



Photo by Jordyn Althaus/AWC

OF MONSTERS AND MEN

Best looks on the small screen

By Joe Nazzaro

Television really has become the new frontier as far as high-quality drama is concerned. Not only have numerous filmmakers made the increasingly effortless jump from big to small screen, but with the growing influence of on-demand programming, pay (and basic) cable and new means of content delivery popping up all the time, the quality gap between film and television is virtually imperceptible. With that in mind, *Make-Up Artist* catches up with a handful of today's top small-screen series, from a departing favorite to a surprise streaming sensation.

GAME OF THRONES



Game of Thrones photos courtesy of Barrie Gower and Nathan McMahon/HBO

With Season Five of the fantasy series airing on HBO, and Season Six headed into production, it's a busy time for prosthetic supervisor Barrie Gower, who won an Emmy for the fourth-season episode "The Children" with make-up department head Jane Walker.

"Going into Season Five, we felt much more confident about whatever they could throw at us, but it was probably double the amount of work as Season Four," Gower says. "Episode eight, which is called 'Hardhome,' was on the scale of a huge movie, so this season has been a massive undertaking.

"Our main returning character this season was the king of the White Walkers, called the Night's King, played by Richard Brake, as well as three new White Walkers, all played by stuntmen, each wearing bespoke silicone prosthetics and lace wigs. We also had a new giant this season called Wun Wun, played by Ian Whyte, a major character in episode eight. Because he's supposed to be 20 feet tall, most of his work was shot at the end of filming during a week of visual effects pickups shot at the Paint Hall back in Belfast. After a three- to four-week location shoot with a 2:30 a.m. call every morning, it was lovely to finish that shoot in the Paint Hall with a week's work on our giants.

"For that location shoot, we had *very* early calls with 40 prosthetic artists working on it for three solid weeks. We had our White Walkers and something like 60 zombies called Wights. We split them up into various levels of decay, so we had the 'super-fresh' Wights, which were actors wearing a deathly-looking



CLOCKWISE FROM OPPOSITE PAGE: Rich Sommer as Harry Crane in *Mad Men*; *Game of Thrones* work including the Hall of Faces in progress, Ian Whyte as Wun Wun, Richard Brake as the Night's King



straight make-up and blood, so Jane Walker's department looked after them. We had 15 'fresh' zombies, who wore small cheek appliances and wounds; and then we had the 'mid-decomposed' zombies, who wore more extreme prosthetics. They were bald-capped with thinning hair, as well as hand and arm appliances. We made Lycra skintight tops for them, with exposed ribcages and bits of rotting flesh. We worked closely with the visual effects department, who would paint out green-screen areas in post, so there would be zombies with bits of missing skull and cheeks and jawbones hanging off.

"We also had children in Wight make-ups, one of whom was a young lad from Croatia, who was 20 or 21 but looked about 8. He had full facial prosthetics, and we did a full upper torso make-up to accentuate his ribcage and highlight and shadow his bones. We painted in green areas here and there so that visual effects could take out those parts of his skin. They were also going to augment his body, making it look slimmer and trimmer and a little bit bonier as well."

Another episode featured a group of so-called Stone Men who suffer an extreme case of a disease called greyscale. "It's an affliction a bit like leprosy," explains Gower, "but much worse

than what we've seen with Shireen Baratheon. There's a scene in which Peter Dinklage and Iain Glen's characters are traveling down the river past a city known for these Stone Men, who are suffering from this horrific disease [and] who attack the boat, so we had three stunt guys who could play the scene in and out of the water—not exactly the perfect environment for prosthetics. Each of them had their head covered, as well as arm prosthetics and skintight upper/lower Lycra bodysuits with prosthetics applied to them, which made them easy to take on and off. It reduced application time, because the make-ups were taking four hours just for head and hands.

"The prosthetics were already pre-painted, and we also used a product from David Stoneman called Psoriasis, which is alcohol-based, and when you apply it over the silicone prosthetics, it dries and produces a film that sticks to the silicone, but you can break it up with your thumbs to create a layer that looks like a cracked riverbed, and it proved to be waterproof as well. The last 15 minutes of application was applying this Psoriasis, splitting and cracking it to produce this great secondary layer, like lifted, broken and cracked skin."

One of Gower's recent challenges was a sequence in which



Child Wight make-up for *Game of Thrones*, with negative space for visual effects



DAREDEVIL

Arya Stark visits the Hall of Faces, which is covered with hundreds of human faces. “You would have thought we’d make 15 or 20 faces, and the visual effects department would replicate them, but we actually ended up making 600 of them! Luckily, we had just invested in a vac-form machine at the beginning of Season Five, so we got our money’s worth out of it!

“I think we did 45 hero silicone faces with the eyes closed; male, female, old, young, white, black, yellow; all kinds of different skin and nationalities. We cast 45 to 50 hero faces and 15 vac-form plastic faces, each of them artworked differently, so we built the majority of the foreground and mid-ground faces for the room, and visual effects extended the environment tenfold.”

Though Gower isn’t on a wall, many crew members are. “My mum is up there too,” he notes. “We also lifecast our neighbor’s children, so we had a variety of ages. If we ever need a generic face, we’ve got a plethora of them now!”

The make-up/creature effects workload ramped up toward season’s end. There was a big blood-and-guts sequence that took place in Daznak’s Pit, with more than a dozen people that had to be killed in a variety of gruesome ways, and a climactic scene involving one of the dragons torching everybody in sight.

“We didn’t do any ‘Crispies’ as such,” says Gower, “but we did a lot of fire masks and arms for the stunt guys, which were covered in gel from the special effects department and then torched, so that was quite nice to do.

“Coming out the other side of this season, it was a huge achievement for us, so I feel if we can get through that, we can get through anything. As we start Season Six, there’s a feeling of, ‘Bring it on, we’re looking forward to it!’”

Game of Thrones airs on HBO. Check listings for showtimes. For more on the show’s Season Four make-up, see Issue 108.



Photos courtesy of Josh Turri/Netflix



The hottest Marvel Comics superhero series is Netflix's *Daredevil*, starring Charlie Cox as a blind lawyer who patrols Hell's Kitchen at night as a costumed avenger. Unlike Marvel's bright and shiny comic book movies, though, *Daredevil* has a dark and violent aesthetic that will carry over into Netflix's other comic book-based shows.

Park of that dark and gritty look originates with the show's producers and directors, but it's put into practice by the various designers, including make-up department head Sarit Klein. "That mainly came from show runner Steven DeKnight," explains Klein. "The feel he wanted was Hell's Kitchen; very dark and nitty-gritty, a natural look but with a lot of blood, so we had to adjust our make-up to that. We had to test different blood colors until they were happy with the color, and I remember a scene, I think it was in the first episode, where Daredevil spits out blood in the rain and it looked amazing; the blood, the consistency, the color, the light in the background; I'm happy we did all those tests, because the results looked great.

"When I read the first couple scripts," Klein continues, "I knew it was going to be a *huge* make-up show, so while I was excited to do it, I knew I had to really prepare myself.

"One of the challenges is that Daredevil was a superhero who works outside at night, so I would say 90 percent of the shoot was New York exteriors at night, which was beautiful, but something you had to deal with. And because it was such a stunt-heavy show, there were many days with multiple units shooting at once, so we really had to stay on top of the continuity with extensive continuity books, tattoo books and wound maps."

Crossing the line of on-screen violence wasn't a problem on *Daredevil*. As Klein explains, "We would go from a Level One, which was the simplest, to a Level Four, which was maybe too much. Most of the time it was a Level Three, so we would do a make-up test with and without prosthetics, which would get approved or we would get notes. On the actual day of shooting, the only variable would be the amount of blood. There was one instance where we didn't use enough blood and

one of the producers said, 'Steven DeKnight just saw it and he wants more blood!' so we literally put twice the amount of blood on it."

The more elaborate prosthetic effects are supplied by Josh Turi, who notes that unlike the comic books, the TV villains are more or less human-looking.

"We've done a lot of scars, tattoos, body modifications, things like that," says Turi, "but no mutants or monsters. Even if you look at a villain like Kingpin, Vincent D'Onofrio just has a shaved head, and then Sarit did a really interesting make-up on him to give that really stern look.

"One of my favorite sequences was a flashback in a gulag with two Russian brothers, Vlad and Anatoly. They were covered in full body tattoos, maybe 40 or 50 on each of them, and because they were beaten up, we had cheek appliances, cuts and wounds on them. Vlad has a scar on his eye for the whole show, so this was also the origin of it. But the way they break out of the gulag is by tearing the rib out of a dead Russian, which they form into a shank, so we had an open rib appliance on this guy's torso, so they were able to pull the bone out and sharpen it, so that was a lot of fun."

With the success of *Daredevil*'s first season, Marvel has already green-lit Season Two for a summer production start. "It's been a great experience," declares Turi, "and so is working with Sarit, who's a wonderful department head and artist. She knows what everyone needs to do, and keeps everything running really well."

"We didn't get to see any dailies," adds Klein, "so when I saw the show for the first time, I started to cry, because it was beyond my expectations. I knew how much work my team and I put into it from start to finish, but it was just mind-blowing how amazing it looked."

Daredevil airs on Netflix.

CLOCKWISE FROM TOP LEFT: Josh Turi layers on the blood, back scars, open rib work on gulag character



Photos courtesy of Nick Dudman/Showtime

CLOCKWISE FROM TOP LEFT: Zombie version of Peter Murray (Graham Butler), doll make-up, Josh Hartnett as a werewolf, Nick Dudman applies a witch brand

PENNY DREADFUL

Writer John Logan's gothic horror drama became a critical hit, earning a 2015 British Academy Television Craft Award for its make-up and hair team. It wasn't long before Showtime picked the series up for a second season, which turned out to be even more ambitious than the first.

"It's definitely bigger, because it's 10 episodes instead of eight," explains the show's special make-up effects/prosthetics designer Nick Dudman, "but it gets heavier as the story goes on. From my point of view, I definitely needed a bigger department, because we had some make-ups this season like the witches, which were very labor-intensive, so even though we were in the same studio with the same facilities, it was definitely bigger than the first season.

"When I read the scripts for Season Two and realized that there was a significant storyline involving dolls, for example, including Vanessa [Ives, played by Eva Green] as a vent [ventriloquist] doll, that was important to the show story-wise and aesthetically, I wanted to bring people in who could capture that likeness and soul into their sculpting, so I got Paul Spateri and Kate Hill, who I had worked with on *Harry Potter*. Paul sculpted the Vanessa face and really surprised John Logan and everybody else, because when they saw it, their reaction was 'Oh my God!' And Kate did a series of closeup heads for the wax works, so I think the production suddenly realized the caliber of artists I was bringing in."

Aside from refining some of the first-season characters, including Frankenstein's Creature (played by Rory Kinnear) and Josh Hartnett's briefly glimpsed werewolf, Dudman's biggest challenge was a trio of satanic witches.

"John said, 'They appear as beautiful, Pre-Raphaelite characters, but their real look is completely hairless and naked. And the devil has dragged his claws through them, so they're covered with scars and brands!' The first thing I decided was we were not putting them in bodysuits, so I said, 'I'll make a series of prosthetics, where the bits they don't want on view will be covered up. And because they are covered in scars, it will help disguise the prosthetics.'

"We did endless tests using doubles to make sure we could design a crotch piece that allowed the girls to do what they needed to do but still disappeared, and we also had to figure out how long the make-ups would take to apply, because they were head to toe. And each of them was wearing a bald cap, so it wasn't going to be a quick make-up. The quickest was six hours, and the longest was eight; I decided to have an all-female application team led by Sarita Allison, so I would make sure the bald caps went on and everything was fine, and leave them to deal with the rest."

As for the creature crew's other work in Season Two, "We did Roper, the guy who survived the werewolf attack," recalls Dudman, "and has half his face torn away, so that was a major prosthetic we did on Stephen Lord. The witches go all the way through the season, and you're



certainly going to encounter the werewolf. There's some nasty stuff with the dolls I mentioned earlier, and we find it's best not to cross the [Frankenstein's] Creature. What we saw in Season One is barely into his stride.

"The thing I'm happiest about this season," Dudman reflects, "is at no time did we ever lower the standard we hit last season. The Creature's make-up is better, and Josh as the werewolf has really come together well. The witches are a logistical triumph, as well as a really bizarre look that's quite fresh and interesting. And the dolls are great.

"I think when you come back to a show, there's always the chance it will never be as good as it was the first time, or they will want more for less, so you start cutting corners and it all goes downhill from there, but that wasn't the case here. With the support of production we never let the standard drop, and I hope if we go to Season Three, that attitude will stay. If it does, I'll be more than happy to do it again!"

Penny Dreadful airs on Showtime. Check listings for times. For a look at Season One's make-up, see Issue 109.





Photos by Michael Yarish and Jessica Wintz/AMC

MAD MEN

After seven critically acclaimed seasons, AMC's captivating drama about a prestigious 1960s advertising agency and ad executive Don Draper comes to an end, but not before leaving behind an impressive list of nominations and wins for the make-up/hair team, and every chance of more for Season Seven.

Mad Men creator Matthew Weiner was well-known for his commitment to period accuracy, and that dedication was shared by his crew. "We would have a creative meeting at the beginning of each season," recalls Lana Horochowski, who took over as make-up department head in Season Three, "where we were told what year it was going to be. Most of our characters were in an office setting and pretty conservative, so their look didn't change that much. Maybe the color palette would change a bit, but you wouldn't suddenly see Joan looking like Twiggy in Season Six. We did get to explore it a little more with the newer characters, so maybe there was a paler lipstick that became popular, and a character might try it, but the general technique and the way they put themselves together didn't change that much."

"Because we started in the early '60s," acknowledges key make-up artist Ron Pipes, "we had looks left over from the late '50s, that very American, very put-together look. But as we headed through the years, the fashions started to change, and there was a change in color for the women."

"The evolution for the men, especially in the office, was that standard haircut, everything-in-place look. If a character had a bad night or a bender, you were able to loosen them up a bit. And with the women characters, if they went out for a special evening we would bump it up a little bit. Towards the latter part of the last season, the men started growing facial

hair but not to the point of being a hippie; they just started growing sideburns out as a natural progression."

That scrupulous attention to detail even factored into the actual products used to duplicate the period. "It got easier as the show got more popular," says Horochowski, "because things like matte red lipstick came back on trend, but finding the right shade took a lot of research. I would call make-up companies that were around then, who would have archived those colors, and they would point me to the closest match if that color was no longer available."

"I believe Estée Lauder actually went into their vaults and pulled out lip colors and foundations of the period and recreated some of them for us," adds Pipes. "The problem was looking at the right colors for the period, not necessarily what we liked or what our memories of the period were."

Looking back at their time on *Mad Men*, "It was one of the most professionally run TV shows I've ever worked on," says Pipes. "Lana could look at a call sheet and immediately tell if there was a problem. In all my years in the business, she was the fastest person I ever met. What I liked about the show was how every detail was thought out from every department. One of our Monday production meetings lasted for four hours, but that's why everything was done precisely the way it should be. That's what I loved about it."

"Being there every day was a gift," says Horochowski, "so everything was a highlight, but the scenes like Don and Betty in Rome were really fun to do. We never got to look at fashion magazines for these characters because we wanted them to look like real people, so that was a world we really weren't trying to do. There was a scene in which Betty made a call to get her hair and make-up done by professionals, so we got to look at



high-fashion ads in Italy, where they were a little bit ahead of what we were doing here, so we got to do some fun stuff for that. The “Zou Bisou” dance number that Jessica Paré did was really fun. Anything with Joan too, but when you look back at it, every day was pretty great.” **MA**

Mad Men concluded its seven-season run in May. For more photos, see our tablet edition: makeupmag.com/subscribe.



FROM LEFT: Jon Hamm as Don Draper, Jessica Paré as Megan Draper, Elisabeth Moss as Peggy Olson, Christina Hendricks as Joan Harris

Introducing the portable high performance, low pressure solution for on-set and on-location make-up, bridal make-up, runway make-up, props and touch-ups.



iwata
Freestyle
air

Battery-Powered Airbrush Compressor

When Mobility is Essential

With its 3-speed rolling switch ranging from 5-19 PSI, the lightweight Iwata Freestyle Air powers most gravity-feed airbrushes.

iwata
MEDEA
ANEST IWATA-MEDEA, Inc.



www.iwata-medea.com/freestyle

