

# PROSTHETICS

SPECIAL MAKE-UP FX | ANIMATRONICS | BODY & FACE ART

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THE  
APES  
ISSUE

## The Ultimate Ape Suit

Industry giant Rick Baker on  
a subject that featured regularly  
in his magnificent career

## Teaching and Tech

Creating burn scar effects,  
the nuts and bolts of awards  
and building a gorilla suit

## The Titan

Millennium FX on making  
mutants for the new  
Sam Worthington starrer

## The Man in the Magic Store

A two-part journey  
through the career of master  
sculptor Don Lanning

# Planet of the Apes

Anniversary of an iconic franchise

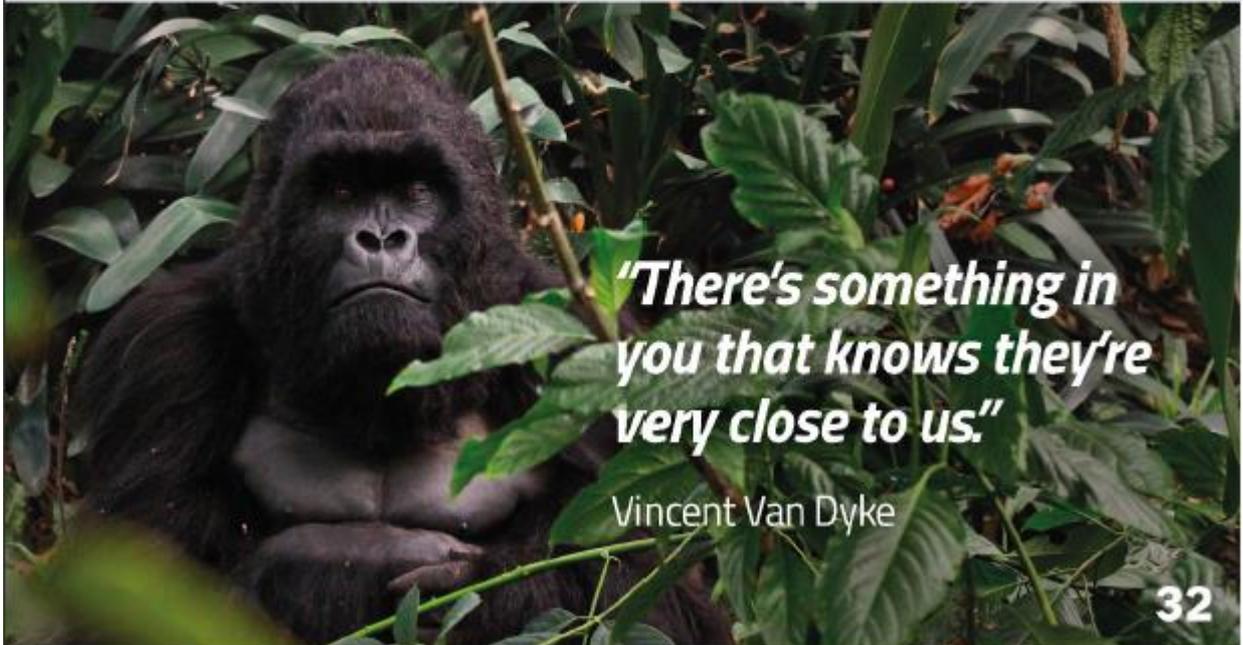
## ВЫПУСК ЛЕТО 2018

В выпуске:

Винсент Ван Дайк о создании новейшего в отрасли костюма горилл, а Тодд Дебрецени и Стюарт Брей рассказывают нам о первой части учебного пособия по созданию правдоподобных эффектов от ожоговых шрамов.

Интервью ауреата премии Оскар Дэвида Малиновского, Луизы Татт и Нила Гортон. В B-Sides этого выпуска: серия передовых техник макияжа Стэна Уинстона разработанных для планеты обезья

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Vincent Van Dyke

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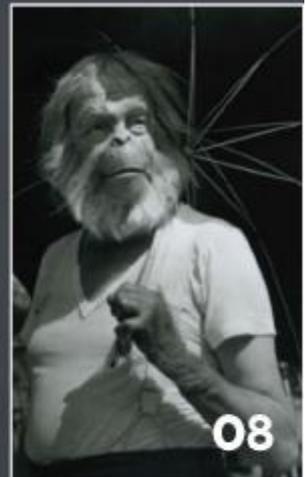
An insight into the appeal of apes and the challenge of building primate suits - an industry staple and the subject of many passion projects

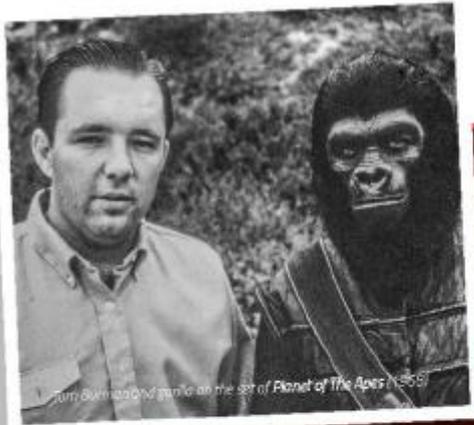
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Film and TV prosthetics that didn't make the screen. This issue's subject: Stan Winston's make-up of a different kind of ape





Tom Burman on the set of Planet of the Apes (1968)

# DOCUMENTING THE APES

As a member of the original Planet of the Apes makeup team, Tom Burman is the perfect person to document the film's significance to the makeup effects industry...

**H**is upcoming documentary, *Making Apes: The Artists Who Changed Film* not only tracks down virtually all of the surviving Apes artists, but also talks to a number of industry leaders about the influence the film has had on them. Burman is writing and executive-producing the project, which is also executive-produced by Bari Dreiband-Burman and directed by William Conlin.

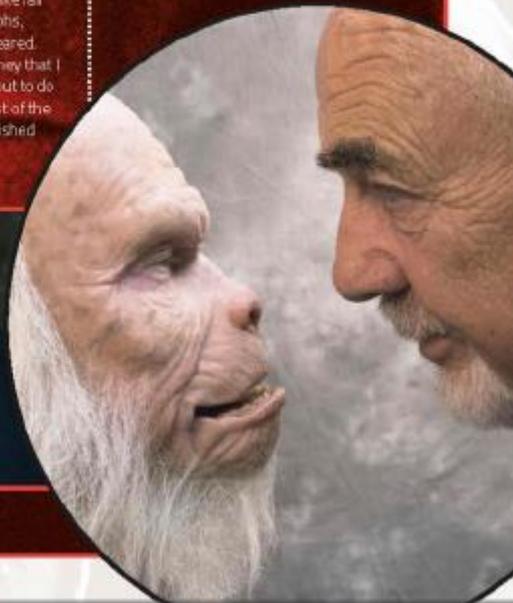
As Burman explains, "*Planet of the Apes* was a turning point of my life, which took me from poverty to being in fat city. I began thinking about all the people I knew that worked on it and I thought, 'I wonder who's still alive?' And then I realized: nobody has ever given credit to the people who actually did the work, nor do they know their story. There's been a lot on *Planet of the Apes* but not a lot about the people who actually did the work, how they actually got the job, what it did for their careers and how it was life-changing for all of us, so I decided to give a few of those people a call.

"I wanted to find as many people that were still alive that would allow me to document them, and then I also decided to find other people who were affected by *Planet of the Apes* and their reason for getting into makeup; people like Greg Cannom and Howard Berger; people who were so profoundly moved by the film that it got them into makeup, and that's when I began to realize it had such an effect on so many people.

With most of the interviews now in the can, Burman and his production team have moved into the next stage of production on the documentary, which is scheduled for an autumn release. "I didn't realize how much these things cost," he concedes, "and although I've been funding it so far, we're now getting into things like fair use of film clips and photographs, where everything has to be cleared. I've now realized it's more money that I wanted to spend, so we're about to do a crowd funder to raise the rest of the money, and hope to have it finished sometime in late September.



Right now, we've spoken to everybody including Guillermo del Toro who was the 35th interview, and now we've probably got 40 hours of interviews to edit down."





Final gorilla suit on location

**“EVEN IF IT TAKES THREE YEARS TO DO I’M GOING TO BUILD THIS SUIT!”**

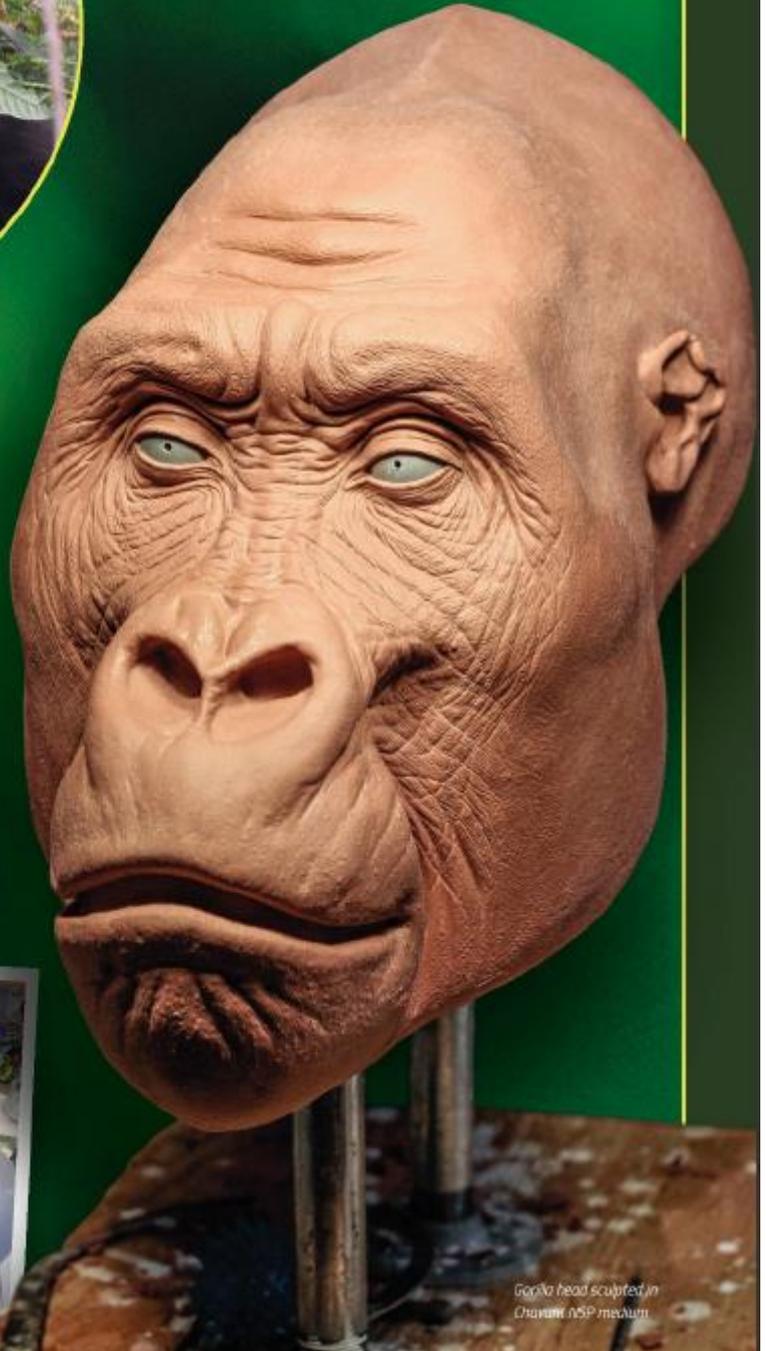
and complete the second half of the cast.

With a completed body cast, Beth Hathaway requested a sculpture of the muscle structure of a gorilla be done over just half of the cast. This would then be coated in shellac to prevent it from drying out. Joey Orosco was just finishing another project for VVDFX and Vincent sequestered him on to the gorilla suit project. Of course, Joey had also worked on *Instinct* alongside Beth, and at the time a behind-the-scenes photograph was often seen showing Orosco sitting alongside a sculpture of a gorilla musculature very similar to the one he would produce for this gorilla project, so Vincent couldn't help staging an homage to that well-known image.

“Having Joey Orosco sculpt in my shop is pretty amazing for me, but then having him sculpt on a gorilla... I had to duplicate that photo!” Vincent admits of the chance he couldn't miss!



Mold and core of gorilla head



Gorilla head sculpted in Chayami MSP medium



Appliance and applied - neck operation prosthetic for Rick



As well as extensive prosthetics for Aleksandar to wear as Werner, there was also a dummy version produced that was turned over to the SFX team to rig with pyrotechnics for Werner's bloody demise. Across the duration of the film Werthington's transformation would progress through seven stages of prosthetics, with the full top to toe body prosthetics kept for the final scenes when Rick makes it to Titan, Saturn's largest moon, to start his new life. These sequences were all shot in front of green screen with the landscape of Titan added in post by Automatik, the VFX company.

Millennium FX worked closely with Automatik throughout the production to find the most effective way to blend their prosthetics with Automatik's digital FX enhancements.



This image Rick in his first appearance just after when the character still has ears

Below left: Hand operation concept

Below: Monitors on set



SHUTTER 1728 135.0mm 800 T2.8 3.25m W 4000 CC +0 3.26m 3.33m

FPS 24.000

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