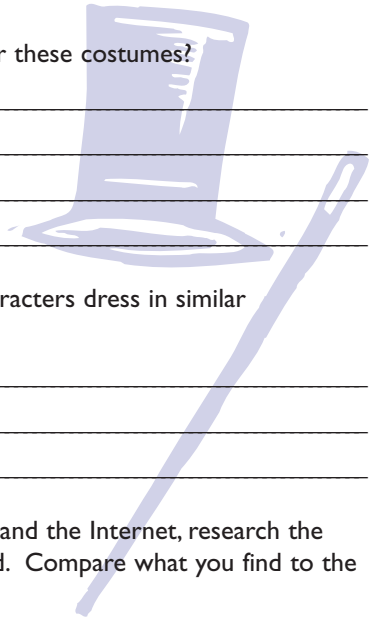
About that season?

Why is it important for actors to wear clothes that reflect the correct period?

What would it feel like to wear these costumes?

How would contemporary characters dress in similar situations?

Using books, paintings, articles and the Internet, research the actual clothing from this period. Compare what you find to the costumes in the film.





El VESTUARIO – NARRANDO *el* CUENTO



Se ilustra mejor el efecto que tienen el vestuario, el maquillaje, y los peinados para crear personajes para las películas al examinar las apariencias variadas que los actores individuales han asumido a lo largo de sus carreras. Se ve a Kirsten Dunst como apareció en el papel de Judy Shepherd en *JUMANJI* (1995), como Amber Atkins en *DROP DEAD GORGEOUS* (1999), y como el personaje titular en *MARIE ANTOINETTE* (2006). *JUMANJI* and *MARIE ANTOINETTE* ©Sony Entertainment, and *DROP DEAD GORGEOUS* ©New Line Cinema, All Rights Reserved.

Muchos elementos diferentes influyen en el diseño de los vestuarios. Estos incluyen el tiempo y el lugar en que ocurre el cuento, las relaciones entre los diferentes personajes, y los deseos del director. Aun cuando compra trajes para personajes de películas contemporáneas, el diseñador de vestuario escoge cada artículo para que sea absolutamente apropiado para cada personaje.

A las películas situadas en el pasado se les llama películas de época. Los diseñadores de vestuario estudian libros, fotos, pinturas, periódicos, y revistas para aprender exactamente cómo era la ropa de ese período.

Observe la película de época que su profesor ha escogido.
¿Cuándo ocurre la película?

¿Qué se puede aprender de esa época por medio del vestuario?

¿Y de esa estación?

¿Por qué es importante que los actores lleven ropa que refleje la época correcta?

¿Cómo se sentiría una persona al llevar esos trajes?

¿Cómo se vestirían personajes contemporáneos en situaciones parecidas?

Investigue los trajes verdaderos de esta época usando libros, pinturas, artículos, y el Internet. Compare sus resultados con el vestuario de la película.

COSTUMES – CREATING CHARACTERS

Costumes can tell you a lot about the characters in a movie. The fabrics, fit, and style of each costume are all carefully chosen by the designer to help the audience understand the characters. For example, an animal rights activist would not wear leather shoes. Two characters who hate each other might be costumed in clashing colors. A wealthy person would dress in designer outfits, while a poorer one might wear hand-me-down clothing.

List some examples of real-life clothes and uniforms that tell you about the personality, economic and social status, age, and profession of different individuals.



Now pick a character from a book and list everything you know about the character, including age, social status, attitudes, ethnicity, where the character lives, and period in which the character lives.



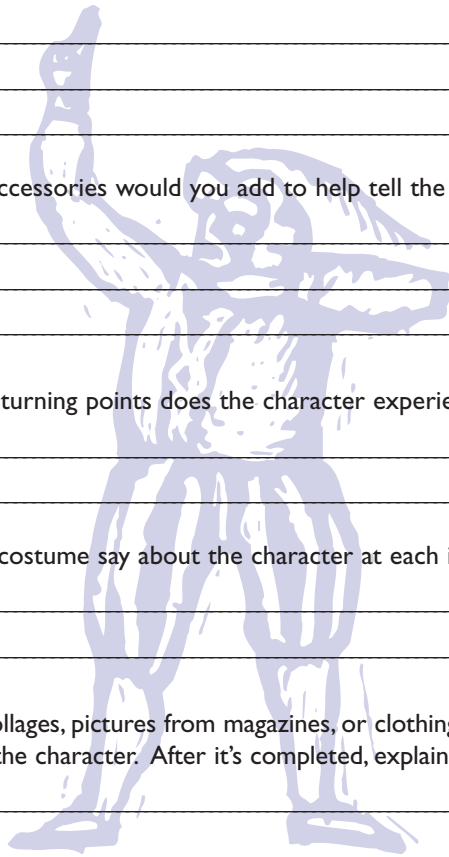
What kind of clothes would this character choose for him- or herself?

What outfits or accessories would you add to help tell the story?

What changes or turning points does the character experience in the story?

What should the costume say about the character at each important point?

Using drawings, collages, pictures from magazines, or clothing from your closet, create one costume for the character. After it's completed, explain your choices below.



These three extremely different looks illustrate the unique way that costume designers, makeup designers, and hairstylists help actors breathe life into motion picture characterizations. Top to bottom: Johnny Depp as the title character in **EDWARD SCISSORHANDS** (1990), as Sam in **BENNY & JOON** (1993), and as Captain Jack Sparrow in **PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL** (2003). **EDWARD SCISSORHANDS** ©20th Century Fox, **BENNY & JOON** ©MGM/UA, and **PIRATES OF THE CARIBBEAN** ©Disney Enterprises, Inc. and Jerry Bruckheimer, Inc. All Rights Reserved.



EL VESTUARIO – CREANDO PERSONAJES

El vestuario puede comunicar mucho acerca de los personajes de una película. Las telas, el corte, y el estilo de cada traje son escogidos cuidadosamente por el diseñador para ayudar al público a entender a los personajes. Por ejemplo, un activista por los derechos de los animales no llevaría zapatos de cuero. Dos personajes que se odian podrían llevar trajes de colores chocantes. Una persona rica se vestiría en conjuntos de diseñadores de modas, mientras que otra más pobre podría llevar ropa de segunda mano.

Haga una lista de ejemplos de ropa y uniformes de la vida real que indican la personalidad, posición económica y social, edad, y profesión de individuos diferentes.



Ahora escoja un personaje de un libro y aliste todo lo que sabe del personaje, incluyendo edad, posición social, actitudes, etnicidad, lugar donde vive el personaje, y el período en que vive.



¿Qué tipo de ropa escogería este personaje para sí mismo?

¿Cuáles conjuntos o accesorios agregaría para ayudar con el desarrollo del cuento?

¿Cuáles cambios o momentos cruciales experimenta el personaje en el cuento?

¿Qué debe indicar el traje en cuanto al personaje en cada momento crucial?

Usando dibujos, montajes, ilustraciones de revistas, o ropa de su armario, cree un traje para el personaje. Después de completarlo, explique por qué lo escogió en las líneas que siguen.



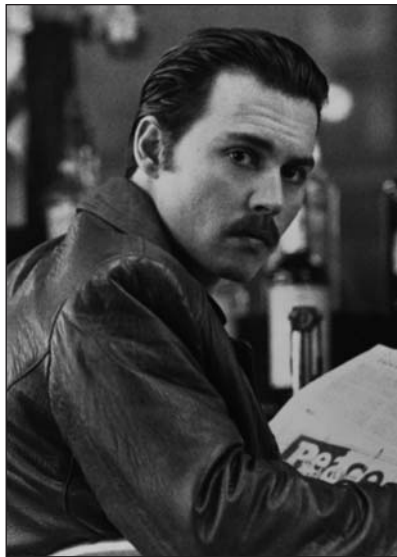
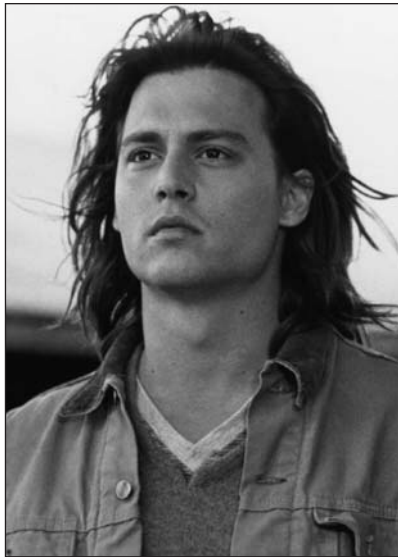
Estos tres aspectos extremadamente diferentes ilustran la manera única en que los diseñadores de vestuario, los diseñadores de maquillaje, y los peluqueros ayudan a los actores a dar vida a las caracterizaciones de película. De arriba abajo: Johnny Depp como personaje titular en **EDWARD SCISSORHANDS** (1990), como Sam en **BENNY & JOON** (1993) y como el Capitán Jack Sparrow en **PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL** (2003). **EDWARD SCISSORHANDS** ©20th Century Fox, **BENNY & JOON** ©MGM/UA, and **PIRATES OF THE CARIBBEAN** ©Disney Enterprises, Inc. and Jerry Bruckheimer, Inc. All Rights Reserved.

COSTUMES – PAINTING *the* FRAME

In the same way that all the elements in a beautiful painting must work together, costumes must work with the lighting, sets and other components of a movie’s visual design. For example, costume colors must conform to the palette chosen by the director and production designer.

Costumes also help the audience immediately identify the central character in a crowd scene by using color, texture, line, and shape to draw the eye. The main character might be wearing a slim, black leather outfit in a room full of women wearing soft pastel clothing, as Johnny Depp does in *Edward Scissorhands*.

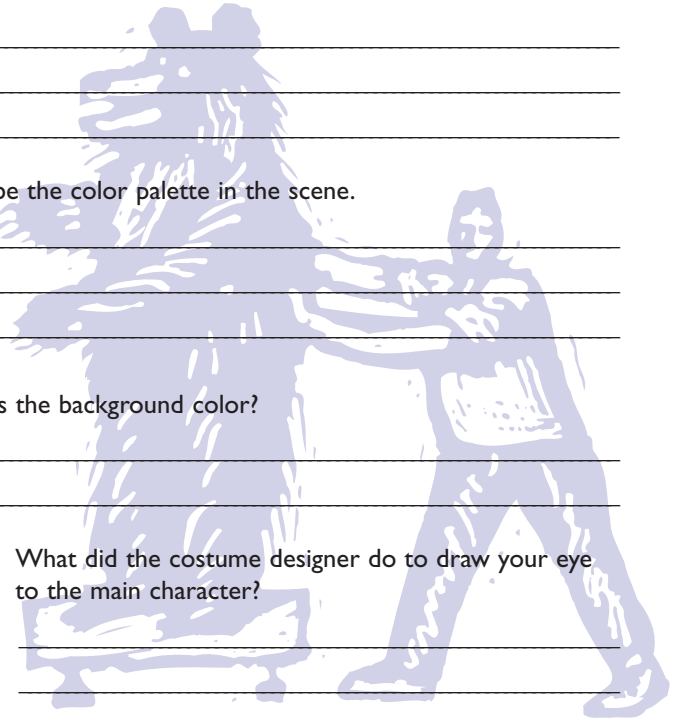
Watch the scene your teacher has chosen and describe the main character in the scene.



Wardrobe, makeup, and hair are essential ingredients that actors depend upon when creating characters for motion pictures. These portraits of Johnny Depp as Gilbert Grape in **WHAT’S EATING GILBERT GRAPE** (1993), as the title character in **DONNIE BRASCO** (1997), and as Sir James Barrie in **FINDING NEVERLAND** (2004) illustrate subtle changes that immediately create different expectations for the audience. **WHAT’S EATING GILBERT GRAPE** ©Paramount Pictures, **DONNIE BRASCO** ©Sony Entertainment, and **FINDING NEVERLAND** ©Miramax Films, All Rights Reserved.

Describe the color palette in the scene.

What is the background color?



What did the costume designer do to draw your eye to the main character?

Discuss how the colors, textures, and silhouette of the costume worked with the set.

Did they complement the set or contrast with it?

How do the costumes and sets work together to tell the story of the scene?



El VESTUARIO – PINTANDO el FOTOGRAMA

El vestuario tiene que funcionar bien con la iluminación, el plató, y los otros componentes del diseño visual de la película del mismo modo en que todos los elementos de una bella pintura tienen que armonizar. Por ejemplo, los colores de los trajes tienen que conformarse a la gama de colores escogido por el director y el diseñador de producción.

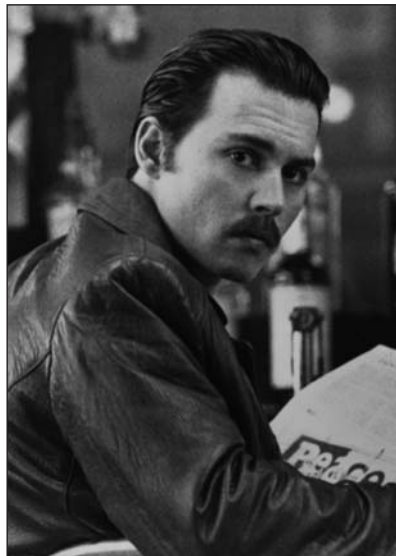
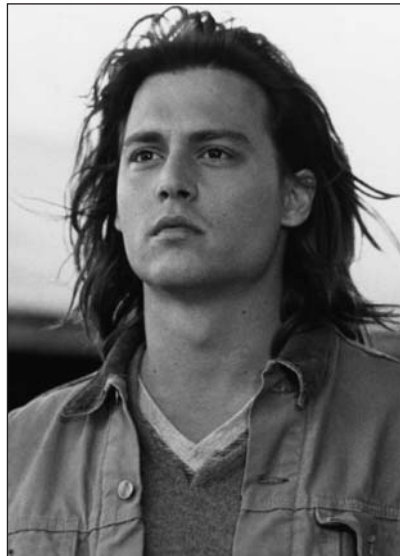
El vestuario también ayuda al público a identificar inmediatamente al personaje principal en una escena de muchedumbre usando color, textura, diseño y forma para acentuar lo visual. El personaje principal puede llevar un traje estrecho de cuero negro en un cuarto lleno de mujeres vestidas de trajes suaves en colores pasteles, como lo hace Johnny Depp en *Edward Scissorhands*.

Observe la escena que su profesor ha escogido y describa el personaje principal de la escena.

Describe la gama de colores de la escena.

¿Cuál es el color del fondo?

¿Qué hizo el diseñador de vestuario para llamar atención al personaje principal?



Discuta la función de los colores, las texturas, y la silueta del traje en el fotograma.

¿Hicieron complemento o contraste con el fotograma?

¿Cómo funcionan juntos el vestuario y los fotogramas para comunicar el cuento en la escena?



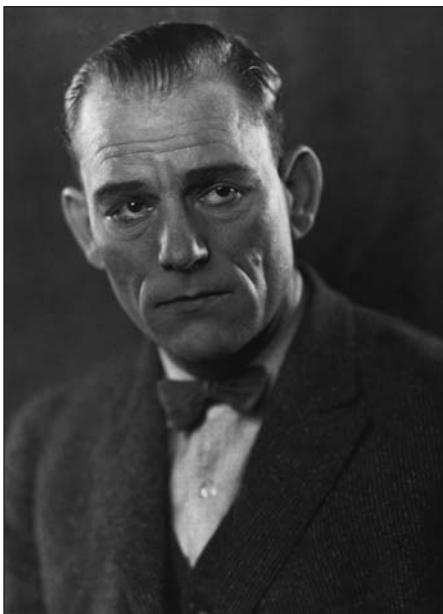
El vestuario, el maquillaje, y el peinado son los ingredientes esenciales en los cuales los actores dependen cuando están creando personajes para las películas. Estos retratos de Johnny Depp representando a Gilbert Grape en *WHAT'S EATING GILBERT GRAPE* (1993), como el personaje titular en *DONNIE BRASCO* (1997) y como Sir James Barrie en *FINDING NEVERLAND* (2004) ilustran los cambios sutiles que crean inmediatamente expectativas diferentes para el público. *WHAT'S EATING GILBERT GRAPE* ©Paramount Pictures, *DONNIE BRASCO* ©Sony Entertainment, and *FINDING NEVERLAND* ©Miramax Films, All Rights Reserved.



MAKEUP – BEGINNINGS

Movie makeup products evolved from the blue- or green-tinted makeup used in black-and-white films to the natural-looking makeup in today's films. Silent film actors such as Lon Chaney generally created and applied their own makeup. Chaney used materials like fish skin, wax, and wigs, but today's makeup artists use high-tech materials and methods to achieve more lifelike results. Special effects makeup artists have developed delicate mechanical devices to create imaginary creatures and monsters that are more realistic than ever before.

Make these changes on your drawing. Explain what you did to alter your expression and anatomy.



Lon Chaney Sr. is widely acknowledged as the most important early innovator of motion picture makeup effects; he transformed himself into many iconic characters that still resonate decades later. Chaney in a studio publicity portrait illustrating his real-life appearance, as Quasimodo in *THE HUNCHBACK OF NOTRE DAME* (1923), and as the Phantom in *THE PHANTOM OF THE OPERA* (1925). Photos from the collection of the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences.

Study some movies or books with pictures of fantasy creatures, monsters, or old-age makeup. Choose the type of makeup you want to design.

Make a life-size sketch of your face, carefully measuring to make sure your eyes, nose, and mouth are in the right place. This drawing can be very simple.

Think about the details of the makeup. What changes do you need to make to the shape of your face, your hair, eyes, teeth, ears, coloring?

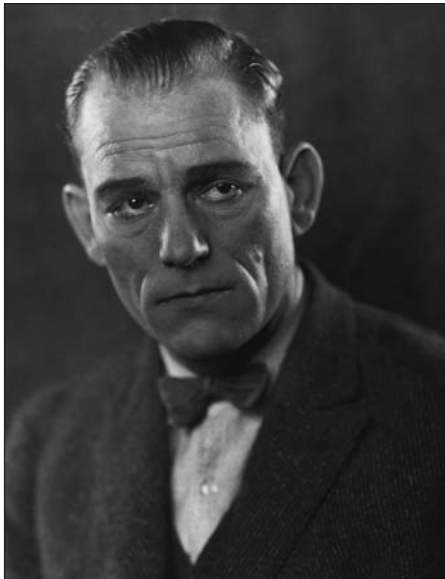
How could you go about creating this makeup?



EL MAQUILLAJE – ORIGENES

Los productos de maquillaje para la cinematografía se desarrollaron del maquillaje de tinte azul o verde que se usaba en las películas en blanco y negro al maquillaje de apariencia natural de las películas de hoy. Los actores de las películas mudas tal como Lon Chaney generalmente creaban y aplicaban su propio maquillaje. Chaney usaba materiales como piel de pez, cera, y pelucas, pero los artistas de maquillaje de hoy emplean métodos y materiales de alta técnica para lograr resultados más naturales. Los artistas de maquillaje para efectos especiales han desarrollado delicados aparatos mecánicos para crear criaturas imaginarias y monstruos que son más realistas que antes.

Haga estos cambios en su bosquejo. Explique lo que hizo para alterar su expresión y su anatomía.



A Lon Chaney Sr. se le reconoce extensamente como el innovador más importante de las primeras etapas de efectos visuales de las películas. Ha podido transformarse en muchos personajes de fácil identificación que tienen alta resonancia después de muchas décadas. Chaney en un retrato de publicidad del estudio su apariencia en la vida real, como Quasimodo en *THE HUNCHBACK OF NOTRE DAME* (1923) y como El Fantasma en *THE PHANTOM OF THE OPERA* (1925). Fotos de la colección de la Biblioteca Margaret Herrick de la Academia de Arte y Ciencia de la Película.

Estudie algunas películas o libros con ilustraciones de criaturas de fantasía, monstruos, o maquillaje que indica la vejez. Escoja el tipo de maquillaje que quiere diseñar.

Haga un bosquejo de tamaño actual de su cara, midiendo cuidadosamente para asegurar que los ojos, la nariz, y la boca estén colocados en los lugares apropiados. Este bosquejo puede ser muy sencillo.

Piense de los detalles del maquillaje. ¿Qué cambios necesita hacerle a la forma de su cara, su pelo, sus ojos, sus dientes, sus orejas, su coloración?

¿Qué tendría que hacer para crear este maquillaje?

MAKEUP – CREATING CHARACTER

As it is for costume design, the main purpose of makeup and hairstyles is to help create characters. Makeup artists and hairstylists work closely with the costume designer, the director and the cinematographer to design makeup that is appropriate for the movie's setting and the characters' stories.



Makeup artists not only help develop a look for characters, but in some cases they are asked to help transform an actor into a known historical person. The subtle changes in makeup and hairstyle can often seem deceptively simple, but are crucial in helping the audience believe in the character and to forget the actor. Salma Hayek's Academy Award-nominated performance as Frida Kahlo in *FRIDA* (2002) was aided by the Oscar-winning makeup designed by John Jackson and Beatrice De Alba. ©Miramax Films, All Rights Reserved.

Makeup artists generally classify most makeup as beauty and “street” makeup, character makeup, period makeup, or special effects makeup. Beauty and street makeup are used on actors portraying regular people in contemporary movies. Character makeup includes age makeup and makeup that helps actors resemble actual people in biographical films. Period makeup is used in films that are set in the past. Special effects makeup helps turn actors into monsters or imaginary creatures, and is also used to create blood and wounds.

Watch the movies your teacher has chosen.
What are the similarities between the two movies?

What are the differences?

What types of makeup are used in the films?

How are the makeup and hairstyles similar in each film?

How are they different?

How do the makeup and hairstyles contribute to the atmosphere, mood, and time period of each film?

Would the makeup and hairstyles in one film work in the other? Why or why not?

EL MAQUILLAJE – CREANDO PERSONAJES

Igual que en el diseño del vestuario, el propósito principal del maquillaje y de los peinados es ayudar a crear personajes. Los artistas de maquillaje y los peluqueros trabajan estrechamente con el diseñador de vestuario, el director, y el cinematógrafo para diseñar maquillaje apropiado para el escenario de la película y los cuentos de los personajes.



Los artistas de maquillaje no solo ayudan a desarrollar un aspecto especial para los personajes, sino que también se les pide en algunos casos que transformen a un actor a un personaje histórico conocido. Los cambios sutiles de maquillaje y peinado pueden parecer a menudo engañosamente sencillos, pero son cruciales en ayudar al público a creer en el personaje y a olvidar al actor. La interpretación de Salma Hayek de Frida Kahlo en *FRIDA* (2002), que le ganó nombramiento para el Premio de la Academia, fue lograda con la ayuda del maquillaje ganador del Premio Oscar diseñado por John Jackson y Beatrice De Alba. ©Miramax Films, All Rights Reserved.

Los artistas de maquillaje generalmente clasifican la mayor parte del maquillaje en varias categorías: maquillaje para belleza, para la vida cotidiana, para crear personajes, para indicar épocas, o para efectos especiales. Los maquillajes para la belleza y para la vida cotidiana se usan cuando los actores representan a las personas ordinarias en películas contemporáneas. El maquillaje para crear personajes incluye maquillaje para cambiar de edad y para ayudar a los actores a parecerse a personas verdaderas en películas biográficas. El maquillaje para indicar épocas se usa en películas que tienen lugar en el pasado. El maquillaje para efectos especiales ayuda a los actores a hacer cambios para que parezcan ser monstruos o criaturas imaginarias, y también se usa para crear sangre y heridas.

Observe las películas que su profesor ha escogido.
¿Cuáles son las similitudes entre las dos películas?

¿Cuáles son las diferencias?

¿Cuáles tipos de maquillaje se usan en la película?

¿Cómo son similares el maquillaje y los peinados en cada película?

¿Cómo son diferentes?

¿Cómo contribuyen el maquillaje y los peinados a la atmósfera, el estado de ánimo, y la época de cada película?

¿Funcionarían bien el maquillaje y los peinados de una película en la otra? ¿Por qué o por qué no?



The costume design sections of this kit were written in collaboration with Dr. Deborah Nadoolman Landis.

ADDITIONAL RESOURCES

The Art of Theatrical Makeup for Stage and Screen, by Michael Westmore. McGraw-Hill Book Company, 1973.

Costume Design 101: The Art and Business of Costume Design for Film and Television, by Richard LaMotte. Michael Wiese Productions, 2001.

Costuming for Film: The Art and the Craft, by Holly Cole and Kristin Burke. Silman-James Press, 2005.

Dick Smith's Do-It-Yourself Monster Makeup Handbook, by Dick Smith. Morris Costumes, Inc., 1965, 1985.

Dressed: A Century of Hollywood Costume Design, by Deborah Nadoolman Landis. HarperCollins, 2007.

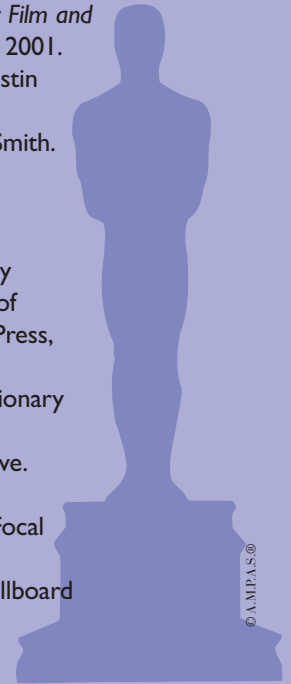
50 Designs/50 Costumes: Concept to Character, forward by Jeffrey Kurland, edited by Deborah Nadoolman Landis. Academy of Motion Picture Arts and Sciences, University of California Press, 2004.

Jack Pierce: The Man behind the Monsters, by Scott Essman. Visionary Media, 2000.

Makeup, Hair and Costume for Film and Television, by Jan Musgrove. Focal Press, 2003.

Screencraft: Costume Design, by Deborah Nadoolman Landis. Focal Press, 2003.

Special Effects: The History and Technique, by Richard Rickitt. Billboard Books, 2007.



WEB SITES

- www.oscars.org or www.oscars.com for more information about the Academy of Motion Picture Arts and Sciences.
- www.oscars.org/teachersguide/ for previous kits in the Academy's educational series.
- www.costumedesignersguild.com
- www.makeupmag.com for articles with detailed explanations and illustrations of makeup in current movies.
- www.howstuffworks.com for clear explanations of some makeup and costume techniques.
- www.filmeducation.org for teaching resources, free education packets and additional reading from the British Film Institute.
- <http://filmporium.com> for information on DVDs mentioned in these kits.
- www.ymiteacher.com to download additional copies of this guide.

