

THE ARTISAN

Make-up Artists and Hair Stylists Guild
Local 706—I.A.T.S.E.
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MAKE-UP ARTISTS & HAIR STYLISTS GUILD

THE ARTISAN



HITCHCOCK

FALL 2012

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE

BEST MAKEUP &
HAIRSTYLING
IVANA PRIMORAC

"LET ANNA WORK ITS
MARVELOUS SPELL.

It lifts off into the wild blue of
Director Joe Wright's imagination.
Keira Knightley is glorious."

PETER TRAVERS, ROLLING STONE

"EXTRAORDINARILY
BOLD AND EXCITING.
SUMPTUOUS.

Keira Knightley is irresistible."

AMANDA FOREMAN, VOGUE

BEST DIRECTOR JOE WRIGHT • BEST ACTRESS KEIRA KNIGHTLEY • BEST SUPPORTING ACTOR JUDE LAW AARON TAYLOR-JOHNSON MATTHEW MACFADYEN DOMHNALL GLEESON • BEST SUPPORTING ACTRESS KELLY MACDONALD RUTH WILSON ALICIA VIKANDER OLIVIA WILLIAMS EMILY WATSON

ANNA KARENINA

BEST ADAPTED SCREENPLAY TOM STOPPARD • BEST FILM EDITING MELANIE ANN OLIVER • BEST CINEMATOGRAPHY SEAMUS McGARVEY, ASC, BSC • BEST PRODUCTION DESIGN SARAH GREENWOOD (PRODUCTION DESIGNER) KATIE SPENCER (SET DECORATOR) • BEST COSTUME DESIGN JACQUELINE DURRAN • BEST ORIGINAL SCORE DARIO MARIANELLI



FOCUS
FEATURES

FOR MORE ON THE ARTISTRY AND ACCLAIM ON THIS FILM GO TO WWW.FOCUSGUILDS2012.COM

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Fall 2012

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Cover: Sir Anthony Hopkins

What a great party and what a great venue to throw it in! Those are the words I have been hearing from many of those who attended our 75th anniversary party at the Hollywood Museum, and I totally agree ... our members and guests, IA Reps from the Hollywood locals, special guests, International President Matthew D. Loeb, and Vice Presidents Mike Miller and Thom Davis, Studio Labor Relations Executives, political representatives ... they all came to have a good time, and they did!

Our party could not have been successful without some important folks from the Local and our membership ... it did take a village. Thanks to Sue Cabral-Ebert, your president, and to Randy Sayer, both who are always there 100% to support the Local and its members. Also to our Anniversary Committee consisting of make-up artists Melanie Mills and Michael Johnston, and hair stylists Terrie Velazquez-Owen and Shawn Finch. They were dedicated and terrific to work with; to supervising editor Jeff Angell for spending untold hours putting the anniversary edition of *The Artisan* together; to our Local 706 staff here in the office ... Kathy, Diane, and Zack. They all rock! Lastly, I wish to thank our 706 Executive Board, Board of Trustees, and the entire membership for supporting us to put on this historic event ... Here's to another 75 years!

As many of you have experienced, being a department head can be a positive event for your career and a healthy boost for your own self-worth. The lessons that you have learned from those experiences, I'm sure were invaluable not only professionally but personally. I'm also sure that through those experiences you realized that being a department head wasn't just about being organized; it had other important requirements attached, such as multi-tasking, having office and computer skills, being a good communicator (and listener), along with being a role model. Probably that last attribute, a role model, is the most critical quality you can have in the workplace, for how you interact with your crew and production can make or



“ The better prepared you are, the more of an asset you will be to your production. This all can translate into a long and successful career. ”

Hopefully, with the governor signing a two-year extension of California's tax incentives to keep production here, we all can look forward to a solid base of work still available to our talented artisans, here in Los Angeles. Happy holidays to all and may your new year be full of jobs and more jobs! ... From my lips to God's ear.

Please enjoy this issue of your *Artisan*.

Tommy Cole

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

FOR YOUR CONSIDERATION

BEST PICTURE

BEST MAKEUP AND HAIRSTYLING

MAKEUP DEPARTMENT HEAD
KATE BISCOE

HAIR DEPARTMENT HEAD
KELVIN R. TRAHAN



“ARGO IS A TRIUMPH. A MOVIE THAT DEFINES PERFECTION. EACH PIECE FITS SEAMLESSLY AND EVERY DETAIL WORKS. EXEMPLARY AND METICULOUSLY DETAILED.”

IT IS A GREAT FILM.”

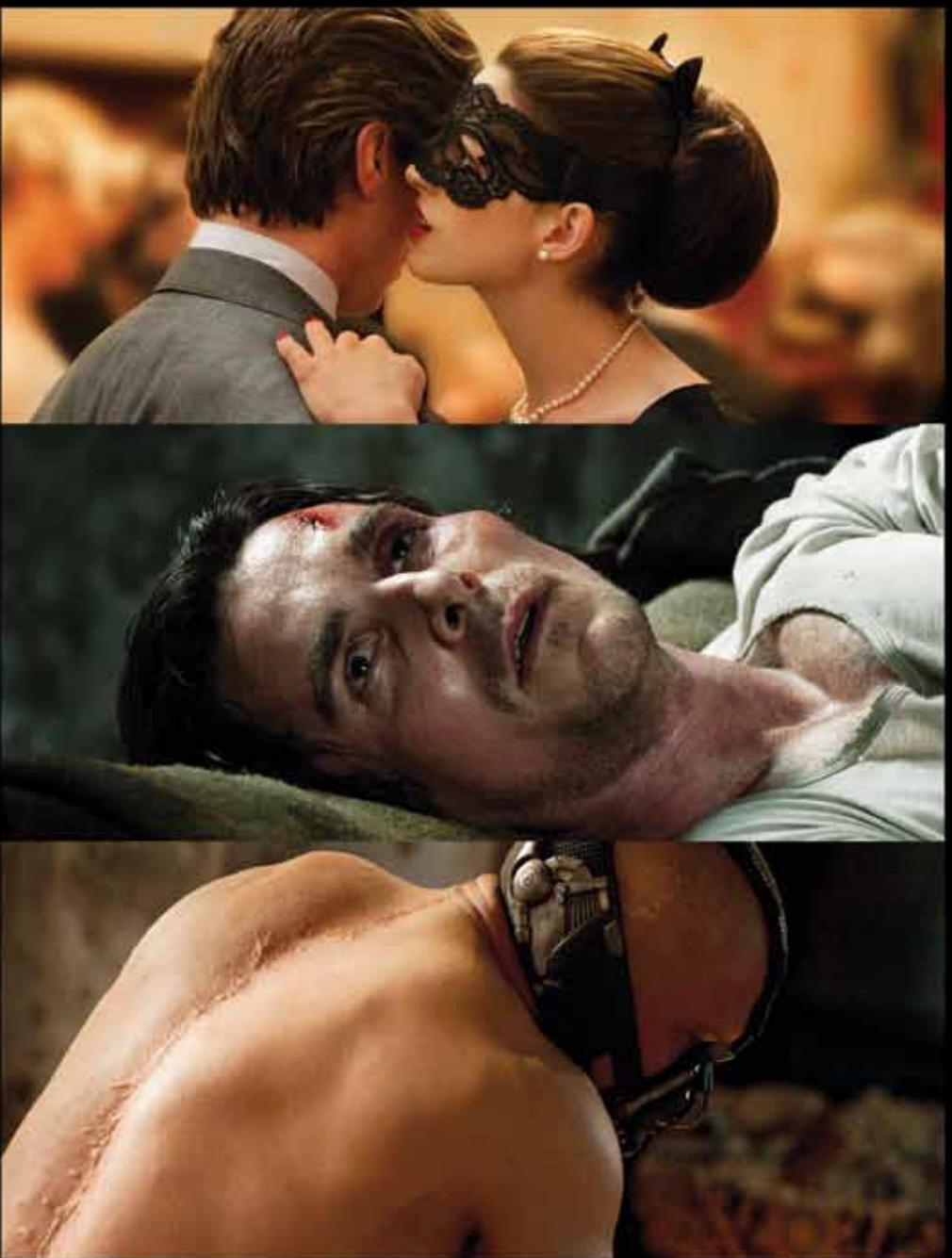
REX REED, THE NEW YORK OBSERVER

ARGO

F O R Y O U R C O N S I D E R A T I O N

"POTENT, PERSUASIVE AND HYPNOTIC. MASTERFUL FILMMAKING
BY ANY STANDARD. **BRILLIANT.**"

KENNETH TURAN, *Los Angeles Times*



BEST PICTURE
BEST MAKEUP AND HAIRSTYLING
MAKEUP DEPARTMENT HEAD HAIR DEPARTMENT HEAD
LUISA ABEL JANICE ALEXANDER

THE DARK KNIGHT RISES

GUILD
GUILD NEWS



MAKE-UP ARTISTS &
HAIR STYLISTS GUILD
IATSE LOCAL 706

Celebrating 75 years!



In celebration of the 75th anniversary of the Make-Up Artists & Hair Stylists Guild, Los Angeles City Councilmen Richard Alarcón and Eric Garcetti presented to the Local a proclamation from the City, officially declaring November 3, 2012, "IATSE Local 706, Make-Up Artists & Hair Stylists Day."

Along with Alarcón and Garcetti, L.A. Councilmen Paul Krekorian, Tom LaBonge and Dennis Zine spoke eloquently about Local 706 members' dedication to excellence and commitment to all of the entertainment industry. Along with the City of Los Angeles, our Guild received proclamations from Governor Brown, U.S. Senators Feinstein and Boxer, U.S. Congresspersons Adam Schiff and Loretta Sanchez, California Senators Curren D. Price, and Fran Pavley, California Assemblymen Mike Gatto and Anthony Portantino, Los Angeles Mayor Anthony Villaraigosa, Los Angeles City Controller Wendy Greuel, and Los Angeles County Supervisor Zev Yaroslavsky.

Here is the official Proclamation...

RESOLUTION

Saturday, November 3, 2012

The Make-Up Artists & Hair Stylists Guild, IATSE Local 706 Day 2012

•WHEREAS, the film industry is an economic driver in the City of Los Angeles; and

•WHEREAS, since the golden days of Hollywood, Los Angeles has been associated with all aspects of film production—it is home to studios, post-production facilities, a myriad of outdoor locations and the most talented and well-trained creative and technical workers in the field; and

•WHEREAS, On NOVEMBER 1, 1937, an extremely creative, talented group of film make-up artists and hair stylists chartered Local 706 of the International Alliance of the Theatrical Stage Employees (IATSE); and

•WHEREAS, Make-Up Artists & Hair Stylists Local 706 represents 1,700 creative crafts people in the entertainment industry and provides guaranteed basic wages, working conditions, healthcare and pension benefits; and

•WHEREAS, Make-Up Artists & Hair Stylists Local 706 is deeply involved in the trade union movement through collective bargaining and supporting other unions, both inside and outside the entertainment field as a part of IATSE, the International Alliance of Theatrical Stage Employees

•WHEREAS, the history of Make-Up Artists & Hair Stylists Local 706 is rich and its membership reflects a huge diversity of make-up artists and hair stylists from every continent; and

•WHEREAS, membership in Make-Up Artists & Hair Stylists Guild Local 706 is attained through hard work, perseverance and passion. There are no shortcuts, and there are no apprenticeship programs; and

•WHEREAS, make-up artists who belong to Local 706 must have extensive knowledge and work experience in their craft and they must be able to do everything from runway beauty to bald caps, beards, basic prosthetics and character work; and

•WHEREAS, hair stylists who belong to Local 706 have the practical work experience in both contemporary and *period* hair styling, basic barbering and wigs; and

•WHEREAS, Make-Up Artists & Hair Stylists Local 706 is a unique guild in the entertainment industry as the union proudly represents artists in feature films and television, commercials, "live" network television, all types of theatrical productions, and Disneyland theme parks; and

•WHEREAS, Make-Up Artists & Hair Stylists Local 706 members create memorable characters and win Academy Awards®, Primetime and Daytime Emmys®, Satrums, BAFTAs and every other award for make-up and hair styling artistry; and

•WHEREAS, several Make-Up Artists & Hair Stylists Local 706 members even have their own star on the Hollywood Walk of Fame; and

•WHEREAS, Make-Up Artists & Hair Stylists Local 706 publishes *The Artisan*, a glossy quarterly magazine, provides panels, workshops and training both for members and others interested in the field to foster a spirit of innovation in the craft; and

•WHEREAS, for 75 years members of the Make-Up Artists & Hair Stylists Local 706 have brought pleasure to audiences throughout the world and recognition of their services would give great gratification to these hard-working and often unsung members of California's great entertainment industry.

NOW, THEREFORE, BE IT RESOLVED that by the adoption of this resolution, the City of Los Angeles hereby proclaims Saturday, November 3, 2012, as the Make-Up Artists & Hair Stylists Guild, IATSE Local 706 Day.

PRESENTED BY
RICHARD ALARCÓN
Councilmember, District Seven

FOR YOUR CONSIDERATION

BEST MAKEUP

MAKEUP DESIGNER
LOIS BURWELL

KEY MAKEUP ARTIST
KENNY MYERS

HAIR DEPARTMENT HEAD
KAY GEORGIOU

KEY HAIR STYLIST
JASEN SICA



LINCOLN

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DreamWorks Pictures

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Participant Media
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F O R Y O U R C O N S I D E R A T I O N

BEST PICTURE BEST MAKEUP AND HAIRSTYLING

Hair & Makeup Designers
JEREMY WOODHEAD DANIEL PARKER

CLOUD ATLAS

"THE MAKEUP DEPARTMENT CARRIES OFF SEEMINGLY IMPOSSIBLE FEATS OF TRANSFORMATION."

PETER DEBRUGE, *VARIETY*

FOR SCREENING INFORMATION, PLEASE VISIT WWW.WARNERBROS2012.COM

XFILME

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GUILD GUILD NEWS

Corrections for *The Artisan's Anniversary Issue 2012*

Note: Our archives are not as good as you would imagine. There were a few mistakes, but please realize we are only as good as the information given. On page 43, only Jill Rockow was credited, but not John Caglione and Doug Drexler applying the make-up for *Three Men and a Little Lady*. It was purely a lack of information, nothing deliberate, the photo was simply not labeled. On page 45, Bill Corso was not credited for Jim Carrey's make-up on *Lemony Snicket*, nor the make-up designs on *Grey Gardens*, and Carol O'Connell called to say that page 30 was not Frank McCoy. Except for those few "oops," the reaction to the special program has been fantastic, and everyone involved should be very, very proud.

under MPI, or dependent children whose married or unmarried parents each qualify for coverage under MPI). If you wish to continue receiving dual-coverage benefits, both participants are required to pay dependent premiums. There will be a more definitive explanation of how this works in the paperwork you will be receiving from MPI.

Participants will be sent a "Statement of Hours/Premium Notice" approximately 30 days prior to the beginning of their eligibility period. As of now, you may pay:

- In person (at MPI) by check or money order
- On the Web by credit card (must be Visa or MasterCard logo)
- By automatic bank transfer
- Or by U.S. mail; again by check or money order

Premiums are due on the first day of the eligibility period. Payments must be received no later than 15 days after due date. (As of now, they are giving you an added 15-day grace period so you won't lose coverage until 30 days past the due date.) Information on pro-rated premiums will be covered in the material sent to you by MPI. If you should lose your coverage for non-payment of premium (after that 30-day deadline), you may request a mid-period reinstatement of coverage once every three years. (Reinstatement is not retroactive.) There are other rules that you should be aware of:

Premiums will be pro-rated for dependents added or removed after the beginning of the eligibility period, and dependents removed mid-period may not be re-added until the next eligibility period

Participants who receive retroactive coverage due to late-reported hours may be required to pay premiums retroactively

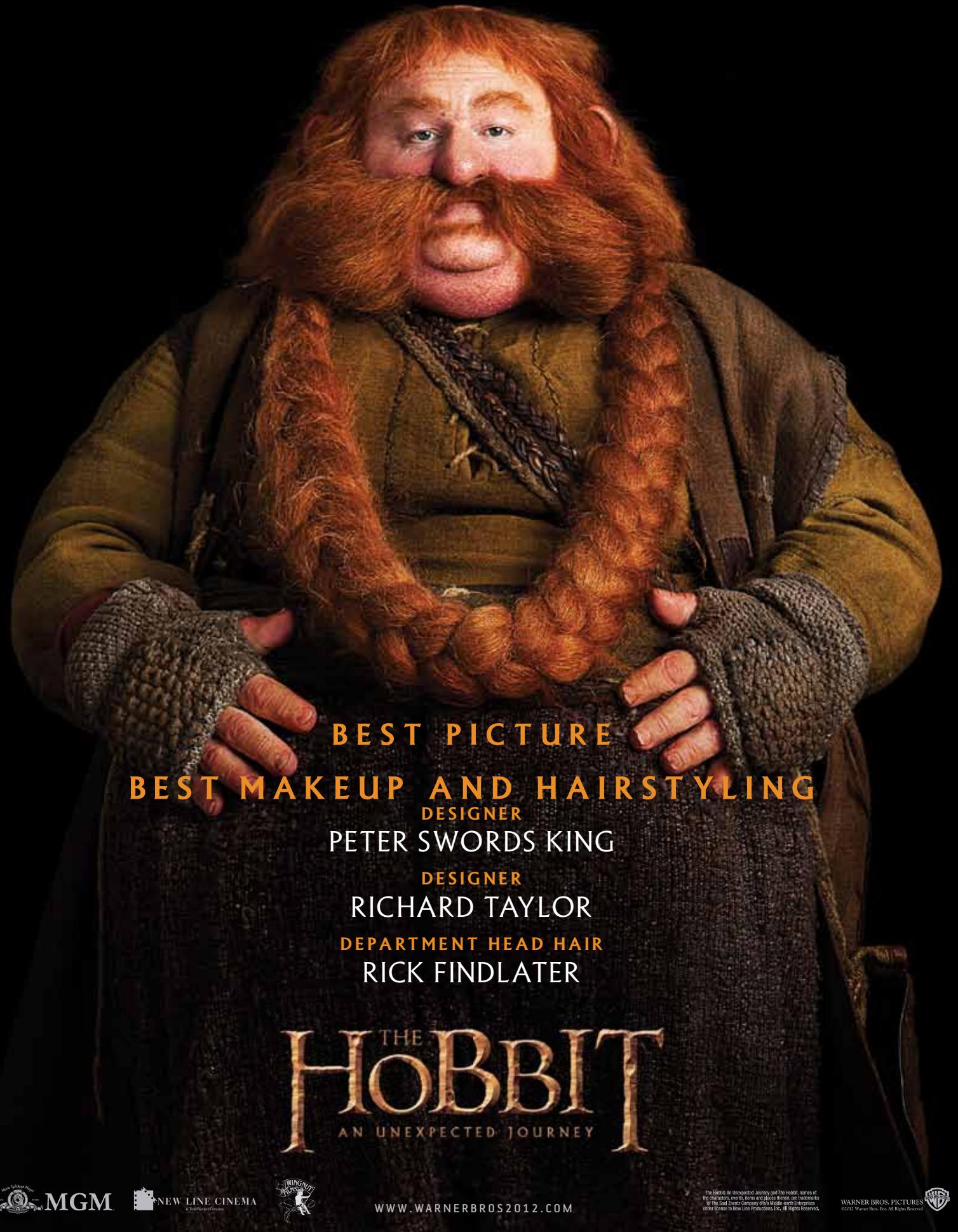
Unused prepaid premiums will be held on account for up to two years, then automatically refunded if not used. Participants may request a refund in writing

Participants "Bank" will automatically be used to establish eligibility when necessary

COBRA continuation coverage will not be offered for loss of coverage due to non-payment of premiums

This information is a little overwhelming, as all new procedures can be that are foreign to your regular routine. There may be some glitches in the system as MPI rolls this out in January 2013, so please be patient. MPI will try to make all these procedures as easy as possible. If you have questions or are having trouble with this new premium mandate, please email MPI's Participant Services Center at service@mpiph.org. If you prefer, you may send a fax to (818) 766-1229 or call toll-free (855) ASK-4MPI, (855) 275-4674 from 8 a.m. to 5 p.m. PST, Monday through Friday.

-Tommy Cole


GUILD
GUILD NEWS

Greasepaint 101

by Brian Kinney, journeyman make-up artist


Clown Make-up: A smattering of white paint across the face, a few swirls of color to embellish, and a big red mouth. What could be easier, right? Well, it's not that simple. It turns out there are a number of rules, techniques, and even a bit of history behind the iconic look. And love 'em or hate 'em, clowns continue to be a common request in our craft. On September 16, our members were offered a clown make-up class taught by Tyson Fountaine and I, to learn some tricks for creating proper looks. From Whiteface to Auguste, tramp to character, it was a full day of fun with some amazing surprises and a very special guest.

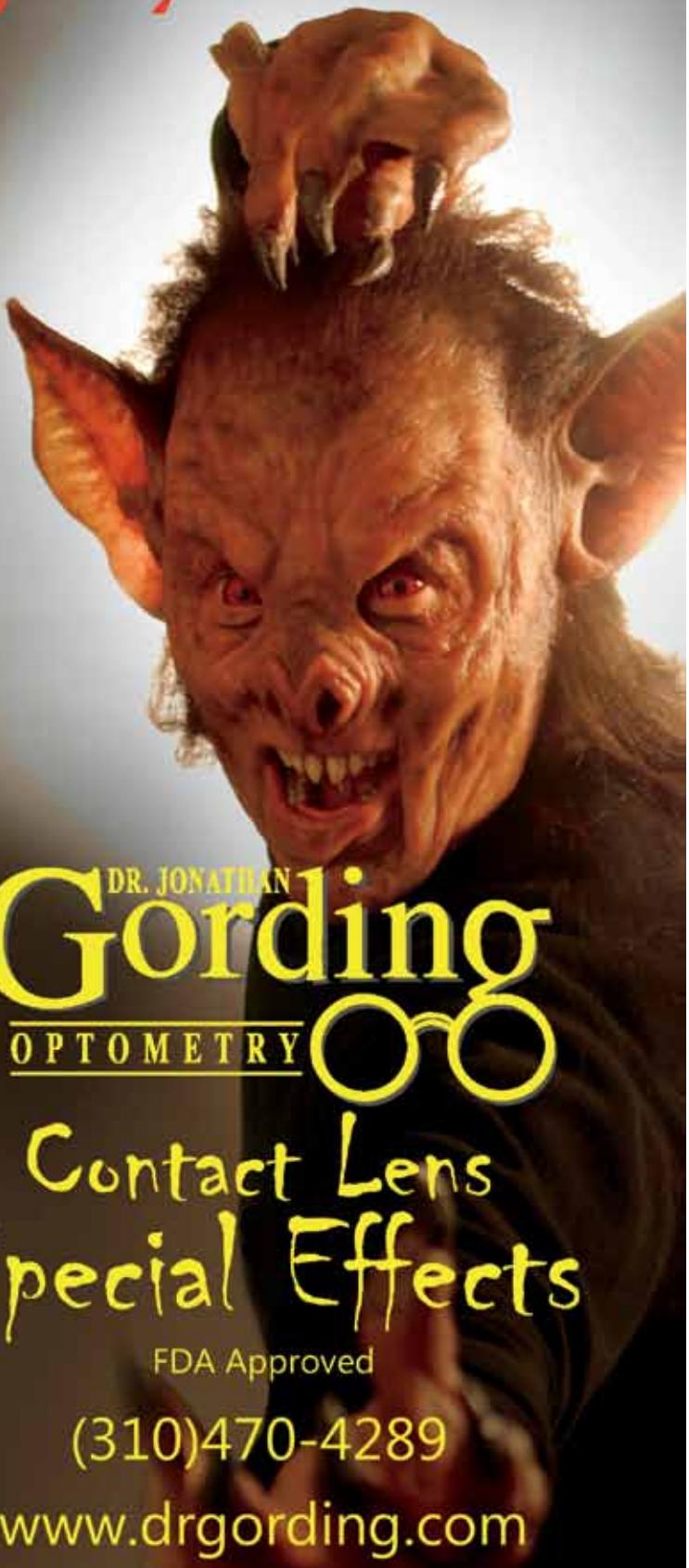
The class started with a bit of history presentation, from vaudeville to circus to screen, followed by some examples of pleasing clown designs and some not-so-pleasing ones. The characteristic features of each clown make up a whole hierarchy of looks. These were broken down further as Tyson and I simultaneously demonstrated creating an Auguste clown and a "Neat" Whiteface clown. We were lucky to have our own Molly Tissavary, who modeled for Tyson's Whiteface, while I used a post-Emmy night, and suitably dour Ron Pipes to model our Auguste. We then modified each look slightly to transform the models into a "Comedy" Whiteface and tramp-style clown. After a brief recess, we were paid a visit from a very special guest, Local 706's own Steve LaPorte, who is not only an award-winning make-up artist, inventor of products, and a heck of a nice guy, but also a real-life Ringling Brothers clown! We were given a once-in-a-lifetime opportunity to see him transform himself into his famous character before our eyes, and show us how the pros do it. He even brought with him a mini-museum of vintage noses, pan sticks, greasepaint, and molds!



After seeing one of the best in the business bring his character to life, it was time for the class to create their own clown character. Each make-up kit provided consisted of some fantastic products from Makeup For Ever and Steve LaPorte's own Clown Alley Palette from his FaceMaker Series. We even had a large assortment of wigs and noses on hand for everyone to complete their wonderful looks. It was a great day of clowning around and a learning experience for us all. (Ask anyone who was there what a "B.A." is!) Thank you to Tyson Fountaine and everyone who participated and an extra special thank-you to Steve LaPorte for continuing to truly inspire!



Eye your bat



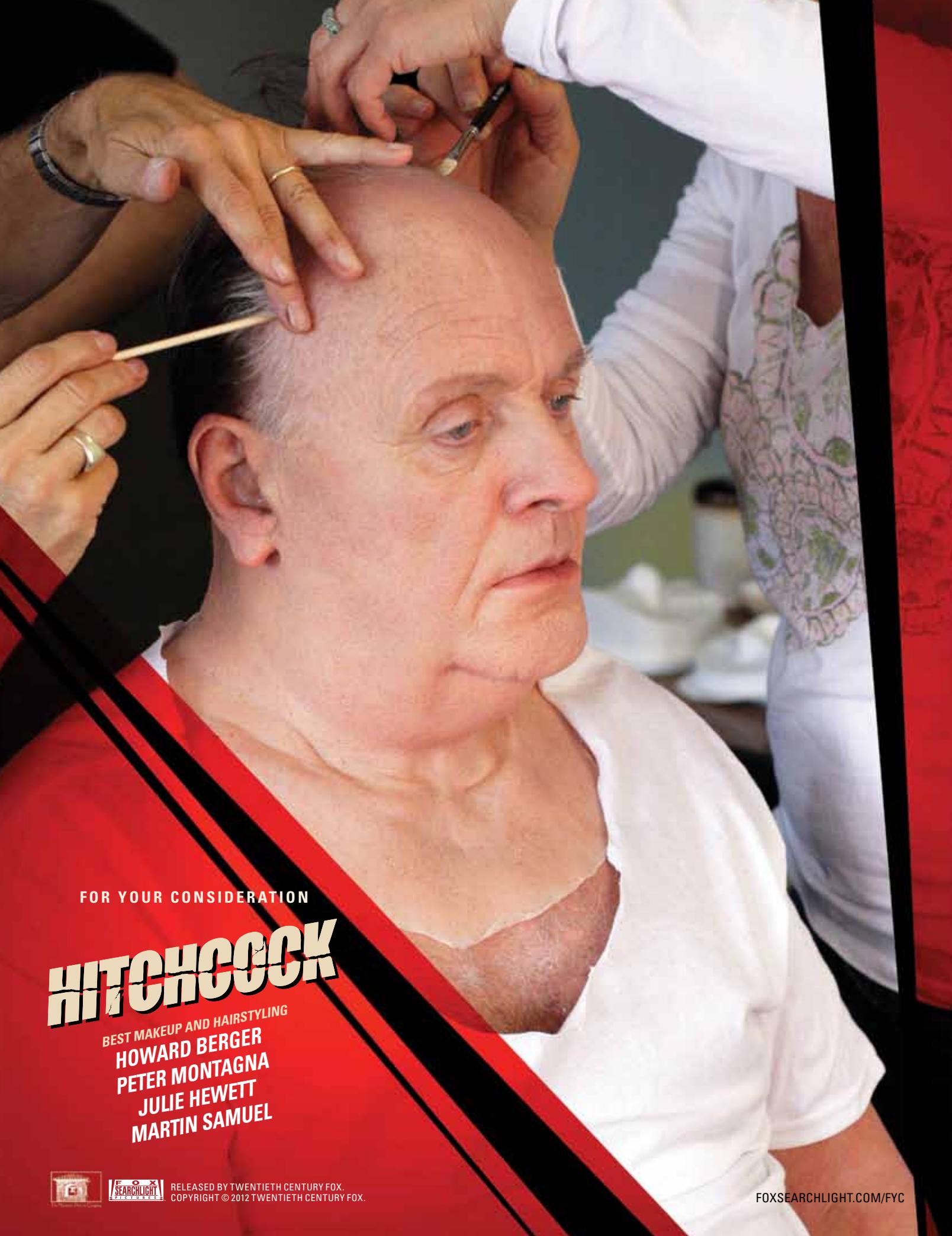
EVENTS CALENDAR OF EVENTS

2012

- December 2** Board of Trustees Meeting
- December 10** Executive Board Meeting
- December 24** Office Closes at 2 PM for Holiday
- December 25** Christmas Holiday
- December 31** Office Closes at 2 PM for Holiday

2013

- January 1** New Year's Holiday
- January 4** Executive Board Meeting
Swear in new members
7 PM
- January 5-12** General IATSE Executive Board Meeting,
Nashville, Tennessee
- January 6** Board of Trustees Meeting
- January 10** Academy Award nominations announced
- January 15** Golden Globes
- January 18-20** IMATS
- January 20** General Membership Meeting Local 80 2-4 PM
- February 3** Board of Trustees Meeting
- February 3** SF Regional Membership Meeting 6 PM
- February 10** BAFTA
- February 11** Executive Board Meeting
- February 18** Presidents' Day Holiday
Offices Closed
- February 23** Oscar Symposium
- February 24** Oscars



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

Back in the 1970s while working in the parades and shows at Disneyland, I had the great fortune to meet Ralph Wilcox, who ran the Cosmetology Unit (about five hairdressers back then) at "the Park." In between performances, I used to watch Ralph apply make-up, style wigs, and interact with Betty Taylor, who portrayed Slue Foot Sue in the *Golden Horseshoe Review*. I thought that the can-can girls' wigs—and Betty's wig especially—were the most beautiful hair-dos I had ever seen. I remember thinking "What a great way to earn a living..."

A decade later, having graduated from my second make-up school, I got to meet Michael Moore and Russell Smith, two of the hairdressers on *42nd Street* at the Shubert Theatre. I asked for their advice about getting into theater. "Go get your cosmetology license!" Just as I was graduating from beauty college, I met Wayne Herndon, Carol Shurley and Henri Coultas, the hairdressers on *Cats*, and soon landed a plum job as a 'swing' on the biggest show in Los Angeles. I knew then that this is what I wanted to do forever. "What a great way to earn a living..."



Final cast picture of the Golden Horseshoe Review (1986) at Disneyland with Betty Taylor (back row).

Back then, touring productions were non-union—just for hairdressers. I joined Local 706 as one of the new 'Theater Classification' members in 1989. I have worked non-stop ever since. Everything that I have in this life, I owe it to this Local:



The Makeup Show LA 2013, March 2-3

Two days of inspiration, education and community.
Special Effect, Beauty and Body Painting.
Learn about the newest lines and product launches.
Explore makeup workshops and discover school programs.
Network with your peers. Fine tune your technique.
Connect with the owners and executives
from the industry's leading companies.

Join the top industry artists and pro-driven companies presenting seminars, forums and hands-on workshops:
Sam Fine. Maurice Stein. AJ Crimson. Jon Hennessey.
Michael DeVellis. Orlando Santiago. James Vincent
Johnny Lavoy. Danessa Myricks. & many more.

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March 2-3, 2013
9:00am - 6:00pm
California Market Center
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For more details contact info@themakeupshow.com or call 212.242.1213

Union Local 706 members must email info@themakeupshow.com
to receive complimentary entrance on Sunday and \$25 ticket price for Saturday
www.themakeupshow.com

IT'S TIME TO GET INSPIRED.

Study the basics. Experiment with colors and textures. Achieve your dreams. At Make-Up Designory (MUD), we provide the building blocks for an exceptional learning experience.

MUD was founded over a decade ago by accomplished professional make-up artisans. At our two thriving campuses in Los Angeles and New York, students from around the world join us to study the latest techniques in beauty make-up artistry, hairstyling, character and special effects make-up. We've graduated some of the finest make-up artists in the industry into "starring roles" – from Hollywood to Broadway and the runways of Europe.

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OR 212-925-9250 (NEW YORK).

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Financial aid available to qualified applicants

MAKE UP FOR EVER

PROFESSIONAL PARIS

THE BACKSTAGE CARD PROGRAM

Join to receive make up artist & industry pro discounts. Get special VIP access to industry events, product previews & master classes. Complimentary and automatic membership for LOCAL 706 Members, simply send us a copy of your valid union card along with application for priority processing.

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Receive your Backstage Card member discount benefit via phone order by calling 212.941.9337

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NorthPark Center, 8687 N. Central Expressway, Dallas, TX 75225

MAKE UP FOR EVER Boutiques at Sephora:

Soho, New York, NY

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THEATER THEATER NEWS

good wages, good benefits, medical insurance, a wonderful career, great friends, a lifetime of stories, and I will one day get to reap a further benefit when I retire. Robert Bouvard, one of our (brilliant) retired Pink Contract hair stylists, remembers all too well the days when we were all non-union. He once asked me, "Do you tell them Randy? What it was like 'before'? Thankfully, now I have a great pension—and I am loving my retirement!—all thanks to Local 706!"

I am reminded daily that this is indeed "a great way to earn a living": people call every day, asking about joining our Guild and about placement on the Roster(s). I get to initiate new members, and I see their reactions. One new member told me, "Nearly 20 years ago, I earned my days and I never joined ... I have tried for 19 years to re-earn my days, to join Local 706. I think that this is one of the happiest days of my life..." And I could see that he was truly grateful, and now he fully knew and appreciated the value of joining this union. I hope that we all remember that milestone: "The Day That I Got My Union Card."

Now, we have 200+ members in our Theater classifications: Theater, Regional Theater, Pink Contract, and 70+ Disneyland Theme Park members! These members all have better wages,

"I have tried for 19 years to join Local 706; I think that this is one of the happiest days of my life."

-A new trainee make-up artist

"...now I have a great pension—all thanks to Local 706!"

-A retired Pink Contract hair stylist

improved benefits, more opportunities to work in other areas of the entertainment industry, and they have something that we all lacked prior to membership: representation. Our members have a Business Representative that knows their contract, negotiates with their employer, visits their venue, answers their questions, returns their phone calls, and spends personal time with each of them during their initiation. We now have a name, and a face, and a presence in their workplace.

Ralph Wilcox called me last month. He wanted me to know that he was hanging up his smock. Already retired from Disneyland, he was now retiring from *The Young and the Restless*—where he has been employed for the past 20+ years ... What a great way to earn a living ... indeed!

See you in the wings!
Randy

EXPRESS CREATIVITY WITH PRECISION

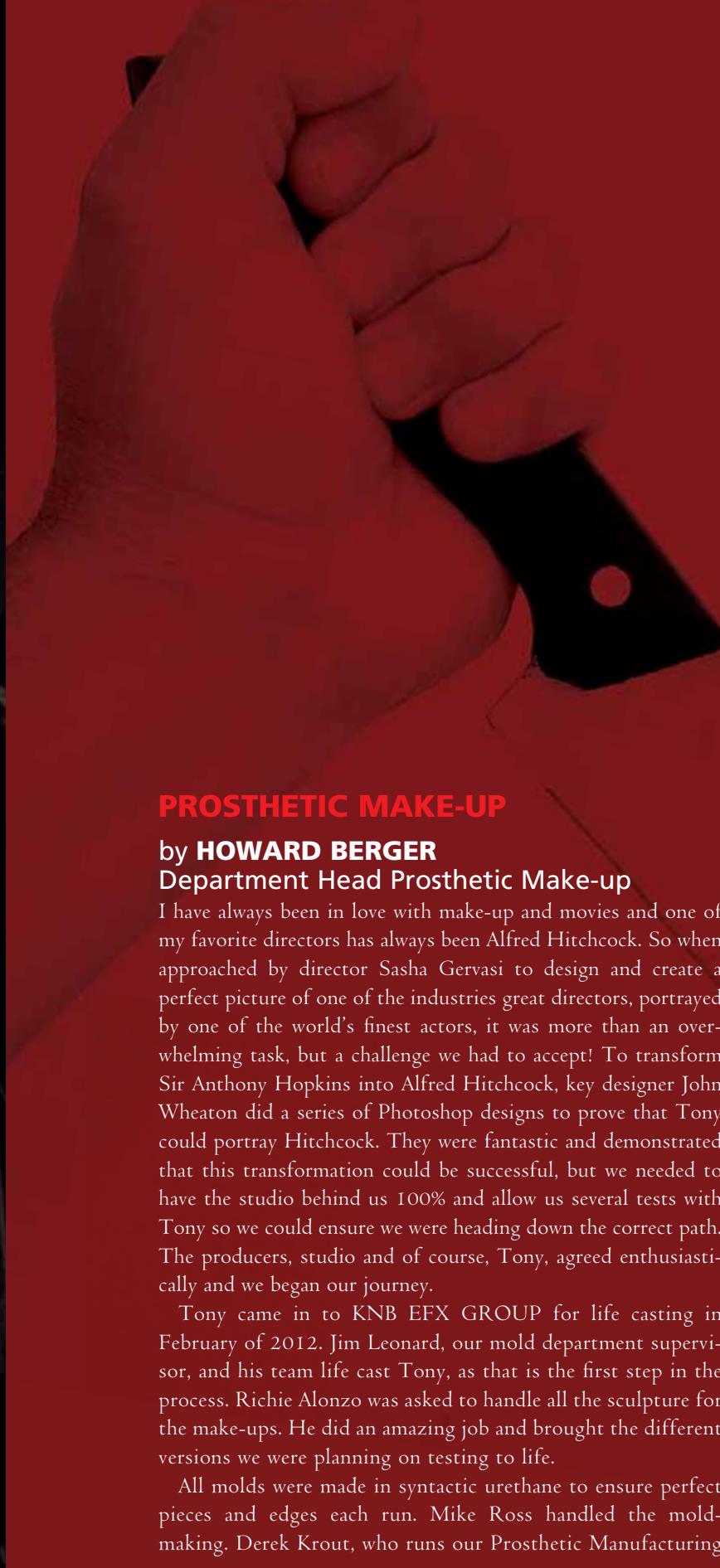
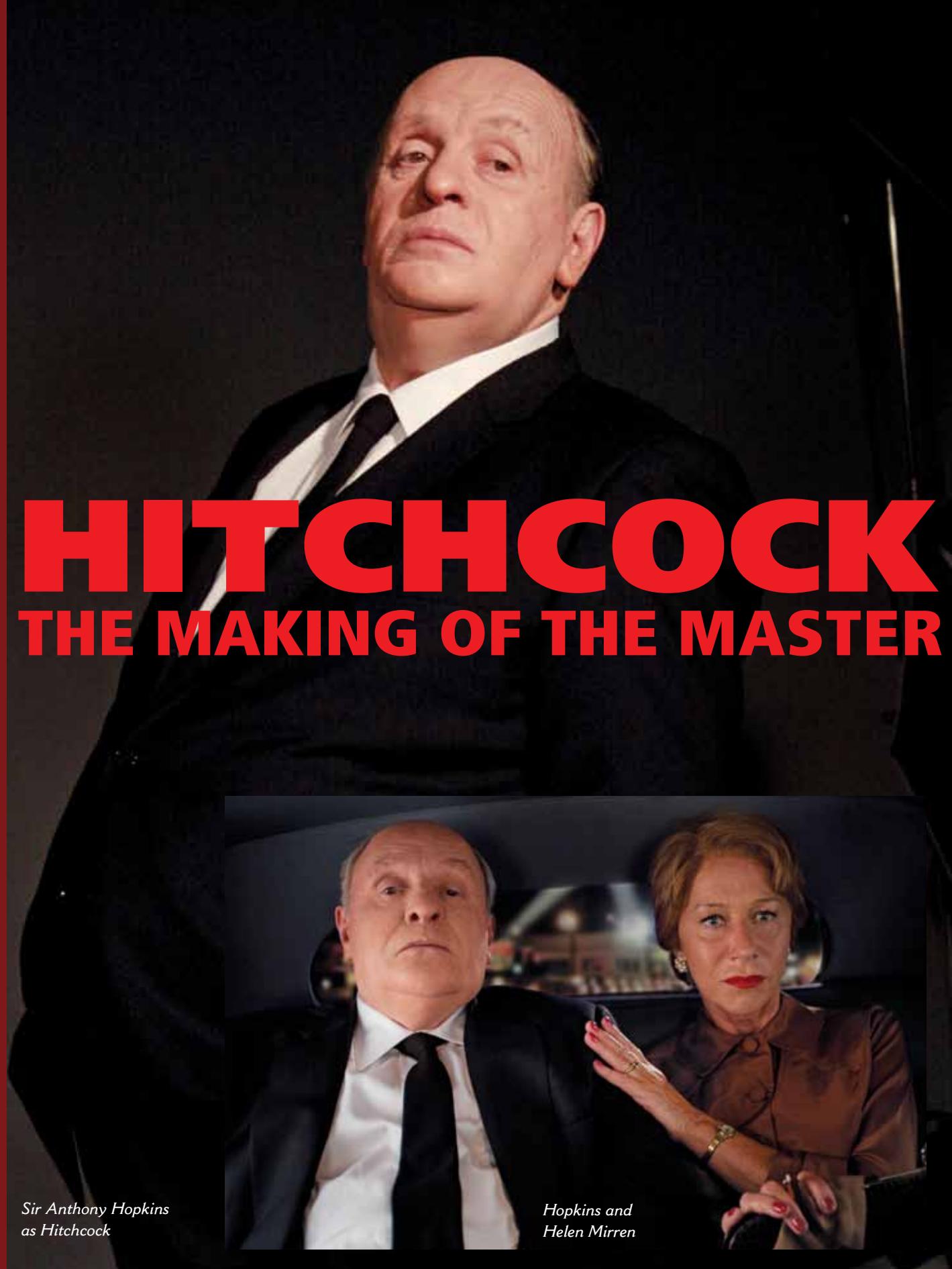
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With a comprehensive line of airbrush products, we have the right tool to meet every professionals' preference.

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Bodypaint by Lisa Berczel
Image © Adam Chilson

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PROSTHETIC MAKE-UP

by **HOWARD BERGER**
Department Head Prosthetic Make-up

I have always been in love with make-up and movies and one of my favorite directors has always been Alfred Hitchcock. So when approached by director Sasha Gervasi to design and create a perfect picture of one of the industries great directors, portrayed by one of the world's finest actors, it was more than an overwhelming task, but a challenge we had to accept! To transform Sir Anthony Hopkins into Alfred Hitchcock, key designer John Wheaton did a series of Photoshop designs to prove that Tony could portray Hitchcock. They were fantastic and demonstrated that this transformation could be successful, but we needed to have the studio behind us 100% and allow us several tests with Tony so we could ensure we were heading down the correct path. The producers, studio and of course, Tony, agreed enthusiastically and we began our journey.

Tony came in to KNB EFX GROUP for life casting in February of 2012. Jim Leonard, our mold department supervisor, and his team life cast Tony, as that is the first step in the process. Richie Alonzo was asked to handle all the sculpture for the make-ups. He did an amazing job and brought the different versions we were planning on testing to life.

All molds were made in syntactic urethane to ensure perfect pieces and edges each run. Mike Ross handled the mold-making. Derek Krout, who runs our Prosthetic Manufacturing

Division, ran all the silicone appliances consisted of a horse-shoe wrap around piece, nose tip and ear lobes. Professional Vision Care made brown contact lenses, and a custom-made lace hairpiece for the top of Tony's shaved head was tied by Mark Boley to complete the look.

Peter Montagna came aboard to be my key and co-apply the make-up with me. Peter and I have a ballet of sorts when it comes to application and it's just so fluid and easy, we never get in each other's way. We applied a side each, once all down and blended, I would paint with a combination of Blue Bird tattoo inks and MAC bases to tie it all together. Then Peter would step in and do the final touches. Martin Samuel applied the lace piece and Christina Gonzalez handled Tony's contact lenses. One concern the production had was keeping Tony in the chair for hours since he was in almost every scene, and Peter and I were able to whittle the application down to 90 minutes each day.

Tony is the very best and we could have never asked for a better person to partner with. I always say that we bring a certain percentage of the character to the table and the actor brings the rest. Tony brought 200% every day. In the end, I feel the combination of make-up and hair working together with the genius of Tony Hopkins created the full illusion that we were watching the perfect portrait of Alfred Hitchcock on screen.



Julie Hewett paints Johansson



Hopkins gets airbrushed



Hitchcock crew shot—prosthetics and hair

MAKE-UP

by JULIE HEWETT

Department Head Make-up

Grace Kelly, Tippi Hedren, Janet Leigh...

I love these cool unattainable beauties in Hitchcock films. It was one of things that drew me to Hitchcock as a project. I was also thrilled by the opportunity to work with director Sacha Gervasi, Helen Mirren, Sir Anthony Hopkins, Scarlett Johansson, Toni Collette and Jessica Biel.

The interesting and tricky thing about this project in particular was that in certain scenes I was essentially translating what people saw in black and white to a color palette with the *Psycho* filming sequences, while last year, I translated color to black and white for *The Artist*.

Upon meeting with Scarlett, Jessica and Helen, I discovered they were all game for their transformation. I watched *Psycho* endlessly and wanted to give Scarlett and Jessica a softer image in homage to the original actresses and film. I obsessed on their brows endlessly. The inside of our trailer was wallpapered with stills from *Psycho* for inspiration.

Howard Berger and Peter Montagna did such a breathtaking job on Tony. Martin Samuel did a brilliant job on the wigs and Julie Weiss did her magic with the costumes. My team was headed by Maha, who I worked closely with on the palette for the film. We had a great team of make-up artists to help us execute the final look for each character and want to thank them all for their hard work.

HAIR

by MARTIN SAMUEL

Department Head Hair Stylist

I was very proud and excited to be asked to be the hair designer and department head of *Hitchcock* by director Sacha Gervasi. I knew it would be a challenging project with such a stellar cast involved—Sir Anthony Hopkins as Hitchcock, Dame Helen Mirren as his wife Alma, as well as Scarlett Johansson as Janet Leigh and Jessica Biel as Vera Miles. I was honored, as I knew there were to be no personals involved.

We camera-tested Anthony Hopkins early in February at Howard Berger's studio. He had a full head of white hair so I shaved the top of his head and colored the rest leaving the white sides of his own hair out to match Hitchcock. After seeing the camera test, I had a very wispy hair lace piece made to put on the crown and meet with the dark hair to give the balding effect.

Alma had a very distinct look—not glamorous at all and quite unique with her short red hair, so we decided to have a hair lace wig made by Alex Rouse in London. Helen had a busy schedule in Europe, and I had a previous working relationship with Alex, making it easier to choose the color and various fittings over Skype. Helen had two looks in the movie as Alma—her everyday look and the glamorous premier look. She was a delight to work with.

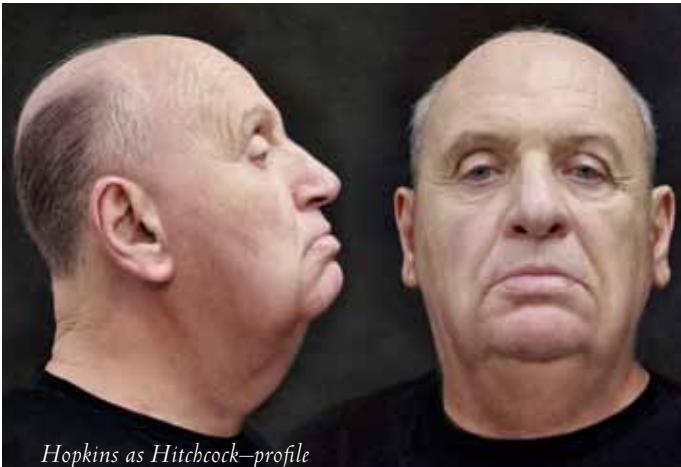
Scarlett Johansson did not want to cut her hair so we went with a hair lace wig made to my specifications by Natasha Ladek. We wanted Scarlett to look like the glamorous movie star she is while keeping the period look of 1959. After testing, we came up with the two looks we used in the movie—the *Psycho* look and the more glamorous look for Chasens, when she first meets Hitch and Alma. For the shower scene, the wig had to withstand the water pressure and Scarlett's thrashing around. It was attached like a stunt wig and worked perfectly.

Jessica Biel played Vera Miles. I used her own dark hair for the real Vera 1959, an upswept style with a blonde wig made by Natasha Ladek for the *Psycho* scenes. It was a real transformation.

Toni Collette played Hitchcock's secretary, Peggy. We had a wig made for her to match her definite dark brown 1959 period look.

James D'Arcy played Tony Perkins. We colored, cut and styled his real hair as well as many other character actors who were done by my key hair stylist, Colleen LaBaff. She did a great job helping me with the research and getting boards made for the many elaborate 1959 period BG scenes. Kimberley Spiteri and David Fields were my thirds, and Barry Rosenberg kept the haircuts looking perfect.

All of us would like to thank all the terrific hair stylists that helped us on the movie from Local 706. •



Hopkins as Hitchcock—profile



Peter Montagna painting Hopkins



Martin Samuel applying hair

STEVEN SPIELBERG'S

LINCOLN



Daniel Day-Lewis & Joseph Gordon-Levitt

BY LOIS BURWELL
JOURNEYMAN
MAKE-UP ARTIST

FROM THE VERY BEGINNING, THE REAL CHALLENGE OF OUR DEPARTMENT'S WORK WAS TO RE-CREATE ACTUAL HISTORICAL CHARACTERS. THE LIST WAS RATHER A LONG ONE, APPROXIMATELY 59 CHARACTERS OUT OF THE 161 CAST WERE FITTED.

RESEARCH WAS THE FIRST PORT OF CALL. FABULOUS RESEARCH CAME FROM THE LIBRARY OF CONGRESS, FOR BOTH THE PRINCIPAL CAST AND THE BACKGROUND LOOKS OF THE TIME. WE SPREAD OUR NET OVER THE DECADE SPANNING 1855-1865.

Daniel Day-Lewis
as Abraham Lincoln



There were some historical characters without photographic reference. For W.N. Bilbo, played by James Spader, for example, we did not find any photos. What we did learn was from the journals of other politicians referring to Bilbo's flamboyant waistcoat, so that gave us an idea of how Bilbo may have looked.

As we all know, one face does not transplant easily or realistically upon another, so poetic license was permitted to a certain degree. If the actors' face didn't work with replicated facial or head hair to the character they were playing or it didn't look as if it belonged or grew there, then we made adjustments to get the look believable which was of course the priority, while still hopefully making the actor recognizable as the character he or she played.

To give you the setting, we had a limited make-up budget, a truly tight schedule for what was to be accomplished in 53 days with a huge cast of 146 and 5,000 background artists, filming on location in Virginia.



The make-up and hair team had to be exceptional. And they were—Make-up Department: Lois Burwell, department head/make-up designer; Kenny Myers, key second make-up; Corey Castellano, make-up; Leslie Devlin, make-up; Susan Stepanian, make-up; Ani Maloney-Mary, Todd Lincoln's make-up & additional make-up; Terry Jarvis, facial hair maker. Hair Department: Kay Georgiou, department head hair; Jasen Sica, key second hair; Barbara Cantu, hair; Laine Trzinski, hair; Miia Kovero, hair; Di Bradshaw, wigmaker.

To make the facial hair, Terry Jarvis, who I had known for years, came on location with us from the UK. He began by making a box of stock pieces to fit the cast with.

A "Hapsberg," a "Stanton"-style beard, a "Chin Strap," a variety of textured and shaped moustaches, muttonchops and sideburns in an array of colours could be mixed and matched to hold up to the face to give an idea of the characters' look. These could be used to augment the crowd-fitting stock to be upon the background artists. The actors' shapes were taken, hair colour to be used decided, and all facial hair was made from raw yak, treated, prepared, then dyed by Terry.

Kay Georgiou attended all the fittings, taking head shapes in case the actor couldn't grow or guarantee to grow their hair to the needed length. We had actors working on other films and television shows, so wigs and beards had to be made for them. We did have a large number of cast members that only worked for a day or two on our schedule, so they didn't want to turn down work on other projects because they had big bushy beards or collar-length hair for our film.

However, we did have really some supportive "gung-ho" cast members who took the bull by the horns, even though they just had a few days' work on *Lincoln*. They wanted it to look right and be their own hair so either grew beards and head hair or, in two cases, were sports and shaved their heads for a wig to be worn and in one case, a beautiful beard that had been grown for many years was shaved off to be historically correct for his clean-shaven character.

Our background similarly followed suit. We sent out fliers months in advance to Virginia giving extras' casting the details and explanation of what was needed in the 1865 look for both men and women so everyone knew up front that there would be no lipstick or glamour and there was always a chance possible tooth decay may be painted on.

By the time we got to the House of Representatives scenes,

we had some naturally fabulous beards and good hair length to shape and dress. For those scenes, we needed all the help we could get: 225/245 background actors at the highest, with 58 cast members sitting amongst them. About 98% men, 60% of whom had facial hair, shooting for six days.

Daniel Day-Lewis as Lincoln

Prosthetics was not an option, so we had to come up with a way of giving Steven Spielberg his vision within a limited time of one hour and 15 minutes with minimum intrusion. Kenny Myers, my key second, and I worked on a variety of methods and ideas prior to meeting Daniel Day-Lewis as we had to meet him on the day of camera testing so we had to come up with a make-up that was viable from the get-go. We not only looked at every picture of Lincoln, but studied both the death mask and the one life cast taken of Mr. Lincoln.

In all, Kenny and I had three tests on Daniel himself, the third being a scene that is in the film so not really certain that counts as a test. That narrows down to two tests, plus two go at getting the beard shape, one goes at beard dyeing prior to shooting. (Having said that, we dyed hair samples with every colour system imaginable, plus tried a few out on willing friends' beards.)

Daniel grew his own facial hair but it was too grey particularly in the chin area. We settled upon Igoura Royal hair colouring system in a selection of colours. This was woven through the beard and applied weekly on Sundays after a beard trim. During the week when possible, individual hairs on the front edge were painted with Skin Illustrator Dark Hair palette combined with nibbling of growth.

We under-painted Green Marble Stretch and Stipple with Skin Illustrator Glazing Gels, then used Illustrator palettes to colour over the top of the stretch and stipple. Applied the mole. Amended eyebrows, eye contour, eye shape with painting. Enhanced or created with colour, veins. Finally, the ear pushes went on. Kenny and I double-teamed and tried to coordinate our hands so they felt as one pair of hands on Daniel's face.

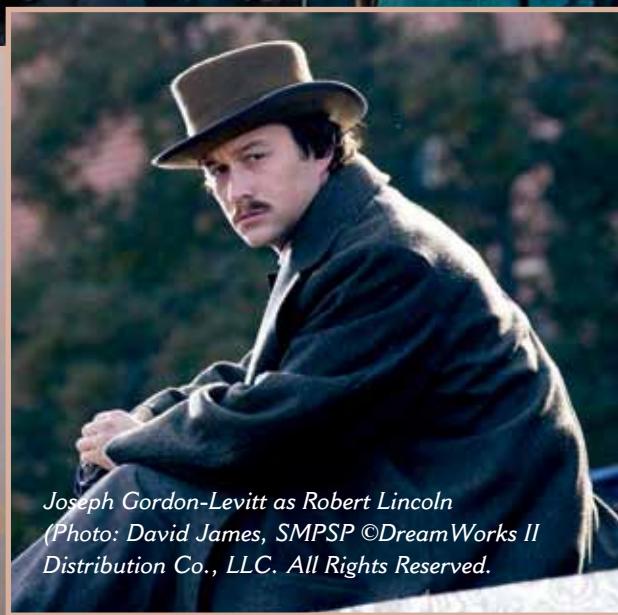
This is all far quicker and easier to type than to execute as a make-up.

There was so much work on this film, everyone was pre-fitted and then made up on the shoot day—some a huge amount, others far less—but all had something. Background the same.

Without solid teamwork, hair and make-up with our separate mediums working together as one, we would not have been able to make this film look anywhere near right. The goal is that no audience notices the make-up or hairdressing on this film, they simply become absorbed by the story. I hope we managed to come close to that goal. That would be marvelous. •



Gloria Reuben as Elizabeth Keckley



Joseph Gordon-Levitt as Robert Lincoln
(Photo: David James, SMPSP ©DreamWorks II Distribution Co., LLC. All Rights Reserved.)

Liz & Dick

by **BEATRICE DE ALBA**,
journeyman hair stylist,
and **ERYN KRUEGER MEKASH**,
journeyman make-up artist

HAIR

I was watching a morning show sometime in March and saw Lindsay Lohan being interviewed. She talked about playing Elizabeth Taylor in an upcoming film. My antenna went up and I knew I had to do it. I had never worked with Lindsay before but I was overcome with the idea of transforming her into the raven-haired screen legend. I immediately got on the Internet and found the producer, Larry Thompson.

I sent him an email with my reel and resume and crossed my fingers. I was told they weren't crewing up quite yet but would contact me as soon as they were. Then ... nothing. It wasn't until much later that the costume designer, my good friend Sal Perez, called me to ask if I would do the project with no prior knowledge that I was interested. (Note to self ... When sending resumes, make sure the intended recipient actually gets it!)

So it was fate that I ended up on the project. I was thrilled when I saw the amazing vintage wardrobe that Sal had procured. It was very inspirational. My first official meeting with Lindsay was at her costume fitting. It was there that I got a chance to talk to Eryn Mekash about the looks and the ideas that we had for the film. I was so happy to be collaborating with such a talented team.

We had four decades to cover the lives of two of the most iconic actors in cinema. It was a bit daunting to face the reality of what needed to be done within the limits that the budget and our very short 20-day schedule presented! But I love a good challenge and with the creative team that had come together, I was in great company.

There was little time to prep and I pulled all of the wigs and hairpieces from my own stock. Needless to say, there was a lot of coloring and cutting to be done. Bob Kretchmer gave up that annoying little habit of sleeping in order to get the alterations and necessary re-fronts back to me on time.

Lindsay had a lot of ideas and was excited to play with the fact that Liz wore so many wigs and hairpieces. She really enjoyed changing it up and playing with



Lindsay Lohan as Elizabeth Taylor



Grant am



Lindsay Lohan



Lindsay and Grant Bowler as Richard Burton



Lindsay as Liz in Cleopatra



Lindsay as Liz

wigs and all the different time periods, so I went to see Sal. I wanted to see the wardrobe and what he was putting together before I said I would do this project. If everyone was taking their job seriously, then mine would be easier. Sal's clothes were impeccable. He worked very hard to make this very low-budget project look high-end. I also met with Lindsay. She was very passionate and had done her own research; since I was coming in a week before the first day of principal photography, I appreciated any help I could get.

I literally had \$800 for all my old-age make-up and \$500 for my expendables. I had four actors to age and four decades to represent! Kim called Ardell, who sportingly sent us a very large supply of lashes. She called everyone and we were given a lot of product for which we were very grateful. Myriam Aroughti was my third and was in charge of background and some principals. Kim took care of Grant Bowler, who plays Richard Burton, as I had my hands full with Ms. Lohan. For Grant's age make-up, we did a test fitting with some previously made age transfer pieces from Tinsley Studio. Luckily, they all fit perfectly the first time. Tinsley Studio ran them in Grant's skin tone and a silicone neck piece for him and one for Theresa Russell, who played Elizabeth's mother. The rest of the aging on Theresa was PPI's Green Marble Sealer technique which worked great. Bruce Nozick played Bernard, Elizabeth's lawyer, and aged with the Green Marble technique as well. Lindsay wore transfers to make crow's feet and a little

length and style. I worked closely with Sal and Eryn to coordinate the many looks that our Liz had throughout the film, and we stuck to the plan as much as we could.

Richard Burton was played by British actor Grant Bowler. When we met at his costume fitting, I tried several wigs from my own stock on him and was amazed to find that one fit as though it were made for him and a few others needed only minor adjustments. He is just a doll and we quickly formed the mutual admiration society that helped us through many tough days.

My team worked tirelessly on this labor of love even as the exhaustion of the demanding schedule began to catch up with us all. I am very grateful to Local 706 President Sue Cabral-Ebert, who made sure we were able to safely finish the show. And I thank my lucky stars for Lee Ann Brittenham, Richard De Alba, Robert Hallowell, and all of my friends that came in to help us. Without their dedication, loyalty and beautiful work, it would have been a very different show! Eryn and her team are extremely talented artists and it was a pleasure to see what we created together come to life on the screen.

Despite the obvious difficulties, we had a great time together. In the end, we all had a bit of battle fatigue but after a few good sleeps, that memory fades and what remains is the proof that with a great team you can accomplish anything!

MAKE-UP

I'm not even sure how the *Liz & Dick* people got my name. It was all rather surprising; it may have been because the UPM, Lina Wong, likes the show I do called *American Horror Story*. I apparently had the job when I walked in the door, but I needed to talk to Beatrice De Alba, department head hair stylist, and Salvador Perez, costume designer, before I made up my mind. I also checked in with my right arm, (key) make-up Kim Ayers; first, to see if she would do this very ambitious four weeks of work, and also to check my sanity. She was up for the challenge.

I already knew Beatrice would be doing a top-drawer job on



Eryn Krueger Mekash painting Lindsay on set

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shadow/highlight aging. Kim and I did Grant's make-up during shooting, which was a six-piece transfer make-up painted with Skin Illustrator and MAC micronized airbrush make-up sporadically.

We covered the late 1950s through early 1980s—lots of different looks and paying homage to different times in the Taylor/Burton careers and saga. I believe Lindsay and I had about 10 different lipsticks we used for various years and outfits. *Cleopatra* was probably my favorite part and I consulted with Michael Blake about what the make-up and hair people would be carrying for the "on set" section since it was important for me to get it right. I did loads of research, watched the films and read the books. I enjoy this part of my job immensely.

I wish I could tell you sordid tales of Lindsay right out of the pages of the weekly "rag mag" but honestly, we had a great time together and she is very entertaining. She let me do my job, we collaborated well, and I respected her need to be involved—win-win. The actual production was the most challenging part as we worked very long hours (about 18-20 hours a day) all over Los Angeles and several of the crew were submitted to a trip to the hospital with exhaustion. I was asked to force my department several times and I said no thanks. It's hard to stand up to people who are mad at you for not complying with what they want you to do, but the thought of one of my team getting injured or killed because they were too tired to drive home is something that I wouldn't be able to live with. They managed to shoot the show without forcing us, of course. Quite a few of our IA Locals Business Representatives (BR) came down to make sure we were all taken care of, including Sue Cabral-Ebert. I've never been on a show where there was a need for our BRs to come to set on our behalf, and it made us feel



Aging on Grant Bowler

secure. Lifetime, being a very low-budget company, said they couldn't afford to give us the basic help we needed and Sue made that happen for us. If you haven't seen Sue in action, it's pretty formidable!

I cannot begin to thank my team enough times—Kim, Myriam, Silvina Knight and Heather Plott, as well as Tinsley Studio for using the pittance I gave them for the old-age make-ups and making every cent count. I told myself, "How bad could it be? It's just four weeks!" Well, it was bloody hard on all of us. We really did our jobs to the best of our abilities, regardless of the harsh lighting, the brutal hours, and those dang HD cameras. Beatrice and I had fun together as well and made the most of a seriously crazy situation. We all made new friends—the crew was great and we had a lot of delirious laughter in our trailer. •



Grant as Dick

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WHAT WE DO IS (SOMETIMES) SECRET

The story behind the make-up and hair in **ARGO**

**HOW MANY OF YOU KNOW THAT ONE OF OUR UNION BROTHERS
WAS AN UNDERCOVER COLLABORATOR WITH THE CIA?**

**DID YOU KNOW THAT THIS OSCAR-WINNING MAKE-UP ARTIST WAS AWARDED
THE CIA'S INTELLIGENCE MEDAL OF MERIT (AN HONOR RARELY GIVEN TO
CIVILIANS) AND WAS NEVER ALLOWED TO TALK ABOUT IT?**

**WHO KNEW THAT ONE DAY THIS MAN WOULD BE PORTRAYED BY JOHN GOODMAN
IN A BEN AFFLECK-DIRECTED THRILLER?**

This “unsung” hero was John Chambers, known for the groundbreaking make-ups in the *Planet of the Apes* series, *The Island of Dr. Moreau*, and the *Star Trek* television series, to name a few. And now, it is time to sing his praises by going to see *Argo!!!*

Argo's script is based on a *GQ* article by Joshua Berman called “How the CIA Used a Fake Science Fiction Film to Sneak 6 Americans Out of Revolutionary Iran,” and you can read more about the mission on line at

<http://www.american-buddha.com/cia.howcausedfakesiteiran.htm>

In November 1979, Iranian students protesting the USA's harboring of their deposed Shah, overthrew the American Embassy in Tehran. It is well known that 52 Americans were held hostage for 444 days. What is not well known is that six American State Department employees managed to sneak out the backdoor of the Embassy. These six were turned away from various embassies before finally being granted refuge in the Canadian Ambassador's residence. The ambassador and his wife secretly sheltered (what we referred to as) the “House Guests” for the next three months while the CIA came up with a plan to get them out safely. This is where John Chambers comes into the picture—literally!

Chambers had a longtime relationship working with the CIA, teaching the agents the art of disguise using make-up

Photos by Claire Folger

*Courtesy of Warner Bros. Pictures
in association with GK Films*

effects and hair. He also provided them with kits they could use while undercover. Of course, this relationship was completely clandestine.

Agent Tony Mendez (played by Ben Affleck) was the CIA's expert on infiltration in the Middle East and known for his often unorthodox means of getting people out of dangerous situations. None of the “House Guest rescue plans” proposed by the CIA seemed feasible. In the few weeks after the storming of the Embassy, the Ayatollah Khomeini returned to Iran from exile in France, and Tehran had become absolutely militant in its non-tolerance of anything Western.

Meanwhile, Hollywood was at its most extravagant. Sci-fi films like *The Empire Strikes Back*, *Alien*, *Buck Rogers*, etc., were all the rage and everyone wanted to make the next big one.

After seeing a rerun of *Planet of the Apes* on late-night television, Mendez has an epiphany that the six House Guests should pose as a Canadian film crew scouting exotic Iranian locations for an upcoming science fiction movie. Mendez turns to his longtime colleague John Chambers to help create the cover. Mendez needed to learn everything he could about how a film is made and what each crew member does so he could go to Iran and teach the House Guests their fake jobs. Then he needed it to appear that this movie was physically getting made in Hollywood. John Chambers (with help from Bob Sidell) sets up Studio 6 Productions (get the reference?), finds a script and goes into pre-production on the biggest fake film never made—*Argo*.

To tell any more about the plot would spoil the incredible roller-coaster ride experience of this film. However, I will tell you how interesting it was to work on it from a make-up design perspective. It was one of those films that had a bit of everything we love to do; period, bio-pic, ethnic, special make-up effects, glamour, fashion, etc. Plus, it was interesting to visually contrast flamboyant, decadent Hollywood with how monochromatic and staid Tehran had become under the Ayatollah's regime.

To re-create Chambers' world for the Hollywood setting of the film, Local 706 directed us to Maurice Stein of Cinema Secrets Makeup. He was as generous with his stories as he was with his artifacts. Mr. Stein consulted with not only Kelvin Trahan (Department Head Hair) and I, but all of our departments about his working relationship (which spanned decades) with John Chambers. He also lent most of the set dressing used to decorate the Chambers' make-up trailer in the movie. It was a thrill to see these objets d'art which were John Chambers' actual old-life casts, appliances, masks, tools and equipment. John Goodman was also dedicated to bringing Chambers to the screen. He was coached by Jamie Kelman (who created a Minotaur a la Dr. Moreau), how to do the beast's make-up left-handed on camera!



Alan Arkin as Lester Siegel in Argo



Ben Affleck as Tony Mendez in Argo

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Most of the Tehran sets were shot in Los Angeles with the remaining exterior scenes shot in Istanbul, Turkey. In researching the look, we learned not only about the origin of facial hair and make-up laws in Iran but discovered a lot about our own contemporary styles of grooming.

"Man-scaping" is the current trend which involves precision shaping and removal of facial and body hair. It has become so prevalent in American culture that Morgan Spurlock (*Super-Size Me!*) even made a documentary about it.

Trying to convince our background artists to come un-groomed was initially very challenging. Even though we passed out instruction sheets at the fittings and casting gave detailed guidelines, we were met with such resistance. One day on set, we even had what we jokingly call "The Goatee Rebellion" when about seven men refused to shave!

Needless to say, our background make-up artists put a lot of work into the men; fixing piercings, filling in eyebrows, covering tattoos and augmenting beards and chest hair. The women were significantly less work. That challenge was simply getting them to wear no make-up.

We displayed poster boards explaining cultural significance of how people looked during the time of the 1979 revolution. Once the actors read the following fascinating history, they all willingly stopped the grooming.

The leaders (who were men and women) of the student protests in Tehran were extremely well educated, having been schooled in some of the best American West Coast colleges like Stanford and Berkeley. There they learned about other revolutionaries like Che Guevara and Fidel Castro, who protested "the Establishment" by refusing to shave. The male students adapted the look of these icons to their own cause. In turn, many of the female students wore head scarves to go on marches. It was a physical and visual act of solidarity for the demonstrators.

But what at first gave the illusion of unity was later very cleverly manipulated by the Ayatollah and his clergy. "Grooming" ended up being used to suppress people and bring out fear. By 1980 (when Mendez goes to Tehran to try to rescue the House Guests), make-up and being clean-shaven was seen as defiance of the Ayatollah's word and was associated with being pro-Shah. People who were suspected of being Shah supporters were hauled off and immediately imprisoned or executed.

We expected to be met with the same grooming challenges when we were to go to shoot in Istanbul so we sent the same instructions ahead to our Turkish Make-up Chief, Ebru Kiziltan. When we finally arrived in Turkey, we had a meeting about the look. The Turkish make-up artists couldn't understand why we'd sent such strange requests. They asked, "Why would men ever wax their eyebrows?" Thankfully, the phenomenon of man-scaping had not yet reached Istanbul.



Bryan Cranston as Jack O'Donnell in Argo.



Makeup design (L) by Thomas Surprenant and (R) Debbie Müller at IMATS Sydney 2012.



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John Goodman as John Chambers in Argo.

The third main make-up design was re-creating the real people who were involved in the Embassy takeover. Gigi Williams, Barbara Augustus (make-up), Cat Marcotte and Trish Almeida (hair) rounded out the department and worked wonders, making our actors look just like the actual people involved in these historic events. Mendez's own memoir of his time in the CIA was called *The Master of Disguise* so Ben Affleck, Kelvin and I agreed that he did not have to adhere to any specific look for the Mendez character. He just wanted to look different than he ever had before. And I think he succeeded by sporting a full-grown beard and shaggy long hair!

We had the honor of meeting Tony Mendez and some of the House Guests who were invited to come visit the set. Of course, the first thing I asked them all was what make-up they were given by John Chambers for their Canadian film crew covers. Cora Lijek replied, "I was given the best concealer I've ever used to this day! I don't know what it was and I don't have anymore 'but I wish I did!'" Any guesses?

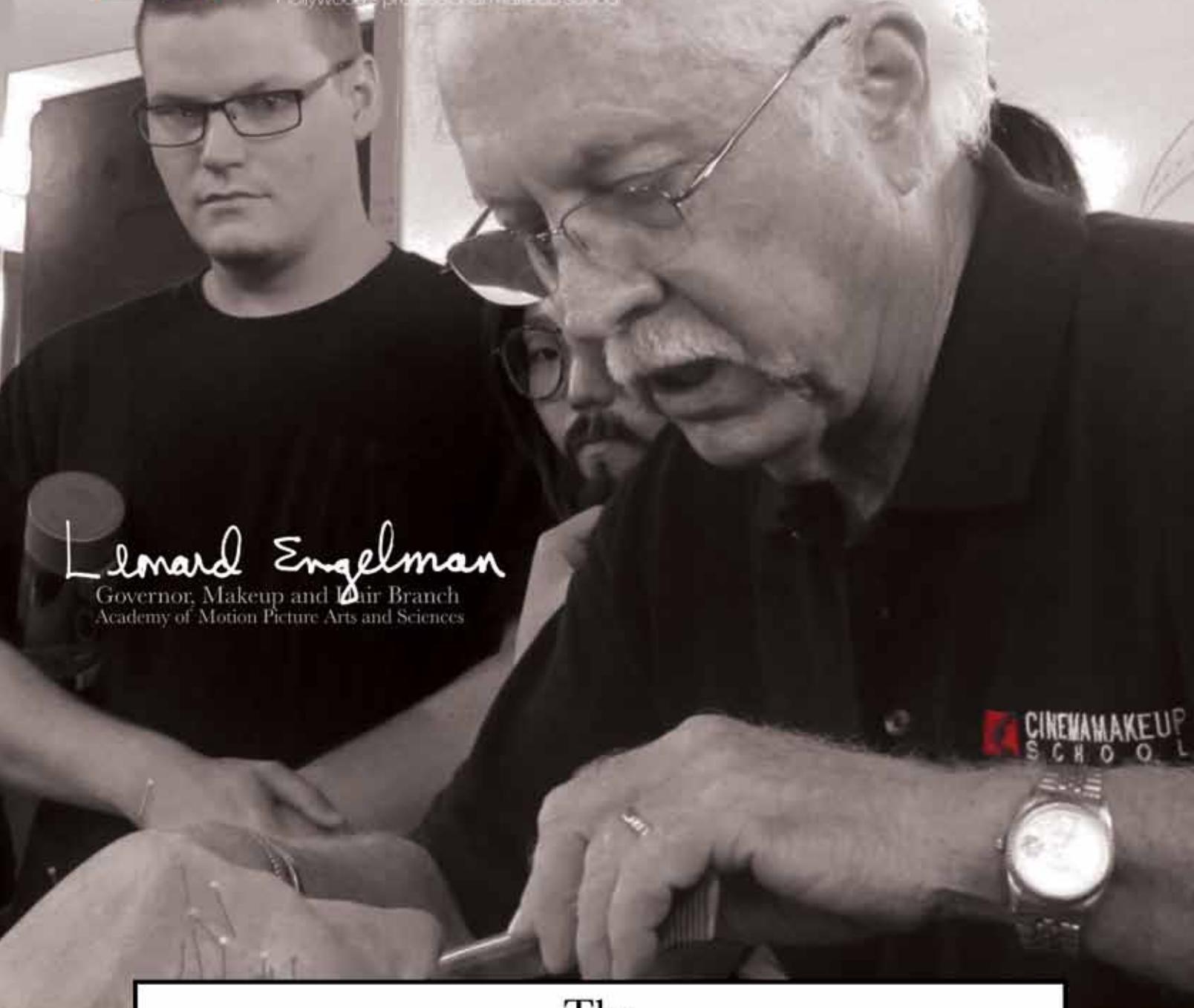
Perhaps this is one of John Chambers' secrets that we will never know...•



Clea DuVall as Cora Lijek in Argo.



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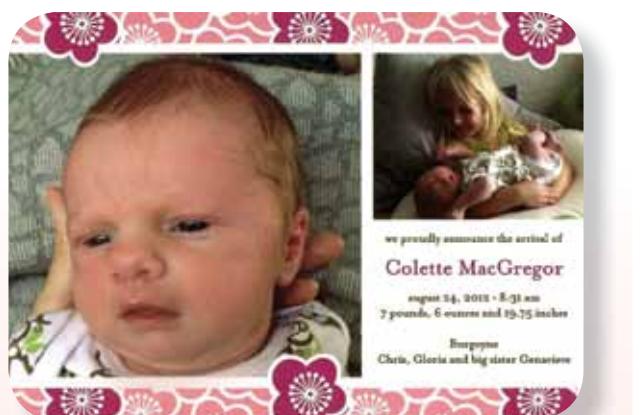
NEWS

EXTENDED FAMILY NEWS



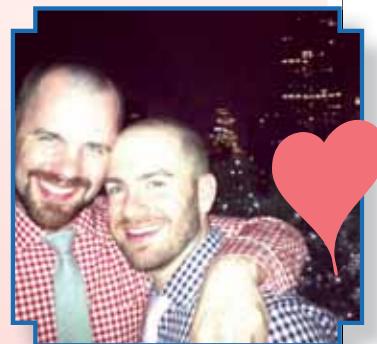
Baby Girls

A beautiful daughter was born to Jennifer Bullock Mooney, a Pink Contract member. Her name is Senja Ophelia Bullock. Senja is a family name (an island off of Finland). Her grandmother and others throughout her lineage have the name. She was born Sept. 10, 2012, and weighed 7.3 lb and was 21.5 inches long.



A Musical Wedding

Brandon Claflin (Bolton) and Ryan Bolton were married on August 3 in New York City. They met while Brandon was supervising hair and make-up for the tour of *Bring It On: The Musical*. The couple is planning a spring reception and looks forward to their wonderful future together.



In Memoriam

David ("Dave") Grayson (1918–2012)

Born in Winnipeg, Canada, Dave Grayson began his make-up apprenticeship at Columbia Studios in 1941, before Pearl Harbor. He became a journeyman in 1946 and had a remarkable career that spanned more than 50 years. From an interview in 1988, "When Grayson says he's been around, he's telling the truth. He has been a Hollywood make-up man since the mid-'40s and has powdered the faces of everyone from the Three Stooges to Glenn Ford and Kirk Douglas." His film credits include *The Blackboard Jungle* (with Ford), *Seven Days in May*, *Lonely Are the Brave*, and *Town Without Pity* (all with Douglas). Dave Grayson was also known for his ability to work with incredible beauties Kim Novak, Lauren Bacall and Shelley Winters. For years, Grayson was John Wayne's make-up man. His credits include many of Wayne's most iconic films—*The Shootist*, *Rooster Cogburn*, *The Cowboys*, *Chisum*, *The Green Berets*, *The War*

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Wagon and others. Grayson traveled extensively and at first, he said, "I didn't need TV. I did John Wayne on the road. I did his films, went to Europe with him, did his commercials. He did a great many personal appearances." In between Wayne assignments, and as Wayne worked less and less, Grayson got into television. He also passed his great knowledge of the artistry to his son Bruce, who grew up on the Western movie back lots and thought of the iconic celebrities as family.

His first episodic TV show was *Police Story*, then *The Rockford Files*, *White Shadow* and finally, *Moonlighting*. Grayson started helping out on *Moonlighting* and joined the show permanently in the summer of 1986, working with the series' other make-up artist, Norman Leavitt. Given Grayson's background in feature films and the *Moonlighting* crew's movie mania and their affection for the classics of the medium, it seemed a natural combination. He and costar Bruce Willis had a good relationship too. "I think I'm always motivated to do the best I can, regardless of whose make-up I'm doing," Grayson said. But he doesn't believe in "nurturing." "I've never felt that," he said. "Of course, I feel an empathy for people I enjoy. After all, I have an ego too. I've never felt that I had to nurture them and walk the dog or take care of the babies. I have a job, and I'm subject to the same



Grayson with John Wayne (top)
and the Three Stooges (bottom)

pressures they are ... I've heard through the years—you're the first person in the world to see them, so you have to make them happy. You have to give them a positive view on life."

He served Local 706 as a member of the Board of Trustees for two terms (1971–1976) and participated in the journeyman examinations. Dave received his Gold Card in 1983, after using a great deal of wit the Executive Board to task for procedure used

at that time. "When a person, after many years of service, work, whatever, becomes a recipient of a Gold Pin, must he himself make the firm aware of his age i.e., eligibility? Isn't it sufficient that he made it as he hobbles to the podium?" The procedure changed.

Dave Grayson was a sincere man who spoke his mind and stood fast on his principles. He was also a published co-author of the book *Duke: The Life and Times of John Wayne*. It was said "Both were larger than life."

Grayson passed away from natural causes at the age of 94 on September 28. He is survived by his wife Paula Grayson and three children—Laura, Bruce and Vanessa. Services were private with immediate family.

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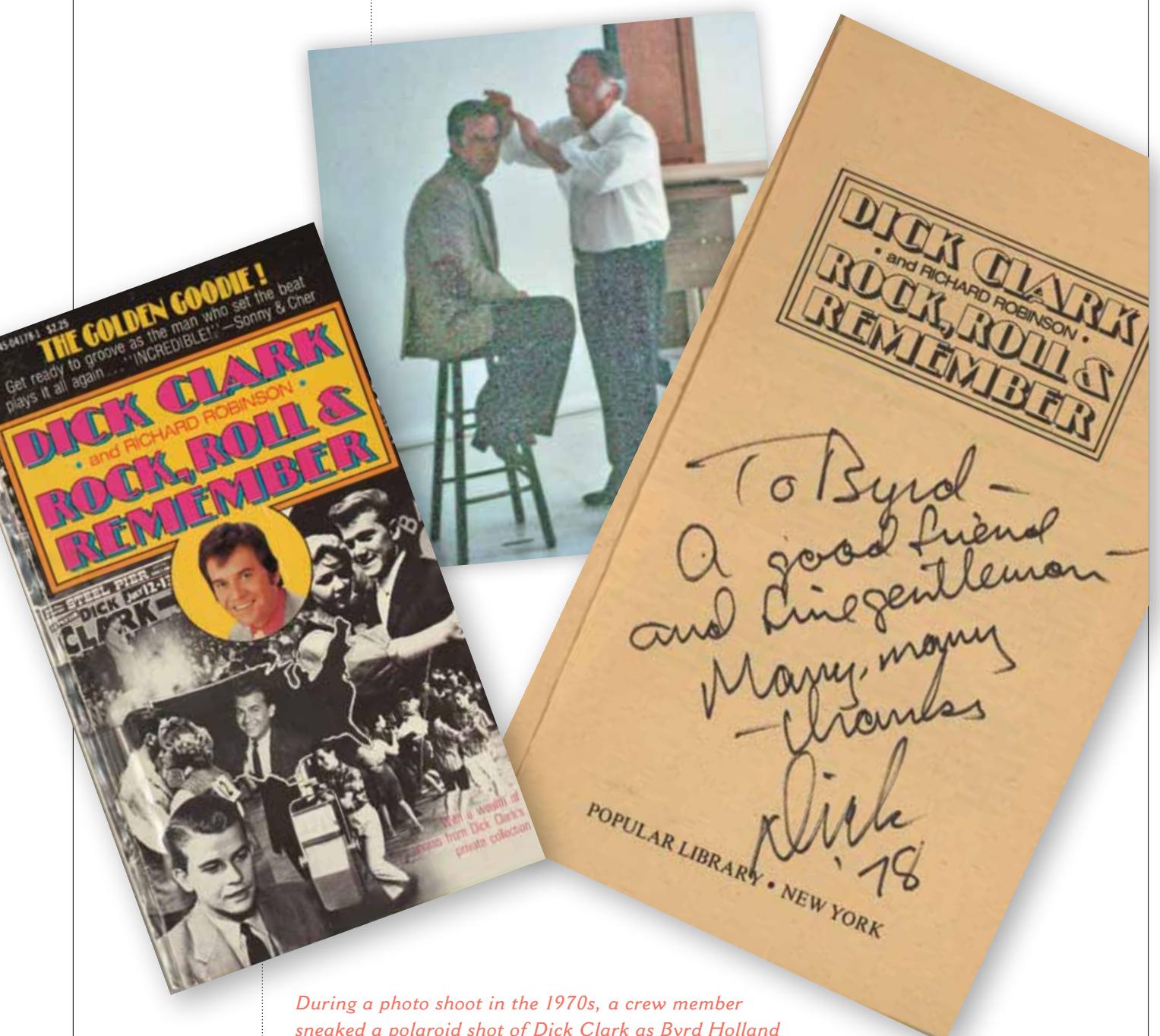
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Remembering Dick Clark



During a photo shoot in the 1970s, a crew member sneaked a polaroid shot of Dick Clark as Byrd Holland was finishing Dick's make-up. Byrd asked that the polaroid photo be given to him—seen here. Byrd worked for Dick Clark Productions for eight years. He said that Dick Clark (1929–2012) was always kind and thoughtful to others, and that he will be remembered, always, for what he stood for and achieved.
(Courtesy of Byrd Holland)

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