Back Cover

Cascade Pass, Inc.

You Can Be A Woman™ Makeup Artist or Costume Designer follows two creative artists who create magic, glamour, beauty and art every day as a makeup artist and a costume designer. Judith Love Cohen and Robyn Friend step inside Universal Pictures' King Kong, directed by Academy Award winning director Peter Jackson, to tell the stories of Michal Bigger, a makeup artist who contributed to the makeup design of Naomi Watts' character Ann Darrow, and Eliza Godman, assistant costume designer responsible for the design and assembly of costumes for the film's many extras. Their current project requires them to take you to New York City in the 30's and the mythical Skull Island by the makeup and costumes that make it happen! This book will show girls who love to use art and their imaginations that they have some exciting and different career opportunities.

This book is one of a series that emphasizes the value of art and other non-traditional studies by depicting real people whose careers provide inspirational role models.

Some other books in the series include:
You Can Be A Woman Architect   *You Can Be A Woman Egyptologist*
You Can Be A Woman Movie Maker   *You Can Be A Woman Animator*
You Can Be A Video Game Producer

MICHAL BIGGER
MAKEUP ARTIST

ELIZA GODMAN
ASSISTANT COSTUME DESIGNER

JUDITH LOVE COHEN
AUTHOR

ROBYN C. FRIEND
AUTHOR

UNIVERSAL

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Spine

Front Cover

Cascade Pass, Inc.

YOU CAN BE A WOMAN™
MAKEUP ARTIST OR COSTUME DESIGNER

Featuring Universal Pictures' King Kong

Judith Love Cohen and Robyn C. Friend
with Michal Bigger and Eliza Godman

YOU CAN BE A WOMAN™
MAKEUP ARTIST OR COSTUME DESIGNER

Judith Love Cohen and Robyn C. Friend

With contributions from Michal Bigger and Eliza Godman

Cascade
Pass, Inc.

You Can Be a Woman™ Makeup Artist or Costume Designer was written by Judith Love Cohen and Robyn C. Friend with contributions from Makeup Artist: Michal Bigger and Costume Designer: Eliza Godman, Art Director David Katz, and edited by Robyn C. Friend. Graphics design by Kana Tatekawa of Momo Communications.Universal Studios' King Kong movie © Universal Studios. Kong The 8th Wonder of the World™ Universal Studios. Licensed by Universal Studios Licensing LLLP. All Rights Reserved.

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You Can Be A Woman Architect *You Can Be A Woman Egyptologist*
You Can Be A Woman Paleontologist *You Can Be A Woman Entomologist*
You Can Be A Woman Zoologist *You Can Be A Woman Botanist*
You Can Be A Woman Soccer Player *You Can Be A Woman Marine Biologist*
You Can Be A Woman Movie Maker *You Can Be A Woman Engineer*
You Can Be A Woman Meteorologist *You Can Be A Woman Softball Player*
You Can Be A Woman Animator

Dedication

This book is dedicated by author Judith Love Cohen to her children, who have all been active in the performing arts since childhood.

This book is dedicated by author Robyn C. Friend to the memory of her mother, Poppy, an aspiring actress, who shared with her young daughter the fun of stage makeup and costume.

This book is dedicated by contributor Michal Bigger to her mother, Dorothy Bigger, who taught her how to "see".

KONG

THE 8TH WONDER OF THE WORLD™

It's a beautiful, summer morning in Auckland, New Zealand. Auckland is a very modern city with sparkling seaside hotels, busy streets, bustling Internet cafes, storefront signs in multiple languages, and a very diverse population. Today, however, we are going to go back in time. The building we enter is an elaborate opera house, and once inside we see woodcarvings, gilded mirrors, crystal chandeliers… We are someplace else at some other time.

Eliza Godman has had a challenging day so far, but she and her helpers can stand back and admire the results: five hundred extras are dressed elegantly for the theater, in New York in the 1930's! What that means is that every man is in evening wear, every woman is wearing a fox fur stole or collar, and similarly-draped rayon gowns. Though each extra has been costumed individually, no one person stands out, and all look as though they belong together in the same time and place.
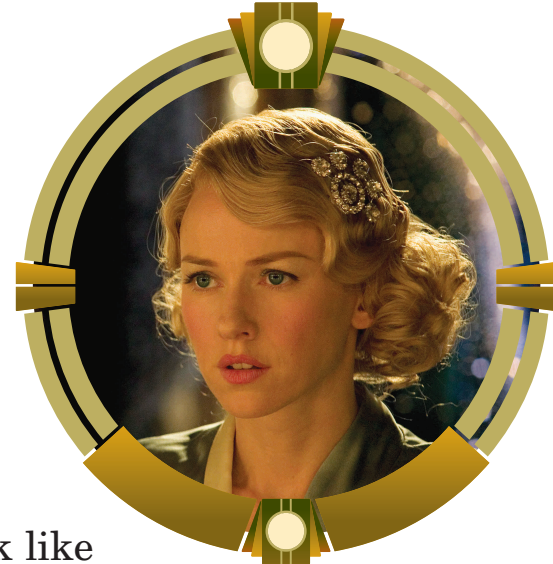
KONG
THE 8TH WONDER OF THE WORLD™

Wellington is now New York in the 1930's.

Michal Bigger has had an easier job today. She only had one person to do makeup for: Naomi Watts. Naomi's character, Ann Darrow, is made up to look like a woman from the 1930's. Her makeup is vibrant and bright. The 1930's look is stylized, with soaring eyebrows, long eyelashes, bright cheeks, and her hair just so.

How did Eliza Godman and Michal Bigger decide that they would like to spend their time in a place like this, creating this kind of illusion?

How did they learn to do what they do now? Let us have them tell us their stories.

Naomi Watts as Ann Darrow

Eliza Godman grew up in Maroubra Beach in Sydney, Australia. She tells us:

I was the typical little girl. I loved clothes and getting all dressed up! Since I wanted my clothes to look special, I started to draw what I would like to look like.

So, at the age of 12, I started art school.

I was so interested in the girls and boys around me. I loved school and studying everything: art, drama, music, home economics, etc.

Jack Black as Carl Denham

I had great teachers and wonderful parents who encouraged me to pursue whatever I loved. They also told me that if I enjoyed the work I was doing, it would help to make me really good at it.

What I found that I enjoyed was sewing and playing with different fabrics; drawing clothes and making them seemed like second nature to me.

When I left high school, I continued to study: Fashion, life drawing, acting and oil painting. But the fashion classes were the ones I enjoyed the most.

I enjoyed making my own clothes so they didn't look like everyone else's.

When I left Fashion School, I started my own swimwear label, and also created custom-designed fashions for personal clients. I spent a lot of time copying the big overseas designers, trying to understand the couturier techniques. One day out of the blue a friend from college called and asked if I was available to sew for the Australian Opera for a week. It sounded like fun, so I agreed. From the moment I walked in the door, I realized it was where I was meant to be. I was amazed at the incredible talent and skill of the people in the workroom, and just wanted to soak it all in. I ended up staying with the Opera, sewing for about a year and then I became a buyer, a costume coordinator, and finally I was promoted to Wardrobe Wig Director. After two years in this position I decided to leave, because big film studios had just started being built and I decided I would like to work in film.

I started out as a stylist doing television commercials and designing a few short films, and have been working in the industry ever since.

Michal Bigger grew up in Anchorage Alaska. She tells us:

What I remember most about my childhood is walking out the back door and seeing a dirt road leading into a grove of trees. As I walked toward the trees, I could see the mountains beyond, and the sky above.

Where I lived, in Alaska, the sun shone until midnight in the summer. I would imagine secret doors and other exotic fantasies.

My mother was an artist and worked in pottery. I got to help her. We would search for special leaves to press into the clay. We would "fire" them in a kiln.

My mother would sketch flowers and tell me that the flowers had revealed themselves to her. She said it was all about "seeing" and the only way to see was to sit still and stay there with it. I loved being with my mother when she painted, made pottery, decorated a cake or even cleaned the house.

Kyle Chandler as Bruce Baxter

When I was 13 we moved to Virginia, then to Washington, and finally to California when I was 15.

I grew up loving both nature and art. Wherever we lived, we searched out what was beautiful in that area: rocks, gems, shells, grass… We treasured and sketched everything. By this time my mother was a watercolor artist. She encouraged me to try every aspect of art, and I definitely had fun doing so.

In school I loved history and reading. I'd finish reading the books early and wait for the class to catch up. In English class my favorite part was doing elaborate covers for my book reports. I also loved Gym, especially running.

Since we moved so much, I learned that since no one knows you when you first meet, you can be whoever you want. When I would enter a new school, I would observe the students before choosing whom to sit next to. I would always choose someone who I thought was "interesting".

Since I had so much fun with art as a child, I assumed that my career choice would require serious study and hard work. I was considering social work. My parents told me to just pick something exciting to study. By this time we were living in London, England. I chose to go to film school. It was everything I loved: art, social awareness, documenting things like nature… I watched films take shape from so many angles.

When I graduated, I volunteered for any and every film job available. When I didn't know how to do something, I found someone who would teach me.

I've met many generous and wonderful people who taught me what they knew and helped me along the way.

What do costume designers and makeup artists actually do and how do they do it?

In film, the people who work in costume design and makeup are part of a big team. To see how they fit in, we have to look at the big picture: the whole film process.

The first step in any film is pre-production or the planning phase. This is when a lot of the design of the costumes, sets, makeup, scenery, etc. is done. The person who brings it all together and makes the final decisions is, of course, the director.

A film may be set in the past, present, or future, so research must be done first so a reality can be created that will be believable to the audience. In the case of a film set in the past, the research is usually done with actual photographs of the period, or descriptions, or historical moments captured in art.

In addition to the time and place, each film has a color scheme, called the color palette. The director and production designer pick the color palette for the film. They usually have an overall idea of how they wish to use color. The director and cinematographer may also plan to use unusual lighting or film effects. The production designer, set designer and art director will work together with the director, on the look of the backgrounds and sets.

The costumes must be not only be appropriate for the time and place of the story, they must also be appropriate for each character, and they must fit in with the overall design of the sets and the mood that the director wishes to create. The makeup must be able to capture the different "looks" from the past, present or future. Even though there might be an overall style, not everyone should look the same. Too much variety in a film, however, can be confusing and annoy the viewer. So the film director makes the final decision on how each character should look.

Evan Parke as Hayes

The costume designer designs and supervises the creation of costumes for every person who appears in a film, whether a main character or an extra. This requires lots of research, creativity, and teamwork on the part of the costume designer.

After reading the script to get ideas for the type of wardrobe each individual character will have, the costume designer may then discuss the options with the actors. The actors might come up with ideas for their own costumes. The final designs will depend on the personality of the character portrayed. As the characters' personalities change throughout the script, these changes are likely to show in their wardrobes.

Based on the color palette, lighting, set and background design, different choices for costumes may need to be made. Sometimes the costumes need to be monochromatic and blend with each other; other times they need to clash with one another. The effects can change the way colors look. In addition to considering the sets, backgrounds etc., the costume designer needs to look at the actors and decide what colors will look good on them, and what designs will show the personality of each character.
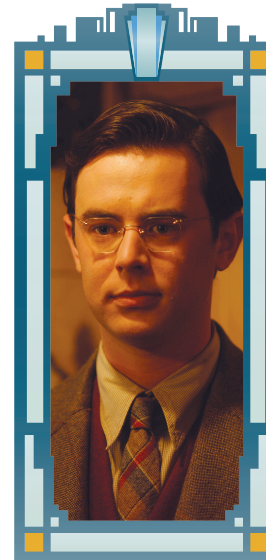
The costumes for each character are also influenced by their personalities.
Pictured: left to right, Jack Black (Carl Denham) and John Sumner (Herb).

Now finally, the costume designer is ready to illustrate her ideas. First she does a series of drawings for each character, and selects possible fabrics for each of the designs. She then presents these drawings, with the fabric suggestions attached, to the film director who has the final say.

Once the director approves the designs, the real fun begins! The costume designer then can start buying fabrics and talking to costume cutters, who will take the drawings and make toiles (see glossary). If possible, instead of making the costumes from scratch, they might be bought ready-made from a store or thrift shop or from the internet. She will look at a lot of possibilities to find exactly what is needed. The costume designer will buy many different garments and accessories, and then try out different combinations. What a job for someone who loves to shop! Finally, she'll come up with which costumes should be worn in which scenes.

When the final costume fittings are done, photos are taken of every costume and then put together by scene; this goes to the director to show what the final costumes will look like before production begins.

Meanwhile, the makeup artist is building a variety of looks based on the film director's choices. Sometimes an actual person is used as the inspiration for a character and an actor is given that person's distinctive hairstyle, makeup, clothing and mannerisms. This isn't so the audience will say, "Oh look, it's so-and-so". It's more subtle than that. The audience sees in the film what they already know: "She's a beauty queen", or "He's a reckless type". No one really thinks about why they recognize the "type" when they watch the movie; it just works.

A makeup artist works in a special medium that can be used to create special effects, like making the actress look old, or tired, or wounded. By trial and error, makeup artists have invented new techniques and tools, and share what they know with other makeup artists. Sometimes these techniques involve easy things (lip-gloss for sweat, wax candies for swollen lips) and sometimes they involve chemistry and elaborate special effects.

The makeup artist will run through the movie in her head and think about each scene and what effect she needs to create for the look of the character. Here is a character feeding the chickens or milking a cow. How would she look? Would she be sweaty from carrying a heavy pail or a heavy bag of feed? Or maybe the character loves being in the morning air, and is so strong that the pail feels light, so she wouldn't look sweaty or tired at all. The creative team and the actors, too, get to contribute their ideas. There are many choices, but the director will have the final say.
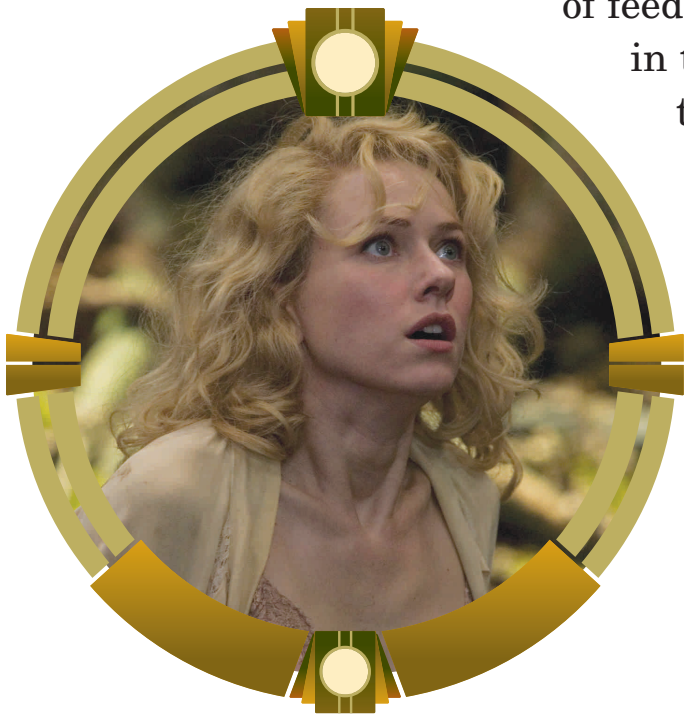
The makeup artist creates a specific look for each character based on the action entailed in each scene. Pictured: Naomi Watts (Ann Darrow).

Everything we talked about up to now is part of the pre-production process.

One of the most exciting times for the film crew is when production begins and a scene is being shot on the set for the first time. It's the first time everyone has seen all the visual elements of the film – sets, lighting, costumes, and makeup – coming together.

At the start of the production phase, there are "camera tests" for makeup to see how it all will look on film; that means hairstyles, lipstick and rouge colors, eyebrow shapes, moustaches for the men, wounds and dirt and a million other variations on details. The creative team must decide on one way for each character.

Once all the creative decisions are made, the actual filming can start. The actors come in to the makeup room, barely awake (it's often 5:00 am) and plop down in the chairs. They are depending on the makeup artists to transform them into their characters. The makeup artist's job then is to remember what comes next in the script, who the actors are going to become, and how makeup will help them become that character. As the makeup artists work, the actors look into the mirror and see in themselves a new person emerging. They sit up and hold their bodies differently; they look at themselves and remember who they must be.

It's very dramatic on a "period" picture, since they can look utterly unlike their usual selves. By the time they leave for the set with hair, makeup, costume, and attitude, they are someone else.

The makeup room is a private place on the set, and few other crewmembers enter this world (they are too busy doing their own jobs); it is important that the makeup room be an emotionally supportive place. But it is not a serious business at all. There is joking and laughing and listening to music, or sometimes it is quiet. It all depends on how everyone is feeling, but the entire team is always kind and patient with each other because that is what works best.

If shooting one scene, the rest of the day is spent ensuring the actors look exactly the same as when their makeup was first done. Over twelve hours that's not always easy, since the weather can be very hot or cold, and the actors are active both on and off the set.

The makeup artists are often the last people the actors see before beginning their scenes, and they must be able to trust that the makeup artists are looking out for them, keeping track of how they look so they can concentrate on the job of acting. The makeup artists are a constant presence in the actors' day, often the first person they see when they show up on the set, and the last person they see before leaving for the day.

It's important to remember that the various scenes of a film are not shot in the order they finally appear in the finished film, but there needs to be continuity so that the scene looks the same. For example, Kong has been chasing Ann Darrow through the jungle for twenty scenes, on and off, and the first scene was shot four months ago. How does she look? When did her dress get torn? Was it before or after this scene, or during this scene? Is she still wet from the pond she fell into somewhere back in time or is the mud still on her legs? And don't forget those rope burns she got back six months ago on "Day One" of filming, because in the movie only a day has passed.

For costuming continuity, there needs to be a record of what was worn on the day that a particular scene was shot. Costume standbys take photos every day, of every scene and keep a record of everything that is done, so continuity can be maintained.

Continuity is just as challenging for makeup as for costuming. Every makeup artist has her own way of keeping track of continuity, where she has been and where she is going in the script – taking photos, making charts, and writing down notes – and every day she uses these methods to review where she is in the script.

The costume design for King Kong was based on clothing design from the 1920's – 1930's. Pictured, from left to right: Jack Black (Carl Denham), Naomi Watts (Ann Darrow), Adrien Brody (Jack Driscoll) and Kyle Chandler (Bruce Baxter).

It takes the talents of many inspired, passionate, and reliable people to make a film.

On King Kong, Eliza and Michal were part of the team creating the new film. Eliza worked with a team of people including the director, the art director, the director of photography and the costume designer, Terry Ryan. Eliza's responsibility as assistant costume designer was designing the extras' costumes.

For King Kong the costume designers had to figure out what the people of New York in the 1920's and 1930's used to wear. Therefore they had a good excuse to spend time looking at old movies, old magazines, and fashion history books. They also went to antique and vintage clothing stores to get an idea of what the clothing would look and feel like.

Of course many of the costumes for King Kong had to be made rather than purchased, because 85-year-old dresses are not sold at the local department store. The clothes from that era were very different. For example, a fabric that was popular at that time for ladies was rayon made out of wood fibers. You can't make it today because the manufacturing process is harmful to the environment. Nowadays they make a synthetic version of rayon but it doesn't drape the same, so the clothes don't look just

There weren't as many clothing choices available back then; when a style came into fashion you couldn't buy anything else. So as a result the silhouette for all women, at any one time, was similar. Trousers were still rarely seen, therefore women seemed much more feminine, and there was a bigger difference between how men and women dressed than there is today.

In designing the costumes for King Kong, accessories were very important, especially the hats. Everyone wore hats and they could tell you a lot about the person wearing them, like what job someone does, or how rich or poor someone is, and what part of society they belong to, and what era they are living in. For example, a poor woman in the time of the Great Depression would not have been able to afford to keep up with the latest fashions. Instead of wearing the most fashionable hat, she would probably be wearing one that was 5 years old or older, so it would be of a different style and would also look a lot more worn than the hat of a rich woman from the same era.

Accessories are the finishing touches applied to costume design. They help define many attributes of the character's personality.

Ladies' coats were very straight, and most had big fur collars that they liked to wear turned up, so that it framed the face and gave them a long slender silhouette. In the 1930's it was very fashionable for ladies to wear scarves, and to tie them in certain ways.

Watches and jewelry were very important; they had to fit the character wearing them.

Planning for dressing the extras for the theater scenes started early. Most of the men's evening wear was rented in England, and most of the evening gowns were made in the workroom in Wellington, New Zealand. The gowns were designed about eight weeks in advance, and then fitted on the extras two weeks prior to the start of filming. The fittings were a lot of fun: the costume designers would first fit the dress, and then add gloves, jewelry, evening capes, and coats. When the extras were all dressed, they would go into the makeup room and have their wigs fitted.

Jack Black (Carl Denham) dressed in men's evening wear circa 1930.

31

Each extra was assigned a number, and his or her file was kept in a huge costume filing system to make it quick and easy to find each extra's costumes and accessories on the day of the shoot. It was a lot of hard work for everyone involved but the team was very happy to see it all working so well on the day. It was one of those moments when everything just came together perfectly.

Michal worked with a team of people including Peter King, the makeup and hair designer, Rick Findlater, who styled and applied Ann Darrow's wig, and the director, Peter Jackson.

The makeup and hair designer, Peter King, went through volumes of research and narrowed it all down to a particular place: New York City, 1930's. He then found pictures of people doing the sorts of things the film was about: Vaudeville shows, filmmaking, men on tramp steamers, to name a few.

Michal's responsibility was to contribute to the makeup design and overall look for the Ann Darrow character played by Naomi in the film. She studied the script to figure out what the character would require in each scene.

Here is King Kong chasing Ann Darrow through the jungle. How would she look? She might look pretty messy. She might be muddy from sliding down hills and covered with scratches and bruises. Would she be sweaty from running? She has rope burns on her wrists from several scenes back. It may seem there is only one way to see it but when the actress is consulted she might imagine it from another point of view. She might add, "Oh, I ran through the bushes and there are leaves in my hair, and I fell into a pool of water so now I'm clean".

The makeup application of Naomi Watts (Ann Darrow) featured the cosmetic color palettes that were popular in 1930.

Michal did research with the cosmetic companies that were making the products in the 1930's, to learn what lipstick colors they were using and why, what color they put on cheeks and where, what kind of powder was popular and who used it. Since color photography had not been invented at that time, it was important to see the actual colors and find people to meet with who could show the design team the actual products.

The 1930's were an especially beautiful era for makeup. The 1920's saw makeup being used by the ordinary woman for the first time in recent history and even ten years later in the 1930's it was a new technology. There wasn't a lot of variety in the colors but what they had was bright and vibrant. Women had specific ideas about what was beautiful, and it didn't matter whether it was natural or not. Everything in that era was stylized, and the makeup matched. Brows were thin wings that soared beyond their natural boundaries; long lashes swooped down the edges of the eye, casting mysterious shadows along the cheek; lips were bold, and porcelain faces were blushed high on the cheeks.

36

Colin Hanks' (Preston) suit and glasses complement his character's job and personality.

Eliza's proudest achievements are her work on the big period costume movies like King Kong, and Moulin Rouge. On Moulin Rouge she was the costume supervisor.

Eliza's future goals are to continue working on big beautiful costume movies and to do more of them as the head costume designer. She would also love to start her own fashion label that creates really beautiful dresses, and to be able to combine costume and fashion design.

The combination of makeup and costume design help
capture the essence of the character.
Pictured: Naomi Watts (Ann Darrow).

Michal's biggest, best, and proudest achievement is that she has been, and continues to be, able to do what she loves. Not because she planned it all out, but rather, because she just continued to do what came naturally. She learned her most valuable lesson from her artist mother: Be still, concentrate, and let it all unfold.

Ultimately she would like to have the "artist's vision" every moment of her life: to see things clearly, without pre-conceptions, and to interact with everything around her in an engaged and joyful way.

Makeup application for jungle scenes required a completely different approach than city scenes. Pictured: Naomi Watts (Ann Darrow).

The color of clothing and choice of costumes can enhance the way a scene looks. In addition to complementing the personality of the character, color choice can help accentuate the mood of the scene. Pictured: Jack Black (Carl Denham).

How can you tell if you would be good at costume design? If you can answer yes to the following questions, then you should consider designing costumes.

1. *Do you like to work together on a project as part of a team? Can you communicate and cooperate with others?*

    A film is created through the efforts of many talented people working together as a team. A member of the team not only must be able to work together with other people doing the same type of work, but also must be able to communicate with the other people doing the different types of jobs on the team.

    Team members must be able to get their ideas across to others and enjoy the process of sharing.

John Sumner (Herb) is featured in the classic studio fashion for filmmakers circa 1930.

2. Are you reliable? Do you understand deadlines?

Films are expensive to make, so to keep costs as low as possible, schedules are made with deadlines that everyone must meet. To work on a film as a costume designer you must be able to meet all your deadlines, so that progress on creating the film will go according to plan.

3. Are you creative and are you able to sketch out your ideas?

A costume designer must be imaginative, and able to make her ideas visible by drawing them, so that they can be brought into being.

4. Are you interested in fashion? Do you enjoy learning about the clothing and accessories of people in other places and times?

A costume designer must understand fashion, current, historical and fantastical, how garments are constructed, and what materials are used. She must also be able to research the clothing of other regions and time periods, and be able to translate what she sees into ideas for costumes.

Consistency in each character's costume design is important in achieving a unified look for the character. Pictured: Colin Hanks as

In order to convey impending danger, the makeup and costume design must reinforce the filmmaker's vision for how an audience needs to feel in a specific scene. Pictured: Naomi Watts as Ann Darrow.

How can you tell if you would be good at makeup? If you can answer yes to the following questions, then you should consider being a makeup artist.

1. Are you observant? Can you see details that someone else might miss?

One of the most important qualities a makeup artist needs is an observant eye. You must be able to see the qualities that the person you are making up has that need to be noticed and to accentuate and direct attention to those things, "seeing" what is there to work with.

2. Are you organized?

A makeup artist must concentrate on details and be organized. She must be able to make detailed notes on what the makeup should look like at various stages, either by taking photographs or making sketches, because a film is seldom shot in sequence, and months may elapse between various shots of the same scene, and you need to know what the character's makeup is supposed to look like.

48

Jack Black (Carl Denham)

3. Do you communicate well with other people? Can you get your ideas and opinions across?

Working on a film involves working closely with others. There is so much going on, and each person is just doing one little part. Anyone working on a film must be able to coordinate and communicate with others, from the other makeup artists to the set designer, the lighting director, the costume designer, etc.

Naomi Watts' porcelain complexion and bold lip color reflect the trend in makeup application of the 1930's.

If you want to be a costume designer, you will need to:

1. *Be aware of what is happening in fashion.*

2. *Study history, especially fashion history.*

3. *Learn to sew and make patterns.*

4. *Study art and drawing.*

5. *Take design courses.*

6. *Learn about film sets and how people work on them.*

7. *Get work experience on a film set in the design department to understand how all the pieces go together to make a film.*

52

As a shipmate on The Venture, Evan Parke's (Hayes) costume must reflect the nautical look of the time.

If you want to be a makeup artist you will need to:

1. *Read about makeup, not only current trends, but about makeup in different times and places.*

2. *Experiment with light and shadows. How does your face look with a flashlight under your chin? How can you use light and shadows to make someone look old or young?*

3. *Draw pictures, see how different colors look together.*

4. *Play with makeup.*

5. *Learn how movies are made and how plays are staged. Read about filmmaking and theater production, and volunteer with community groups producing plays and films.*

KONG
THE 8TH WONDER OF THE WORLD™

If you love to make clothes that no one has ever seen, or clothes that someone can identify as being from New York in the 20's, or Italy in the 16th century, and if you can imagine what aliens on a distant planet might wear or whether someone will look more in character by adding an accessory or a hat; if you want to learn what designs and what fabrics are best for the time and place of a script….

If you like to paint, and can imagine how light and shadow affect the way a person looks; if you are fascinated by how people in different times and places looked and wore their hair; if you like to dress up as a creature from another planet….

If you can work together with your crew to make magic happen and you like to see everything come together on the set, then you can do it too! You Can Be A Woman Makeup Artist or A Costume Designer.

YOU CAN BE A WOMAN™ MAKEUP ARTIST OR COSTUME DESIGNER

YOU CAN BE A WOMAN™
MAKEUP ARTIST OR COSTUME DESIGNER

MAKEUP LESSON PLAN 1

PURPOSE: To learn how to research makeup and to design makeup from the research.

MATERIALS: Clear white pad of paper, pencils, eraser, colored pencils, pastels, or crayons.

PROCEDURES: Bring the children to the library, and help them find books with pictures of people from historical time periods or other places on the globe (e.g., traditional Chinese opera; Masai warriors in Africa; Queen Elizabeth I, etc.)
Have each child select a time-period or geographical area to research, and let them copy faces from their research, paying attention to the details of color, shape, and accessories like hair, jewelry, and tattoos.

CONCLUSIONS: What types of research materials had the best information?
What differences are there with makeup in America today?
What similarities?

MAKEUP LESSON PLAN 2

PURPOSE: To understand how light and shadow change the shape and look of the face.

MATERIALS: Flashlights and mirrors.

PROCEDURE: Have the children work together in pairs, each pair with a flashlight and mirror.
Turn out the lights and have one child look in the mirror while the other child shines the light on the first child's face from above, below, straight on, from behind, and from each side.
Then let the children exchange roles and repeat.

CONCLUSIONS: What effect does the change in the direction of the source of light have in how the face looks?
What makes the face look older or younger, scary, or weird?

MAKEUP LESSON PLAN 3

PURPOSE: To learn how to design makeup, and practice using color and contrast to change the look of the face.

MATERIALS: Magazines, colored pencils or crayons.

PROCEDURES: Have the children cut out pictures of faces (at least 4" across) from the magazines, so that each child has several faces to work with. Using brown and white colors, have the children first draw wrinkles at the corners of the eyes and from the corners of the nose to the corners of the mouth; use brown for the lines and white or yellow on either side, blending carefully.
Have the children then take a second face and draw dark hollows in the cheeks and around the eyes using dark colors, and highlight nose, cheekbones, jaw, above the eyebrow, etc.

CONCLUSIONS: What effect does the addition of color and contrast have on the look of the face?
Which effect made the face look older?
Which effect made the face look spooky?

MAKEUP LESSON PLAN 4

PURPOSE: To learn about how to use makeup to achieve various effects.

MATERIALS: Natural makeup base, makeup sponges, plus white, yellow, and brown stage makeup, and other colors as needed, Vaseline, candy wax, mirror.

PROCEDURES: Have the children work in pairs, each pair with makeup colors and a mirror.

Have the children put makeup base on each other's faces, using the makeup sponges.

Have one child put colored makeup on the other child's face, using thin lines of brown for wrinkles, with thin lines of yellow on either side, and blend the lines; places to do this are crow's feet around the corners of the eyes, and lines from the side of the nose to the corners of the mouth.

Then let the children switch roles, and have one child use white and yellow together to create highlights on cheekbones, forehead and chin, and brown in the hollows of the cheeks, and around the eyes.

Have the children use the other colors and materials on each other's faces to try different effects: use Vaseline for sweat or tears; black, white and red for wounds or scars; wax under the upper lip or in the cheeks to change the shape of the face, etc.

CONCLUSIONS: What effect does the addition of color and contrast have on the look of the face?
Which effect made the face look older?
Which effect made the face look spooky?
Which special effect worked the best?

59

COSTUME DESIGN LESSON PLAN 1

PURPOSE: To learn about how clothing (and therefore costumes) are put together

MATERIALS: Pattern for a dress with sleeves, and other complicated pieces of clothing (a few different ones), newspaper or other large sheets of paper, scotch tape or masking tape, scissors, and pins.

PROCEDURES: Have the children work in groups, one group for each pattern. Have them look at the pattern pieces and cut out copies of the pattern pieces on the paper. If there will be two or more pieces of the same pattern, have them make one copy for each piece.
Then let the children put the pieces together to form the garment, first pinning the pieces together and when they are correctly positioned have them tape the pieces into place.

CONCLUSIONS: How can you tell the left sleeve from the right sleeve?
Is there a difference in the pattern piece?
What was the most difficult part of the garment? Why?

COSTUME DESIGN LESSON PLAN 2

PURPOSE: To learn how to research costumes and to design costumes from the research.

MATERIALS: Clear white pad of paper, pencils, eraser, colored pencils, pastels, or crayons.

PROCEDURES: Bring the children to the library, and help them find books with pictures of people from historical time periods or other places on the globe (e.g., colonial America; Ancient Greece; Egyptian Pharaohs, etc.)
Have each child select a time-period or geographical area to research, and let them copy costumes from their research, paying attention to the details of materials and colors used, shape, and how they fit the people.

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CONCLUSIONS: What types of research materials had the best information?
What differences are there with clothing in America today?
What similarities?

COSTUME DESIGN LESSON PLAN 3

PURPOSE: To learn how to coordinate a color scheme for costumes and select materials.

MATERIALS: Notebooks, pencils, crayons, swatches or samples of bits of materials.

PROCEDURES: Bring the children to a fabric store or dressmaker, together or individually, and have them look at various fabrics and accessories like buttons, etc.
Have them select a master pattern or design, a piece with several colors like a pattern of light blue, dark blue and light green.
Have them make notes on what they would like to do within a color scheme based on the chosen design: skirt from design, light blue blouse, light green scarf, black shoes and socks, dark green ribbon and buttons, etc.
Have them make notes on their particular design and color scheme and sketch what they would like to do with the different colors and accessories.

CONCLUSIONS: There are multitudes of choices for costume design:
How did you choose your colors?
What effect were you trying to achieve?
Somber, funereal; fun-loving and carefree; Greek goddess?
How can you make your original choices look different?

GLOSSARY

Camera Tests involve filming the make up and costume ideas to see how they will look on the big screen.

Character is usually a distinct person who has a specific and recurring role, as opposed to extras.

Continuity is maintaining the sets, the costumes, the makeup and the positions of props so that scenes shot out of sequence or re-shot later do not have jarring changes of color, or objects. E.g. a character with a different hair-do and dress in the same scene a few minutes later.

The Costume Designer is the person who (along with the director) makes all of the decisions on the costumes and wardrobe in a movie. The costume designer will work with a team of other designers, sewers, pattern cutters and buyers to take care of all of the film's costume needs.

Costume Standby is the person who looks after the costumes once they are worn by the actors and extras on the set. They take photos every day and keep a record of everything that is filmed, so the costume designer has something to refer back to when needed.

Couturier is someone who designs clothing. Originally it meant a French dressmaker, now it is a designer in high fashion or in French, haute couture.

Drape of a cloth is how it falls or hangs.

Extra is a person who usually does not have a speaking role, or is part of a large group (e.g. audience in theater).

Monochromatic involves using a single color for a variety of items. Various shades of brown for an earth-toned scene would be monochromatic.

Palette is a term used by painters to describe the range of colors used in a particular project. Term originally referred to the board with a hole for a thumb that the painter uses while painting or to mix her colors on and keep them handy for use.

Period is usually referring to a time in the past. E.g. the Elizabethan period would refer to the Sixteenth century in England.

Post-production is when editors, sound mixers, visual effects artists, composers and illustrators do most of their work and all of the elements of the film are finally put together.

Pre-production is the time when a film is created: a script is written; directors, producers, actors and crew are hired, locations are found; sets, props and costumes are designed. Everything is prepared, ready for shooting.

Production is when the 'live action' of a movie is filmed. Sometimes, people work over twelve-hours per day, carefully scheduling, troubleshooting, and anticipating problems. The crew have to put up sets, and lighting. Costumes appear magically, and makeup artists and hair technicians do their jobs early so that when cameras roll, the cast are ready to perform and the director has everything she needs.

Silhouette is the outline or shape of a solid object like a shadow. The fullness of a dress, the length of a skirt or the length of the hair in a silhouette will be apparent.

Toile is a prototype of a garment in a cheaper fabric to get all the proportions and fit right before cutting into the chosen fabrics. Toile originally meant a sheer fabric such as cotton.

ABOUT THE CONTRIBUTING AUTHORS:

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Cohen is a Registered Professional Electrical Engineer with bachelor's and master's degrees in engineering from the University of Southern California and University of California, Los Angeles. She has written plays, screenplays, and newspaper articles; in addition to her series of children's books that began with *You Can Be a Woman Engineer.*

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Dr. Friend is a singer, dancer, choreographer, and writer. She earned a Ph.D. in Iranian Linguistics at UCLA, and promptly launched a twenty-year career building spacecraft. She has written for both scholarly and popular publications on a wide variety of subjects, including folkloric dance, world music, linguistics, travel, and the exploration of Mars by balloon. You Can Be a Woman Makeup Artist or Costume Designer is Dr. Friend's first title in the popular Cascade Pass "You Can Be A Woman ..." series.

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Katz received his training in art education and holds a master's degree from the University of South Florida where he specialized in animation. His most recent animation, Cartoon Sea, has been in numerous film festivals and played on many PBS stations. His early animations and children's book illustrations have been acquired and shown in a number of museums across the country.

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