

Once Upon a Time:  
Fairy Tales and Special Effects Makeup in Pop Culture

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## **Part I: Introduction**

“Once upon a time...”

These words create a formula that signifies the beginning of a tale. This tale will inevitably contain any number of the following constructs: acts of heroism, a maiden in peril, an evil queen, a magical kiss, an impish trickster, an epic duel, and/or a happily ever after. These sorts of tales began in the oral tradition of storytelling and have evolved throughout the centuries to become a part of the literary tradition called fairy tales. These tales remained locked within the realm of literature for many years until they gave way to what could be referred to as the visual tradition, which includes the dissemination of fairy tales through popular culture found in television and film. These forms of mainstream media have brought fairy tales back into the light and made them accessible across all demographics.

The first record of literary fairy tales can be found in Italy beginning with the author Giovanni Boccaccio in the 14<sup>th</sup> century and continuing with Giovan Francesco Straparola and Giambattista Basile in the 16<sup>th</sup> and 17<sup>th</sup> centuries. After a small degree of success in Italy, the fairy tale genre moved to France followed by Germany and then on to England. This movement throughout Europe morphed the tales into reflections of individual societies and cultures which in turn were used as instructional tools for children as they grew up and learned their places in those societies. As fairy tales made their way over to the United States, they took on yet another role: entertainment.

Walt Disney is perhaps one of the most well-known creators of fairy tale entertainment. In fact, he made his fortune through the development of his own unique

fairy tale plots in the early 20<sup>th</sup> century. Disney has become a household name associated with children's animated films taken from the literary tradition of storytelling from Europe. In more recent years, American television networks have begun to capitalize on fairy tales, creating TV programs geared toward adults based off of timeless classics as well as little known tales and even going so far as to create their own. This surge of renewed interest from adults in fairy tales comes at an opportune period of time in our country's entertainment history.

The 20<sup>th</sup> century saw the first movies and television programs with sound and color followed later with the use of visual effects through practical makeup and more recently through computer generated effects. Today, the visual effects industry is at an all time high, using both practical and computer generated creatures in TV and film. This process of making special effects has allowed audiences everywhere to experience an unbridled form of entertainment in which anything imagined can become a reality. Suddenly we are able to watch fairy tales in a realistic setting which makes them seem that much more plausible. Fairy tales are no longer considered solely for children's entertainment and have become a part of mainstream popular culture. By examining the history of fairy tales and special effects, we can begin to see their influence on today's society and how the modern fairy tale has impacted our generation.

## Part II: The Movement and Evolution of Fairy Tales

What we have come to categorize as fairy tales certainly did not begin as such. The early form of the fairy tale genre begins simply in the oral tradition of storytelling. These tales are passed down through the ages, told and retold by families and communities. They are very much unlike the tales we are familiar with today. The tradition of telling tales begins with listening to other tellers and gleaning certain aspects of their stories in order to create a newer, better tale. This system of fairy tale creation is flexible and ever changing. Each teller chooses what he believes to be the important aspects of the tale and manipulates them into something that suits his society's current needs. The tellers are not bound by written texts and "such creativity is never static and is capable of recreating not only old stories but also new tales based on traditional models."<sup>1</sup>

From this oral tradition came authors who deemed it necessary to write the tales into books in order to preserve their memory. One of the earliest fairy tale collections can be found in the *Decameron* written by the Italian author Giovanni Boccaccio in 1353. In spite of the evidence of written tales before the *Decameron*, Boccaccio is known as the man who created the Italian novella tradition which, in turn, helped to create the written European fairy tale.<sup>2</sup> The *Decameron* became the model to which other writers aspired, often "following [Boccaccio's] construction, borrowing his plots, and imitating...his

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<sup>1</sup> Kay F. Stone, "Oral Narration in Contemporary North America," in *Fairy Tales and Society: Illusion, Allusion, and Paradigm*, ed. Ruth B. Bottigheimer (Philadelphia: University of Pennsylvania Press, 1986), 17-8.

<sup>2</sup> Ruth B. Bottigheimer, ed., *Fairy Tales Framed: Early Forewords, Afterwords, and Critical Words* (Albany: State University of New York, 2012), 13.

style.”<sup>3</sup> Following in Boccaccio’s footsteps, Italian author Giovan Francesco Straparola wrote a two-volume book entitled *Pleasant Nights* written in 1551 and 1553. In it, he wrote “Puss in Boots” as well as the earliest “Beauty and the Beast” tale. Subsequently Giambattista Basile published a book entitled *Tale of Tales* in 1636. In it, he wrote “Sleeping Beauty” and the earliest “Cinderella.”<sup>4</sup> Both of these authors’ works would begin the flow of fairy tales from Italy into France and Germany where the fairy tale genre would finally take root.

France has a long history of stories containing chivalric romances which often included valiant knights, villains (such as ogres and giants), and fairy helpers. These stories were performed for King Louis XIV and the French court in the form of grand operas and ballets featuring fairyland settings and characters.<sup>5</sup> In spite of these popular romances, the written fairy tales as we know them did not arrive in France until the 17<sup>th</sup> century due, in part, to the translation of Straparola’s work into French.<sup>6</sup> Among the more popular French fairy tale authors are Mlle Lheritier, Mme d’Aulnoy, Mme de Murat, and Mlle de La Force. These women became famous for their fairy tale publications. But perhaps the most famous French fairy tales can be found in *Tales of My Mother Goose* written by Charles Perrault in 1697.<sup>7</sup> Most children today grow up listening to the tales of Mother Goose, but unbeknownst to many of us is that several tales in that book find their origins in the Italian tales written by Straparola and Basile.

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<sup>3</sup> Bottigheimer, *Fairy Tales Framed*, 28.

<sup>4</sup> Ibid., 25.

<sup>5</sup> Ibid., 101.

<sup>6</sup> Ibid., 103.

<sup>7</sup> Ibid., 125.

All of Perrault's tales contain some sort of a moral implication, a standard for which children should strive. In a letter of dedication found at the beginning of his *Mother Goose* manuscript, Perrault states that each "tale almost always contain a very wise lesson, which becomes more or less apparent according to the sharpness of the listener's perception."<sup>8</sup> He goes on to say that "it is also true that these tales (*contes*) take us inside the most humble households of ordinary people where the worthy desire to teach children inspires the invention of nonsensical stories (*histoires*) appropriate for these children who have not yet developed the capacity to reason."<sup>9</sup> By reading this letter, we are given an opportunity to understand the purpose of fairy tales written in 17<sup>th</sup> century France. They were meant to be "nonsensical" tales used to instruct and guide their children in the ways that were deemed appropriate to society. The idea of a "nonsensical" tale also suggests the intent of training children through entertainment. Even in today's society, children who find stories entertaining are more likely to process and understand their underlying moral implications than those children forced to listen to a lecture.<sup>10</sup> Moving through Europe, these French tales made their way to Germany where the famous Brothers Grimm established yet another layer to the fairy tale genre.

It is widely believed that Jacob and Wilhelm Grimm traveled the Germanic countryside, gathering stories and tales from local townspeople and committing them to paper. This could not be further from the truth. The Grimms invited storytellers into their

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<sup>8</sup> Bottigheimer, *Fairy Tales Framed*, 126.

<sup>9</sup> Ibid.

<sup>10</sup> Susan Kim, "Fairy Tales, Childhood Development, and Unconscious Learning," The Huffington Post, accessed April 5, 2014, [http://www.huffingtonpost.com/susan-kim/fairy-tales-child-develop\\_b\\_397620.html](http://www.huffingtonpost.com/susan-kim/fairy-tales-child-develop_b_397620.html).



home and sometimes did not even copy down the tales until the second or third hearing of them.<sup>11</sup> But the Grimms did more than just copy down tales, they also took tales that were already published, some of which were tales they had already heard, and rewrote them according to their own desires.<sup>12</sup> What the brothers ended up doing was creating an “ideal type for the literary fairy tale, one that sought to be as close to the oral tradition as possible...”<sup>13</sup> By conflating different versions of the same fairy tale, the Grimms created what folklorists refer to as a composite text which takes one theme from one version and another theme from a different version in order to create a new fairy tale.<sup>14</sup> These tales exemplified what the Brothers believed to be the heart of the German people: their country’s rich culture. The Grimms’ tales, however, were not always viewed as appropriate for children. In fact, their original tales were written with adults in mind. Many of their stories involved severe punishments for the evildoers, bawdy humor, and sexist/racist undertones. They were believed to be unhealthy “for the development of children’s minds.”<sup>15</sup> The church leaders and teachers leaned toward stories that promoted good manners and morals. It is for these reasons that the Grimms undertook major revisions between their first publication of tales in 1812 and their later publications dating all the way up to 1857. The Brothers revisions “eliminated erotic and sexual elements that might be offensive to middle-class morality, added numerous Christian

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<sup>11</sup> Jack Zipes, *When Dreams Came True: Classical Fairy Tales and Their Traditions* (New York: Routledge, 2007), 73.

<sup>12</sup> Zipes, *When Dreams*, 74.

<sup>13</sup> *Ibid.*, 75.

<sup>14</sup> Alan Dundes, “Fairy Tales from a Folkloristic Perspective,” in *Fairy Tales and Society: Illusion, Allusion, and Paradigm*, ed. Ruth B. Bottigheimer (Philadelphia: University of Pennsylvania Press, 1986), 260.

<sup>15</sup> Jack Zipes, introduction to *Spells of Enchantment: The Wondrous Fairy Tales of Western Culture* (New York: Viking, 1991), xxiii-xxiv.

expressions and references, emphasized specific role models for male and female protagonists according to the dominant patriarchal code of that time, and endowed many of the tales with a “homey,” or *biedermeier*, flavor by the use of diminutives, quaint expressions, and cute descriptions.”<sup>16</sup> These revisions made the Grimms’ fairy tales more accessible for children, but some scholars argue that at the same time, they negatively impact the cultural understanding of that time which was one of the criteria set forth by the Grimms when they first began collecting their tales. However, the revisions made by the Brothers were not the only changes made to the genre.

“Extraordinary characters, miraculous events, superstitions, folk customs, and pagan rituals made their way quickly into the early vernacular of English works by renowned authors such as Chaucer, Spenser, Swift, Marlowe, and Shakespeare...”<sup>17</sup> and yet, in spite of the genre’s success in France and Germany, fairy tales did not become an established form of literature in England until the mid-nineteenth century. After the Revolution of 1688, the Church began to spread their influence into all methods of entertainment: theatres were shut down, creativity was stifled, imagination was censored, and the fairy tale was forced to go underground, where it was reduced to oral transmission only. At the beginning of the 19<sup>th</sup> century, published fairy tales were collected from all over Europe and translated into English using the excuse that those works were exotic pieces of art.<sup>18</sup> The people came to believe that without imaginations and creativity, the children’s senses were beginning to dull, so slowly the fairy tales were

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<sup>16</sup> Zipes, *When Dreams*, 78.

<sup>17</sup> Ibid., 143.

<sup>18</sup> Ibid., 148.

re-established in the middle class by allowing children to read them during their free time after their lessons and chores were completed.<sup>19</sup> And then came the Enlightenment. During this time in England's history, the people began to question the Church and its purpose in their lives. Even though many of the fairy tales were contradictory in nature, they allowed children and adults to "formulate innovative views about socialization, religious training, authority, sex roles, and art."<sup>20</sup> Fairy tales quickly became mirrors for society. They would often reflect society and its imperfections or they would act as two way mirrors, looking at society the way they wished it were. Either way, attention was drawn to lifestyles and living situations and questions were being asked.<sup>21</sup> This new attitude allowed for fairy tales to follow Englishmen across the ocean and become an institution in America.

Following the ever changing themes of fairy tale literature, American writers began to focus on the idea of human redemption. Both Frank Stockton and Howard Pyle were considered to be among the pioneers of American fairy tale writing, but it was L. Frank Baum who became one of the most notable writers of all time. His story, *The Wizard of Oz* (1900), focused on a female heroine, Dorothy, whose desire to leave Kansas and pursue her own destiny became the ideal in which many young girls strove to achieve.<sup>22</sup> By the beginning of the twentieth century, fairy tales became an accepted form of literature within the United States. There was, however, another form of entertainment emerging during this time: the cinematic form. One of the most well

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<sup>19</sup> Zipes, *When Dreams*, 150.

<sup>20</sup> Ibid., 165.

<sup>21</sup> Ibid.

<sup>22</sup> Zipes, introduction, xxv.

known filmmakers of all time was Walt Disney. He revolutionized the way Americans viewed fairy tales and capitalized on their hope for a better future during the height of the Great Depression.<sup>23</sup> In 1937, Walt Disney Productions released its first full length animated feature, *Snow White and the Seven Dwarfs*. One important fact to note about this production is that Disney's *Snow White* was nothing like the Grimms' tale from which the plot was taken. He took the idea from the Germanic fairy tale, but he changed the entire story to suit his own beliefs as to what a fairy tale should be.<sup>24</sup> Many scholars resent Disney's formulaic approach to fairy tale filmmaking. This formula is as follows:

There is an opening song that announces the yearning of a heroine; the young woman, always virginal and sweet, is victimized and is captured or imprisoned by evil forces; at the same time comical animals or animated objects, as in the case of *Beauty and the Beast*, provide comic relief and try to assist the persecuted heroine; at one point a male hero is introduced along with a romantic song or two; and because the girl cannot save herself, the hero is called on to overcome sinister forces represented by a witch, scheming minister, or dumb brute. Of course, there are variations to the pattern, but they are minor.<sup>25</sup>

This particular "Disney plot formula" became a staple for the Walt Disney Studios and redefined what Americans thought of when they thought about fairy tales. More importantly, however, it redefined fairy tales as a genre. They were no longer read from their original literary sources, but viewed on the big screen. These cinematic endeavors were viewed at face value and their plots taken as truth while their fairy tale counterparts' original plots and histories were forgotten. Walt Disney's animated features were just the beginning. Soon other studios and television networks discovered the lure of fairy tales as

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<sup>23</sup> Jack Zipes, *Fairy Tale as Myth, Myth as Fairy Tale* (Lexington: University Press of Kentucky, 1994), 73.

<sup>24</sup> Ibid., 87

<sup>25</sup> Jack Zipes, *Fairy Tales and the Art of Subversion: The Classical Genre for Children and the Process of Civilization* (New York: Routledge, 2006), 209.

entertainment and capitalized on that knowledge. Fairy tales as a visual form slowly replaced the literary one as Western society became “more oriented toward viewing fairy tale films, plays, and pictures rather than reading them.”<sup>26</sup> Today, mainstream media has taken to fairy tale adaptation as well as creation as a means of entertainment, yet again changing the way fairy tales operate and how they affect the world around them.

With the evolution of technology and ever rising standards of audience members, television and movie industries alike have had to raise their production values in order to keep up with demand. Because of this, the special effects industry has quickly grown within the last century. Their work allows viewers to fully believe in what they are seeing even if it is a fairy tale. The history of their industry cannot be understated and knowledge of their past is how their future can be determined.

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<sup>26</sup> Zipes, introduction, xxviii.

### Part III: Special Effects Makeup Throughout Time

Though its history is brief in the grand scheme of things, the special effects makeup industry has grown exponentially since its inception in the early 1900s. Even from the beginning, however, special effects (SFX) makeup has helped in the creation of characters that, up until then, could only be seen through one's own imagination. As readers of fantasies, fairy tales, and horror stories, we are given the rare privilege of becoming an SFX makeup artist as we transform the creatures from the page to the stage within our minds. "Some [tales] are stylized, popular, and happy characters that have become part of our life as well as entertainment, while others have drawn upon our dark imaginations and hidden fears to instill a different element to which many are drawn out of curiosity and desire to see the unknown."<sup>27</sup> No matter the genre, SFX makeup has the ability to create any type of creature in such a way that we as audience members begin to wonder if these creatures could possibly exist somewhere in this world. Film conveys "the illusion of reality, that the camera (and the audience) is an interloper on a natural event in a real setting."<sup>28</sup> Ultimately, the goal of every SFX makeup artist is to create a character so believable that the lines between fiction and reality become blurred. Modern day audience members have extremely high expectations for SFX makeup as well as new technological advances such as computer generated (CG) effects. We have become adept at distinguishing between what is actual and what is virtual. In fact, whether a film or television program is successful or not often comes down to its believability for the

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<sup>27</sup> Vincent J-R Kehoe, *Special Make-up Effects* (Boston: Focal Press, 1991), 19.

<sup>28</sup> Thomas Morawetz, *Making Faces, Playing God: Identity and the Art of Transformational Makeup* (Austin: University of Texas Press, 2001), 123.

viewers. As we look back at the beginning of this industry, however, much of the effects work is laughable and crude. But as an audience member of that time, they were facing their nightmares and were completely unaware of how they could have possibly been brought to life on the big screen.

Silent films marked the beginning of the film industry as well as the SFX makeup industry. The forerunner of all modern makeup techniques is widely considered to be Lon Chaney, Sr. He created many of the iconic silent film monsters during the 1920s. Chaney's creation of the Gaston Leroux's character, The Phantom, from the famous novel *The Phantom of the Opera*, frightened movie goers for many years due to the startling and realistic makeup he created for the role. Chaney's son told the story that "his father kept his make-up/dressing room closed to everybody, and when he had to make repairs or changes, filming stopped and he went alone into his sanctum, emerging only when he was satisfied that his appearance was as he wanted it to be."<sup>29</sup> Unfortunately he never shared his secrets with anyone, not even his son, so most of his SFX makeup knowledge died with him.

During the 1930s, most of the makeup departments within the various studios were more concerned with beauty makeup for the actors and less so with SFX makeup until Jack Pierce, the head of the makeup department for Universal Studios, was asked to create a monster for the new film, *Frankenstein*.<sup>30</sup> Pierce was known throughout the industry as an artist who preferred 'the old way' of doing things by making his appliances from layers of cotton and glue instead of embracing the use of new appliances made from

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<sup>29</sup> Kehoe, *Special Make-up*, 19.

<sup>30</sup> Ibid.

liquid latex. His actors were forced to endure hours of sitting in the makeup chair in order for Pierce to create his monsters. The outcome, however, was the creation of some of the industry's most notable characters. His collaborations with Boris Karloff on the films *Frankenstein* (1931) and *The Mummy* (1932) and his work with Lon Chaney Jr. on *The Wolf Man* (1941) gave birth to three of the film industry's most iconic monsters. Unfortunately for Pierce, his time consuming makeup effects soon became outdated and Universal Studios let him go in 1946 in favor of using pre-fabricated latex pieces which took half the time to apply to the actors.<sup>31</sup>

The 1960s ushered in an era of SFX makeup unlike any of its predecessors. By that time, foam latex appliances were the industry standard and the ease in which they were applied to the actors greatly reduced the time spent in the makeup chair. John Chambers, an artist whose work really help define this new era of makeup design, became world renowned for his makeup appliances in the movie *The Planet of the Apes* (1968). In this film, Chambers carried the responsibility for turning the human actors into talking chimpanzee, gorilla, and orangutan creatures. He created foam latex appliances that were put onto the actors in pieces so that they could perform through the makeup. Previously the full facial masks used made it nearly impossible for the actors to emote through the appliance, but this new technique was a game changer. This was the first time that actors were transformed “into truly believable animal creatures, and what could have been a laughable B-grade picture, turned out to be a film classic solely due to the design of the appliances to allow the performers a means of making expressions that were almost

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<sup>31</sup> “Jack Pierce: The Man Behind the Monsters,” Monsterzine, accessed March 15, 2014, <http://www.monsterzine.com/200301/jackpierce.php>.



human on animal features.”<sup>32</sup> Chambers received an honorary Academy Award for his work on this film in 1969 which was long before they actually created an Academy Award for Best Makeup in 1981.<sup>33</sup>

During the late 1960s through the 1970s, the film industry began to utilize technology that was previously unavailable to them. They began to combine live action performances with computer generated images known as CGI effects. In 1967, a ten minute film featuring a computer generated image of a hummingbird was created which kick started the growth of the CGI industry. Although the effects were rudimentary at best, SFX makeup artists began to see the limitless possibilities that this technology could allow. Though some artists viewed CGI as a threat to their livelihood, many artists embraced the change as a way to make their creations seem that much more real.

The new technology of special effects is designed to make the work of the audience easier. Until the last twenty years, the demands of moviemaking created a kind of cognitive dissonance. Our eyes saw, and our minds confirmed, that the creature in the black lagoon could be nothing but a man in a crude rubber suit and that the spaceship was a toy made of tin foil precariously positioned against a black velvet screen. We had to struggle to suspend disbelief. The new technology makes the struggle easy; what we see is utterly convincing.<sup>34</sup>

SFX makeup artists saw this changing technology as a reason to step up their game and rise to the challenge presented to them. If the audience could believe that the locations and surroundings were real due to computer imaging, then their makeup needed to be just as real.

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<sup>32</sup> Kehoe, *Special Make-up*, 25.

<sup>33</sup> “John Chambers,” Internet Movie Database, accessed March 15, 2014, [http://www.imdb.com/name/nm0150357/?ref\\_=fn\\_al\\_nm\\_1](http://www.imdb.com/name/nm0150357/?ref_=fn_al_nm_1).

<sup>34</sup> Morawetz, *Making Faces*, 42.

One of the most influential SFX makeup artists to pick up the gauntlet was Stan Winston. He created Stan Winston Studio in 1972 and worked steadily in the film industry until his death in 2008. Although he received Emmy awards and nominations throughout the 70s, Winston gained a new level of fame when he collaborated with James Cameron for the first time on the set of *The Terminator* in 1984. His makeup turning the actor Arnold Schwarzenegger into a cyborg whose skin pulls away revealing the robot underneath would become an iconic moment in cinematic history. He would later go on to win his first Oscar for his creation of the Alien Queen in Cameron's *Aliens* in 1986. He worked with Schwarzenegger a second time on the film *Predator* in 1987 creating the iconic Predator creature that has been seen in numerous sequels and spin-offs. Winston was always pushing the envelope of monster creation and he embraced the changing environment of the practical world of effects as the digital world began to come into its own. One of his greatest achievements in cinematic history was his creation of all the dinosaurs in Steven Spielberg's *Jurassic Park* in 1993 for which he won another Oscar in Best Visual Effects. Some of the dinosaurs were life size robots covered in foam latex skin while other dinosaurs were even suits worn by performers. In addition to these elements, *Jurassic Park* also used CGI dinosaurs to create a seamless line between practical and digital. For many audience members, they were completely unaware that these dinosaurs were physical beings interacting with the actors in the scenes.<sup>35</sup>

The turn of the century ushered in a new beginning for the film industry. Motion capture suits combined with CGI characters gave actors the ability to literally become the

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<sup>35</sup> "Stan Winston," Internet Movie Database, accessed March 15, 2014, [http://www.imdb.com/name/nm0935644/?ref\\_=nmbio\\_bio\\_nm](http://www.imdb.com/name/nm0935644/?ref_=nmbio_bio_nm).

characters they were portraying without the need for prosthetic makeup of any kind.

Director Peter Jackson, the founder of New Zealand's Weta Studios, heralded in this new era by directing the legendary trilogy *The Lord of the Rings*, written by J.R.R. Tolkien, using a combination of every movie magic trick previously used before and even some new ones which astounded and amazed audiences worldwide.<sup>36</sup> In an interview with Richard Taylor, the Special Effects Supervisor at Weta Studios, he stated that for the three movies combined

More than sixty-five different sets [were constructed]. Along with the cities, there were the forests; the fantasy architecture, like Helm's Deep; and the volcanoes, like those around Mount Doom. These miniatures were combined with synthesized images, completing the landscape. Weta manufactured a total of 48,000 props, including 1,000 pieces of armor, 2,000 weapons, 1,800 costumes and body prosthetics, 10,000 facial prosthetics, 1,800 pairs of Hobbit feet, 10,000 bows, and 18 scanned miniature monsters! The scenery and prop departments themselves also produced tens of thousands of objects. The human props were enlarged for the Hobbits, and the Hobbit props were reduced for the large-sized people.<sup>37</sup>

The sheer magnitude of these films had never been attempted before and Jackson's attention to detail and eye for Tolkien's world created a believable trilogy that sparked the creation of many films following it.

In 2009, James Cameron released his visually stunning masterpiece, *Avatar*, which became the highest grossing film of all time at just over \$2 billion dollars worldwide. This film utilized motion capture suits as well as mass quantities of green screen in order to create a science fiction world on another planet. The actors performed the entire script and interacted with each other while wearing the motion capture suits so

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<sup>36</sup> Pascal Pinteau, *Special Effects: An Oral History*, trans. Laurel Hirsch (New York: Harry N. Abrams, Inc., 2004), 178.

<sup>37</sup> Pinteau, *Special Effects*, 184.

that every inflection and nuance in their performance could be captured electronically and converted into a CGI character.<sup>38</sup> In spite of the movie's huge success, the idea that actors can be so easily replaced via CGI characters has caused a bit of concern flowing through the acting community at large. Actors are worried that in a few years they might be out of a job and replaced by digital copies of themselves.

Recently a concerted effort has been made to bring movies back to the basics. In 2013, Alec Gillis and Tom Woodruff, Jr., co-founders of Amalgamated Dynamics, Inc. or ADI, began a Kickstarter campaign in order to fund their horror movie *Harbinger Down* in which all the creatures and special effects would be practical effects and very few CGI elements would be used. During an interview with Camille Balsamo, one of the stars of the film, she expressed gratitude toward Gillis and Woodruff, Jr. for reintroducing practical effects to the world. Balsamo stated that she had once been cast for a film and brought in to shoot for about four weeks. Upon arrival, her body was digitally scanned and her facial expressions were captured. After about a week of filming, she was told she could leave because the rest of her scenes would be edited digitally.<sup>39</sup> This is quickly becoming the state of our film industry. Gillis and Woodruff, Jr. are seeking to bring practical effects back to the forefront and show audiences everywhere that no computer generated image can ever replace the art form of having actual creatures and actors to work with onscreen. Even though the argument for or against the use of CGI in films and television can be made, its impact on our society's entertainment is undeniable. It has

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<sup>38</sup> James Cameron, "Filmmaker's Journey," *Avatar*, DVD, dir. James Cameron (Los Angeles, CA: 20<sup>th</sup> Century Fox, 2010).

<sup>39</sup> Stan Winston School of Character Arts, "ONLINE Movie Set Visit Creature FX film, HARBINGER DOWN," YouTube, accessed March 15, 2014, <http://www.youtube.com/watch?v=6kPH2QB-nnc>.

forever altered our understanding of what is possible or impossible within the realm of this visual tradition.

#### **Part IV: Fairy Tales Found in TV and Film**

Throughout their evolution, fairy tales have undergone changes that reflect the societies in which they are from. With this in mind, it is only natural that in our Western society, fairy tales have evolved to find their place on our television and movie screens instead of on the pages of our bedtime stories. As a culture that has become accustomed to instant gratification, the idea of sitting and reading a fairy tale when one could simply turn on the TV and watch it instead, has become prosaic. “Culture consists of people’s beliefs, their ideas, their values, their very conceptions of reality.”<sup>40</sup> It is important to remember, however, that “culture does not have a life of its own. It is created by men, and it helps them define what is meaningful in their world. It can be manipulated by the unscrupulous, used as comfort by the desperate, and erected as a ‘sacred canopy’ over us all. Movies [and television] are part of this process. They are cultural objects, purveyors of cultural fare. They may be abstracted from the total picture and classed as culture.”<sup>41</sup> It is interesting to note that within our culture and society, fairy tale films and television programs have increased drastically over the last 20 years. It is true that fairy tale films have been around since the beginning of Walt Disney’s reign starting with *Snow White and the Seven Dwarfs*, but his films were animated and aimed at children for their entertainment. Since then, movies and television programs have begun to aim their fairy tale stories toward adults. More often we are offered fairy tale films and TV programs containing adult themes. They contain violence, graphic visual effects, and also, at times,

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<sup>40</sup> Andrew Tudor, *Image and Influence: Studies in the Sociology of Film*, (London: George, Allen & Unwin Ltd., 1974), 135.

<sup>41</sup> Ibid., 137.

frightening special effects makeup. With the knowledge that fairy tales often reflect the society from which they come, one question must be asked: What changed within our recent history to explain the need for fairy tales geared toward adults?

If we look at the earliest examples of fairy tales within film, we discover a common theme running throughout all of them. The “Disney plot,” as I mentioned on page twelve, became the standard by which most animated fairy tale movies were written. They contained women who knew their roles in society and did not challenge them, handsome princes who did the rescuing, evil queens who were destined to be destroyed, and the plucky sidekicks who actually furthered the plot. *Snow White and the Seven Dwarfs* was released at the height of the Great Depression. It gave the American people hope; something to look forward to watching during this period of economic struggle. Audiences watched as a young woman who knew the value of a hard day’s work, met and fell in love with a handsome prince who could make all her dreams come true. For the most part, fairy tales were reserved for the animated film industry. Disney Studios also created many live action fairy tale films, but as most adults look back on their childhood, it is the animated “Disney Princess” films that stand out from 1937 all the way to 2013. They were able to capture that whimsical quality of talking animals and dancing inanimate objects that just could not be replicated in real life.

During the 1980s, however, television began to see a surge in fairy tale series starring human characters and “real life” situations. This cross over from animated to human characters provides insight into what mass audiences probably desired during that time. As children, we enjoy animated films for the fantasy aspects, but as adults, we

desire characters with which we can identify. The creation of fairy tale programs using real life characters with human conflicts provided a new genre for American audiences to enjoy. They were able to enjoy programming aimed at rekindling their childhood love for fairy tales, but at the same time, introducing adult themes and issues with which we are all familiar. The 1980s were also a tumultuous time for the United States. The government was dealing with the Iran Hostage Crisis, an assassination attempt on President Ronald Reagan, and the Chernobyl nuclear disaster while the people of the United States were introduced to a new frightening disease known as AIDS, watched as students were murdered in Tiananmen Square, and witnessed the explosion of the space shuttle *Challenger*. With all the terrifying news in the media, Americans began to turn to entertainment as a means of escape.

Programs like *Faerie Tale Theatre* (1982-87), *The Charmings* (1987), and Jim Henson's *The Storyteller* (1988) introduced the world to a fresh new look at old childhood favorites. *Faerie Tale Theatre* featured well known actors and directors, like Robin Williams and Tim Burton, in twenty-six live action episodes of fairy tales adaptations.<sup>42</sup> *The Charmings* only aired for one season, but it removed Snow White and Prince Charming from the Enchanted Forest and placed them in 20<sup>th</sup> century Los Angeles. It followed their attempts at adapting to life and technology with which they were unfamiliar.<sup>43</sup> In classic Henson style, *The Storyteller* featured a combination of puppet characters as well as actors wearing special effects makeup along with regular

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<sup>42</sup> "Faerie Tale Theatre," Internet Movie Database, accessed March 15, 2014, [http://www.imdb.com/title/tt0199214/?ref\\_=nv\\_sr\\_1](http://www.imdb.com/title/tt0199214/?ref_=nv_sr_1).

<sup>43</sup> "The Charmings," Internet Movie Database, accessed March 15, 2014, [http://www.imdb.com/title/tt0092332/?ref\\_=fn\\_al\\_tt\\_1](http://www.imdb.com/title/tt0092332/?ref_=fn_al_tt_1).



human characters retelling classic European fairy tales.<sup>44</sup> Of these three programs, only *The Charmings* was aimed toward adult viewers and that series only lasted one season. During the same year as *The Charmings*, another program was introduced featuring established actors and one well known special effects makeup creator: the cult classic *Beauty and the Beast*.

The 1987 *Beauty and the Beast* followed the lives of Catherine Chandler, a New York City assistant District Attorney played by Linda Hamilton, known for her work on *The Terminator*, and Vincent, an empathic man/beast living underground played by Ron Perlman, a relatively unknown actor at the time but whose breakthrough performance in this series established his acting career. Vincent lived in an underground community filled with the outcasts of New York City. He represented the large homeless population present in the city during the 1980s. Vincent rescued Catherine after she was physically assaulted and left for dead in a park. After she recovered from her injuries, Catherine became an advocate for the underground community and helped them any chance she could.

Legendary makeup artist Rick Baker, known for his work on *Harry and the Hendersons* and *An American Werewolf in London*, created the prosthetics worn by Perlman and brought a distinct human quality to his lion-like creature.<sup>45</sup> The premise behind this television show is that the Beast character was not seeking redemption or attempting to rid himself of a curse. Vincent was simply learning to live his life in the

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<sup>44</sup> "The Storyteller," Internet Movie Database, accessed March 15, 2014, [http://www.imdb.com/title/tt0092383/?ref\\_=nv\\_sr\\_1](http://www.imdb.com/title/tt0092383/?ref_=nv_sr_1).

<sup>45</sup> See Appendix B for step-by-step process shots on creating foam latex appliances.

form with which he was given at birth without conforming to society's ideas of beauty. Catherine, on the other hand, was forced to change her mental attitude toward Vincent and the underground community in order to accept them as human beings and not as social pariahs. This television series seems to have been used to create awareness not only of the homeless population in New York City, but also of how we treat fellow human beings. With the worldwide and nationwide tragedies happening in the 1980s, *Beauty and the Beast* brought the idea of community to a broken world.

Then the 1990s through the early 2000s brought about another lull in fairy tale television programming. The United States experienced a period of prosperity and relative peace. It was not until September 11, 2001 when the World Trade Center fell, that the people of United States truly felt helpless. It was the first time in our nation's history that a terrorist organization successfully attacked and killed thousands of Americans. This attack ignited a war that continues to ravage both foreign countries and our own. We began to feel unsafe in our own homes. We wondered and worried about where the next attack would take place. Our nation's leaders tried to reassure us, but to no avail. America's economy began to fail, gasoline prices began to skyrocket, and no matter where we looked, things seemed hopeless. Then around 2004, fairy tales made their way back into mainstream media.

Live action fairy tale films have become more prevalent than animated fairy tale films within the last ten years. Films such as *The Brothers Grimm*, *Ella Enchanted*, *Pan's Labyrinth*, *Enchanted*, *Red Riding Hood*, *Hansel & Gretel: Witch Hunters*, *Snow White and the Huntsman*, and the upcoming film *Maleficent* are just a few of the many films

that have broken free of the “fairy tale films are animated” stigma. Hollywood, it seems, has recently become fascinated with the lives of the fairy tale characters before or after the original story begins or ends. The 2013 film *Hansel & Gretel: Witch Hunters* begins with the telling of the classic fairy tale, but quickly moves on to show how their experience with the witch from their childhood becomes the catalyst that transforms the frightened, young children into fervent witch hunters. The special effects makeup in this film gives the witches’ skin an almost burnt appearance as their faces look cracked and old. In spite of this, there is a distinct beauty underneath the aging that definitely gives their characters an allure.

In the newest release of fairy tale cinema, *Maleficent*, starring Angelina Jolie, follows the life of the witch Maleficent from the classic tale *Sleeping Beauty*. It will depict the events that lead to her becoming the evil sorceress that we all know and love to hate. Makeup effects artist Rick Baker created the prosthetics that Jolie wore in the film which include sharp prosthetic cheekbones, ears, and nose along with the iconic Maleficent horns which he made to removable through magnets.<sup>46</sup>

And it is not just Hollywood who seems to have a new found interest in the lives of fairy tale characters outside of their original stories. Both ABC and NBC have recently released two hit programs which have audiences once again flocking toward fairy tale television programming. October of 2011 saw the pilots of both *Grimm* on NBC and *Once Upon a Time* on ABC. Released within one week of each other, these two shows

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<sup>46</sup> “*Maleficent* Poster: Angelina Jolie Manages to Look Dangerous and Alluring at the Same Time,” Entertainment Online, accessed March 17, 2014, <http://www.eonline.com/news/519359/maleficent-poster-angelina-jolie-manages-to-look-dangerous-and-alluring-at-the-same-time>.

quickly gained the attention of audiences everywhere. Now in their third seasons, each show has grown into its own and taken different approaches to the portrayals of their tales.

*Grimm* is a show whose fairy tale background is found in the Germanic tales of the Brothers Grimm. The show tends to lean toward the darker side of fairy tales and human nature. It is a procedural police show featuring Nick Burkhardt, a Portland detective, who discovers that he has inherited super powers from his ancestors known as Grimms. A Grimm is a supernatural hunter who travels around in search of wesen, supernatural creatures who typically prey on humans, and kills them. Burkhardt, however, is torn between his duty as a police officer and that of his ancestral one. Along the way, he meets up with a wesen named Monroe, who quickly becomes his friend and ally in his hunt for the evil doers in Portland. The show has quickly become a cult classic among fairy tale lovers and its unique approach to classic Grimm fairy tales are unlike any other show. Each week features a new type of wesen from different parts of the world. Not only do they stick to a German background, the writers have explored other countries and their fairy tales. In an interview for *The Official Grimm Souvenir*

*Magazine*, one of the shows' stars, Sasha Roiz, says that his character Renard

Has to deal with the many strange and wacky monsters inspired by the writings of the Brothers Grimm, whose stories he notes are 'grisly.' 'They're very dark, actually. Those 19<sup>th</sup> Century Germans really didn't pull any punches! And so they're quite serious, especially when you think that these were meant for children to read. But we [on the show] also draw from mythologies and fairy tales from most cultures, so we take pride in being able to bring other cultures and other countries' fairy tales to life, which we did with *La Llorona*, which was a Latin American fairy tales, and we did one with the spider [Season One's "Tarantella"], which was a Japanese one. We continue to draw influences from

all over the world and I think that also excites a lot of our international fans, to have some sort of representation culturally.<sup>47</sup>

Even though the wesen are able to change their physical appearance to better assimilate to the world around them, as a Grimm, Burkhardt is able to see through their disguises and discover who they truly are. The show is able to take fairy tale creatures with their own ancient lineage and place them into modern day settings. Executive Producers and Writers David Greenwalt and Jim Kouf admitted to *The Hollywood Reporter* that there are four important things that make a fairy tale “ripe for adaptation: 1. Fairy tales that include a crime, 2. The tale lends itself to modernization, 3. There’s a character or detail that stands out, and 4. A story can be retold from a different point of view.”<sup>48</sup> With these four characteristics, Greenwalt and Kouf have been able to take *Grimm* to the next level of fairy tale creation. Not only does each episode find its roots in a classic tale, but they each expand upon the genre and allow for a level of creativity and imagination not able to be found in the classic literature alone.

The SFX makeup on *Grimm* uses a combination of CG and practical makeup. Academy Award winning makeup artist, Barney Burnam, is the man behind the prosthetic magic for these twisted fairy tales. The production schedule for the show can be demanding and often times a new creature is needed within a matter of days. Not to mention the inconvenience of the show filming in Portland and not Los Angeles where Burman’s studio is located. In an interview with *The Hollywood Reporter*, Burman said

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<sup>47</sup> Jayne Nelson, “Royal Blood,” *Grimm Collector’s Edition* (Winter 2013), 76-7.

<sup>48</sup> Jethro Nededog, “‘Grimm’ EPs Reveal 4 Things That Make a Fairy Tale Ripe for Adaptation,” *The Hollywood Reporter*, accessed March 29, 2014, <http://www.hollywoodreporter.com/live-feed/nbc-grimm-executive-producers-interview-spoilers-271534>.

“often we’ve had situations where we’ve had to make a full dead body in five days or we did an episode with some Bigfoot characters and we had four days to get our first one done. I’ve had up to about seven or eight people in my shop in L.A. plus as many as three or four people up in Portland all working at the same time.”<sup>49</sup> The practical makeup artists are not the only creature creators on this show. The visual effects department is responsible for creating the morphing process that the audience sees when a wesen shifts back and forth between their creature face and their human one. They also create CG versions of each wesen using motion capture on the actors.<sup>50</sup> During his interview, Roiz said that the visual effects department does “a really good job every time. It’s fun to see it come to life because at the time when we are shooting it was just nothing more than a few green dots and some trick photography, and they have to bring it to life.”<sup>51</sup>

Through a combination of practical and digital effects as well as finding the right fairy tales for adaptation, *Grimm* has redefined the fairy tale genre along with the police procedural genre of television programming and created its own niche which audiences turn to each week. Not to be outdone, ABC released its own fairy tale show, *Once Upon a Time*, the very same week as NBC. Though unlike *Grimm* and its gruesome retellings, *Once* is geared more toward family viewing and brings a sense of hope to each episode.

Taking a page from their own book, ABC seems to be trying again after their brief foray into fairy tale programming in the 80s with *The Charmings*, and it seems their

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<sup>49</sup> Jethro Nededog, “Meet ‘Grimm’s’ Man Behind the Monsters,” The Hollywood Reporter, accessed March 29, 2014, <http://www.hollywoodreporter.com/live-feed/grimm-nbc-make-up-fx-barney-burman-preview-319886>.

<sup>50</sup> Nelson, *Royal Blood*, 76.

<sup>51</sup> Ibid.

gamble has finally paid off. *Once Upon a Time* begins with Snow White and Prince Charming being forced to give up their child, Emma, in order to protect her from the Evil Queen's curse to destroy Fairy Tale Land. Emma is transported to our world through a magic wardrobe and lives her life here as an orphan growing up in the system. Those remaining in Fairy Tale Land were transported to our world as well, only they were trapped in a town called Storybrooke with completely made up lives, no memory of their former life story and no way to leave the town. Only two people maintain their memories; the Evil Queen, Regina, who governs over Storybrooke as the unforgiving mayor and Rumplestiltskin, known in this world as Mr. Gold, who runs a pawn shop. Regina ends up adopting a little boy named Henry, who just so happens to be Emma's son whom she gave up for adoption. Once he grows up and realizes what is happening in his town, Henry, unaffected by the curse, leaves in search of his biological mother. He brings Emma to Storybrooke and soon she learns who she is and what she must do to save her family.

This program is a unique form of fairy tale storytelling. It blurs the lines between fairy tales, crosses characters from one story to the other, and brings them all together in a world unlike anything television audiences have ever seen before. In a time when musical mash-ups are everywhere, this is the first live action fairy tale mash-up ever created. Characters from Enchanted Forest find themselves working or at odds with characters found in other fairy tale lands such as Neverland, Wonderland, and Oz as well as characters from classic literature such as Victor Frankenstein, Robin Hood, and

Pinocchio.<sup>52</sup> The writers for *Once* find this type of script writing both challenging and exciting. In an interview with writer Ian Goldberg, he was asked which fairy tale characters he has enjoyed putting the *Once* spin on, to which he replied

One example that stands out for me is how we reimagined the story of Sidney, the Magic Mirror. As kids, we all grew up knowing the mirror as that disembodied voice on the wall in the Evil Queen's palace. But who was the person behind that voice? How did he wind up in the mirror? As we started to play around with these questions, a story took shape. What if the mirror was originally the Genie of Agrabah (from *Aladdin*)? What if he was once hopelessly in love with Regina/the Evil Queen? And what if it was this doomed love affair that ultimately drove the Genie into his trapped existence as the Mirror?<sup>53</sup>

When posed the same question, writer Andrew Chambliss said that

I really loved getting to spin Snow and Charming's back-story, maybe because they're such iconic characters...Mashing up *The Prince and the Pauper* with Charming's origin story was so much fun because we got to explain the one thing we take for granted with Prince Charming's character – that he's a prince. Likewise, we got to show that Snow's a more complex character than we ever thought. Not only did we get to show Snow's strong side, but we got to take her to a dark place. Who wouldn't want to write a scene where Snow White ties to hit a bluebird with her broom, only to be followed by an intervention led by Jiminy Cricket and the Seven Dwarfs?<sup>54</sup>

The idea that characters from all over different types of literature can come together and exist in the same time and place has made this show enormously successful. Just as *Grimm* created its own niche for modern viewing audiences, *Once Upon a Time* has also filled a void in television programming. It takes a concept fit for younger audiences, the idea of fairy tale characters actually existing, and puts them in real life situations to which many adults can relate, thus creating a show appropriate for a wider age range than most television programs today.

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<sup>52</sup> See Appendix C for Character Flowchart

<sup>53</sup> Paul Terry, "Storytellers," *Once Upon a Time: Behind the Magic* (2013), 24-5.

<sup>54</sup> *Ibid.*, 25.



The special effects makeup in *Once* encompasses different types of work including both standard makeup techniques and prosthetic application. One of the most popular characters on the show, Rumplestiltskin, played by Robert Carlyle, also has one of the most dramatic transformations between his Fairy Tale Land character and his Storybrooke character. In an interview with *Once Upon a Fan*, makeup artist Sarah Graham answered questions concerning her technique for Rumplestiltskin saying that “I use a lot of different products on Robert. We start off by texturizing his skin using a 2 part silicone make-up. I colour his skin a custom shade of greenish-gold, and finish off with an airbrushed spatter of gold. I do a lot of shading with various shadows and cream colours. I also paint colour on his teeth with a special paint, and I have made nails for him that we glue on.”<sup>55</sup> There are very few prosthetic makeup pieces used for the characters of *Once*, but the honor of receiving most of these applications falls on the Seven Dwarfs. Makeup artist Toby Lindala remarks on the simplicity of their design in an interview with *The Province* commenting that “the make-up is a subtle approach. We didn’t want to go too far from their natural look. They’ve got silicone noses and gelatin ears, some have beards and eyebrows.”<sup>56</sup> <sup>57</sup> The subtlety and nuance of the makeup used on all the characters of *Once* is the reason why they are so believable to viewers. Even in their Fairy Tale Land personas, the characters are never over the top or implausible as actual

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<sup>55</sup> Gareth Hughes, “Making Up with Sarah Graham,” *Once Upon a Fan*, accessed March 29, 2014, <http://www.onceuponafans.com/apps/blog/show/20656099-making-up-with-sarah-graham>.

<sup>56</sup> Glen Schaefer, “It’s Emmy Time for Once Upon a Time’s Vancouver artists,” *The Province*, accessed March 29, 2014, <http://blogs.theprovince.com/2012/07/19/its-emmy-time-for-once-upon-a-times-vancouver-artists/>.

<sup>57</sup> See Appendix B for step-by-step process shots on creating gelatin appliances.

people existing in a realm beyond our own. That quality is what audiences everywhere have come to love and expect each week.

From film to television programs, SFX makeup has transformed the way viewers see fairy tales. These effects allow the fantastical nature of the characters found within all fairy tales to become, in essence, real. We are no longer bound by our own imaginations and can embrace a world beyond our own through the use of both SFX makeup and CGI creations.

## **Part V: Conclusion**

Through this examination of fairy tales, their movement across time and their effect on popular culture, we have seen just how timeless fairy tales have become. In spite of their humble beginnings, fairy tales have made their way into our homes not through the oral tradition, but through a visual one. In a time of exponential growth of technology, this visual tradition has managed to suddenly make the realm of make believe relevant again. Fairy tales exist in a timeless capacity both orally and visually. For some of us, they bring us back to our childhood. For others, they create an unknown world of imagination and endless possibilities. Fairy tales are culturally relevant no matter where we are and they are socially applicable no matter the circumstance.

Fairy tales have withstood the test of time and the changes of society. They have remained important pieces of evidence concerning cultural norms within the various countries in which they are found. This especially applies to our own society. In the future, when people look back at our culture and watch our fairy tale films and television programs, they will learn about what we deemed to be important. Our modern entertainment, much like the oral tradition of storytelling, is a window into our past as well as our future. As technology moves forward we often find ourselves running to catch up. As we progress, however, one must never forget where we came from and the traditions that made up our society. These fairy tale programs will serve as a benchmark for future scholars in search of information concerning both our society and the visual effects industry. So as they say at the end of every tale...

“...and they lived happily ever after.”

## Appendix A: Materials and Construction Glossary

Taken from *Special Makeup Effects for Stage and Screen* by Todd Debrececi

**3D makeup** ~ Dimensional makeup, which includes prosthetic appliances.

**Acrylic** ~ A versatile polymer (type of plastic) used in paints, sealers, molds, textiles, etc.

**Airbrush** ~ A small, air-operated tool that sprays various media, including ink and dye but most often paint, by a process of atomization. It is used extensively today for application of makeup.

**Alginate** ~ Derived from seaweed and giant kelp, alginate absorbs water quickly and is used extensively as a mold-making material in dentistry, makeup effects and prosthetics, lifecasting, and textiles. It is also used in the food industry as a thickening agent and in various medical products, including burn dressings.

**Appliance** ~ Another name for a prosthetic device.

**Blend line** ~ The point at which any prosthetic appliance tapers off into real skin. The blend between appliance and skin must be invisible. Also called the *blending edge*.

**Brush coat** ~ The first, thin coating of material brushed into a mold or onto a sculpture to pick up details before building up reinforcing layers.

**CGI** ~ Computer-generated imagery.

**Core** ~ The interior positive portion of a multipiece mold. If a character makeup requires a full-head cowl, for example, the front and back negative parts of the mold hold the detail of the makeup that will be outward while the interior positive, or core, holds the detail of the head the appliance will be attached to.

**Cure** ~ The chemical reaction that causes materials such as silicone, urethane, and Ultracal to set up, or harden.

**Cutting edge** ~ The cutting edge or *blending edge* of a mold is where the positive and the negative mold parts touch and becomes the thin prosthetic appliance edge that disappears when it is applied.

**Flashing** ~ Excess casting material in a prosthetic mold that is separated from the appliance by the cutting edge of the mold. Also, the area of a mold where overflow collects.

**Foam latex** ~ Very soft, lightweight, spongy material used to create prosthetics. An actor's physical expressions are very easy to project through foam latex. Liquid latex is mixed with various additives and whipped into a foam, then poured or injected into a mold before being placed in an oven to cure. In addition to prosthetic appliances, foam latex is also used to make rubber body suits and skins for animatronic (mechanical) characters.

**Gypsum** ~ A common mineral, hydrated calcium sulfate, used to make Plaster of Paris, Ultracal, Hydrocal, dental stone, etc.

**Key** ~ An indentation or protrusion to aid in precise alignment of mold parts.

**Kick** ~ Sometimes referred to as *kick time*, the amount of time it takes for a material to begin to set up during its curing phase.

**Latex** ~ As found in nature, the milky sap of Pará rubber trees. Used extensively in creating makeup effects and prosthetics, especially in making foam latex.

**Lifecasting** ~ The process of creating a three-dimensional copy of a living human body or body parts through the use of alginate molding and casting techniques.

**Mold negative** ~ In making a casting of a three-dimensional object (the positive), the resulting mold is the opposite or inverse of that object, or a mold negative.

**Mold positive** ~ The resulting cast of an object when material is put into a negative mold.

**Mother mold** ~ The rigid support shell of a soft inner mold.

**Oil clay** ~ Oil-based modeling clay; the clay is mixed with oil to prevent it from drying out or shrinking.

**Overflow** ~ Excess appliance material in a mold; flashing is added to a mold to allow overflow at someplace to collect without damaging the mold or the casting.

**Pax paint** ~ Acrylic paint mixed with Pros-Aide adhesive for painting prosthetic appliances.

**Plaster bandage** ~ Plaster of Paris-impregnated cloth bandages used for making support shells for alginate molds.

**Pros-Aide** ~ A very popular water-based prosthetic adhesive made by ADM Tronics.

**Prosthetic** ~ A device, either external or implanted, that substitutes for or supplements a missing or defective of the body. Also called an *appliance*; used for special makeup effects. Usually made of silicone, foam latex, or gelatin.

**Release agent** ~ Release agents are materials that allow you to separate cast objects from molds. There are two categories for most release agents; barrier and reactive or chemically active release agents.

**Rubber mask greasepaint** ~ RMGP is makeup for use over foam latex and slush latex appliances. Creates washes of color by adding a couple of drops of 99% isopropyl alcohol to the makeup and then applying with a sea sponge for dimensional texture.

**Running foam** ~ The term for processing a batch of foam latex.

**Sculpt** ~ Used by makeup effects artists, *sculpt* is just another name for the sculpture.

**Sealer** ~ Liquids or sprays that are absorbed into porous surfaces to seal against moisture, making the surface essentially no longer porous; they can act as both a sealer and a release for some materials.

**Special effects** ~ SFX or SPFX in short; traditionally practical or physical effects usually accomplished during live-action shooting. This includes the use of mechanized props, scenery and scale model miniatures, and pyrotechnics.

**Sprit gum** ~ Also called a *Mastic*; a natural gum resin commonly used as a theatrical adhesive for lace wigs and beards.

**Stipple** ~ The technique of using small dots to simulate varying degrees of solidity, or shading, such as beard stipple, or lightly applying latex for an aging, wrinkled effect. Usually created with a coarse stipple sponge.

**Stipple sponge** ~ A rough, open-weave synthetic sponge used for old-age stippling, beard stippling, bruises, and adding a hint of capillary coloring to produce a natural flesh-tone makeup.

**Undercut** ~ Any area of a positive or negative that creates a locking state between the mold and the core.

**Visual effects** ~ VFX for short; visual effects usually involve the integration of live-action footage with CGI or other elements (such as pyrotechnics or miniatures) to create realistic environments. *Visual effects* predominantly refer to postproduction, whereas special effects refer to on-set mechanical effects

## Appendix B: Step-by-Step Process of Fairy Tale Makeup Creation

As a part of my thesis I decided that it would behoove me to actually attempt to create my own prosthetic makeup appliances. I decided on a makeup based upon a modern day fairy tale I read in which Little Red Riding Hood is actually the Big Bad Wolf and only by wearing the red cape can she keep the wolf inside of her at bay. In the photos below you will be able to watch my step-by-step process of creating this makeup. I created two different sets of prosthetics: foam latex and gelatin. The premise is that Little Red is just beginning to morph into the Wolf and she has torn away a part of her human face to reveal the wolf underneath. During that process, she has actually mauled the wolf face so you can see the large scars created during the transformation.



### Step One:

Apply the bald cap using spirit gum.

Note: When making a silicone mold, you must use a plastic bald cap. Latex bald caps will adhere to the silicone and will not be able to be removed.

**Step Two:**

Before the application of the silicone, be sure to prep your model's skin with Vaseline as a release agent. Be sure to cover the eyelashes and eyebrows in a thick enough layer to ensure proper release.

Apply at least two layers of skin safe silicone to the model. I used Body Double, a Smooth-On product specifically designed to be skin safe. It is important that the model remain upright and not recline so that the silicone captures the correct proportions between the shoulders, neck, and head.

**Step Three:**

Once the silicone reaches a tacky state, it is time to apply the plaster bandages.

The plaster bandages need to cover all of the silicone. This ensures that the silicone will maintain the shape of the model and it also gives the silicone a hard shell to rest in once it is removed from the model.

Note: Be sure not to use straws inside the model's nose, as this will distort the mold. Instead, continue to maintain clear breathing passageways throughout the silicone and plaster bandage application process.



**Step Four:**

Apply multiple layers of plaster bandages to the model and allow the bandages to cure.

During the curing process, heat will be produced. The model will experience the warmth, but should not be worried about burning. Once the bandages are cool to the touch, the mold is ready to be removed from the model.

**Step Five:**

Tell the model to lean forward slightly and begin to make facial movements. This will loosen the silicone's hold on the skin and begin the extraction process.

As the silicone begins to pull away from the skin, be sure to have some spirit gum remover handy in case the bald cap has adhered to the silicone. A quick dab of remover should release any spirit gum that may have oozed out during the molding process.

**Step Six:**

When creating a mold that you will be sculpting on, be sure not to use Plaster of Paris. It is too weak and scratches easily. Use Ultracal or Hydrocal gypsum cement which creates a much stronger mold.

Note: Be sure to fill any holes with extra silicone (i.e. nostrils) before pouring in the cement otherwise it will just run out through the nose.

**Step Seven:**

Decide what the basic shape of your sculpture will be and using the additive method of laying clay, place tiny pieces of clay along that shape.

Note: This particular clay is chavant clay which is oil based. This type of clay will not dry out in the air so it is perfect for long working times.

**Step Eight:**

Smooth out the clay from that additive layer to provide a base coat that sticks to the cement bust. This also provides an initial layer of clay onto which all subsequent layers of clay are placed.

**Step Nine:**

Continue adding layers of clay and smoothing as you go.

Here you can see the definition of the brow and cheekbone along with the flattening and extension of the nose.

**Step Ten:**

Here the eye socket has been rounded and the direction of the brow and cheekbone has been changed.

There is also the addition of the neck musculature and a defining of the chin.

**Step Eleven:**

Here is the continuation of the nose as well as lip definition.

**Step Twelve:**

This is a first attempt at trying to stay away from human features by creating a more creature-like nose.

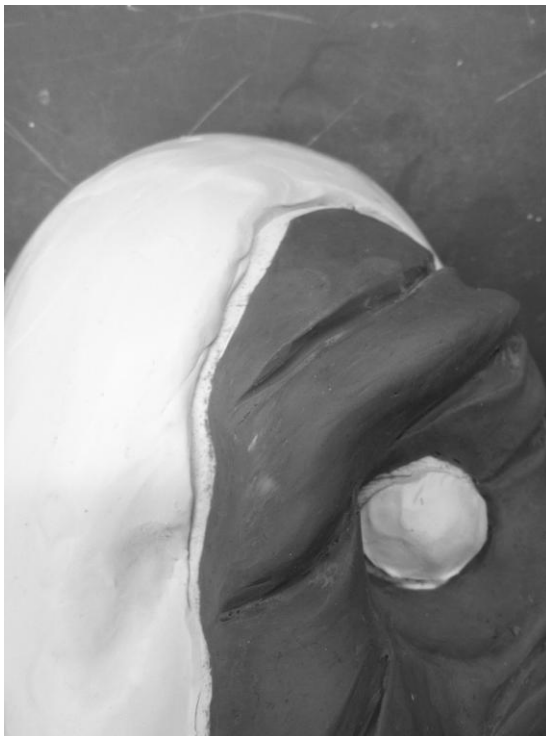
**Step Thirteen:**

This is the addition of claw marks across the face as well as cleaning up the edges of the sculpt in preparation for molding.

Note: When using oil based clays, you can use paint thinner in order to remove the clay from the cement bust. Be sure to use this in a well ventilated area.

**Step Fourteen:**

Cover the rest of the exposed cement in a thin layer of modeling clay, leaving an eighth of an inch of exposed cement all along the edge of the sculpture.

**Step Fifteen:**

These are close-ups of the gap between the sculpture and the modeling clay. This gap creates a clean edge known as the cutting edge. The cutting edge separates the sculpture from the flashing, which is the area where the overflow of material accumulates.

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**Step Sixteen:**

Here you can see the clay wall added around the entire bust to prevent undercutting (a process in which material hardens underneath the original bust, and locks the sculpture in place, making it difficult to remove later).

At this point, you also want to add keys within the flashing area. Simply carve tiny circles into the clay and cement (preferably three to four keys) which will allow the bust to align perfectly with the mother mold later on the process.

**Step Seventeen:**

When mixing cement or plaster, the consistency is important. Put water into the container first and then sift the material into the water. Continue this process until the water begins fill with the gypsum material. Once this happens, the container will begin to look like a dry creek bed and then you know you have enough gypsum in the water.

**Step Eighteen:**

Build a clay wall or box around your entire bust and fill it with gypsum material.

Note: Be sure to seal and release your bust and sculpture before making the new mold. Simply spray clear coat over all of the surfaces of your sculpture and flashing and spread a thin layer of Vaseline over the exposed stone in the cutting edge and keys.



**Step Nineteen:**

Remove the clay wall from around your mold and run under hot water while you pry the two halves of your mold apart.

**Step Twenty:**

Here you can see the two halves of the mold just released from each other and before the cleaning process.

**Step Twenty-One:**

Then all of the clay is removed and thoroughly cleaned with paint thinner.

It is important to remove all remaining clay from both halves in order to run a clean mold later.



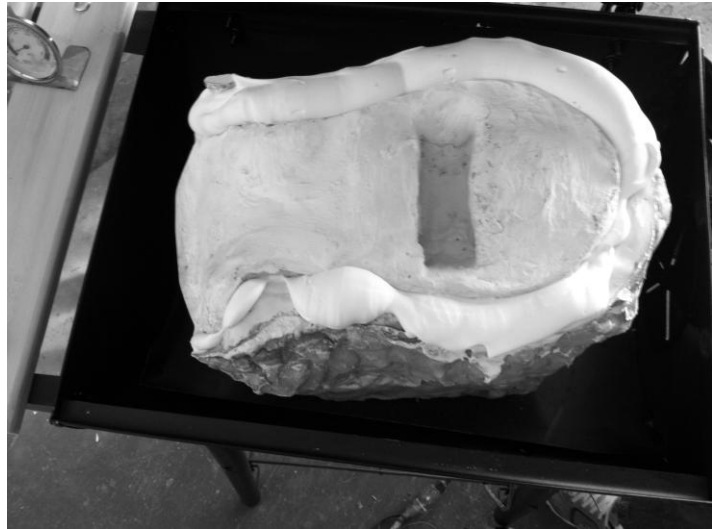
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**Foam Latex Appliance****Step One:**

When making foam latex appliances, you must use a dedicated oven in order to bake them. The fumes that are released during baking are toxic and ruin household ovens. I did not have a dedicated foam latex oven, so I made one from a charcoal grill. I added a small shelf directly underneath the base of the grill and placed a hot plate on it. When turned on high, the hot plate kept the internal temperature of the grill hovering just above 150 degrees.

**Step Two:**

After mixing the foam latex according to its precise instructions, bake the latex between 150 and 185 degrees for varying hours depending on the size of the mold.

**Step Three:**

Gently remove the positive mold from the negative mold by using a flat wooden dowel to separate the appliance from the cement. While doing this, it is important to add talc powder to the foam latex otherwise it will stick to itself and you will not be able to separate it again.

After the appliance is removed, gently wash it in warm water with a few drops of soap in order to remove any residue left from the baking process. Press the appliance between two paper towels to remove any excess water and place the appliance back on the bust to dry.

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## Gelatin Appliance

### Step One:

Prior to mixing the gelatin, be sure to release both sides of the mold with Vaseline.

Mix one part unflavored gelatin, one part glycerin, and one part water. Heat them up in a microwave for about 20 seconds, stir, then heat again for another 20 seconds.

Make sure not to get any of the hot gelatin on your skin because it will cause major burns.

Pour into your mold and allow excess to drain out. You can use this excess to know when the gelatin inside the mold has set.



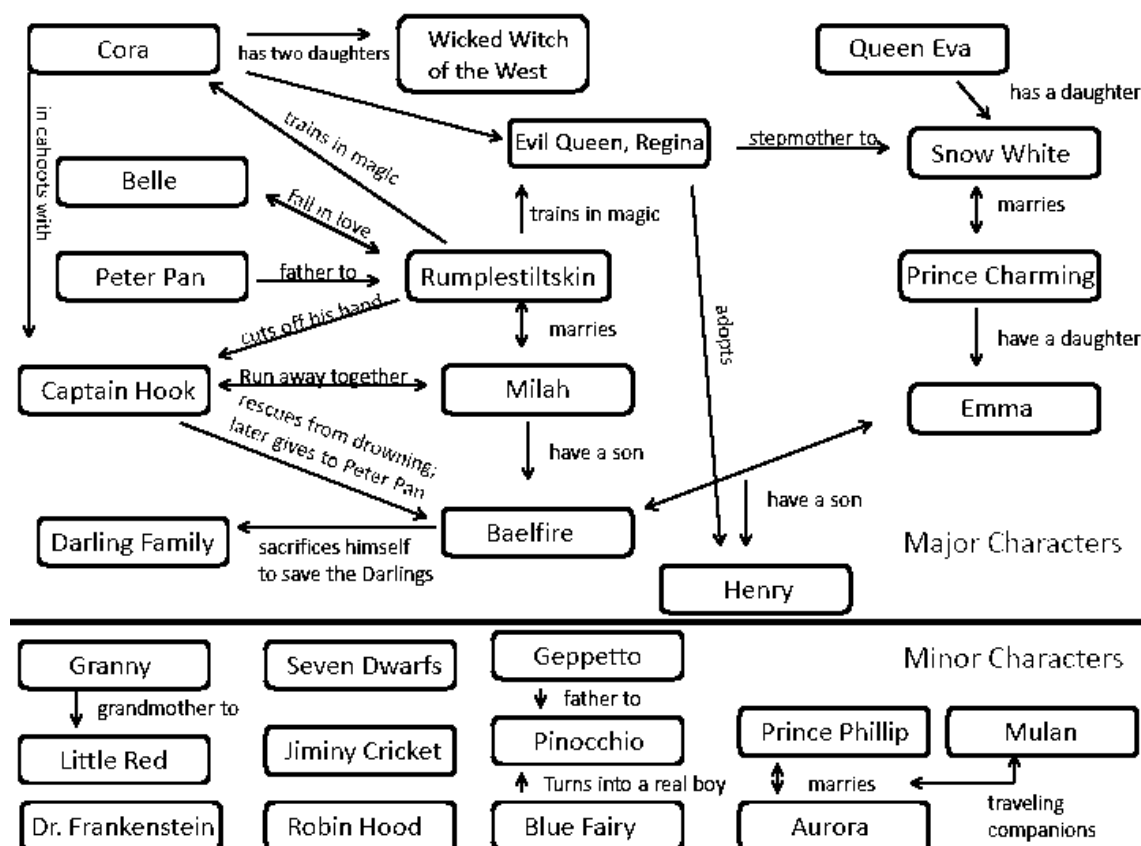
### Step Two:

Demold the appliance by slow peeling back the positive mold from the negative one.

Be sure to keep the cutting edge intact for applying the piece to the model.

For this particular project, I discovered that the gelatin appliance captured more of the detail in the sculpt than the foam latex appliance did. Even though the gelatin does weigh considerably more than the foam latex, I would probably use this one for the final performance.

### Appendix C: Character Flowchart for *Once Upon a Time*



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