

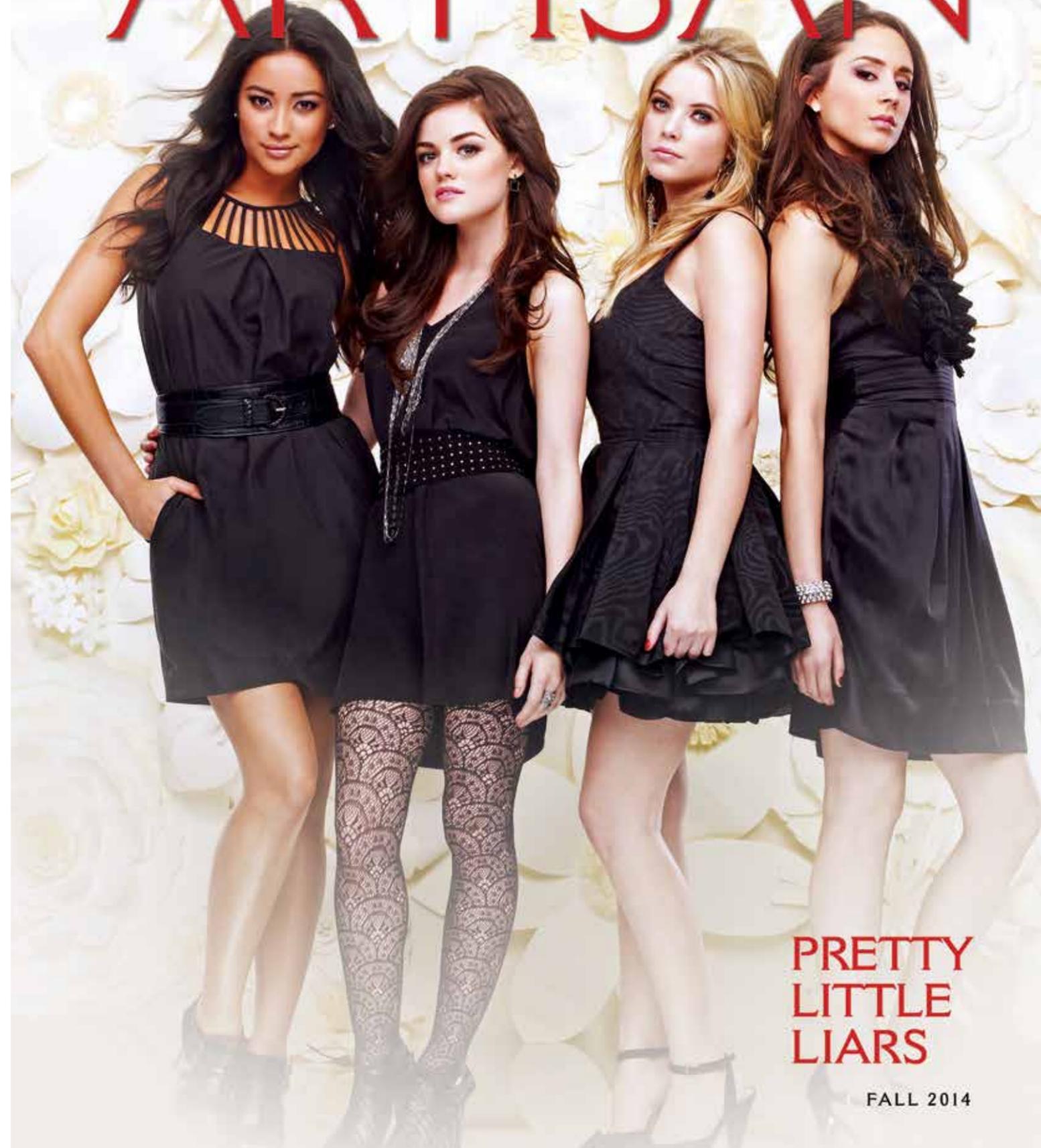
# THE ARTISAN

Make-Up Artists and Hair Stylists Guild  
Local 706-I.A.T.S.E.  
828 N. Hollywood Way  
Burbank, California 91505

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MAKE-UP ARTISTS & HAIR STYLISTS GUILD

# THE ARTISAN



PRETTY  
LITTLE  
LIARS

FALL 2014

## PRO CARD



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- exclusive partner benefits



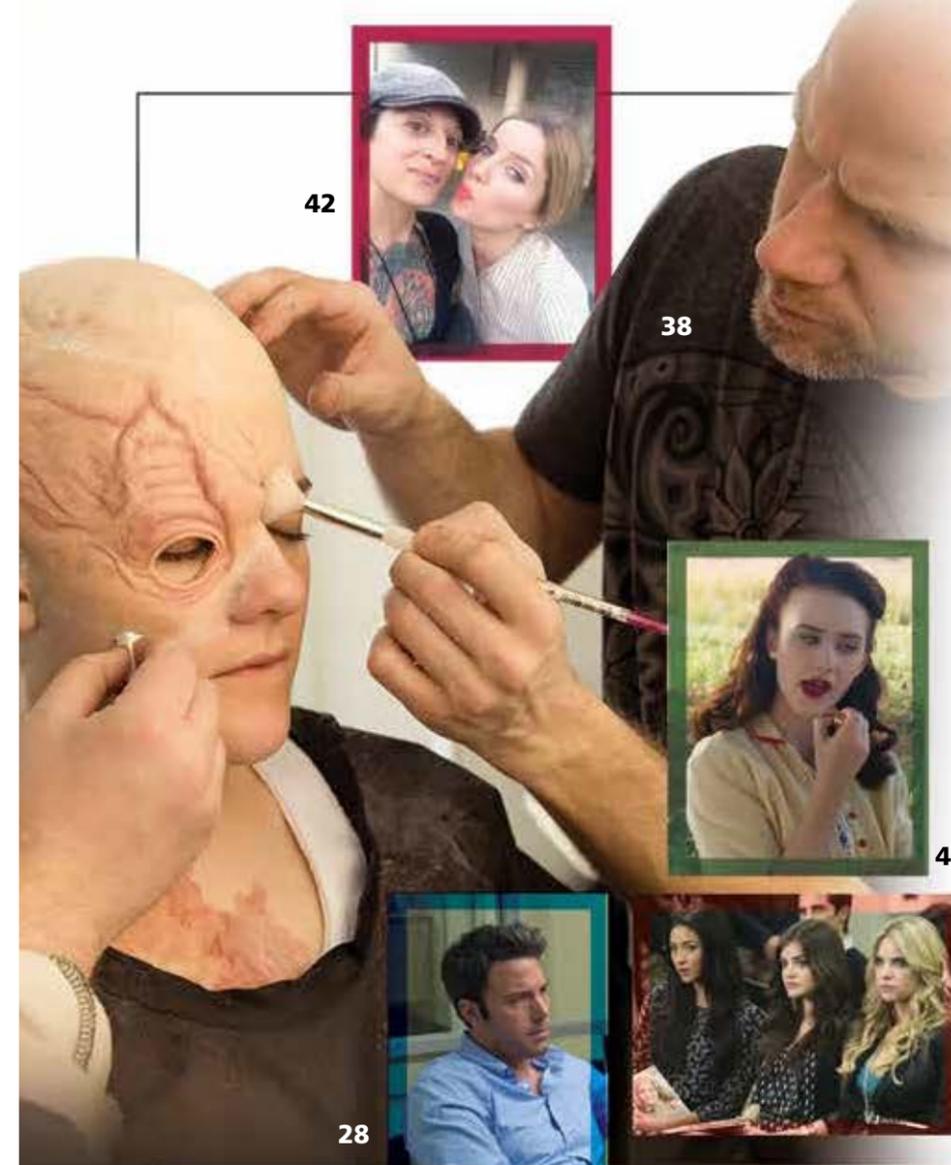
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**Features**

- 24** *Pretty Little Liars*  
Fashion secrets and beauty
- 28** *Gone Girl*  
Creating multiple character versions
- 38** *Re-Imagining Metamorphosis*  
Getting involved with CGI
- 42** *Annabelle*  
Make-up and hair styling teamwork
- 44** *Manhattan*  
Staying true to authenticity



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**Departments**

- 4** From the President  
Success with AB 1839
- 6** Local Perspective  
"MOUSE IS IN THE HOUSE!"
- 8** Theater News
- 11** Guild News  
MUAHS Guild Awards & tax incentive campaign
- 17** Calendar of Events
- 20** Education
- 50** Extended Family News
- 54** Last Looks



**50**

Cover: *Pretty Little Liars*

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## PRESIDENT

FROM THE PRESIDENT

**The ability to reach members at a moment's notice was extremely beneficial when we were working toward attaining success with Assembly Bill 1839, and I thank all of you who helped us achieve victory.** Local 706 has its own Facebook page, and it got the word out quickly. Social media has changed so much of our world, and it moves so quickly that it does not allow time-honored rules and common-sense practices to catch up. We will also now be using Twitter in connection with our 2015 Make-Up Artists & Hair Stylists Guild Awards.

We have almost 77 years of history, traditions, standards and work ethics that are learned on the job, and we have a high bar that we have set for ourselves, we expect all of our own members to achieve it and set it higher. Mediocrity is not acceptable.

When one of us achieves well-deserved publicity, we cheer them on because their excellence reflects upon all of us. Our work is done behind the scenes. We create characters from the written script and collaborate with multitudes of creatives who give input, and we have to figure out how to make them all happy. We do it constantly throughout our careers.

With social media, there are confusing signals and we have to be especially cautious where we step. Some shows want us to be involved in the social media process, constantly posting every curl or eyelash on every platform available. Some productions that are more attractive to the younger demographic use these platforms to attract more viewers—and it works. Within that whirlwind our own members can become instant celebrities but therein also lies the cautionary tale. The perks of the job can result in a little extra fame or fortune, but it has to be done strictly within the permissions of the production. If you have your own product line, be extra cautious before having your actors pose with the product. It might seem like special attention on Twitter, Instagram or Facebook, but it could also be the end of your employment on that production. Posting unauthorized photos on set or backstage can get you fired. Always stop and think before you post. Just because you can, doesn't mean you should.

Even though it may be a quick-and-easy solution for on-set communication, it should only be used with caution. You cannot always be assured that using Facebook or Twitter or Instagram for call times or changes is the right choice. It can be disastrous. The social media should also never be used to broadcast the shortcomings of brother and sister members, especially since none of us are infallible and as they say, "those who live in glass houses should not throw stones." Even worse are the people who feel the need to comment after observing only comments from one side. With a sense of humor, always remember there are always three sides to a story. Better yet, learn when to maintain silence. You can learn a lot by observation.

The Internet allows you to enjoy family, encourage each other when something wonderful happens or support each other when we are sick, sad or have lost a loved one. But post images of work that are not to our standards or violate company policies and WHAM! You set yourself up for the embarrassment of a lifetime. We do not go under the bar, we raise it. That is our legacy. Just be smart and ask before you post.

We are both a guild and a union. What one does, affects all. A guild is an association of people for mutual aid or the pursuit of a common goal; a union is an organized association of workers formed to protect and further their rights and interests. Once a member, we can never step away from that. We are not union members simply at work, it is who we are. If we become famous, it is because of extraordinary abilities, not just "selfies" or embarrassing YouTube videos by "wannabees."

SUSAN CABRAL-EBERT  
President



## THE ARTISAN

Official Magazine of Hollywood  
Make-Up Artists & Hair Stylists.  
Published in the Interest of  
ALL the Members of Make-Up Artists  
& Hair Stylists I.A.T.S.E. Local 706

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In all categories including

# BEST PICTURE

BEST MAKEUP

Bill Corso (*Make Up Artist*) Dennis Liddiard (*Make Up Artist*)  
Kathrine Gordon (*Hair Stylist*) Betty Lou Skinner (*Hair Stylist*)

# FOXCATCHER

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BY TOMMY COLE  
Business Representative, I.A.T.S.E. Local 706

The "MOUSE IS IN THE HOUSE!" This gigantic 12-ft-high blowup is an integral and effective ploy in the IA's mission to organize! This large inflatable was just used on Wilshire Boulevard to successfully leverage a three-week-long effort to organize a reality show under an IA contract. Many of the Hollywood locals, including ours, were there in solidarity to give support to the strike. The IA "Rat" is not used on every job-action, but when its presence is required, it does make a lasting impression! Our successes in "flipping" to union translates to jobs for our members, reasonable working conditions and benefits for every hour worked or guaranteed.



“...take time to live for the moment, and take pleasure in what's around you.”

During the middle of October, I attended as a Trustee for our Motion Picture Pension and Health Plans, the 60th Annual Employee Benefits Conference in Boston, Mass. This educational conference is a yearly gathering of more than 5,000 union and management professionals from all over the United States who work in different sectors of benefit plans as Trustees, Actuaries, Consultants, Managers and many other areas of leadership. This trip is a yearly opportunity to hone my knowledge of labor law, ERISA (Employee Retirement Income Security Act) and Department of Labor and Taft Hartley updates. It's sort of like going back to college, running from class to class to get to a room and into a seat before the professor starts talking. Overall, it was a valuable instructive experience, and what I learned helps me to be a more effective Trustee on our members' behalf.

I would be remiss if I didn't again remind you to be vigilant when it comes to safety in the workplace. No matter where you work ... in a studio or on distant location, there is no excuse for someone not being able to come home unharmed to a warm bed every night. If ever you feel unsafe or in jeopardy on a set, do not hesitate to go to your department head, producer or call your Local. Please stay alert to safety hazards or dangerous circumstances. Your vigilance may save not only you from injury but those in your crew.

I don't know who originally wrote the following quote, but it's one of my favorites. "As you grow up, we learn that even the one person that wasn't supposed to ever let you down probably will. You will have your heart broken probably more than once and it's harder every time. You'll break hearts too, so remember how it felt when yours was broken. You'll fight with your best

friend. You'll blame a new love for things an old one did. You'll cry because time is passing too fast, and you'll eventually lose someone you love. So, take too many pictures, laugh too much and love like you've never been hurt because every 60 seconds you spend upset is a minute of happiness you'll never get back.

Don't be afraid that your life will end; be afraid that it will never begin." With our busy schedules we sometimes forget to focus on the joy of just being alive. We get so involved in the minutia in our daily existence, we neglect to just enjoy our surroundings ... our friends and loved ones. So, take time to live for the moment, and take pleasure in what's around you, and don't worry so much about the what-ifs in life.

As we get close to the holidays, where gifts are usually part of the mix, I wish to acknowledge and thank Gov. Jerry Brown for giving our industry, our Local and our artisans the gift of AB 1839; the opportunity to bring motion pictures and television back to Los Angeles for the next five years, and to hopefully keep them from leaving in the first place.

With this in mind, Happy Holidays to all, and may your new year be full of family and friends.

Please enjoy the upcoming holidays and this issue of *The Artisan*.

Sincerely and Fraternaly,  
Tommy Cole



FOR YOUR CONSIDERATION  
BEST PICTURE  
Produced By Wes Anderson, Scott Rudin, Steven Rales, Jeremy Dawson  
BEST MAKEUP AND HAIRSTYLING  
Hair, Makeup, and Prosthetic Designer Frances Hannon



"Among the director's regular collaborators, HAIR-MAKEUP-PROSTHETICS DESIGNER FRANCES HANNON MAKES ESPECIALLY EYE-POPPING CONTRIBUTIONS!"  
VARIETY  
~Justin Chang~

"This stylized and vibrant film is Wes Anderson's most ambitious, mesmerizing and complex tale yet. It's the work of a highly original filmmaker at the top of his game. 'The Grand Budapest Hotel' is a haunting and humane tale peopled with UNFORGETTABLE CHARACTERS!"  
USA TODAY  
~Claudia Puig~



THE GRAND BUDAPEST HOTEL  
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# “This & That...”

**Disneyland Contract Ratified:** In June, we completed two months of intense negotiations with the Disneyland Resort and reached a tentative agreement; in July, we held meetings with the Disneyland Cosmetology Unit to explain the proposed Collective Bargaining Agreement (CBA), and ballots were sent out for ratification; in August, the votes were counted and the contract was unfortunately voted down by our members, which also forfeited their negotiated retro-pay back to July 1 (thousands of dollars lost). The Company declined to re-enter into negotiations or implement any portion of the new CBA, but we were able to work with the Company to allow us to take one more vote; on October 7 and 11, on-site voting took place at the Disneyland Resort and this time the CBA was accepted by a majority of the unit. This agreement represents a minimum 17% wage and benefit increase for the unit over five years, with a 20%–30% possible wage increase for recently hired workers at the lowest end of the pay scale. All in all, a valuable lesson was learned.

**IATSE Officer Training Institute:** In October, Tommy, Sue and I went through a week of concentrated studies as part of the IATSE’s Officers Training Institute, emphasizing the IATSE’s four pillars of ‘Activism,’ ‘Communication,’ ‘Leadership,’ and ‘Skills & Safety’; approximately 80 Business Reps, officers and leaders from across the country took part in this training. One entire day was devoted to ‘Collective Bargaining’ (the cornerstone of the Labor movement) and large blocks of time were devoted to a variety of other valuable subjects, all aimed at building the strength of the individual locals and the IATSE as a whole. I am extremely grateful for the training and anxious to use what I have learned to better serve our members.



Randy receives his IATSE Officer Training diploma from International President Matthew Loeb

These two events are not unrelated. Education equals knowledge; knowledge equals power; power to be used at

BY RANDY SAYER  
Assistant to the Business Representative  
I.A.T.S.E. Local 706

*“Without unions, workers will lose many of the protections against abusive employers. Wages for all will be depressed, even as corporate profits soar. The American Dream will be destroyed for millions, and we will have ‘a government of the Corporations, by the Already Powerful, for the Wealthy...’”*  
—Kenneth Bernstein, American teacher and blogger

*“The only effective answer to organized greed is organized labor.”*  
—Thomas Donahue, President, AFL-CIO

the bargaining table. The most valuable weapon we possess to overcome poverty is the right to be represented by a labor union and to collectively bargain directly with the employers and corporations who control the majority of the wealth in this nation. How can the richest 1% of this country have more capital than the bottom 90% combined? Why do we ridicule those who hoard worthless items, but idolize those who hoard wealth? Stockpiling huge sums of money does not put people back to work, provide for healthcare or pensions, or improve any economic situation. Worse yet, corporations then use this amassed wealth to persuade the American worker to vote against our own self-interests—in the guise of “creating jobs”—in order to accumulate more wealth ... If the capitalists and “job creators” really wanted to stimulate the economy, they would order Walmart and McDonald’s and other similar corporations pay their hard-working employees a LIVING wage rather than the MINIMUM wage mandated by law.

Labor unions were instrumental in resurrecting the economy and rescuing the middle class after the Great Depression 85 years ago; labor unions will once again be instrumental in rescuing our economy and bringing back the middle class after the Great Recession; both economic downfalls were brought about by un-regulated, unbridled corporate greed—yet it is the American worker, the taxpayer, the wage-earner who pays the price.

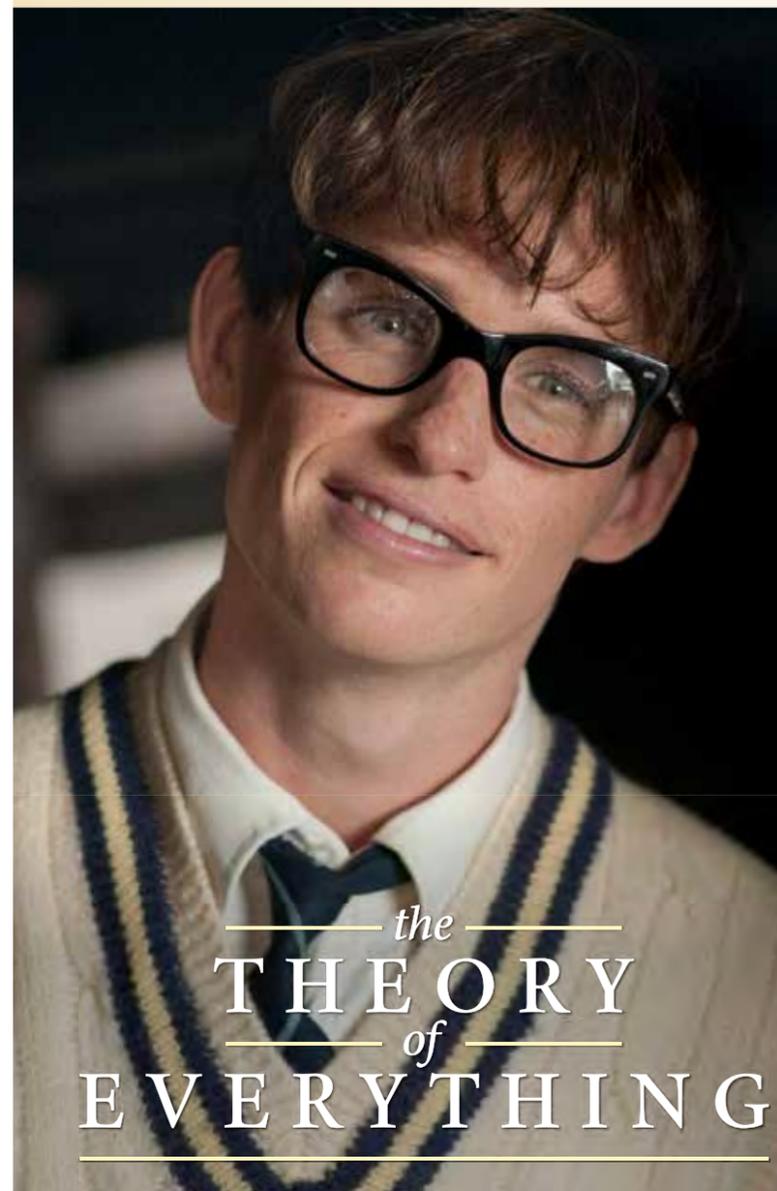
Get involved; support your labor union; become “part of the solution.” Cast your vote for the party and the candidate who will support our efforts at the negotiating table—not for the party or candidate looking to gut your pension, take away your right to be a union member, or turn California into a “right to work for less” state.

We can do this!  
See you in the wings or at the negotiating table!  
Randy Sayer

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

# BEST PICTURE

BEST MAKE-UP AND HAIR STYLING Jan Sewell



*“Thanks To Make-up, Facial Prosthetics, And Just Plain Skillful Acting From Eddie Redmayne, Hawking On Screen Bears An Eerie Resemblance To The Man We’ve Come To Know From Photographs And News Clips.”*

JOE MORGENSTERN,  
THE WALL STREET JOURNAL



For Your Consideration

# SELMA

**Best Makeup and Hairstyling**  
BEVERLY JO PRYOR | MELISSA FORNEY

**Best Picture of the Year**  
CHRISTIAN COLSON | OPRAH WINFREY | DEDE GARDNER | JEREMY KLEINER

**Best Director**  
AVA DUVERNAY

**Best Original Screenplay**  
PAUL WEBB

**Best Actor**  
DAVID OYELOWO

**Best Supporting Actor**  
TIM ROTH | TOM WILKINSON

**Best Supporting Actress**  
CARMEN EJOGO | LORRAINE TOUSSAINT  
OPRAH WINFREY

**Best Cinematography**  
BRADFORD YOUNG

**Best Production Design**  
MARK FRIEDBERG | ELIZABETH KEENAN

**Best Film Editing**  
SPENCER AVERICK

**Best Costume Design**  
RUTH E. CARTER

**Best Original Score**  
JASON MORAN

**Best Sound Mixing**  
WILLIE BURTON | ANDY KOYAMA

**Best Sound Editing**  
GREG HEDGEPTH

**Best Visual Effects**  
DOTTIE STARLING | SUSAN MACLEOD

GUILD

GUILD NEWS

## Make-Up Artists & Hair Stylists Guild Awards

### LIFETIME ACHIEVEMENT AWARD RECIPIENTS

The Make-Up Artists & Hair Stylists (MUAHS) Guild, IATSE Local 706, proudly announces its two recipients for the 2015 Lifetime Achievement awards. Only members of Local 706 were eligible for this award, and only members voted. Voting was announced to the membership via email, was done online and closed on November 4, 2014.

It is not mandatory that submissions are only for union films; they are open to the entire world. Go to [www.local706.org](http://www.local706.org) for more information—the “Awards” tab will give you all you need to know. The Make-Up Artists & Hair Stylists Guild Awards will be held at the Paramount Theatre on the Paramount Studios lot on Saturday, February 14, 2015.

#### RICK BAKER

##### Lifetime Achievement Award (2015)

With seven Oscars and his very own Star on the Hollywood Walk of Fame, Rick Baker holds the record for the most Academy Award wins and nominations bestowed upon any make-up artist in history. With more than 70 film and television credits to his name, Rick Baker is one of the most easily recognized make-up artists in the world. He began sculpting and building monsters at a young age and rapidly grew into a formidable presence in the film and television world with his ability to seamlessly transform actors into otherworldly characters with incredible realism. He received the very first Oscar for make-up artistry in 1981 for *American Werewolf in London*, plus *Harry and the Hendersons* (1987), *Ed Wood* (1994), *The Nutty Professor* (1996), *Men in Black* (1997), *How the Grinch Stole Christmas* (2000) and *The Wolfman* (2010). It is with great pride that the Make-Up Artists & Hair Stylists Guild will present Rick Baker with the 2015 Lifetime Achievement Award.



**BEST MAKEUP AND HAIRSTYLING**

DESIGNER **PETER SWORDS KING**      MAKEUP AND HAIR SUPERVISOR **RICK FINDLATER**      PROSTHETIC SUPERVISOR **GINO ACEVEDO**



FROM THE DIRECTOR OF 'THE LORD OF THE RINGS' TRILOGY

**THE HOBBIT**  
THE BATTLE OF THE FIVE ARMIES



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**GUILD**

GUILD NEWS



**KATHRYN BLONDELL**  
**Lifetime Achievement for Hair Styling (2015)**

Kathryn Blondell has more than 100 film and television hair-styling credits, an Emmy, a BAFTA Award and three more nominations, and she is the first woman to serve as Governor of the Makeup Artists and Hairstylists Branch of the Academy of Motion Picture Arts and Sciences. Her creativity, expertise and remarkable craftsmanship have been greatly admired for both period and contemporary films with effortless style. Kathy is recognized as one of the most sought-after hair stylists in the entertainment industry. Her credits range from *The Wolf of Wall Street*, *The Great Gatsby*, *The Aviator*, *Catch Me If You Can*, *Cast Away*, *Death Becomes Her*, *Prizzi's Honor*, *Romancing the Stone*, *The Turning Point*, *Shampoo* and *The Getaway*, plus dozens more. She has also been the personal hair stylist for Leonardo DiCaprio, Kate Hudson, Goldie Hawn and many more. It is with great pride that the Make-Up Artists & Hair Stylists Guild presents Kathy Blondell with the 2015 Lifetime Achievement Award for Hair Styling.

**MUAHS ENTRY/VOTING TIMELINE**

**2014**

- **Thu., Oct. 16**—Submissions for MUAHS Awards open
- **Tue., Oct. 21**—Voting begins for Lifetime Achievement Awards
- **Tue., Nov. 4, at 5 p.m. (PT)**—Voting closes for Lifetime Achievement Awards
- **Wed., Nov. 5**—2015 Lifetime Achievement recipients announced
- **Fri., Nov. 7, at 5 p.m. (PT)**—Submissions close
- **Mon., Dec. 8**—Voting begins for nominations

**2015**

- **Tue., Jan. 6, at 5 p.m. (PT)**—Voting closes for nominations
- **Thu., Jan. 8**—Nominations announced
- **Mon., Jan. 19**—Final Ballot Voting begins
- **Tue., Feb. 10, at 5 p.m. (PT)**—Final Ballot voting closes
- **Sat., Feb. 14**—Winners announced at the Make-Up Artists & Hair Stylists Guild Awards

*(All dates subject to change)*



2015 MAKE-UP ARTISTS  
AND HAIRSTYLISTS GUILD  
**AWARDS**

FEBRUARY 14, 2015  
PARAMOUNT STUDIOS THEATRE  
LOS ANGELES, CA

— HONORING —  
*Guillermo del Toro*  
Distinguished Artisan Award

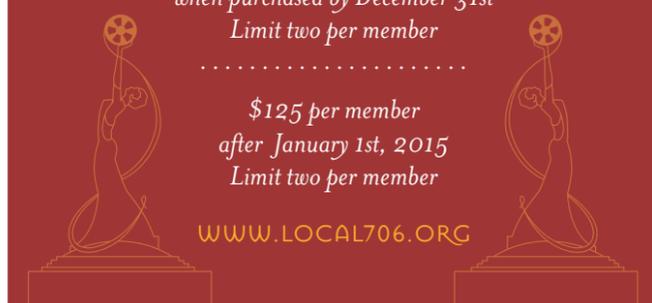
*Rick Baker & Kathryn Blondell*  
Lifetime Achievement Awards

6:30 RED CARPET  
7:30 AWARDS PROGRAM  
9:00 AFTER PARTY  
VALENTINE FORMAL ATTIRE

EARLY BIRD TICKETS:  
\$100 per ticket  
when purchased by December 31st  
Limit two per member

\$125 per member  
after January 1st, 2015  
Limit two per member

WWW.LOCAL706.ORG





Gov. Jerry Brown signs bill. (Photo: Washington Post)



The crew from Pretty Little Liars



David Abbott, Susan Cabral-Ebert with Captain Jack Sparrow on the steps of the Capitol

## AN OPEN LETTER TO ALL IATSE CALIFORNIA MEMBERS

**There is no better time for us to tell the story of a significant fight to honor the labor of the IATSE members.**

A year ago, all California IA business agents and officers gathered together to develop a campaign to convince the state legislators and other significant constituents that the film and television business in California was indeed in a state of emergency. Working men and women, those behind the cameras, were suffering greatly.

The existing production tax incentive program had helped some, but so much more was needed in order to really make a difference. The IA representatives knew we would face many challenges and we knew we would have to pour our hearts and souls and endless hours into a campaign that had to be strategic, new and multi-faceted. We also knew our most convincing tools were the stories of the workers who were being hurt by the job flight to other states. These stories had to be heard by the people who could effectuate change.

In February, your stories were kicked off by thousands of IATSE members who gathered together in Burbank and showed the legislators



Members of Local 706

the faces of the workers. This campaign kickoff put the real workers front and center. The cheering crowd and the demand for action would no longer be behind the scenes.

No doubt in the last several days, you've seen lots of press with many people being thanked and taking credit for the success of AB 1839. What should not and cannot be lost is the credit which belongs to all of you. The IA members who came to the Burbank and San Francisco rallies, who wrote letters, got others to sign letters, signed petitions shared personal stories for all to hear, created videos, took part in lobbying efforts, participated in the Sacramento Mobilization Day—you are the true heroes of this campaign!

# “A SOULFUL, MUST-SEE MASTERPIECE.”

LOU LUMENICK, NEW YORK POST

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING



**BEST MAKEUP AND HAIRSTYLING**

LUISA ABEL  
PATRICIA DEHANEY

“THIS IS ONE OF THE MOST BEAUTIFUL FILMS I HAVE EVER SEEN.”

RICHARD ROEPER, CHICAGO SUN-TIMES

“FEW FILMS DARE TO REACH SO HIGH... WITH THE AMBITION TO MAKE GREAT STATEMENTS ON A GRAND SCALE, AND THE VISION AND GUTS TO REALIZE THEM... AN UNDENIABLY BEAUTIFUL FILM.”

RICHARD CORLISS, TIME



“‘INTERSTELLAR’ REPS THE VERY BEST CRAFTSMANSHIP AT EVERY LEVEL...”

SCOTT FOUNDAS, VARIETY



“‘INTERSTELLAR’ IS NIRVANA FOR MOVIE LOVERS... YOU’VE NEVER SEEN ANYTHING LIKE IT.”

PETER TRAVERS, ROLLING STONE

“A BIG, BOLD, BEAUTIFUL FILM...”

SCOTT MANTZ, ACCESS HOLLYWOOD

“‘INTERSTELLAR’ HAS IT ALL.”

DAVE CALHOUN, TIME OUT



A FILM BY CHRISTOPHER NOLAN  
**INTERSTELLAR**  
PARAMOUNT PICTURES AND WARNER BROS. PICTURES PRESENT  
IN ASSOCIATION WITH LEGENDARY PICTURES A SYNCOPY/LYNDA OBST PRODUCTIONS PRODUCTION  
A FILM BY CHRISTOPHER NOLAN “INTERSTELLAR” MATTHEW MCCONAUGHEY ANNE HATHAWAY  
JESSICA CHASTAIN BILL IRWIN ELLEN BURSTYN AND MICHAEL CAINE COSTUME DESIGNER MARY ZOPHRES  
MUSIC BY HANS ZIMMER EDITOR LEE SMITH A.C.E. EXECUTIVE PRODUCERS NATHAN CROWLEY DIRECTOR OF PHOTOGRAPHY HOYTE VAN HOYTEMA, F.S.C., A.S.C.  
PRODUCED BY JORDAN GOLDBERG JAKE MYERS KIP THORNE THOMAS TULL  
WRITTEN BY JONATHAN NOLAN AND CHRISTOPHER NOLAN PRODUCED BY EMMA THOMAS CHRISTOPHER NOLAN LYNDA OBST  
DIRECTED BY CHRISTOPHER NOLAN



# Mr. TURNER

*In all categories including*  
**BEST PICTURE**  
**BEST MAKE UP**  
 CHRISTINE BLUNDELL  
 LESA WARRENER



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## GUILD

### GUILD NEWS

Those of us who are fortunate enough to represent you are so very proud of the work you have done on this campaign, and the work you do every day: bringing the magic of Hollywood to the public. We believe the program initiated by AB 1839 will help restore many lost jobs and shrunken incomes. We hope this will help rebuild the families damaged by prolonged absences of family members working in other states. This has been a true demonstration of what can be achieved if we, the leadership of the locals and the members, all work together as a team.

Thank you and congratulations!

- Bob Iann**, Steve Coffey Sound
- Tommy Cole and Sue Cabral-Ebert**, Local 706 - Make-Up Artists & Hair Stylists Guild
- Ed Brown and Anthony Patric Abaravich**, Local 728 - Motion Picture Studio Lighting
- Jim Kelly**, Local 50 - Stage & Picture Operators
- Bob Denne**, Local 729 - Motion Picture Set Painters and Sign-Writers
- Thom Davis and Russ Nordst** - Scott Roth and Carlo
- Steve Hulett**, Local 839 - The Animation Guild
- Bruce Doering and David Behm**, Local 600 - International Cinematographers Guild
- Leslie Simon and Heidi Nakamura**, Local 871 - Script
- Scott Bernard and Linda Stone**, Local 884 - Motion Picture Studio Teachers
- Cathy Repola**, Local 700 - Motion Picture Editors Guild
- Rachael Stanley**, Local 892 - Costume Designers Guild



Jenny King Turko

## EVENTS

### CALENDAR OF EVENTS

## 2014-2015

- Dec. 7** Board of Trustees Meeting
- Dec. 8** Online Voting for qualified nominations begins
- Dec. 15** Executive Board Meeting
- Dec. 24** Office closes at 2 PM for Holiday
- Dec. 25** Christmas Holiday
- Dec. 31** Office closes at 2 PM for Holiday
- Jan. 1** New Year's Holiday
- Jan. 6** Online Voting for qualified nominations closes
- Jan. 8** Nominations announced by Guild Awards Committee
- Jan. 9** Congratulatory notification to nominees. Request that a 10-minute clip be submitted for nominated productions and request for Release Form that will be completed by Producer/Studio to be submitted with 10-minute clip.
- Jan. 11** Executive Board Meeting
- Jan. 12** Board of Trustees Meeting
- Jan. 16-18** IMATS, Pasadena
- Jan. 19-21** Online Voting opens—www.local706.org secure member login
- Jan. 26-30** General Executive Board Meeting, Charlotte, No. Carolina
- Jan. 31** IATSE and MPTF "DAY AT THE RACES"
- Feb. 8** Board of Trustees Meeting
- Feb. 8** BAFTA Awards
- Feb. 10** Online Voting closes at 5 PM
- Feb. 14** Make-Up Artists & Hair Stylists Guild Awards
- Feb. 16** Executive Board Meeting
- Feb. 21** Oscars present Makeup Artists and Hairstylists Symposium
- Feb. 22** Oscars

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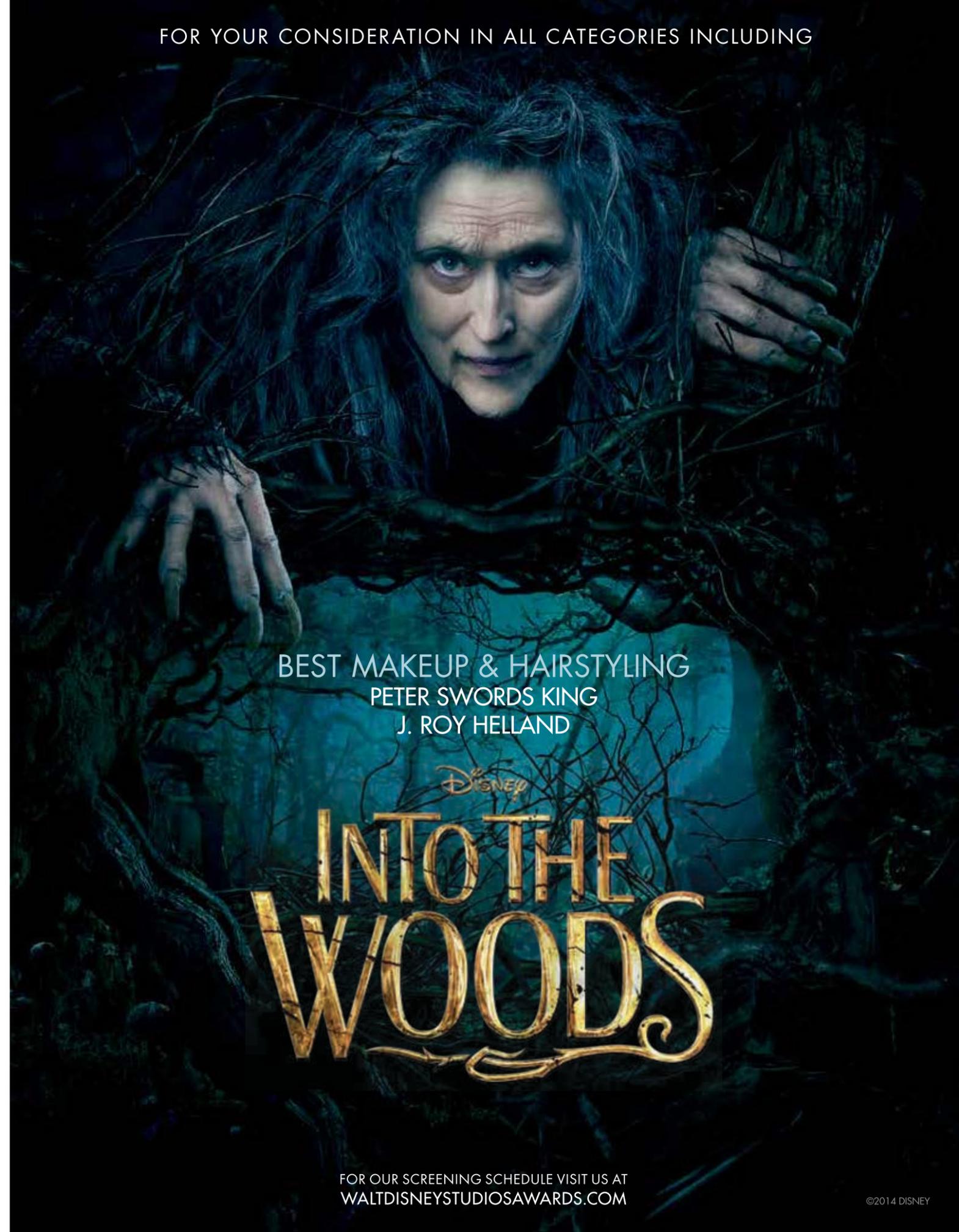
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**Make-Up  
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*Student work from Local 706 classes.*

This year, Local 706 offered a great variety of classes to our members and even broke away from the usual structure. Two day classes that were funded by CSATTF for journeymen and trainees incorporated training for those skills that are in demand on a continual basis. Those members were offered classes in bald cap application, temporary tattoo application, prosthetics application, period hair styling, wig design, care and application, continuing in our tradition, hired educators who made the classes fun and inventive. The 706 classes offered to ALL members ran the gamut from basic education in ZBrush software to Ethnic Hair Styling, Face-Lifts Through Make-Up and Hair Styling, The Art of Drag, and KNOW YOUR CONTRACT! Many thanks to our educators: Glen Alen, Fred Blau, Judy Crown, Tonya Cryer, Leonard Engelman, Barry Koper, Renate Leuschner and Brad Look and his perpetual good sport and model-in-residence, Clayton Stang. As always, many thanks to the great crew at Makeup Designory for allowing 706 to use their facilities for almost all of our classes, and special thanks to Lee Joyner and Cinema Makeup School for allowing us to use the school for the ZBrush class, and to Rod Maxwell for sharing his knowledge with our members. Not forgetting.

—Tommy & Randy! Many thanks!

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# Pretty Little Liars

**NEVER TRUST A PRETTY GIRL  
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DEPARTMENT HEAD HAIR KIM M. FERRY AND DEPARTMENT HEAD MAKE-UP CINDY MIGUENS TEAM UP ON THE FASHION AND BEAUTY TRENDSETTING TELEVISION SHOW *PRETTY LITTLE LIARS*, AND WEAVE LOOKS THE DIE-HARD FANS WILL LOVE.

## **KIM M. FERRY DEPARTMENT HEAD HAIR**

The characters on *Pretty Little Liars* spend every episode searching for “A” and wondering what their future holds. I could relate. After spending nine years on *The Office*, “Dunder Mifflin” was closed for business and I was looking for a new show. Thanks to an old friend, *Pretty Little Liars* became the new home. *PLL* films on the Warner Bros. lot and UPM Skip Beaudine was also the UPM on my very first show, *Babylon 5*! It had been 16 years since we worked together, though we had kept in touch over the years. (I got into Local 706 while on *B5*!) Special thanks to Skip for recommending me, executive producer Lisa Cochran for hiring me and helping my team find a wonderful new home.

The lovely Shari Perry is key hair stylist, a supportive friend, a gifted hair stylist and she has a tremendously calming nature about her. I adore her! We both started researching *PLL* on Netflix before we began season four. We wanted to know the story lines and understand the feel of each character/actor we would be styling. It was imperative we absorb as much as possible before the season began. The *PLL* crew had been together for three years before we arrived, so I wanted to make sure we were prepared. I can honestly say I saw every single episode before my first day on set. Research marathons paid off!

What a wonderful welcome we had. We were thrilled to meet Cindy Miguens, Department Head Make-up, and Rebecca Wachtel, key make-up artist. They are true artists, total pros and they really made us feel welcome. Their make-up on the cast is gorgeous, creative and always ahead of the trend. We are so excited to share a trailer with these talented ladies.

The costume designer, Mandi Line, is a one of a kind, cutting-edge designer. She has an enthusiasm and passion that shines in the wardrobe our cast wears. Our cast is hip, bold and edgy. We needed our hair styles to blend with the other two departments. *PLL* is a fashion and beauty ‘trend-setting’ show. We take great pride in keeping the fans of *PLL* interested and talking about the looks they see.

I had several conver-

## **CINDY MIGUENS DEPARTMENT HEAD MAKE-UP**

Hi everyone, my name is Cindy Miguens, Department Head Make-up, on *Pretty Little Liars* for ABC Family. I have been on the show since the beginning, and we are now on season five! It’s been one of my favorite shows to work on, because of our amazing cast and crew. What’s not to like? I am on a hit show that has been picked up for seasons six & seven, and we get to work on the Warner Bros. lot in LA. What makes this show unique is its huge Twitter and Instagram followers. Thanks to the best fans that have remained loyal since the beginning, and our dedicated actors who have made social media a part of their ongoing lives. *Pretty Little Liars* has continued to set records with the amount of Twitter followers. We have been #1 on Twitter for several years. It’s the new world of TV... everyone promotes! We all are encouraged (by the production) to have Twitter pages or Instagram accounts to social media. This show has not only transformed our actors’ lives, but it has also changed several of our crew members. Some of the crew have thousands of followers and also get recognized on the street; our costume designer Mandi Line has her own wardrobe line now at Macy’s, and I have had the opportunity to do make-up tutorials for Disney Interactive, which might have never come my way if not for *Pretty Little Liars*. The possibilities are endless! I feel very blessed to be a part of this historic show!

We do have our hands full with maintaining a cast of 34 actors. Our side of the trailer is mainly stocked with make-up bags. It’s incredible the amount of people we take

care of on set. First season was definitely the hardest just because only Rebecca Wachtel and I did most of the cast. As first seasons go, we were only given a limited amount of days for extra make-up artists, which at times was a test of our strength! As the seasons have gone by, things have lightened up and the manpower has increased. Thank goodness for a good team of make-up artists who have come in to help out with the show, and have been able to watch our principle actors without a glitch. I believe the one thing that makes for a successful trailer is a reliable and professional team



From left: Cindy Miguens, Department Head Make-up, Lucy Hale and Kim M. Ferry, Department Head Hair



From left: Ashley Benson, Sasha Pieterse, Lucy Hale, Troian Bellisario and Shay Mitchell

**HAIR** continued

sations about the hair styles we would give our *PLL* cast. Thanks to social media and our imaginations, we found some fun, fresh looks. I pitched styles to the producers, actors and writers to give them a feel for what we had planned in season four. First and foremost, we wanted our cast happy and comfortable with how they looked on camera. On *PLL*, directors, producers, network execs and writers all have a voice in the overall looks of the cast.

I went online and started an “Instagram & Pinterest” account. Pinterest (for those who haven’t unearthed it yet) is a visual discovery tool that you can use to find ideas for almost any subject you can think of. I use it to pull hundreds of images of hair styles to show the cast ‘hair ideas’ I have for each episode. Social media apps can be a tremendous resource to Local 706 members. There are millions of visual images to choose from and inspire you. It is so easy to find what you need and save photos quickly. I can pull up images on my phone or iPad and show cast in the make-up trailer; I can share them with directors and producers during concept meetings or even on set in-between takes. Actors and producers love a visual reference. It makes it clear what we are talking about and visualizing. It is the quickest way to unify the group you are addressing. If you are not using social media on set—you should be. The *Pretty Little Liars* show has mastered social media. *PLL* is the most tweeted cable TV series in 2012 & 2013. They break records every year. Their finale received most social media buzz in TV history. The actors regularly participate with fans online, which helps promote the show. We quickly found ourselves in photos and snapshots that went out on Twitter, Instagram and Facebook. One photo



Ian Harding

my actress took of us by the touch-up station got 198,226 “likes” within an hour. (See photo of Cindy, Lucy and me.) Instagram is a way to display your styling skills to your 706 peers or simply share a fun moment on set with fans. You can employ your social media images to exhibit your talent to potential clients, shows runners and line producers too. I am grateful to have acquired social media skills while on this show. The cast led the way. It is the way of the future, so I embraced it, but always be sure to have the permission and support of the producers before you ever post-production photos or seemingly innocent photos with actors while you are working. It can be very problematic (and career altering) if you don’t have permission.

We also found out *PLL* hair is a big deal to the fans and to the network. Both have very specific ideas of how the girls should look. I get feedback from the network through emails, about changes or directions to go with hair. As for the very loyal *PLL* fans, they tell me (through Twitter or Instagram) what the *PLL* men & women should be styled like, cut into or even what length their hair should be! One popular look season four was the “Beach Waves” hair styles. Our actresses all have beautiful hair. We try to artfully arrange their locks to create a free-flowing movement that frames their faces and looks natural, not sprayed or frigid. The trick to our beach waves is using setting spray, wrapping hair in 1” sections vertically around the hot iron like a candy cane stripe. Let it cool before finger-combing it out. No brushing. It looked sexy and simple. These laid-back waves will never go out of style. It’s our “go-to” style. It is also important to take care of our actor’s hair at home as well as on set. We provide hair care products to all of them. As department head, I hand-pick hair masques, scalp treatments and various

shampoos, conditioners and oil treatments to best protect their hair from a season of heat, sun and hot irons.

We feel very grateful to be a part of *Pretty Little Liars*. We love our job, our cast and our co-workers. We look forward to more hair styling fun & creativity with our *PLL* family. •



Top: Sasha Pieterse in a special noir episode.

Above: Troian Bellisario, Ashley Benson and Shay Mitchell



shampoos, conditioners and oil treatments to best protect their hair from a season of heat, sun and hot irons.

We feel very grateful to be a part of *Pretty Little Liars*. We love our job, our cast and our co-workers. We look forward to more hair styling fun & creativity with our *PLL* family. •



**MAKE-UP** continued

who can get the job done, Not only do I have the pleasure of working with an exceptional team on my end, our Hair Department, Kim Ferry and Shari Perry, exceeds all expectations! It’s such a pleasure to be among such pros who leave the drama out of the make-up trailer! It is very important to have a drama-free, functional make-up and hair trailer. You are with a group of people spending 12–14 hours in the same trailer for months, it’s important to get along and leave the egos behind! We, as make-up artists, are not the stars—we work behind the scenes; so leave the drama for the actors, in front to the camera!

As far as make-up is concerned, our show is mainly about making pretty little girls look like *Pretty Little Liars*! We have become experts at doing full beauty make-up in a half hour or less. This includes applying lashes, covering tattoos, nails, facemasks and a therapy session every now and then! I know you fellow make-up artists know what I’m talking about.

Occasionally, we get to be creative and do a little more than just normal beauty make-up. I have two episodes that stand out as my favorites, the film noir “Shadow Play,” and recently finished Christmas episode “How the A Stole Christmas”. I love doing research and creating looks! “Shadow Play” was a black-and-white film noir episode set in the 1940s. It was so much fun prepping for that one, going back in time and adding a present-day twist. We did make-up tests for the first time on this show! We had to make sure what the make-up would look like with the different color filters that were going to be used. Even though the lipsticks that were used in that episode looked like shades of grey, they were shades of red and orange. We tried not to forget any details of the era, even down to the pointed nails, which have come back in style. I can’t say much about our Christmas episode, because it has not aired yet, other than it was “A” Ball to work on! This episode was special to me, because we created specific character looks for our actors including our background artists. We work with the most creative producers, who allow us to explore our talents and support our ideas in every department. I was inspired by Mandi and the talented production designer Fred Andrews. Every episode we have make-up and hair meetings with the writer, producer, director and assistant director. We go through the script scene by scene to discuss looks! This is so important to do, mainly because you know what exactly the producers and director are expecting. Allowing us to create in the direction they want, and be on the same page!

I am proud to be on the show *Pretty Little Liars*. The show’s success has opened up doors for me, and has allowed me to grow in the field that I love. I am also grateful for the dedicated fans that have kept this show alive for years. But most of all, I have had the pleasure to work with the most amazing producers, and talented cast and crew. This is one of my favorite experiences I have had working on a television production! •

# GO NE GIRL



This page: The many looks of Rosamund Pike as Amy/Nancy surround Ben Affleck (center) as Nick. Above: Neil Patrick Harris as Desi with Pike.

THIS WHOLE ARTICLE IS A SPOILER!!! READ AT YOUR OWN RISK!!!

*Gone Girl* presented challenges to the make-up artists and hair stylists. Department Head Make-up Kate Biscoe and Department Head Hair Kim Santantonio describe how they had to create multiple versions of the main characters, while respecting both the book and movie versions.

BY KATE BISCOE  
DEPARTMENT HEAD MAKE-UP

Directed by David Fincher, *Gone Girl* is a film adaptation of the 2012 book by Gillian Flynn. When Amy (Rosamund Pike) disappears on her fifth anniversary, her husband, Nick (Ben Affleck) falls under suspicion. It is a tale of marriage, deception and how media can influence perception. Make-up played an integral role in delivering the underlying themes of identity, image and gender to the audience. The make-up in *Gone Girl* wasn't particularly difficult to execute—the real challenge was creating a complex character study and keeping track of the continuity over the next 108 days.

Film make-up artistry tells a story through visual means. With make-up, we create and paint a series of physical signs on actors that can signify and suggest many different things; age, wealth, time passage, health, emotion psychology, etc. The novel *Gone Girl* uses these same descriptive devices except on the written page. The reader creates a

BY KIM SANTANTONIO  
DEPARTMENT HEAD HAIR

My agent called me and asked if I wanted to work on the film *Gone Girl*. I had read the book by Gillian Flynn and loved it! David Fincher was directing it so I knew this would be a great project.

Some of the looks had been created when I arrived in Missouri, so I had meetings with Kate Biscoe and Trish Summerville our costume designer to create looks that flowed into what was already on film.

#### Amy Elliott Dunne (Rosamund Pike)

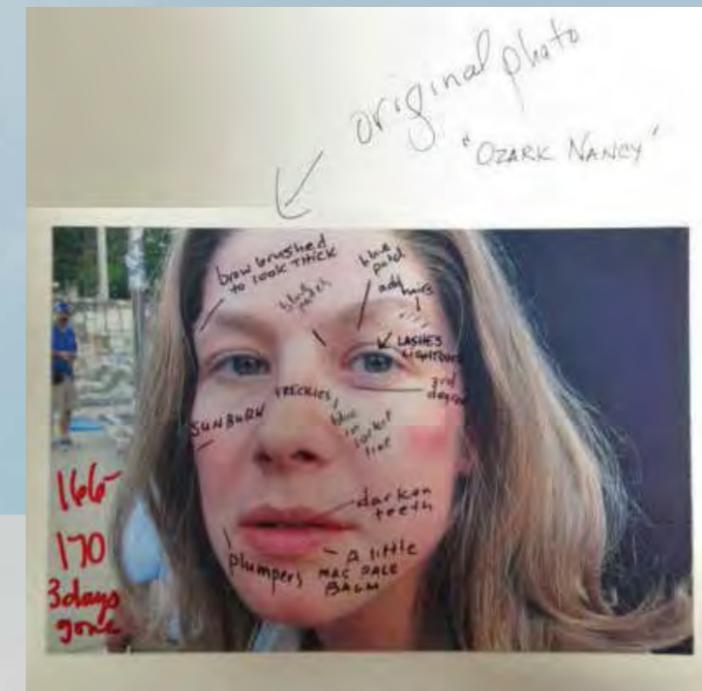
There were three different wigs made by Alex Rouse in England for the look of Amy, the fourth and last look was her own hair. Amy reinvented herself. Every look was thought out and executed perfectly.

#### Amazing Amy/"New York Look" and "Laid Off Look"

This was a cool tone blonde, slight ash tones in color. I dressed this wig by washing it, letting it air dry, then straighten by ironing the wig and curling the ends. This way,

picture in their mind about what the characters are like and forms opinions about them.

When Gillian Flynn adapted the novel to screenplay, David Fincher had a whole new dimension with which to play. Under



Amy was always put together, beautiful! Not a hair out of place. She was the Amazing Amy.

#### Missouri Amy

This wig had warmer tones, not as slick as the New York look. I dressed this wig the same as the New York wig just leaving out the straight ironing. Missouri Amy pulled her hair back, had side braids and ponytails. I had a back piece made for the ponytail looks. This made the hairline look natural at the back of the wig.

#### Gas Station Amy

There were 10 wigs made for the gas station scene, so only 10 times to get it right. Yikes!

Amy enters the bathroom, lays out her things and starts to cut the wig. She applies the color, waits, then washes the color off and we start again.



Kate Biscoe (right) applies make-up to Rosamund Pike

**MAKE-UP** *continued*

his direction, the make-up department could now pick up where the reader's imagination left off and literally paint the characters for the viewer. And this is exactly how Fincher's film version of *Gone Girl* manages to trick the audience.

Amy's voice narrates her diary entries as we see flashbacks of their seven-year relationship play out on screen. We witness their storybook marriage turn ugly as they lose their jobs and are forced to move to Nick's hometown in Missouri to care for his dying mother. Amy tells of Nick's cheating, addictive online spending and abusive behavior. She starts to fear for her life as well of that of her unborn baby.

Intercut with these diary entries are scenes of Nick trying to prove that he is not a murderer while he tries to figure out what actually happened. While America increasingly believes that Nick is the perpetrator, the audience soon finds out that they have been fooled.

Amy is a lying narrator. The diary entries have been Amy's "Lifetime Movie Version" of their failed marriage, written for the sole purpose of making her seem like the victimized wife of a philandering and abusive husband. In her absence, the diary serves to turn all public perception against Nick. With Nick's "GQ" good looks, he will be perceived as a creep rather than someone who is uncomfortable in his own skin. Amy knows that media is the reality. Image is more powerful than the truth.

Amy constantly and irreverently reinvents herself to manipulate others. Each persona is crafted for the ultimate goal of destroying Nick. We nicknamed each incarnation to help keep track of continuity. Listed below are the make-up details, book descriptions and David Fincher's references. Keep in mind, the first three looks (recounted from the diary) are

**HAIR** *continued*

The outcome was a mousy brown, slightly frizzy, store-bought color look. Rosamund gained weight and wore plumpers to further this look. With the help of Sheryl Blum and Jose Zamora, we had the wig change down to 15 minutes.

**Rescued Amy**

This is Amy's own hair. The cut was a precision haircut, blown dry with a vent brush and curled under at the ends with a round brush. Beautiful! She is back to being put together.

**The Murder Scene**

As Kate states, we shot the scene in one take. We had 12 of everything for that scene. Every take the blood missed her hair. I don't know how we got so lucky.

**Nick (Ben Affleck)**

Ben's hair was cut and styled to have a messy unkempt look. He is under stress that his wife is missing and most people think he is involved. For the interviews and flashbacks, I darkened his hair slightly and used a shinier product for a slick look. Very put together.

Sheryl Blum and Jose Zamora did a fantastic job creating looks and taking care of our amazing cast. We were a great team! Our Missouri hair stylists did a fantastic job of creating looks for our background, they were replicated back in Los Angeles.

Tyler Perry's crew did such a fantastic job creating TANNER BOLT'S look.

Because of Kate Biscoe, Gigi Williams, Sheryl Blum, Jose Zamora and Trish Summerville, this film was an incredible experience for me. I could not have done it without all of them.

David Fincher expects perfection and makes you better at your job. His wit, imagination and comments keep you going throughout your crazy day. You want to come back for more! •

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From left: Ben Affleck as Nick Dunne, Patrick Fugit as Det. Jim Gilpin, David Clennon as Rand Elliot, Lisa Banes as Marybeth Elliot and Carrie Coon as Margo Dunne

fictional. In Fincher's words, Amy is "recalling something for the purposes of a 'lynching document.'"

**AMY ELLIOTT DUNNE/Rosamund Pike**  
**Amazing Amy/Cool Girl**

"Lifetime Movie Version" (thin)  
MU: perfect, porcelain skin, dark, groomed eyebrows, pink lips, darker eyes with lashes, polished/refined look overall, shading for thin face/body, look is noticeable and striking  
Book: always slathering on sunblock to protect perfect skin,

the "cool girl"—everything that a guy would want out of a girl

FINCHER: patrician socialite, New York blue blood  
**Laid-off Amy**

"Lifetime Movie Version" (thin)  
MU: still porcelain skin but a no make-up look, nails more practical/natural, shading for thin face/body

**Missouri Amy**

"Lifetime Movie Version" (thin)  
MU: no make-up look, even more sad and faded, skin tone warmer than NY, shading for thin face/body

**REAL Missouri Amy** (heavier)

MU: no make-up look, skin tone warmer than NY, addition of dental plumpers for scenes close to disappearance

**Dream/Fantasy Sequence Floating Amy**

MU: beautiful drowned "Ophelia-like" on top and body but extremities starting to decay with snails and barnacles attached, bald cap material applied over tissue paper and peeled up to look like "fish food." Colored with tattoo ink.

**Gas Station Amy**

Details of Ways of How Amy Would Disguise Herself without getting traced to a salon, spa or costume store (heavier)



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The women of Carthage, Missouri

MU: eyelashes lightened with base, lighter eyebrows, in scene puts hair dye on eyebrows, darkened teeth—show Amy smearing purple Kool-Aid powder to obtain, Tan Skin—show her using can of spray-tan, Sunburn on left side from driving, dental plumpers, start growing leg hair, forearm bandage with blood ooze, short, natural nails, grimy, show pasty-white skin when she pulls off Spanx to reveal the weight gain she's been nurturing, she tries to mute anything striking about herself. She makes herself mousy, pudgy and monochromatic.

**Amy/Nancy in Ozarks**

Playing the Fleeing, Abused Woman (heavier)  
 MU: hammer hit contusion/bruise, lower eye bags (small) after hammer hit, dry cracked lips, lightened eyebrows brushed to be bigger and add hairs, dental plumpers, freckles, mottled skin, sun tan with tan lines, sun burn (goggle-like), darkened teeth, leg hair, grimy nails, mosquito and chigger bites on legs  
**Desi's Baby Doll/Captive Amy** (thin)

Book: Nick's description of Desi and Amy's past relationship. "Their courtship had been of the boarding school variety: chilly football games and overheated dances, lilac corsages and rides in a vintage Jaguar. Everything a bit midcentury."

MU: tan faded and back to porcelain, unblemished skin, shading to look thin, make-up with pink tones using the high-end product placement Desi buys for her, brows tweezed and back to normal. Notes: 1950s regal, Grace Kelly, she tries to be his romanticized version of their past.

**Escaped Amy** (thin)

MU: new purple wrist & ankle ligatures, runny eye make-up, snot, tears, bruising on inner thighs, covered in dried blood that she put on herself, stays in dried blood throughout the release from hospital and all the way home

**CK1 Amy** (thin)

MU: dreamy, smoky eyes, beige & warm tones on pale skin, shading to look thin, lashes, still wearing bandages to remind everyone of her ordeal.

To portray Amy, Pike had to gain and lose weight several times. She had 20 days "turnaround" to either gain or lose the fluctuating 13 pounds. When the schedule didn't allow

complete weight-gain, Pike wore two different sets of dental plumpers made by Chris Gallaher.

In contrast to Amy who alters her physical appearance to suit her needs, Nick feels trapped in his body. He struggles with how his looks are perceived and this helps Amy make an easy target of him. She knows his insecurities and that the media will misinterpret them.

**NICK/Ben Affleck**

Fincher: aggressively tended scruff for the beginning flashbacks but in Missouri he should "give up but with dignity," his final looks should be "hung-over and harried interwoven with perp-walker." In his interviews, he should be squeaky clean.

Note: below is a good quote that sums up Nick's struggle with how he's perceived.

Book: "I have a face that you want to punch: I'm a working-class Irish kid trapped in the body of a total trust-fund d\*\*chebag. I smile a lot to make up for my face, but this only sometimes works. In college, I even wore glasses for a bit, fake spectacles with clear lenses that I thought would lend me an affable, unthreatening vibe. 'You do realize that makes you even more of a d\*ck?' Go (his sister) reasoned. I threw them out and smiled harder."

There were several other fantastic roles and Gigi Williams applied most of these other actors' make-up and Wanda Patterson did Tyler Perry's. Williams also designed all the tattoos that were then run by Tinsley Transfers. Below is a list of details, book descriptions and Fincher's comments.

**GO (MARGOT DUNNE)/Carrie Coon**

Book: "nerdy-hot," '30s film star type  
 Carrie's thoughts: attention to eyebrows, but does not have regional make-up due to having lived in NYC. Sleeps in her make-up since she drinks so much Benadryl.

EDGINESS TO CONTRAST with Amy and Missouri—(she's lived in New York) Tattoos—quotes of Rimbaud and Patti Smith, twin symbol Gigi's details: coloring and shading to look like her twin Nick (edginess to contrast)

Fincher: Portlandia!

**TANNER BOLT/Tyler Perry**

Book: "At 40, a man wears the face he's earned. Bolt's 40ish face was well tended, almost wrinkle-free, pleasantly plump with ego. He was a confident man, the best in his field, a man who liked his life." Wanda Patterson's make-up: meticulously groomed, precise facial hair and immaculate nails

Fincher: sleek and "moneyed," not fooling around

**DESI/Neil Patrick Harris**

Book: (Nick's description of Desi) "Desi looked the way I always wanted to look: like a very handsome, very decent fellow. Something in the eyes or the jaw. He had deep-set almond eyes, teddy-bear eyes and dimples in both cheeks. If you saw the two of us together, you'd assume he was the good guy." Gigi and Neil's thoughts: extremely wealthy, handsome,

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Lola Kirke as Greta

Slim Aarons type, tan and stubble. *The English Patient* meets Brooks Brothers.

#### MARYBETH ELLIOTT/Lisa Banes

Gigi details: Patrician, waspy, Martha Stewart-like

Fincher: Sleek and silvery, controlling alcoholic with good taste

#### GRETA/Lola Kirke

Book: split lip, a plum-shaped bruise near her left breast, shamrock tattoo near bikini line, a grafter. Gigi & Lola's details: faded angel tramp-stamp Greta got at age 15, tattoo on chest saying "Life Fell Short," ambiguous thigh tattoo, tacky unicorn tattoo, all scars and acne enhanced—especially her real healing burn on chest, make-up should be trashy and un-hygienic looking like she always just reapplies over the old.

#### JEFF/Boyd Holbrook

Book: scruffy beard. Gigi & Boyd details: mustache like Morgan Spurlock's, hickey, mongoose fighting with snake tattoo, old dirty wrist cast that looks like it's been left on way too long, to help him look sketchy.

And *There Was Blood* ... When it came time to shoot Desi's murder scene, Fincher knew what he wanted in blood. He was very particular about two things; color and viscosity. It could not have a trace of magenta and it could not make strings when it splattered—round drops only.

In pre-production, I would take him to the sink and splat down various bloods. He would just shake his head and walk away saying, "No. Not right. We'll have to use pig blood." I was so intimidated that I never knew if he was serious. I think I showed him every blood on the market just so he wouldn't make me use pig blood.

Again, Fincher was very particular about the speed, pressure, fan and arc of how someone would bleed if his jugular were slashed. He had a whole formula worked out about the amount of pints of blood in a 180-lb, 6-ft-tall human body, a regular heart's BPM, and adrenaline heart's BPM and how long it would

take to bleed out. Fincher wanted, someone capable of running a precision blood-pumping rig that would accommodate his formula. He said "I don't need an artist—I need an engineer!" I told him I knew my limitations and I was no engineer.

We would be doing the throat-slash action in one take, no cutting or coverage. The camera would roll the whole time until Desi bled out. We would be shooting it 12 times and would need to reset to clean every time. All departments had 12 sets of everything; 12 costumes, 12 mattresses, 12 sets of sheets, etc. The blood could absolutely not stain the actors' skin because we obviously would not have 12 sets of actors.

In the end, we found the right blood and precision rig with Gary Tunnicliffe and his crew from *Two Hours in the Dark* effects.

Because of the non-staining blood (and help resetting from Gigi Williams, Deborah Rutherford and Aurora Bergere), our reset time was 11 minutes.

A few people have asked me why after Amy returns home from the hospital, she still has blood on her. We all read the official hospital rape procedures and knew exactly at what point evidence is collected and when a victim gets cleaned up.

Fincher and Pike were very firm that Amy would not wash anything but hands and face until she was back home. Amy would milk every second of her media spotlight to do another photo-op as the triumphant survivor on the front steps of her home.

In the following scene, Fincher also wanted to show Amy showering off the blood as nonchalantly as possible—as though she were just showering after the gym. This was important to illustrate her Machiavellian character and underline her sociopathic behavior.

Besides being able to collaborate with David Fincher, we were also able to speak with novelist Gillian Flynn. Between Hair (Kim Santantonio, Sheryl Blum) and Costume (Trish Summerville), we had a blast creating all these character details. Flynn, who herself is from Missouri, gave us insight to local fashion. Our Missouri crew created regional looks on the local background; spray tans, metallic white eyeliner, squared-off, white-tipped acrylic nails, etc. These looks were well documented so our Los Angeles crew could replicate the Missouri background.

Dissecting every character in this story made us, as make-up artists, explore the complexities of psychology and examine the influence of media—specifically the visual forms of mass communication. Make-up artistry, in turn, helps the movie *Gone Girl* hold up a mirror to the audience, and point out just how easily we all can be manipulated, deceived and swayed by the power of image. •



# Re-Imagining METAMORPHOSIS

BY TODD MASTERS  
PRESIDENT, MastersFX

**IT'S REMARKABLE HOW COMPUTERS HAVE SO QUICKLY TRANSFORMED THE LANDSCAPE OF NEARLY EVERY ASPECT OF OUR INDUSTRY.** It didn't take long for computer graphic images (CGI or CG) to overtake movies and television with its enhanced worlds, pixel-processed people and non-practical creations.

Of course, the field of make-up has also been dramatically changed by the advancements of CG. And, as many of our members have worried, certain make-ups and make-up effect standards such as mutations, transformations, aging and many other once-common make-up or prosthetic solutions—now seem to be edging extinction, lost in a digital domain of impractical existence.

After experiencing several projects where our (MFX) work was either given a CG paint-over by others—or even excluded entirely—it seemed our relevance was lessened in the overall character FX interchange—a conversation we had often lead before. And, after seeing many of these digital-only solutions frustratingly fail—we culminated our 25+ years of monster-making experiences into action and bolstered our VFX team, by adding great new talents and upgraded our combined

skillsets—to face this 'head-on' so to speak. Since we've spent decades developing our abilities in replicating natural-looking tissues and prosthetics with the subtle details of individual hairs, freckles, natural-layered translucencies, the look and feel of muscles and fat, our thoughts were "Why replace this?" Why throw the practical baby out with the bathwater...?

We developed an approach that mixes what we've done so well practically, with what is now possible digitally. Why not make use of the best of both methodologies, as well as our vast expertise in characters, design and monster-making?

Now, both of our studios (Los Angeles & Vancouver) use digital tools in concert with the practical ones, enabling the artists to decide what is appropriate to the task at hand. For example, artists can work with a clay sculpture at one moment, then jump onto a computer, to extend that sculpture in ZBrush without missing a beat. This allows for creative exploration, collaboration with others and even a cost-effective execution. Basically, we are complimenting all aspects of the effects, with a wide array of practical/digital tools and techniques. By doing so, we have found that certain weaknesses of one medium are strengths in the other. Mixing them, exchanging the assets and liabilities as seem fit in each case, creates interesting results.

For example, many of our practical character's eyes are static now. They look perfect, in every way, but we rarely have



them move or blink physically, as we may have only years before. We found that in many cases, practical animatronics for eyes are no longer our best solution. We have found it is often better, cheaper and more expressive, to enhance with our dMFX systems instead. We can be looser with the design and result a more exact emotion, with the fidelity of faster blink-speeds with a radial iris that beats even the best animatronic eyes. But the experience of creating those animatronics, informs how we design and operate our digital enhancements, and since our images are based on highly detailed, camera-friendly eyes, we can benefit from the practical reality—under the real lights, etc.

CG is not bound by real-world physics (unless you want it to be) but we do rely heavily on the images from set, shot with (and without) the production camera. The DP has lit the character, the director has led the intent of the performance and the other actors can interact with the character actually *being there*—on set and in real-time. When we can have detailed FX characters exist along within the same set under those same lights, it adds to the believability to the overall FX—not to mention the benefits of the interaction with the cast and its physical surrounds.

Once we're into post, our core process involves a detailed analysis of these plate images from set, characters and/or location. We use 3D track cameras and relevant objects to fully describe the perspective dynamics of the scene. We also generate 3D scan data and match color texture from images of our characters through photogrammetry techniques. We want to fully describe the geometry of the scene and how everything interrelates spatially. Then we begin the enhancements and compositing process.

We often have digital versions of “animatronic” rigs that relate to the practical analog ‘asset.’ We account for anatomy (as required) and as possible, leverage the actor’s authored performance—and then re-apply it digitally—back into our set images, to keep it grounded and in situ.

A recent assignment, *Hemlock Grove* (Season 2) for Netflix, is a good example of our extended work protocol and a project that really tested our new pipeline—especially with their flagship werewolf-transformation sequence. This sequence represented the show’s identity and was their moment of glory from the first season (work that MastersFX did not do). This earlier transformation earned the show an Emmy nomination for visual effects (as it was ultimately 95% CG. Nearly all of their first season’s practical werewolf work was painted over) and became the bar set for us to at least meet. The producers tempted us with a type of “just try and reach that” stance (BTW: we love hearing challenges like this) however, they seemed to be allowing us certain freedoms to make it happen—so we pushed our practical FX/digital mix, like no one else could. If you have Netflix, it’s midway through the first episode, in the second season—I’d love to hear your thoughts. —Todd@mastersfx.com

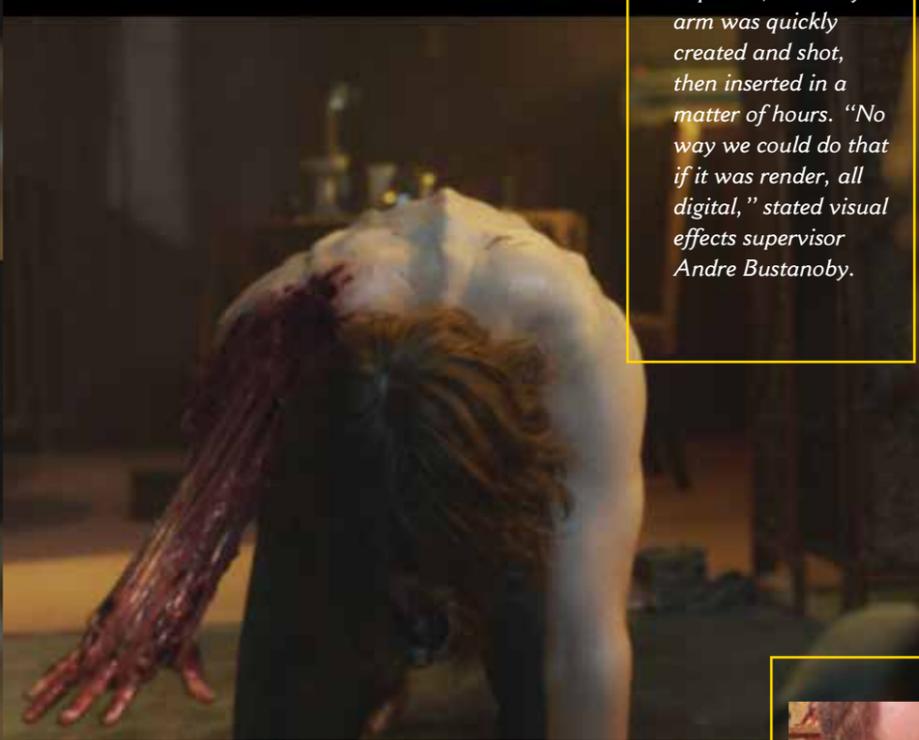


*Using an exact replica of actor Landon Liboiron's head (well, as much as necessary), elements of the change-o head we lined up with the actor's performance pass and then carefully integrated together to create the final image.*

Mixing both disciplines allows us to integrate the best of each technique and creates an extremely convincing look and feel to the final shot. Again, the basic theory here: being that ‘real’ elements look real because THEY ARE REAL and if done well, can often be more convincing than rendered images.

Our artists and software tracks and match-moves even the subtlest jiggle of performance—it brings this into our practical world—and vice versa. By plugging in our convincing elements to this performance, we as an audience truly experience skin stretching—we are FEELING it viscerally tearing.

Practically flesh and tissues are still better than computerized flesh! CG might have us on spaceships and laser beams, but our organic tissues and juicy gory bits still kicks their digital butt.



*For a last-second addition to the sequence, a sinewy arm was quickly created and shot, then inserted in a matter of hours. “No way we could do that if it was render, all digital,” stated visual effects supervisor Andre Bustanoby.*

Our process also allows for a certain flexibility that our team didn’t anticipate. At the eleventh hour, the producers made a change to add a transforming arm into a shot—on the very last day of delivery! Fortunately, because the team had already lubed parts of our pipeline, we were able to complete this complex change to the shot within hours, something not possible with traditional CG—only solutions.

Visual effects supervisor Andre Bustanoby quickly gathered the troupes at our MFX/LA studios and shot a stretchy tendon arm element that Dan Rebert made, I think over breakfast. They lined up the angle and matched lighting, in our LA studio—and shot several takes of Dan’s arm dressed in tendons, pushing into position. Meanwhile, lead CG supervisor Johnathan Banta and I were in Canada attending a conference

(coincidentally about the efficiency of practical/digital pipelines) and these elements came in. Somehow, Johnny was able to get Andre and Dan’s elements into shape so fast (even in the midst of that conference), we had an approval comp before dinner.

I think if we tried that with a more traditional CG pipeline, digitally rendering these elements, instead of getting something more organic and immediate—it would have taken longer and certainly wouldn’t have the same organic-fleshy feel.

These transformations, in how we approach our work today, have re-focused us to our original goals: “A pursuit of superior creatures, further convincing characters & FX.” And, it has opened up opportunities that we have not had available to us before. For me, and all of us at MastersFX, our philosophy isn’t only about keeping pace with this technological evolution; we feel we have something to add to it, bringing fresh solutions by coming at it with an integrated approach.

Our art form cannot stagnate with the limitations of colors, rubber and clay. We must proactively evolve with it, before someone else does. We have brought it from putty to latex, gelatins to silicones—why stop now!?! The emotional power of our creations demands a human touch. Are we participating? Or are we standing by and watching our industry change without us? No matter what the medium, it’s still the eyes of the artist that directs the look of our entertainment industry. Come find us at [MASTERSFX.COM](http://MASTERSFX.COM) to discover more. •



# ANNABELLE

## CONJURED UP A GREAT EXPERIENCE!

**ANNABELLE IS A SPINOFF FROM THE MOVIE THE CONJURING, THAT ELEANOR SABADUQUIA ALSO DEPARTMENT-HEADED.**

It tells the origin of the Annabelle doll set in the late 1960s—early 1970s. Eleanor and I co-department-headed this film, while Richard De Alba was Department Head Hair. Eleanor set the look for the film and handled Ward Horton (John), while I took care of Annabelle Wallis (Mia) and some of the character make-up in the film. Tatiana Thorpe did Alfre Woodard (Evelyn) and KNB effects were in charge of the

demon. Eleanor was also responsible for prettying up the first Annabelle doll (she had to make her less creepy!), then degrading the next two Annabelle dolls, while KNB matched the fourth Annabelle doll to resemble the one in *The Conjuring*. The movie was shot here in Los Angeles, involving a couple locations, with a 30-day shooting schedule.

Mia is an expectant mother and an avid doll collector, and her husband John is a doctor just starting his internship. They are a young couple just starting out but kind of hip and with the times. John, as a surprise, gets the doll that she's wanted to finish her collection. After a terrible murder involving the doll, strange occurrences start happening and the couple begin to believe the doll is haunted.

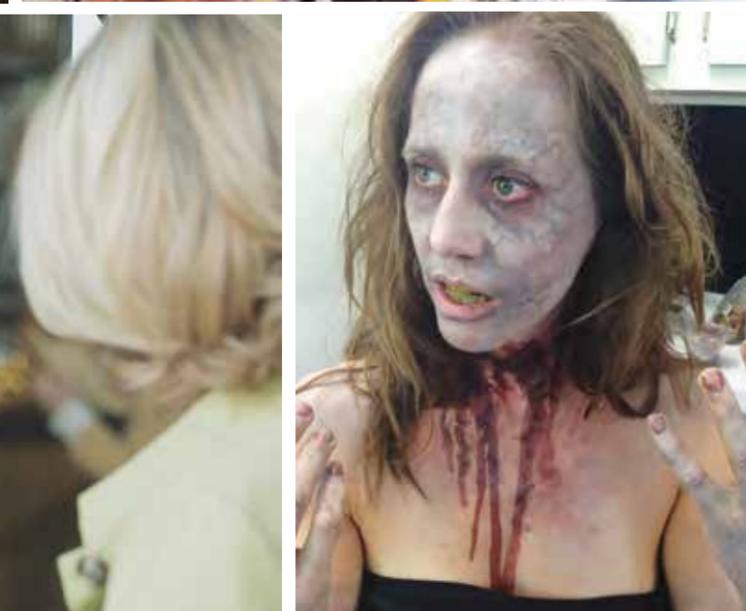
Her make-up was fun with coral lip using OCC Lip Tars and cheeks were a mix of Smashbox Warm Apricot and Cargo powder foundation to soften the color, Strong Cat eyeliner with Bobby Brown gel liner, cluster lashes and heavy mascara for when she went out, and a subtler version of this look for every day. For foundation, I used La Mer; powder, Cargo Blu Ray; finishing concealer, Colorscience Corrective palette. We stuck with warmer tones because as the film progresses, the lighting gets progressively cooler. As the story develops, Mia begins to see things and starts doubting her sanity, and because of this, has trouble sleeping. To help with this feeling, I started to bring down her make-up, less mascara, no liner and toward the end of the film, nothing but foundation, light concealer and lip balm. Annabelle has the most amazing bone structure—it's really hard to make her look bad. John and another character, Detective Clarkin, have more conservative early '70s sideburns, both which were hand-laid.

Tony Amendola plays Father Perez, who helps the couple through the movie and eventually takes the doll off their hands. During the course of the film, Mia sees a demonic version of him, looking through a peephole, after she hears a knock on the door. This make-up had to be quick and easy to remove because they were shooting a demon version and then clean version immediately after, so I used a couple of Prosaide transfers from KNB and the rest was grease paint. When he takes the doll, he also has a supernatural experience with an apparition of Annabelle Higgins (Tree O'Toole, stunt-woman extraordinaire), the woman who sacrifices herself to conjure up something, and dies clutching the doll (hence the doll's name). She was a paint and powder make-up using PPI Premier products she stippled with lividity and bruise tone and was texture airbrushed with Ghastly and Bone color, then light veining with soot and black on top.

Eleanor and I have done a few movies together now and I think we make a good team! Our motto is always remember it isn't brain surgery and if we aren't enjoying what we are doing and having a good time, then what's the point? I am thankful for every opportunity and enjoyed working on this film. •



BY LIZ MENDOZA  
CO-DEPARTMENT HEAD MAKE-UP



# MANHATTAN

Working on *Manhattan*, a television series based on actual events, Department Head Make-up Tarra Day and Department Head Hair JoAnn Stafford-Chaney strive to stay true to the authenticity of the time period as well as creating contrast between the characters.

BY **TARRA DAY**  
DEPARTMENT HEAD MAKE-UP

There had been rumors floating around that a series called *Manhattan* was gearing up and would be shooting in Santa Fe, New Mexico, but only rumors. I was boarding a plane bound for Atlanta at the beginning of January when my phone rang and it was a 505 area code. The production manager for *Manhattan* was calling to see what my availability would be for March 15—I answered yes, absolutely! My resume has quite a bit of period projects but I didn't have the 1940s and I was completely, 100% on board.

There is just something so appealing about doing a period project. The excitement of research and delving into a specific period is so gratifying. There is the challenge creating the characters one by one from the shape of an eyebrow to the color of the lips. Should he have facial hair, should he not? If so, what would be the appropriate shape and length? It's the creation of each character that comes to life from the page and you help create it. It is a complete collaboration between the director, costume designer, actor and department head hair stylist. You are a part of the product that goes on screen. You had a piece of the creation.

## Los Alamos, New Mexico, 1941

It was imperative that we stay true to the authenticity of the time period as well as creating contrast between the characters.

Since I grew up in New Mexico, I knew the history and had been to Los Alamos, but it had been years, so I needed to reacquaint myself. I pulled up every website I could find regarding Los Alamos and its inception, every photograph I could get my hands on. We put together picture boards and three-ring binders with photographs

and specific instructions for all background. There are times when you go back to the tried-and-true among your make-up peers, and I went back to Bud Westmore and Harry Blake.

*Manhattan* director Thomas Schlamme had a very authentic detailed vision for the look of the show. He and the series creator and writer Sam Shaw stood by as we started the camera test, haircuts, lip colors, eyebrow shapes and shoe styles—everything was tried and tweaked until we nailed down each characters look.

**John Benjamin Hickey:** We maintained a three-day growth of facial hair to give him some age as well as character. We also used Roxanne Rizzo "Bronze Glo" tanning product to give him realistic color, without giving him a make-up look.

**Olivia Williams:** She had specific products that have been her staples through her career. We loved the Laura Mercier eye primer for her, keeping her as natural as possible. We used the eggplant color in the Visart palette on her eyelids and played with various widths of eyeliner depending on scenes. One of our essentials was

*Olivia Williams*

Photos by Justin Stephens and Greg Peters/WGN America

The cast of *Manhattan* (from left): Ashley Zukerman, Rachel Brosnahan, Alexia Fast, Daniel Stern, John Benjamin Hickey and Olivia Williams



Top: Daniel Stern. Above: Olivia Williams.  
Right: John Benjamin Hickey

the Ben Nye bruise wheel. Yes, we would use the deep purple with DCT for her lips. When called for, we would pop a beautiful red on her from Julie Hewett's Noir Collection.

**Rachel Brosnahan:** When it came Rachel, finding a foundation color was a journey. We finally settled on Koh Jen Do 123 which is almost a porcelain color. Then we added coifed eyebrows and a primed clean lid perfectly lined with a black gel liner. Our two favorite lip colors for her were Givenchy #39 and Yves Saint Laurent Rouge Pur Couture 55.

We put a lot of thought into each character, including their backgrounds, personalities and individual stories.

We embraced the wind, dust and grittiness as a backdrop for this difficult and profound time in history. The landscape of New Mexico gave us this amazing canvas to create a period of time that should never be forgotten.

Department Head Make-Up  
Key Make-Up Artist

Tarra Day  
Danlee Winegar

**BY JOANN STAFFORD-CHANEY**  
DEPARTMENT HEAD HAIR

*Manhattan* was a whirlwind project. I was simply in awe of the magnitude of the mission, as well as excited that the story was inspired by a factual event that took place in my home state, New Mexico. I felt very privileged to participate in the development of the characters for this historical saga, and did not fully realize the importance of the story we were helping to bring to life until reality set in and we hit the ground running.

We started with the process of organizing background, designing the look of the characters and preparing the hair and make-up trailer for our principal cast. Compiling the research was exciting and fun, especially going through vintage books and learning about the mode of that particular era. The real treat came from actually seeing our work come to fruition during the camera tests—wow!

Once everything was in place for our principal cast, trailer and main team, we sought to find the perfect crew to execute the background hair styles, as period-style hair requires a different skill set than contemporary hair styles. Therefore, the quest for the right team was crucial to the success of



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Left, top and bottom: Different looks of Rachel Brosnahan.

the overall look. We managed to get the best hands available to execute this task, and as a result, we had some of the most beautiful hair styles.

The look for this 1940s era was polished yet functional, as the women of our country were entering the workforce. As a result, the look we created was feminine but practical with a hint of glam. One of the guiding principles we used is—just because women have come into the workforce, does not mean they should forget about appearance.

Each of the main cast was transformed to reflect the time period and tone of the story: John Benjamin Hickey as Frank Winter, the brilliant, driven, no-frills scientist type; Olivia Williams as Liza Winter, the strong-willed, mother, wife, carefree beauty with brains; Daniel Stern as Glen Babbit, the dry-witted physicist who acts as the political liaison for his overworked

team; Ashley Zukerman as Charlie Isaacs portrayed the young hopeful Ivy league scientist; and Rachel Brosnahan as Abby Isaacs played his beautiful porcelain-skin, fiery redheaded wife.

The transformation of the main cast and all of the characters came to life beautifully on screen and we have our entire team to thank for being a part of making *Manhattan* a hit! •

*Department Head Hair*  
JoAnn Stafford-Chaney  
*Key Hair Stylist*  
Aleen Martinez

Ashley Zukerman

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**Annalise Melie Gappmayer**

Born: January 21, 2014, at 4:48 pm  
Weight: 6 lb, 3 oz, Length: 18 in

Annalise, whose name means “By the grace of God,” has three SUPER excited siblings—Madeline (6), Mikas (4) and Ari (2)—who are OVER the moon that their little sister is finally here! Mother is Anthea Gappmayer, 706 journeyman hair stylist, and father is Reed Gappmayer, helicopter pilot.

**Magical Evening**

Howard Grossman and Polly Powers were married on October 17, 2014, at Mountaingate Country Club in Los Angeles, California. Family members came from near and far for the wonderful event. It was a magical evening. My 706



Howard and Polly

**In Memoriam**

**Donald J. Angier (1933–2014)**



One of the more unique applications to IATSE Local 706 was entered by Don Angier, journeyman make-up artist. Prior to becoming a full-time make-up artist, Don was a graduate and instructor at the Long Beach Police Academy, police combat shooting instructor and was an instructor for 27 years in martial arts. He received personal instruction

from several Local 706 make-up artists, worked in the labs both on the studio lots, and for Burman Studios with Tom and Sonny Burman. He learned the art of taking impressions, mold-making, casting and sculpting and applied those skills on films *Close Encounters of the Third Kind*, *(Return of) A Man Called Horse*, *Ice Pirates* and others. He joined Local 706 in 1977 and Don’s confident and calm demeanor and highly developed skills kept him working primarily in television for more than 25 years. He was kind to new make-up artists coming into the guild, always allowing them to demonstrate their capabilities, but always under a watchful eye. With his well-rounded skills, Don Angier was the department head make-up for *The Incredible Hulk* and actor Fred Dryer’s make-up artist on *Hunter*.

There was another, unique side to the make-up artist. Don Angier sensei was the Soke, inheritor by direct succession of a classical ryuha, of Yanagi-ryu Aiki Bugei of the Yoshida han. Angier sensei was bequeathed Yanagi-ryu by Yoshida Kenji sensei, the son of the famous Yoshida Kotaro. The fact that an ancient samurai ryuha has been inherited by a hakujin is unique. Angier sensei was one of the foremost teachers and practitioners of ancient samurai arts in the world. A very private man, Don only allowed glimpses into his true passion in life, the martial arts. Even during his years working as a make-up artist, he owned his own dojos and taught a very select, very principled small number of students. Besides teaching, he gave several seminars each year, mostly in Northern California and in the Southwest, at the FBI Academy and the US embassies in Bangkok and Singapore. “When I began teaching in the ’50s and mentioning Aiki-jujutsu, Kotaro and Kenji Yoshida, and the Daito-ryu, everyone said that I was a phony and there are no such people and no such art as aiki jujutsu. Now, Aiki-jujutsu is the new buzzword!”

Even after his retirement as a make-up artist from Local 706 in 2004, he continued with his teachings and demonstrations in the martial arts, and was a tremendously respected sensei. Never married, he is survived by his friend Henry Ang and nephew Donald Morrissey. No services have been relayed to Local 706.

NYX



PROFESSIONAL MAKEUP

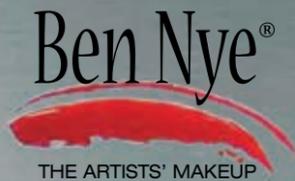


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## NEWS

### EXTENDED FAMILY NEWS



#### Tim Jones (1944-2014)

The year 2000 was a stellar year for Tim Jones, journeyman hair stylist. For more than 20 years, he had worked tirelessly in television, proving what the term "journeyman" meant. He could style hair in every classification from period work to wigs, to the most current hair styles. Like many, his first film and television experience was at Universal Studios where he achieved enough days to join Local 706. He became a journeyman in 1981 and from *Falcon Crest* to *The Dukes of Hazzard: Hazzard in Hollywood*, Tim loved stretching his talents and being called upon to rise to difficult challenges. He always had an opinion no matter what the subject, always had time for his newspaper when time allowed. Tim loved to laugh and have fun at work, he never liked to take it all so seriously. Then from 1999 to 2000, all

the years of hard work paid off. Not only was he nominated for an Emmy, he (and Marlene Williams) won the coveted Hollywood Make-Up Artists and Hair Stylists Guild Award for *And the Beat Goes On: The Sonny and Cher Story*. Tim was so proud of that beautiful statue.

"I had a beautiful 23 years," Tim Jones wrote when he retired from Local 706 in 2002. He loved and was so proud of his family and loved working in the film and television industry. Finally, after all the years of hard work, he retired and moved to Florida. He stayed in Florida, then transplanted once again to Las Vegas, where he remained until he passed away. Local 706 was notified of his passing in October 2014.

Tim Jones is survived by his former wife Dori, his son Eric and daughter Ashley. Services are pending and Local 706 will be notified when a memorial is scheduled.

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## Remembering When



October 22 was the 65th anniversary of the release of the John Wayne classic Western, *She Wore a Yellow Ribbon*, directed by John Ford. It is thought by many to be the best in the John Ford Calvary trilogy. An Academy Award winner, remembered for its beautiful cinematography and outstanding performance by John Wayne. In the film, he portrays a Calvary officer in his last days on duty before his retirement. This required a much younger Wayne to play the part of a man in his 60s. To accomplish this, he was aided by my father, Don Cash, who created a subtle, artistic and effective aging. The results help Wayne portray a convincing character and added immensely to the overall quality of the film. When one watches this movie, one never thinks of Wayne as the younger man that he was at that time. They accept him as a man in the latter years of his life and facing the end of his career. I always thought my dad did a wonderful job with this make-up, a look that is still appreciated today. I thought you might have an interest in this milestone, in respect to our craft and the history of filmmaking. —Jerry Cash  
Photo & poster: Courtesy of Cash Family Collection

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