



NIGHT TERRORS: A 'GRIMM' SET VISIT

# MAKEUP

Motion Picture • The

## ARTIST

Behind the Scenes of Anthony Hopkins' Makeover as

# HITCHCOCK

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# RETURN TO THE BATES MOTEL

By Joe Nazzaro

Life imitates art and vice versa in *Hitchcock*, the new Fox Searchlight Pictures drama starring Sir Anthony Hopkins as the iconic director. Directed by Sacha Gervasi and based on Stephen Rebello's 1990 book *Alfred Hitchcock and the Making of Psycho*, the film also stars Scarlett Johansson as actress Janet Leigh, Jessica Biel as Vera Miles, James D'Arcy as *Psycho* star Anthony Perkins, Toni Collette as Hitchcock's longtime assistant Peggy Robertson and Helen Mirren as the director's wife, Alma.

*Hitchcock* follows the making of *Psycho* from its origins as a Robert Bloch novel based on the exploits of real-life serial killer Ed Gein to a possible feature film that was actually turned down by Paramount executives. That rejection forced Hitchcock to finance the film himself, shooting on the Universal Studios lot with his own TV crew.

Aspects of *Hitchcock* paralleled the making of *Psycho*, in that the new film had to be shot on a modest budget, with a quick 34-day shoot. Each department was kept to a minimum, notably make-up and hair, where Hopkins' make-up was applied by Howard Berger and Peter Montagna, with most of the remaining make-ups done by department head Julie Hewett and her key, Maha. Martin Samuel supervised hair, with Colleen LaBaff assisting.

All photos courtesy of Fox Searchlight Pictures/Howard Berger

**Anthony  
Hopkins** takes  
on the master  
of suspense in  
*Hitchcock*

OPPOSITE PAGE:  
Make-up artists  
Peter Montagna  
and Howard  
Berger bookend  
actor Anthony  
Hopkins. ABOVE:  
Hopkins as  
Hitchcock.





Richie Alonzo sculpts; BELOW: digital concept designs for Hopkins as Hitchcock.



**K**ey to the film's success was the make-up created by Berger and his team at KNB, which transformed Hopkins into Hitchcock.

"The thing I kept stressing was that this would be the best likeness *on Anthony Hopkins*," Berger says. "We were not taking Hitchcock's face and implanting it onto Tony. We're doing a portrait of Hitchcock on him."

After doing several tests on Hopkins, Berger settled on a four-piece silicone make-up: a large horseshoe piece (which covered the chin and sides of the face), nose tip and ear tips.

"John Wheaton did the initial design work that sold the project for us," he says, "and Richie Alonzo did a beautiful job sculpting the first test. For the second test, Peter re-sculpted parts of it and Jeremy Aiello sculpted the lips, which we ended up not using."

"The mold work was done by Brian Hillard, Jim Leonard and Mike Ross, who handled all the molds, and Derek Krout and Steve Katz ran all the silicone. Derek found a nice supple but firm mixture for application, and Rich Mayberry did the pre-painting based on a paint scheme I designed. Peter and I co-applied the make-up together, and I did the painting after it was applied. Pete would go back in and do a little work on the eyes, eyebrows and lips."

"The final step was the lenses, which were made by Stacey Sumner, because Tony has blue eyes and Hitch had dark eyes, and Julie Weiss, our costume designer, built an amazing lightweight fat suit that created the perfect Hitch posture."

To finish the illusion, Samuel shaved the top of Hopkins' head, colored the remainder to match the color of Hitchcock's hair and added a wispy lace hairpiece. "It straggled across the back of his crown," notes Samuel, "and that was basically it. I would color and cut his hair every few weeks, and shave the top of his head every few days before gluing on the hairpiece."

Hewett, who previously explored the silent film era in *The Artist*, found herself turning actors into real-life 1950s figures on *Hitchcock*.

"Once you put the wig on your actress and paint the brows, it's not that difficult," she says. "We had our trailer plastered with every picture we could find of Janet Leigh and everyone else, and you would be surprised when you put those

pictures together. We had James D'Arcy playing Anthony Perkins, for example, who has a real resemblance to him, so you couldn't have found a better actor with that lanky physique and long neck. If you just darken his eyebrows, it's mind-boggling how much he resembled him."

"With Janet Leigh, Scarlett would tease me that it was all about the eyebrows. I always go right to the lips and brows. At one point, she gives Hitchcock a ride home, and I gave her my own Belle Noir lipstick, which is very '50s, for that scene, and it looked really striking. I also used Dolce & Gabbana lipsticks to simulate the '50s, as well as a Revlon color called 638, because it was a perfect 1950s coral."

"And there were still a lot of red lips. We used a lot of my Rouge Noir classic red lipstick on Toni Colette, who wears it throughout the movie, and she looks spectacular. Maha did an amazing job on her face, so she looks gorgeous."

Tasked with recreating the original period hairstyles, Samuel designed a look for Biel as the real-life Miles and another for her *Psycho* character, Lila Crane, while Johansson had a single look for Janet Leigh on *and* off-camera. "After researching it, we found out that Janet Leigh had her hair cut in Paris at that point," Samuel says, "and because Hitchcock loved it, they used her real-life look for the Marion Crane character."

"I had one wig made for Scarlett and another for Jessica. We were able to use Jessica's own hair for Vera's 'real' look, because she had dark blonde hair at the time, so that worked out well. Those wigs were made by Natasha Ladek, who made the wig for Toni Colette, who was playing Hitchcock's secretary, Peggy."

"We were also very specific about the men coming in to play characters like [Universal chief]

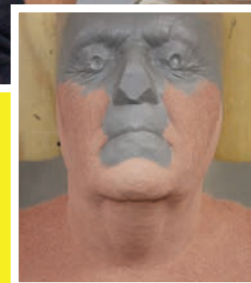


Lew Wasserman and all the other producers of the day. We did some coloring and little hair pieces and hair attachments just to make them look exactly like the reference pictures we had."

In addition to Hopkins' Hitchcock make-up, Berger oversaw a handful of other characters for the film, including a blood-and-paint make-up on Danielle Burgio, who plays one of Ed Gein's victims; a recreation of

Gein's long-dead mother, using a combination of stretch and stipple, tattoo colors and rubber mask greasepaint; and an old-age make-up on Michael Wincott, who appears as an aging Ed Gein near the end.

"Maha, who did Michael's make-up, asked me to come in and do a stretch and stipple make-up," says Berger, "so I used Bluebird stretch and



FROM TOP: Alonzo sculpts the prosthetic, finished sculpts, final prosthetic neck and chin, the old Ed Gein make-up for Michael Wincott.







FROM TOP: Berger airbrushes, Peter Montagna confers with Hopkins, the actor with a nose tip.

stipple to do four coats on different sections of his face. In reality, Ed Gein *gained* weight while in jail, but Michael is thin and has a great bone structure, so we opted to go for this look instead.

"We also had Mrs. Bates, which was something that my partner, Greg Nicotero, had made in the shop 10 years ago. It was sculpted by Norman Cabrera, so when this movie came up, I showed some photos to Sacha, and Greg allowed us to use it in the film, so that worked out perfectly."

Early word on *Hitchcock* has proved to be so positive that the studio moved the film from a 2013 release to an autumn 2012 slot, where it will doubtless get plenty of awards attention. "It was a fantastic project to work on," says Samuel, "and we achieved some great work and some great looks—I hope!"

"I think people are really going to enjoy it," Hewett says. "It's historically accurate but beautiful, and it's going to be a lot of fun for people to watch."

"We were all really sad that it was such a short shoot," adds Berger. "It was a great cast, a great crew and a great director, so for me, it was a home run. I'm very happy with the way it turned out." **MA**

➤ *Hitchcock opens in the United States Nov. 23. For more on this story, subscribe to our digital edition at [makeupmag.com/digital/subscribe.php](http://makeupmag.com/digital/subscribe.php).*



LEFT: Martin Samuel applies hair; ABOVE AND AT RIGHT: Hopkins wearing the final prosthetics.

