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Three-Dimensional Makeup Education in Turkey

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Abstract

The work in which the appearance of an actor is fully or partially changed and disguised into a new one through the use of techniques such as moulding, modelling and casting as well as sticking three-dimensional parts obtained from filling materials such as latex, gelatine, silicone, etc. on the face or body in order to create characters in setups to be prepared in stage, film or television industry and other areas of visual design is called three-dimensional makeup.Rapid development of the sectors for which the area serves in parallel with the speed of technology has led to a shortage of experts specialized in this field, and for this reason, education programs that train three-dimensional makeup artists have drawn considerable attention throughout the world. There are some education programs going on in Turkey as well with respect to three-dimensional makeup techniques used in America and Europe since the early 1900s. Systems inTurkey are compared to the education systems in countries such as US, Canada, Hungary and UK in order to present information concerning the instructions of three-dimensional makeup methods and techniques whose technical details are not widely well-known in Turkey.

1. Introduction

The work in which the appearance of an actor is fully or partially changed and disguised into a new one through the use of techniques such as moulding, modelling and casting as well as sticking three-dimensional parts obtained from filling materials such as latex, gelatine, silicone, etc. on the face or body in order to create characters in setups to be prepared in stage, film or television industry and other areas of visual design is called three-dimensional makeup (Baygan, 1993). Character creation is carried out through the use of some visual techniques including three-dimensional makeup techniques. They can be classified in three groups, namely, painting with brushes and sponges, which is also known as traditional painting, painting with airbrush, and three-dimensional makeup performed through the use of three-dimensional techniques (Corson and Glavan, 2001).

Three-dimensional makeup technique is applied in two ways. First is the manual application of materials such as wax or latex directly on the face or body, and the other is attachment to the face or body of prosthesis parts obtained from moulding, modelling and casting as required by the character. Both techniques entail makeup application through the use of traditional methods or airbrush. (Kehoe, 1995). In animatronic works where robot puppets are used, three-dimensional makeup techniques are employed to clad the main construction to the extent required by the design (Rickitt, 2006).

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2. Purpose

In the area of three-dimensional makeup which requires interaction with numerous disciplines, the quality of education given to train experts is quite important. Objective of this study is to examine the education systems in the US (North Carolina, Pennsylvania, Hollywood/ California, Los Angeles / California), Europe (UK and Hungary) and Canada which have created, applied and developed three-dimensional makeup techniques with the development of cinema since the early 1900s as well as program names, duration, objectives, course titles and employment areas, and to compare them with the education programs in Turkey.

3. Research Method

This study is a descriptive study based on the screening model. Descriptive studies are studies that aim to identify patterns and trends in a situation in the past or at the present. Description is drawing a picture of what is what, how things begin and continue or what a situation, incident or person looks like. Description relates to making complex things comprehensible (Punch, 2005).

4. Verification

Programs in the US, Europe and Canada are compared with those in Turkey, describing the names, origins, objectives, durations, contents, conditions of graduation and areas of employment.

Names of the foreign schools and programs examined in this study are North Carolina School of the Arts Wig and Makeup Design (US / North Carolina), Tom Savini Special Effects Program, Douglas Education Center (US / Pennsylvania), Hand Professional Makeup School SFX Special Effects Makeup Program (US / Hollywood, California), Special Makeup Effect Course (US / Los Angeles, California), Delamar Academy Advanced Prosthetics Course (Europe / UK), Special Makeup Course-I and II (Europe / Hungary), Vancouver Film School (Canada, Vancouver), whereas the program names of the schools in Turkey are Cinema Effect Makeup Course (Show Stage and Cinema Effect and Plastic Makeup) (Turkey/ Istanbul), Mimar Sinan University Artistic Plastic Makeup Courses (Turkey/ Istanbul), Kryolan Professional Make-Up Academy (Turkey/ Istanbul) and Ben Nye Professional Makeup Training (Turkey/ Istanbul).

Foreign schools examined within the scope of this study describe their objectives as trainingstudents specialized in the area of three-dimensional, prosthesis makeup, wigs and hairstyles belonging to former times, whereas only two of the schools in Turkey clearly define their objectives. One of them states that they aim to train professional makeup artists, while the other one describes its objective as training specialized people.

It is found that the period of study in eight programs in the US, Europe and Canada varies between one month and three years. Period of study in four training programs examined in Turkey varies between two months and four months.

When examined in terms of course titles, courses in the US, Europe and Canada match up with their objectives. Programs aiming to train special effect makeup artists predominantly include courses on moulding from live models, multi-mould techniques, casting, three-dimensional modelling, texture work, working with various materials such as silicone, gelatine, latex, foamy latex and fiberglass, teeth moulding and prosthesis teeth making, lens making, wig construction, wigs handiwork, making hair on prosthesis parts, old era hairstyles, advanced character design, anatomy, anthropology, cosmetic makeup, traditional makeup, animatronics, psychology of personality, airbrush, fashion and performance makeup, bald wig making, wound makeup, digital makeup design, etc., whereas schools in Turkey offer courses on stage and cinema makeup performed through traditional makeup techniques, beauty makeup, wound/burn makeup, ice effect, making stubble beard, wigs handiwork (Baltacıoğlu, 2011).

When compared in terms of employment areas, schools in the US, Europe and Canada offer career opportunities in special makeup effect and show design jobs, drama companies, stores, television studios, film and photograph studios, special effect laboratories, architectural restoration firms, computer-aided special effect companies, exhibition design companies, science centres, prosthetic modelling and moulding studios, whereas those in Turkey do not provide any information regarding employment opportunities. However, areas of employment in Turkey may be summarized as cinema and movie industry, television channels, public and private opera, ballet and drama establishments.

5. Conclusions

In consequence of the study conducted, it has been found that the names of programs offering education on three-dimensional makeup in Turkey are not consistent with their contents. In contrast to the case in Turkey, schools in the US, Europe and Canada have achieved specialization specifically to their branches and made up contents with courses representing each branch. It has also been found that they are more comprehensive and systematic in terms of content and aim specialization in education, whereas there is no long-term and comprehensive program in Turkey.

Schools in the US, Europe and Canada clearly state their objectives, which is generally to "train makeup artists". In contrast to the stated objectives of the schools in Turkey, the meaning and importance of makeup are mentioned, and it is further stated that it should be respected as a branch of art, and that makeup artists are not painters, but performers of art. In terms of the subjects focused on, the position and conditions of makeup art and artists in Turkey are not thought to be at a satisfactory level. According to Abalı, makeup artists in Turkey are not sufficiently respected (2003). It is clear that makeup art in Turkey is not a sufficiently important and valuable field of profession and is not well-known, unlike the case in the world.

When compared in terms of course titles and contents, similarity of the schools offering three-dimensional makeup training in the US, Europe and Canada to those in Turkey is quite low. Three- dimensional makeup works that include moulding from live models, casting, modelling, producing prosthesis parts from the moulded models and applying such parts to the face or body, which are main steps of three-dimensional makeup, are not found in the curriculum of the trainings in Turkey. Trainings in Turkey mostly involve studies that cover other application areas of makeup (cosmetic makeup, special days makeup, character makeup through traditional painting method).

Majority of the areas of employment stated in the training programs of the schools examined in the US (North Carolina, Pennsylvania, Hollywood/ California, Los Angeles/ California), Europe (UK, Hungary) and Canada do not exist in Turkey. Significance of character creation through three-dimensional makeup techniques, and qualifications of artists who are to perform this art are not well-respected. It is seen that games, movies and other platforms that use visuality need such characters, but generally do not act selectively while attempting to meet this need and do not take into account the competencies and of the artist and financial aspects of the service (Abali, 2003). It is clear that any project carried out in performing arts, cinema, drama and other areas of visual design has a financial aspect. Character creation through three-dimensional makeup techniques is costly, considering both the materials used and labour spent. However, allowances reserved for makeup works in financial plans of projects in Turkey generally do not suffice to carry out such efforts in a sound manner.

The study revealed that three-dimensional makeup trainings offered in the above-mentioned four programs in Turkey differ substantially from those offered in schools located in the US (North Carolina, Pennsylvania, Hollywood/ California, Los Angeles/ California), Canada and Europe (UK, Hungary). The most important characteristic of three-dimensional makeup work is performing it through moulding from live models. After the design considered for the character on the copy obtained by this way is shaped with a plastic material resembling mud, it should be moulded again. Prosthesis parts are obtained once the plastic materials such as silicone, gelatine, etc. are cast into the mould and these parts are attached to the face or body of the actor. If required afterwards, makeup is performed on such parts through traditional methods. Specialization in one area, ramification into relevant sub-branches in the area and carrying out some works within the limits of such sub-branches are

acknowledged to be the indicators of professionalism in that area (Baltacıoğlu, 2011). For instance, focusing on multi-part mould techniques within the process of working with moulds, and training future's expert artists in this sub-branch indicate that there is a specialized work being performed. Examining the eight programs in the US, Europe and Canada, it has been found that techniques are analyzed and described to students down to the finest details, and specialization is achieved by this way, whereas in the four programs in Turkey, three-dimensional makeup techniques carried out through moulds are not taught, and instead more weight is given to effect makeups and other branches of makeup (cosmetic makeup, special days makeup, traditional painting methods, etc.) under the title "three-dimensional makeup (plastic makeup) course", and the main subject is not covered fully.

The lack of a decent and comprehensive training on three-dimensional makeup in Turkey and focusing on side subjects instead of main subjects raise some questions in our minds. First, the reason for the insufficiency of education may be the building up of a special "training program" specific to the field and the problems encountered in finding field experts who are to implement such program and offer training as well as in establishing necessary physical conditions and supplying the materials required. Another reason that is much more significant is that experts who are very few in number vehemently make efforts to preserve their domination in the market with a monopolist approach. In order not to lose their domination, it seems rational to avoid from training artists who will compete with them in the future.

Today's Turkey follows closely the technology and innovations in many areas. Performing arts, cinema, television and other visual platforms substantially need characters designed through three-dimensional makeup methods and techniques. Nonetheless, the number of three-dimensional makeup experts who are to design and create such characters is very few (Baltacıoğlu, 2011).

Apart from the trainings offered for cosmetic makeup purposes in Turkey, trainings offered with titles "makeup" or "stage makeup" in universities are carried out in the status of auxiliary vocational course by the performing arts departments of conservatories. Objective of such courses is to ensure that opera, ballet and drama students are able to perform character analysis while staging a play in their professional art lives and, and turn such analyses into proper visuality as well as carrying out by their own the makeup works designed for the characters to be acted. For this purpose, students are taught the techniques of makeup art and are directed to apply the techniques by their own. Although three-dimensional works are mentioned in the classes, the aim is not to create experts, but to assist in the basic profession. Thus, it would be far-fetched to expect the courses offered in the schools in Turkey to create artists who will perform three-dimensional makeup designs and applications.

The lack of a comprehensive and systematic education program aiming to introduce well-equipped artists in the area leads to the failure to create competent experts. People who are keen on three-dimensional makeup design and applications and desire to receive comprehensive education in this area are forced into going abroad to receive such education that does not exist in Turkey. Increase in the number of systematic, well-designed programs leads to an increase in the number of people who are to specialize in this area, which means the requirements of the sector are met with quality designs and applications.

In performing arts, cinema, television and other visual platforms served by the field, character designs have changed inconceivably compared to the past, in parallel to rapid developments in technology. This change has led to a shortage of experts specialized in three-dimensional makeup, which is in continuous change and improvement, and has drawn attention to the area. I believe that it will be beneficial for Turkey, which is open to improvement in this area, to prepare systematic education and training programs on three-dimensional makeup techniques applied in the world since 1930s, which will be organized by art educators and experts, and aim at specialization, and in which the titles match up with the contents.

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