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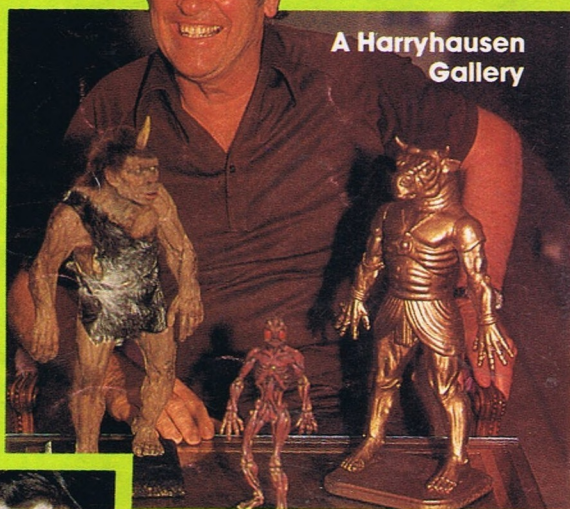
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## Hammond and Davis Makeup Effects

*"Where fantasy becomes a three-dimensional reality"*

By JOHN DODS

**W**omens' lib has progressed a little!" says Diane Hammond, explaining why her name preceeds that of her male partner on their new business logo. Hammond and Davis is a new makeup-effects company based in Washington, D.C. Diane Hammond and her partner Tim Davis are now engaged in their first professional forays into special-effects filmmaking after years of distinguished enterprise in amateur filmdom.

"We are doing makeup prostheses, puppets, effects-makeup, foam body-suits, and special props," explains Hammond. "We recently completed a mechanical head for the film *A Gift for Toby*," a short film lensed in Maryland. "The head has cable-control and bladder functions. We also worked on the sci-fi feature film *Design 2084*—an independent production; we had to build 'fetuses' and cloning tanks. I generally handle most of the mold making and foam running," says Hammond. "Tim does most of the design work, and sketches. We both sculpt and work on the internal mechanics."

### The Early Years

For years the 29-year-old Hammond was a familiar face around the annual Balticon sci-fi film conventions. The face, however, was seldom her own, as she—along with friends—donned costume and prosthetic disguises to circulate through the crowds, providing an appropriately otherworldly atmosphere. Rather than reapply the prosthetics daily—a several hour process—Hammond kept them on for the entire weekend, sleeping and eating in the porous rubber face [this is *not* a recommended practice].

"I was always fascinated by makeup as a kid," says Hammond. "Watching *Frankenstein* and *The Werewolf of London* and wondering 'How did they do that?' I started fooling around with makeup when I was 16. The two movies that really spurred my interest came out the same year: *Planet of*



Diane Hammond demonstrated her makeup skills for *Monsters, Magic, and Makebelieve*, a TV documentary aired in the Washington, D.C. area.

PHOTOS: KURT REICHENBACH





Tim Davis won first place in a recent Balticon costume competition with his recreation of "Jabba the Hut".

the Apes and 2001. As a result, my first makeup experiments were apes." Hammond widened her knowledge of makeup techniques over the years by long-distance communication with other makeup artists. "I had the opportunity to talk to Dick Smith a couple of times as well as to Tom Savini, Stan Winston, Richie Alonzo, and Arnold Gargiulo. There is always something that one artist will know that you don't know and one thing that they won't know that you can pass on to them; it's a marvelous way of exchanging information.

"I've never had any negative comments about my being a woman working in this field. Often when I'm talking shop to men in the business, they're fascinated that it's a woman they're talking to because we're still a rarity in the field."

Hammond and Davis became proficient at winning prizes in the makeup competitions and costumes contests in their area. Last year Tim Davis won first place at Balticon for his life-sized recreation of "Jabba the Hut." This followed his win of the previous year for his "Gam-morian-Pig-Guard." Together Hammond and Davis won both first and second place in the FANGORIA/20th Century Fox *Quest For Fire* caveman makeup contest.

Before their professional association was bonded, Hammond and Davis worked together on area film projects like Mark Chervinsky's *Strange Tangents* (see FANGORIA # 37). Says Hammond: "We did the melting effects in the scene where the 'Master' changes into a jelly-like



Diane Hammond and Tim Davis demonstrate a *Planet of the Apes* makeup.



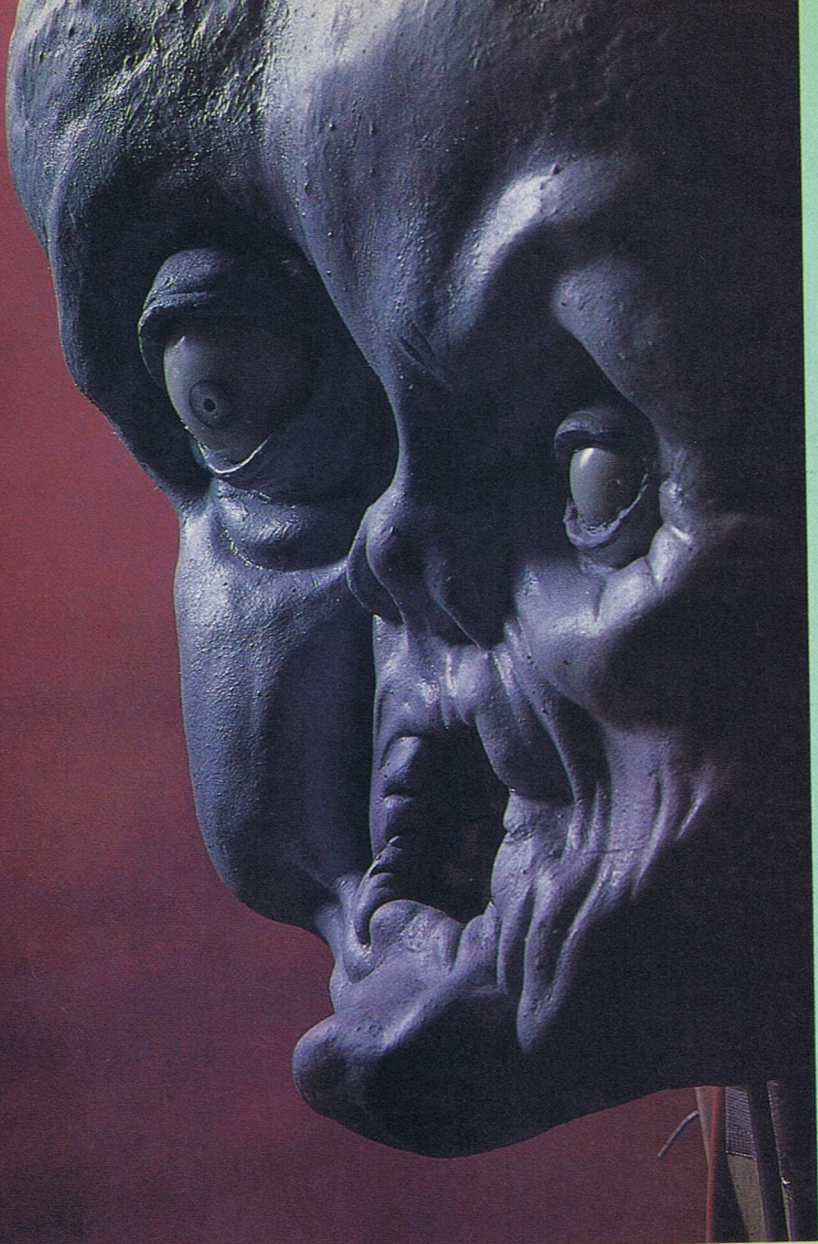


PHOTO: KURT RECHENBACH

A bizarre makeup creation created by Hammond/Davis for the short film *Strange Tangents*. Front projection material in the eyes and mouth provided a weird, otherworldly glow.

creature. To create the effect, transparent Plastisol (grade #4) was cast from a shellac-coated, ultracal mold. "I couldn't find any glue that would work with the Plastisol," recalls Hammond, "until I called the manufacturer. He told me about lasco's #500 vinyl adhesive. That worked." An air compressor was used to alternately inflate and deflate the Plastisol head to impart the effect of undulating movement. At one point over inflation caused the creature's eye to pop out of the head—an unplanned effect that the producer liked well enough to retain in the final cut of the film.

### "A Gift For Toby"

Hammond/Davis' recent creation of a strange creature for the short subject *A Gift for Toby* represents their most ambitious undertaking. Four heads were built to represent the bizarre monster: one fully cable-controlled mechanical, one "dummy head" without cable functions, a

smaller "plunger head" with large bladder movements, and a stop-motion model.

"The mechanical head was the real challenge," says Hammond, "Because we had never built anything like that before. The lack of symmetry to the head seemed to add to the problems because nothing conventional seemed to quite work with it". The head has cables to control the blink of both upper and lower eye lids, roll the large eye up and down, tilt the head from side to side, pull the lips back, and raise and lower the brow. Bladders are contained in the two top hemispheres of the head, as well as the cheeks and throat, to create pulsations and movement. "Saliva" tubes were placed in the mouth to facilitate the effect of a drooling monster.

Tim Davis constructed a fiberglass underskull using lasco's polyester resin reinforced with several layers of four-ounce fiberglass cloth. Schwinn Sylmar bicycle cable housing was used with locally pur-

chased steel cable. The cable was attached to the brass eyelid mechanism with stainless steel solder. The cable housing was attached to the fiberglass skull with little clamps purchased from a local Radio Shack dealer. The clamps were screwed into the fiberglass. The cables were controlled using a joystick type of arrangement, with each cable being attached to a control rod that pushed or pulled a color-coded handle; each color indicated the handle's function.

The large bladders in the creature's head were custom made out of latex rubber. Condoms and balloons were used in the cheeks and throat. The bladders were connected to aquarium tubing and inflated by lung power and enema bulbs. During the shooting, the bladders were secured to the fiberglass with super-glue.

Hammond used McLaughlin foam and Bau foams to create four faces for the various constructions. Bau foam was used on the plunger-head "Because of its great elasticity," explains Hammond. "I needed the high stretch that Bau foam could give me. This was the first time I had worked with McLaughlin foam; it has a very tight cell-structure". She attached the steel cables to the rubber facial sections by hot-gluing each cable to a thin plastic tab. Each tab was in turn hot-glued to the foam underskin.

The completed mechanical was operated by seven crewpeople, including cable and bladder operators and a person who controlled an apparatus that caused the head to suddenly leap upwards. All four heads were used to create a mere 14 seconds of screentime.

With their work on *A Gift for Toby* and *Design 2084* completed, Diane Hammond and Tim Davis have busied themselves with a new set of projects. "Now we're building a three-foot-tall mechanical monster for our video demo-reel," says Hammond, "It's going to have radio-controlled orbital eye movement—movement in all directions. We're also building a tentacled monster; we designed a mechanism that made the tentacles move like an octopus by means of cable controls. We learned so many do's and don't's on *A Gift for Toby*—it was a great experience."

Recently Maryland's Channel 20 featured Hammond/Davis' handiwork on the *Creature Features* TV show. The makeup team was also featured on a local TV special *Monsters, Magic, and Makebelieve*—a documentary program covering many areas of special-effects filmmaking. On the show, Hammond was featured in a makeup demonstration during which she was shown transforming a young lady into a female ape. "They 'Chroma-keyed' her right into a scene from the 'Planet of the Apes' TV series!" exclaims the young makeup artist turned TV personality.

Women's lib has made some progress. People like Diane Hammond have been pushing it forward.

CM