

An Examination of the Use of Special Effects Make-Up in the Nigerian Film Industry (Nollywood)

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Abstract

Make-up is one important aspect of theatre that helps to build the director's conceptualization. It involves the use of cosmetics and other materials to help transform an actor into the character he or she is meant to play. Simply put, it interprets the role of a character alongside costume.

Special Effects Make-up is one of the four types of theatre make-up. This aspect is one which requires special training and skillfulness. Make-up is taught alongside costume design but does not receive much attention in schools. As a result, students who choose to be make-up artists do not have adequate information and experience in the field. Some of the problems faced by special effects make-up artists include short time-frame, unavailability of materials, poor lighting and environmental factors.

This research work is limited to the analytical breakdown of the six selected films, drawing out the special effects make-up deployed in them, although references will be made to other films when and where necessary.

This study serves as a resource text for researchers and scholars interested in Nollywood, especially in the area of makeup. It also hopes to fill the lapse in the application and development of special effects make-up in Nollywood.

This research employs the qualitative method of research using analysis of related literature such as text books, journals, online materials, articles, and six selected films were consulted to obtain relevant information. The films are *Maami*, *October 1*, *Figurine*, *Igodo*, *Koto Orun*, and *The Meeting*. They were all monitored on DVDs. The Symbolism theory will be used to define the viewpoint of this study. Findings made during this research include lack of skill and professional training, unavailability of materials, blending, environmental factors, short time-frame and insufficient academic training.

Keywords: Make-up, Nollywood, Special Effects, Symbolism

Introduction

Theatre make-up is any material that is applied on the parts of the body of a performer that are visible to the audience. This is usually done to enhance the looks of the performer, to give 3-dimensionality and to help the performer pass his or her message across to the audience. Make-up can serve both aesthetic and interpretative purposes. Adinku postulates that:

Make-up is the application of cosmetics such as powder, lipstick and eye pencil to the face for the purpose of beautification; but in the theatre, it is the art which adds to the total aesthetic value of a production. (2011/2012:194)

In addition to its aesthetic dimension, make-up is an important art of the theatre because it helps a performer to further portray a character to an audience. In the same vein, Adinku opines that make-up "...helps the actor in revealing the character by establishing physical clues to the character's personality, age, background, race, health and environment." (2011/2012:195)

Make-up is essential for every production. This is so because though the performer may have good acting skills, the role will not be complete without the right make-up to fit that role. This can only be achieved through the creative skill of a make-up expert. This means that "the make-up artist is considered an important person in the realization of a character in any production." (Adinku, 2011/2012:195)

Make-up has been present ever since the ancient times and is practiced as an art in many countries and cultures. According to Felner, “its first use seems to have been linked to religious ritual and many theatrical forms that evolved from ritual use elaborate formal makeup patterns.” (2013:237)

The types of make-up used on screen include straight make-up, character make-up, fantastic make-up, corrective make-up and special effects make-up, also known as SFX. This study focuses on special effects make-up and its development in Nollywood. SFX make-up is a very essential aspect of make-up artistry, and it involves the use of prosthetics, through sculpting, casting and or molding to produce advanced make-up effects. This helps the action look realistic and to further interpret the actor’s role. Such effects which include wounds, burns, bites, accident effects, old age effects, cuts, bruises, gunshot wounds, amputated body parts etc. can now be seen and made to look real in movies. This is done through the use of different kinds of make-up products, prosthetics and fake body parts created with different kinds of materials which include natural, such as clay, and industrial, such as special effects gelatin, plaster of paris (pop), scar wax and fake blood.

Normally the use of special effects make-up on screen is usually more intricate than on stage. This is so because apart from the fact that special effects make-up on screen differs totally from all other kinds of make-up, stage productions do not give enough time for touch-ups or extravagant application of makeup as opposed to film productions, where the makeup artist has enough time to apply the makeup and also do touch-ups before and during the production.

Statement of the Problem

Make-up artistry is one of the important aspects of Nollywood. Scholars have not adequately delved this crucial aspect of movie production and this is so because little attention is being paid to make-up by Nigerian theatre scholars. Going by this, this work attempts to proffer a solution to the problem of inadequacy in the aspect of imparting into students who intend to be scholars and practitioners of the pedagogical discourse meant for the mastery and acquisition of skill necessary for this aspect of make-up. Make-up being an important aspect of theatre design has been analyzed or treated alongside costume design both of which are believed to go hand in hand with each other. This should not be so because even though they both help to tell the story further than the actor’s actions, they are two different fields that should be treated equally. This problem has led to unavailability of adequate materials for research work.

So many problems are faced while trying to achieve special effects make-up. Such problems include time factor, unavailability of materials and lighting. The time factor differs because a film production can last for days, some weeks and others even months and years and can sometimes be shot in poor and uncondusive environments. Very good special effects make-up can only be obtained in such places by creative and skillful make-up artists. These are the problems faced in this design aspect of Nollywood today as there are only few skillful make-up artists in the industry. Other major problems include:

- Lack of knowledge about make-up and its elements: understanding what they stand for and how they are used to achieve good results
- Special effects make-up is underrated and its importance is not understood
- Poor special effects make-up application in movies
- Poor use of prosthetics
- Difficulty in sourcing for materials locally
- Lack of improvisational skills

- Lack of creativity
- Poor research
- Lack of basic training and orientation about the art
- Outdated special effects training books

Objectives of the Study

The aim of this research work is to proffer workable solutions to the problems being faced in the use of special effects make-up in the industry today. This study also hopes to correct and enhance the use of special effects make-up and design to aid its development in Nollywood. In addition, it is expected that this study will contribute to the study of make-up generally.

Literature Review

Humans have for thousands of years sought to express themselves through drama and in reaction to this, the accompanying make-up introduced alongside becomes a natural offshoot of make-up as a form of art. It is evident that make-up has been in existence from the foundation of theatre itself, being an art inherent in different cultures and practiced in diverse forms. However, there are different opinions as to how it really began. In ancient Greek and Roman theatres, for example, make-up was unnecessary. Actors wore various masks, allowing them to portray another gender, age, or entirely different likeness. It is believed that its initial form started with the earliest performers of the dithyramb, held in honour of Dionysus, who made themselves up probably by daubing their faces with blood or the dregs of wine when preparing for the performances of their holy rites (Cohen, 2000). However, Finley (2002) agrees that it began with the first theatrical performances in Greece. She claims that:

The earliest known use of theatrical make-up was by the Greek actor Thespis, who, in an effort to stand out from the Greek chorus, painted a toxic covering of white lead and mercuric sulphide to create a white and red face paint.

(<https://www.lovetoknow.com/life/lifestyle/history-theatre-makeup>)

Therefore, according to Finley, even though theatrical make-up started in Greece, it was Thespis himself who created his own cosmetic to distinguish himself from the chorus.

Finley also states that, the first evidence which showed the use of theatrical make-up was discovered around 6th Century BC. In the same vein, she proposes that “the history of make-up and costumes in theatrical productions dates back to the Pre-Christian era”.

Prosthetic make-up, also known as Special-effects make-up, FX Prosthesis and SFX Make-up, is the process of creating advanced superficial effects with the use of prosthetic sculpting, molding, and casting techniques. Although, straight make-up is often used to beautify an actor, SFX make-up is used to do the opposite and even more, depending on what the film requires and what the director wants. SFX make-up helps the audience believe that the action is real, even though it is some sort of make belief. Sonuga (2007) says that “The most fascinating part of make-up, to me is the special effect. For the fact that an effect could look very realistic to the point that people watching the movie find it difficult to believe that it is just a make-up.”

Since the 1950s when some new and different textures and effects were introduced into the art of make-up, the advances and research into the complicated field of special effects make-up has expanded in many and various directions and is only bound by human imagination.

Being an SFX make-up artist is quite different from being just a make-up artist. The job of an SFX make-up artist requires commitment and zeal to be able to develop the skill. According

to the above definition of SFX make-up, it is evident that an SFX make-up artist has to be familiar with sculpting, molding, and casting, to be able to create different special effects in imitation of reality. He/she should also learn how to draw and paint to be able to pass the message across efficiently. Hetrick (2016) opines:

To be a great SFX make-up artist, you need to have commitment. You need to have the discipline to bring your passion to life, to make sacrifices, and to study really hard.

Drawing allusion to the above, Hetrick attempts to convey that the concept of special effects make-up goes beyond the knowledge of straight make-up application. Though the SFX artist needs all the knowledge and skill of the conventional make-up artist, also he/she needs to possess an extensive knowledge of other make-up materials, such as silicone, wax, fake blood etc., which are needed to create different effects.

In SFX make-up, the major goal of the artist is realism. The artist tries to make sure that the effects are as realistic as possible, such that the audience would not be able to easily tell if it is real or not. Nollywood's history has been traced as far back as the colonial era where it all began with stage performances produced by the likes of Moses Olaiya, Hubert Ogunde and Adeyemi Afolayan. While Moses Olaiya pioneered Nigerian comedy, Hubert Ogunde established the Nigerian Opera through his formation of the Ogunde Theatre in 1945. With the involvement of the Nigerian government in the industry between mid-1960s and 70s, movie production in Nollywood began to increase and became a huge success. Other actors and movie producers began to emerge. Nigerians began to show more interest in movie productions, and then *Kongi's Harvest*, the first indigenous feature film, which was written by Wole Soyinka in 1965 was produced in 1970. Later on, other movies such as *Ajani Ogun* (1975), *Aiye* (1979), *Jaiyesimi* (1980), *Efunsetan Aniwura* (1981) etc. were produced. Nollywood released its first blockbuster *Living in Bondage* (1992). This ushered in the birth of Nollywood as an industry and ever since, Nigerian movies began to gain recognition within Nigeria, across Africa, and internationally, which further boosted Nollywood's growth. One of such movies that brought international recognition to Nollywood is *Osoufia in London* (2003) with the popular comedic actor, Nkem Owoh, as the lead actor. Ever since, the quality of films produced increased greatly and Nollywood became the second largest movie producing industry after Bollywood moving ahead of Hollywood.

Since theatre in Nigeria began through ritual ceremonies and festival activities, the performers of these formalities executed these rites through different actions such as chanting, dancing, singing, wearing special costumes and application of different facial marks. These facial marks which were applied to depict different personalities represented within the context of that performance could be rightly perceived as the first forms of theatrical make-up in Nigeria.

Having observed on the general notion that theatre reflects real life activities, these activities through the production of home videos, ritual activities, festivals and other ceremonies of different tribes and cultures in Nigeria are depicted in these movies to portray the Nigerian theatre history and richness of her cultural background. Make-up has played very important roles in Nollywood film productions. Apart from depicting societal status and cultural background of the movies through facial marks and scarifications, it has also helped the actors to understand and interpret their roles better to the audience.

Previously, Nigerian make-up artists, due to lack of materials, made use of their local findings such as local chalk, black cream, local ointments, tiro, ulli and so on to create these facial designs. But as time went on, they began to achieve better results with other materials which include charcoal, colouring from leaves and so on.

Later, theatre make-up in Nigeria began to improve with the introduction of technology. Advanced materials created through technology have been introduced to Nigeria to help improve the job of the make-up artist and at the same time reduce the stress which they go through in preparing the local ones. Materials such as eye pencils, brown and white powder, kajal, mascara, concealer and foundation have been introduced. These materials have been used widely by make-up artists in Nigeria to achieve the make-up effects which we see in our home videos today.

The state of make-up in Nollywood became advanced with the introduction of the above materials into Nigeria. They are used for straight make-up, to improve the look of the actors on camera. They have also been used for other forms of make-up, especially special effects make-up. Special effects make-up has also improved from its poor state as experts in this field have emerged and other make-up artists are developing their skills. SFX make-up is a more advanced aspect of make-up artistry that requires more advanced materials. Some of them include:

- **Scar wax:** This is a material used by SFX make-up artists to create three-dimensional wound and scar effects on the actor's skin. It is usually used when the actor's movement is minimal, so as to prevent the wax from smearing or getting defaced.
- **Theatre blood:** This is also known as fake blood. This is a liquid substance which looks exactly like fresh human blood. It is used to create the impression of gushing fresh blood, when applied on SFX wounds.
- **Gelatin:** This is used to create scars and burns on the skin. It is shiny in nature which help give the realistic burn effect and come in for of a jelly when dry.
- **Latex:** This is a multi-purpose SFX material which can be used to create bald caps, masks, wounds, aging effect and many other special effects.
- **Alcohol paint:** This type of paint is alcohol based though safe for the skin if used properly. It is used to create skin discoloration effects and also to add pale colours to wound effects to make them look more realistic.

The Nigerian film industry has recently developed from its crude state to a more organized and plausible, state which is accepted widely in the society. Make-Up artists today have taken steps to develop themselves and the movie industry with their make-up skills. Formerly, the concept of special effects make-up was not understood. For example, in some films, symbols are used to pass messages across to audience as films were shown in black and white. Citing another example, in a scene where someone dies, the camera shows flying birds to signify that something has happened; while in others, materials such as white chalk, charcoal, bandage, palm oil, and other local materials are used to create effects.

SFX make-up in Nollywood also involves not only wounds and aging effects, but also tribal marks and scarifications which were regarded as important in the past to portray different ethnic identities and cultures in films. A typical example of such movies is *October 1*, produced and directed by Kunle Afolayan, where tribal marks are etched on Koya's face. Though it is apparent that the movie is from the Yoruba cultural background because of the names of the characters and the mixture of both Yoruba and English language used, the tribal marks tell us that the movie is set precisely in Oyo state of Nigeria.

Recently, Nollywood has developed; but some problems which have contributed hugely to the poor state of SFX make-up in the industry and the need to address them urgently, so as to aid the development of the movie industry, can still be identified.

Research Methodology

For the purpose of this research, text books, journals, online materials, articles, and some selected films were consulted to obtain relevant information. The selected films are *Maami*, *October 1*, *Figurine*, *Igodo*, *Koto Orun*, and *The Meeting*. They were all monitored on DVDs. These movies were selected for this research because they have a lot of special effects make-up used in them. This will also aid the analysis of the developmental phases of SFX make-up in Nollywood.

Theoretical Framework

This research employs Symbolism theory in film. Symbolism refers to the representation of an idea using something else that is related to it. According to Steains (2023),

“When we talk about something representing or standing in for something else in symbolism, that something else is often abstract – like an idea. Yes sometimes, an object can stand in for another real thing: e.g. a doll standing in for another character in the story. However, it might also stand in for an idea like ‘innocence or identity.’”

In films, directors try to portray their ideas using set design props, costumes and make-up. Every colour, sound, special effect and move are very important, as they convey meanings which the director is trying to pass to the audience.

Symbolism involves the use of representational imagery. These descriptions may not be literal, but are strong enough to convey the message. The use of special effects make-up in films have a strong effect on the imagination and perception of the audience. It helps the viewers understand the concept of the film in terms of ethnicity, era etc, through the use of effects like scarification, hairstyle, etc, and also the effect of other happenings in the film such as accidents, fights, rituals etc, through the use of effects like wounds, cuts, burns and so on.

Analysis and Comparison of Special Effects Make-Up in Selected Nigerian Movies Between the 20th and 21st Century

Some Nigerian films produced between the 20th and 21st century have been selected to show the similarities and differences between special effect make-up done in the past and present, in order to identify the problems in them and to suggest workable solutions that can aid the development of the industry. These movies include *Koto Orun*, *Maami*, *October 1*, *Igodo*, *Figurine* and *The Meeting*.

The pictures below fig. 1 and fig. 2 are from *Koto Orun* and *The Meeting*, showing different special effects aging techniques. The special effects make-up done on Atunbi's father's hair and face shows that his hair, eyebrows, and beards are painted white to represent grey hair from aging, while that on Clara in *The Meeting* is done majorly on her face.

Drawing observation from these pictures, it is evident that although the make-up artists for both movies try to age their actors, one shows more professionalism in the artistry than the other. Special effects make-up has gone beyond using just signs or basic application of make-up to help the character tell the story as seen in the first picture, but time, effort and more materials have to be used to get adequate results. Most importantly, the make-up artist has to pay adequate attention to little details as seen on Clara in *The Meeting*. Clara's face shows signs of aging, such as eye bags, dark circles below the eyes, wrinkles on the fore-head, on the eye-lids above the cheek, and on each side of the lips, with smile lines. All these are natural signs of aging which make her character believable and also add to the aesthetic value

of the film. But some problems can still be spotted in the make-up: such as the peeling cosmetics used on the face, the neck, and the chest area to which little attention has been paid.



Fig. 1

Fig. 1 is that of Atunbi's father from the movie *Koto Orun* produced in 1989, showing aging make-up in flat (two-dimensional) painting on the head and face.



Fig. 2

Fig. 2 shows Clara in *The Meeting* produced in 2012. Her make-up shows three-dimensional aging make-up of a woman in her early 50s contrary to that in fig. 1.



Fig. 3

A picture of Esu and his worshippers in *Koto Orun* black and white face painting, signifying occultism.

The above picture makes glaring, the make-up done on Esu and his worshippers to show that they are in an occult group. They have paintings in black and white dots and patches on their bodies to make them look scary, bringing about the portrayal of occultism.

Figs. 1, 2 and 3, show the differences between and progression of make-up application from flat face paintings to three dimensional make-up application and also the periods when each movie was produced.



Fig. 4



Fig. 5

Figs. 4 and 5 show Ihukumere's Parents in *Igodo* movie, produced in 1999, after being stabbed by the king's messengers

At this stage, Nigerian SFX artists have developed to the use of more advanced make-up materials to achieve their effects. Both pictures above show victims of murder, pierced with a knife. The effects look realistic, even though they need more blending with the real skin. *Maami*, is one which has a lot of special effects make-up inherent in it. Below are pictures of some of the scenes with special effect make up:



Fig. 6
A road accident victim in *Maami* (2011) with a head injury and bloody clothes.



Fig. 7
Kashy's mother also an accident victim in *Maami*

Figs. 6 and 7 above show accident victims in *Maami*, who have accident wounds on them. This is signified with the use of fake blood dripping on their bodies. The application of this thus makes it look realistic and acceptable. However, in the picture below, which shows an accident victim from the same movie, has a wound on the forehead, which by analytical observation, does not in any way look realistic. This is because the make-up artist fails to blend the wound effect with the skin to hide the fake skin from being visible and make it look like the wound is coming out of the skin; but instead, it gives the impression that the wound is carved separately and placed on the head of the victim.



Fig. 8
Accident victim in *Maami*

The movie October 1 is also one with a large number of SFX make-up scenes, some of which can be seen below:



Fig. 9

Bisi's body in *October 1* (2014) showing dark patches as a result of strangulation and knife wound effects on her chest.

The picture above shows the mark made on Bisi's body by Aderopo with his blade after raping her. The effect shows thin lines signifying blade marks, with a little fresh blood and more congealed blood which helps portray what happens when blood is exposed to air, to tell that the wound is not a very fresh one. The make-up artist succeeds in giving a realistic impression of the occurrence by merely looking at the victim. One can also tell that she is strangled, which is made evident by the dark patches seen on her neck.



Fig. 10 Agbekoya in *October 1*



Fig. 11 Young Agbekoya in *October 1*

The tribal marks seen on both young and old Agbekoya in the pictures above are marks from Yoruba land. As explained in the previous chapter, special effects make-up in Nigeria also involves scarifications to indicate different cultural background, traditions, and societal status. The make-up artist made tribal mark effects on both actors to aid continuity and boost the genuineness of the film.

Other special effects from the movie *October 1*:



Fig. 12
A victim of murder in *October 1*

The picture above shows a victim of murder in *October 1*, with a cutlass in his chest which can be achieved with the use of a fake cutlass cut in two, giving the audience the impression that it is a real cutlass which passed through the victim's chest. This picture shows how advanced SFX make-up has become and how it has progressed in Nollywood.



Fig. 13
Prince Aderopo with a gunshot wound in *October 1*

Given by observation, a real gunshot wound with the bullet piercing through the skin would leave a small deep hole with less flesh around it, while that with the bullet exiting through will leave a larger hole, with more flesh around it. This is because, when the bullet goes into the skin, it takes in the flesh around the affected area, leaving just the hole. On the other hand, the bullet forces out the internal flesh when it exits, making it more visible. Aderopo's gunshot wound is a typical example of the former, as seen in the movie *October 1*.



Fig. 14
Sola in *Figurine* (2009)

As said earlier that make-up helps an actor to reveal his character and interpret to the audience alongside his/her actions, the healed scar seen on Sola's face in the picture above, helps to better interpret his rugged nature in the movie *Figurine*.



Fig. 15



Fig. 16 Ihukumere in *Igodo*

The SFX make-up above is that of Ihukumere in the movie *Igodo*, showing injuries from being beaten with sharp objects and buried alive. His face reflects swelling around his cheeks and eyes, dark patches around his eyes, contusion on his forehead and bleeding through his mouth. The discoloration of his face is also seen as a result of the beatings.



Fig. 17

Some of the findings made during this research include

- **Lack of Skill and Professional Training:** Special effects make-up requires both the knowledge and professional skills of a make-up artist in order to make a film realistic. Most make-up artists in Nigeria face so many problems during the application of special effects make-up. This is so because there are only few artists who have the basic training for the job. For a make-up artist to understand this advanced stage of make-up and how to apply it to his/her work, he/she has to acquire the basic training, such as studying the human anatomy, wounds and diseases, aging etc., to be able to replicate them in films as it is quite different and more advanced than all other aspects of make-up. Due to lack of funds, directors and producers prefer to employ anyone who claims to be a make-up artist and will do the job at a low cost to maximize profit without checking if he/she has the basic knowledge and training in the art. In this regard, quality is deputized for quantity, and many of these films produced lack the professional touch which is needed in this aspect.
- **Unavailability of materials:** Materials such as fake blood, blood gel, bald caps, scar wax, theatre gelatin, liquid latex, and so on, can only be got in foreign countries and very limited stores in Nigeria and are sold at very expensive prices, with some even in foreign currency. Many make-up artists have to spend a lot of money to get materials for their jobs. Those who cannot afford these materials end up not having insufficient materials for their work, and as a result, create effects that are not properly done. While some make-up artists who have these ready-to-use materials, find it difficult to use them properly because some of these materials, such as bald caps, have been made to fit particular sizes which may either be too big or too small for the actor's head size. The make-up artist may find it difficult to make it fit and may even cause damage to the material while trying to do so.
- **Blending:** Blending is also a major challenge faced by Nollywood SFX artists, but it is one of the most important factors that must be considered in make-up. Blending in any special effects make-up can either make or mar the job of a make-up artist and the aesthetic value of the movie. This problem is conspicuous amongst make-up artists, especially those who lack proper training in the art. Proper blending in SFX can easily be noticed in any good make-up. Edges are flattened and made tissue-thin, thus helping the make-up artist to match the prosthetic or any effect properly with the skin, so that the difference is not noticeable.
- **Insufficient Academic Training:** Make-up artistry is under-taught in Nigerian institutions, and in most cases taught alongside with costume designing, which most theatre artistes place more focus on, thereby undermining the importance of make-

up artistry. Due to this problem, students studying makeup in schools graduate without even knowing how to apply straight makeup which is considered the easiest of all types of theatre make-up properly. These students become lost and are considered premature when they find themselves in the industry which, of course, should not be, in that they ought to have perfected this art within the years they have spent in the university. Another prevalent shortcoming is that these schools do not go in depth when teaching make-up, but only concentrate on the basic theoretical aspect of the artistry, such as the types of make-up, the basic elements of make-up, and so on, without teaching the practical aspect and giving the students room to practice this skill and be graded based on how they perform. By this, the students, under the supervision of a sound tutor, can practice what they read in books, correct their mistakes, and be confident and ready for the industry.

- **Environmental Factors:** Environmental factors and weather conditions in Nigeria can also be considered as factors that affect the job of an SFX artist. Extremely hot weather conditions can affect the cosmetics and other materials used to create effects on the skin. They can either melt from the heat or peel off as a result of sweating; while in rainy season, materials such as fake blood can be washed off by rain.

Short Time-Frame: SFX make-up requires enough time and adequate attention to achieve good results. However, this fact is not usually considered by some directors and crew members. Since make-up is usually the last on the list most of the time, make-up artists are not given enough time needed to do their job and are deprived of sufficient artistic involvement in productions. This is one of the reasons why make-up artists are not given enough recognition in the society, even until now.

Recommendations

This problem can be solved if make-up artists can be creative by learning different improvisational methods with materials that can be found around their environment. Examples of such methods include:

- Fake blood gel - mixture of red food colouring and hair
- Scar wax – mixture of petroleum jelly and all-purpose flour
- Theatre gelatin- mixture of food gelatin and glycerine
- gel or mixture of red food colouring and a very little gelatin
- Theatre blood - mixture of red food colouring and corn syrup or transparent cough syrup
- Moustache/Beards cast – can be made with the use of paper tape
- Moustache/Beards – can be made with lace & artificial hair

These improvisational methods have been tested and proven to provide solution to some of the problems make-up artists face. And more so, the substances which are mixed to get the solution are safe to be applied on the human skin as some of them are edible, while others are regular beauty cosmetics.

Observations have shown that the use of SFX make-up in Nigerian films has improved, but it is important for Nigerian institutions to improve on their methods and standard of teaching the art of make-up, most especially, special effects make-up. Practical workshops which will enhance the teaching of the essentials of the art should be organized for students in order to perfectly fit into the industry.

Also, more documentation about the art should be made, such that writers and researchers, including professional make-up artists, should endeavor to write more about SFX make-up and its different methods of application, as this will surely update the existing outdated books. And on the other hand, students should be encouraged to do more research, so as to broaden the horizon of their knowledge in the art.

Due to the scarcity of SFX make-up materials in Nigeria, Nigerian make-up artists should learn how to use improvised methods to achieve these effects. They should learn how to use their resources to improve their skill. In the make-up world, the amount of money spent to achieve special effects can be rendered useless if the effects are not rightly done. In other words, a make-up artist does not have to spend so much to achieve good results; what matters most is how he/she can put the materials to good use and create realistic effects that will draw accolades and credibility. Therefore, a make-up artist should be very creative and be willing to make great efforts to improve his/her skill at all times.

Conclusion

Nollywood producers and directors should be more concerned about the visual outcome of a movie, rather than the profit that will be made from it. The success of a film is not only determined by how much income is made from it, but how it is widely recognized and approved in the society. They should employ trained and skillful make-up artists and also give them enough time which will suffice for the completion of their job. Some of the challenges faced which include lack of skill and professional training, unavailability of materials, blending, insufficient academic training and environmental factors can be avoided or worked on. This way, good effects can be created and make-up artists will also be given credits alongside other production crew members.

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