

# GRIMM TALES

BY **ANDREW CLEMENT**  
DEPARTMENT HEAD MAKE-UP

**THE WORLD OF THE NBC TELEVISION SERIES GRIMM IS FILLED WITH CHARACTERS FROM THE BROTHERS GRIMM, REIMAGINED AS REAL, FOR AN ADULT AUDIENCE. MY COMPANY, CREATIVE CHARACTER ENGINEERING, WAS FORTUNATE TO BE AWARDED THE PILOT EPISODE, WHICH WE COMPLETED IN RECORD TIME.**

While we were waiting for the show to be cast, I began doing concept artwork to try to get a feel for the direction of the show. I had brought a book of Arthur Rackham's illustrations to an early concept meeting which got an enthusiastic response, so I tried to infuse the designs with as many of these classic elements as I could.

I was lucky to have Steven Anderson come up to Portland with me as my key artist. I had known Steven for years, and he had applied several of my prosthetics, but this was the first time we had worked in a trailer together. It turned out to be a fantastic choice. Steven's superior knowledge of hair goods and other skills dovetailed with mine well, and he was able to lend a hand in the make-up trailer when effects days were light.

The work for our department would be: Marie, a chemotherapy patient who was to be completely bald; Hulda, a menacing troll creature; Monroe, one of our heroes who happens to be a werewolf; The Postman, also a werewolf but taken to the design's extreme.

Hulda and The Postman were going to be applied to stunt doubles that matched the actors who portrayed them prior to their transformation, but I pressed for doing the Monroe make-up on the actor and not a stunt double. I wanted the audience to still recognize the actor as a werewolf, and there was dialog that I didn't want them to have to loop. The other two designs were extreme enough that I thought we could get away with doubles. Despite our using stunt doubles, all the casting decisions were made at such a late date that we were

only left with about 2½ weeks to generate all three make-ups.

I wanted to do silicone make-ups for all the creatures. Silicone is usually my preference, although I still do quite a bit of foam latex work. We had to work quickly, and my mold shop is very clever in choosing different mold materials depending on the appliance needs, and the time we had. We wound up making molds out of Ultracal, epoxy, Epoxical, and fiberglass. Smaller appliances could be run out of stone molds, but larger pieces with their greater injection pressure, would need a plastic mold of some type. Many of these molds had differing core and negative material, and every run came out perfectly.

The character of Hulda the troll was a full silicone head and shoulders make-up, with contact lenses and teeth. Once I sculpted the character, we broke the make-up down into a cowl piece, face piece, and lower-lip appliance. Often when I do a silicone cowl, I like to put a bald cap on my actor, so I have something to anchor the piece to, so it doesn't slide around on the head. I also imbed wig lace into the silicone where the hair is, so there is no stretching in that area. This make-up was problematic since the best place to divide between the cowl and the face piece happened above the actor's hairline. I knew application time wouldn't allow me to cap the actor, and I needed to secure the front of the cowl somehow. My solution was to incorporate a plastic cap front into the cowl. I sprayed cap material onto the actor's lifecast and laminated the silicone cowl to it.



*From left:  
The Postman  
close-up vs.  
The Postman  
sculpture*



*Clockwise from top left: Complete set of Monroe prosthetics; Monroe sculpture; technician ventilates Monroe's hair; completed Monroe; Marie with bald cap; Marie with injuries; Hulda cast; Hulda complete.*

I sculpted the Monroe werewolf very thin to really see the actor underneath, only changing the areas I needed to make him more animalistic. There was also some age added, which gave some nice depth to the character. The make-up wound up being a face piece, lower lip, ears, a wig, dentures and lenses. There was also a neck piece with some stretching neck muscles that we were able to use on both werewolves.

I wasn't sure how to approach The Postman werewolf at first. I did a sculpture of the same sort of design that I had done for Monroe, but I exaggerated the forms. It was good, but I wasn't sure it was extreme enough. I also roughed out a sculpture where the teeth were not the actor's own, but were extended in front of his mouth. I photographed both and sent them to production. The extended muzzle design won hands down. I was still concerned about doing the make-up this way. I knew there was no dialog, but I wanted movement in the mouth, and for it not to look ridiculous. I kept the sculpture as tight to the face as possible and devised clips for his teeth to extend the palette. Ultimately, it worked very well, and although he couldn't bare his teeth, he could open and close the mouth almost completely. The Postman wound up being a one-piece silicone face, with ears, a neck, lenses, a wig, and clip-on extended dentures.

Both the Monroe and Postman versions of werewolves were envisioned with a long ruff of black hair running down the back. To save time, I purchased a dark brown duplicator wig, and had it stripped and dyed to give the hair some added color variation. Then I had it fronted with a widow's peak, and extended with weft and lace down the back. This one wig, when combined with the different pattern of hair punching into the silicone appliances, would look like two different hairpieces. Ultimately, Steve spent quite a long time thinning out the wig when we got it up to Portland to make it look more like a mane and less like a wig.

We took great pains to make sure the hair on the werewolf's face tapered off very gradually, to a point that would not have been practical with a lace piece. We determined a line around the edge of the wig, where the density of hair made sense to do as a lace piece, and then marked each piece with this line, and hand-punched hair into the silicone beyond it. When we applied the make-ups, we would lay down the pieces, fold back the punched hair, carefully glue the lace under the punched hair, then dress the punched hair back over the lace.

All of the make-ups were pre-painted with skin illustrators and pigments dissolved in Michael Davy's Silicolor. We primarily glued the pieces with Telesis 5. All of the silicone appliances were Platsil, and our contact lenses were painted by Cristina Ceret, who had just formed her new company Optical Illusions.

The character of Marie, played by Kate Burton, was scripted to play one shot fully bald, then quickly put on a scarf until her final scene in a hospital bed, where she would have her head exposed again. Steven did such a fantastic job on her cap the first day that it was decided to play her bald the entire shoot. In addition to everything else he was doing, Steve fabricated great custom rubber caps in our trailer for each day's filming.

All of the make-ups were met with very positive reactions, and we were very happy with the results. My desire to have the Monroe make-up on the actor never materialized. We wound up applying the make-up to two different stuntmen on the two days it was applied, never on the actor it was intended for, and in one of the scenes it is a digital copy taken from a still shoot of the make-up. All in all though, since the make-up was silicone, it was pliable enough that it looked good on both stuntmen, although clearly different.

We had a great time on the pilot, and have since moved on to a similarly themed pilot for FX called *Powers* that we have already been doing some innovative work on that I hope to share with you in a future *Artisan* article. •