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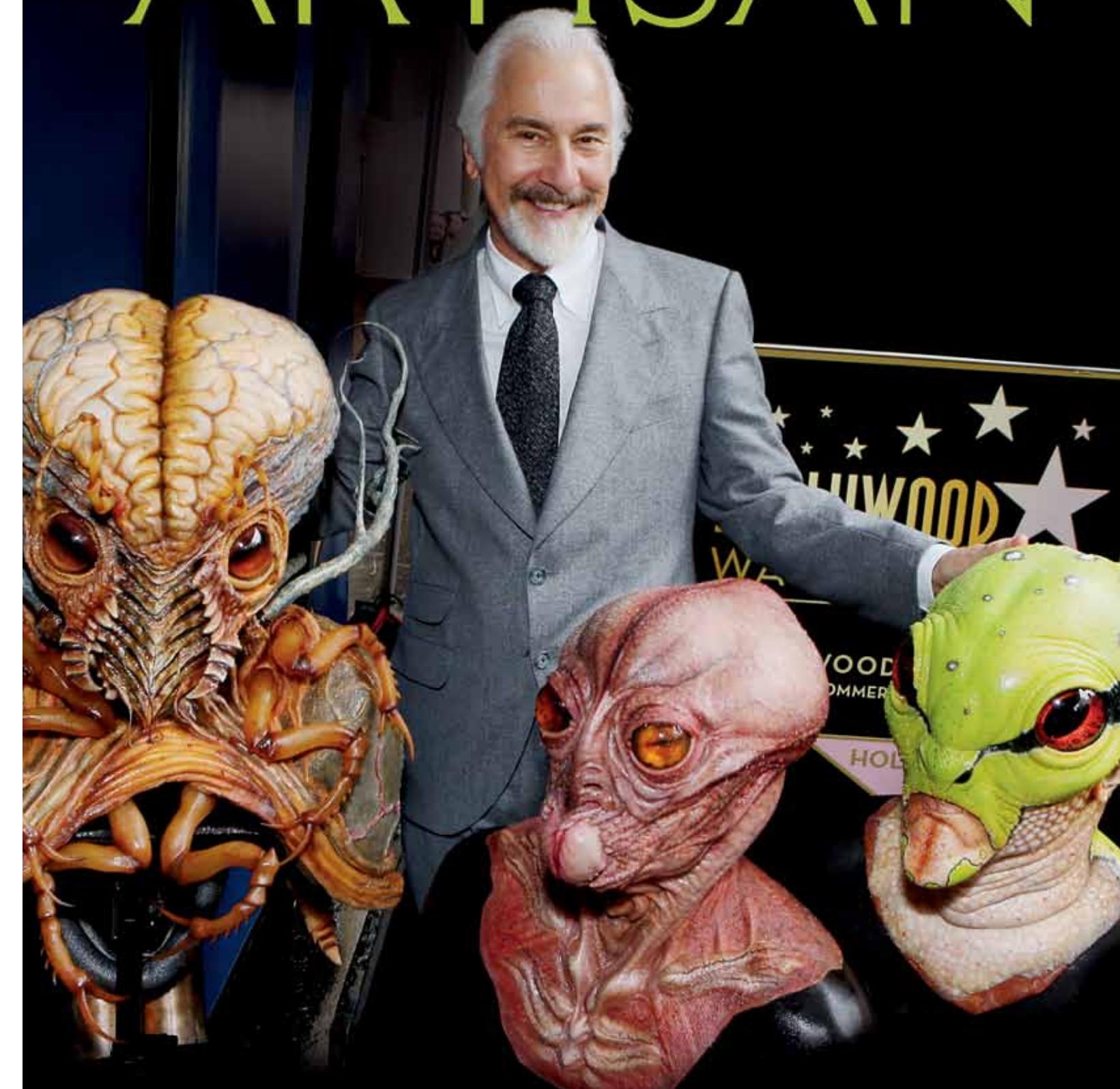
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MAKE-UP ARTISTS & HAIR STYLISTS GUILD

THE ARTISAN



RICK BAKER

WINTER 2013

Winter 2013

what's inside

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A horror remake makeover

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Cover: Make-up artist Rick Baker

PRESIDENT
FROM THE PRESIDENT

Local 706 will start off 2013 proudly by being represented in two of the three nominated films for make-up artistry and hair styling at this year's Academy Awards. Make-up artists Howard Berger & Peter Montagna and hair stylist Martin Samuel are nominated for *Hitchcock*, and Tami Lane is nominated for *The Hobbit*. Although prosthetics were predominant in both films, the work was so seamlessly executed by our artisans that CGI was not involved. It seems there are more and more directors who desire the practical make-up and hair styling rather than the supernatural, and not as believable, computer-generated effects. The capabilities of our members show there are few limitations if given the opportunity. This year was one of the most impressive years for our crafts. The quality and diversity of the work was stunning. "Oscar Celebrates the Year in Makeup and Hairstyling" (formerly the Oscars Symposium) will give you the opportunity to meet and question these artists on February 25 (tickets are free but you need to be quick on the computer, available February 1 at Oscars.org).

The union may not be able to generate jobs, but we do everything in our power to generate opportunities that keep our members competitive in this ever-changing industry. Every year we provide new teachers and classes so you get different perspectives of how specific skills are achieved. Our members are very fortunate that we have so many willing to share their knowledge within our Guild. It's always exciting to see who will say "yes" when asked to teach.

Years ago our predecessors instilled the importance of handing down the intricacies and secrets, formulas and applications of our crafts, not to be shared with anyone outside our own membership. That is how the craft meetings began. But as times have changed, there is not as much secrecy, there is more free-flow of information, but everyone keeps their one special trick just for themselves. Each year we discover new talent within our ranks who love to share their particular specialties. Whether it be bald caps or wigs, the talents of our members are being requested all over the globe. We all thank Craft Presidents John Goodwin, Troy Zestos and Northern California craft coordinator Andrea Pino for their tireless dedication to bringing new knowledge to our membership.

This summer, the IATSE Quadrennial Convention will be held July 22-26 in Boston. We will elect delegates at the second quarterly meeting. Please consult your (green) Constitution and By-Laws for eligibility. Elected delegates will represent Local 706 on an international level and will learn the big picture of how the IA works. They will join hundreds of their brothers and sisters from all over the United States and Canada, hear international speakers who will report on the labor movement worldwide, be involved in resolutions, possible International Constitutional changes, and the election of International Officers.

We will not give up nor soften our voices to our legislators, encourage them to think of new ways to stimulate incentives to keep production in California. L.A. mayoral candidates Wendy Greuel, Eric Garcetti and Kevin James have all energetically added "ran-away" production as their mantras during their electoral campaigns. They all understand the importance of our entertainment community and the revenues it generated, and all have fresh new ideas to help stimulate re-growth of our business. (The IATSE has endorsed Wendy Greuel.) Whoever wins in March should incorporate the best of these ideas and entice producers to come back to the place where filmmakers made their home 100 years ago. We still have the finest weather ... and talent. There will also be important elections for Los Angeles City Council, City Attorney and other important California state officials. Keep in mind that your vote does count, and we need every bit of support in both our battles to keep production home and to ward off the forces who would like to destroy our unions.

The IATSE Official Bulletin encourages everyone to "Make a Difference! Get Involved!" If nothing else, show off your make-up and hair crew photos so we can display them in this magazine. Attach jpg photos to emails and send them directly to me: susan@ialocal706.org (and be sure to give names and production titles). Let's go!

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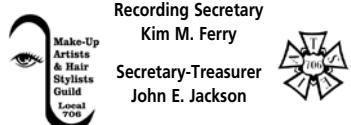
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BY TOMMY COLE
Business Representative, I.A.T.S.E. Local 706

This is the first *Artisan* issue for 2013 and also the start of my tenth year at the Local; I would first like to say, thanks to those who have encouraged and believed in me as their Business Representative over the last nine years. When I was first elected in November of 2003, I learned very quickly that union officers are only effective when they have the backing and support of the membership, and the only way to win that trust is to stay true to the mission of the Local and earn their respect and confidence. I still firmly believe in those tenets to this day, and will strive to live up to them in the years to come.

No one person runs a union. It does take a village to keep the doors open and perform the duties expected by its members; Local 706 is no exception. Over the last three years, I again have been fortunate to have had a great support team at the office, along with two progressive Boards to work with, the Executive Board and the Board of Trustees. Our elected officers are the core of our Local, and their input and wisdom each month is what keeps us viable. Thanks to Sue and Randy, whose assistance has been invaluable. Also, a big debt of gratitude to our staff, Kathy, Diane, and Zack. They cover a myriad of jobs and help to keep the administrative end of the Local running like a well-oiled machine.

We lost some wonderful talented members of our "706 family" in 2012 and they were: Edna Mae Sheen, make-up artist; Scott Hamilton, make-up artist; Dee Dee Petty, hair stylist; Leslie Anne Anderson, hair stylist; Deborah K. Wilson, hair stylist; Shirlee Beck, hair stylist; John A. Trevino, make-up artist; Wayne Massarelli, make-up artist; Claude Thompson, make-up artist; Dave Grayson, make-up artist; Bret Mardock, make-up artist; and Loren Cosand, make-up artist. May we never forget these gifted artisans.

There was a time where Hollywood was the undisputed mecca for large budgeted motion pictures, along with having an abundance of television projects to work on under the "Basic Agreement." Granted, some of that work has

gone away, but many of our members have adapted and are making a living working under low-budget agreements, long form and new media, and even relocating to follow the work. Thank God that our members are resourceful.

Even though our industry has changed, our mission has not. We are still a cohesive group of artisans who strive to be the best, and through that persistence we can and will survive anything this unpredictable industry throws at us. Our Local and its members have never wavered from a challenge, and I know that we will succeed no matter what comes our way. I am also optimistic that our economy and our motion picture and television industry is slowly healing, for our availability lists in 2012 had fewer folks available throughout the year, and that is a very positive sign.

Over the holidays I watched a movie where one of the lead actresses gave a speech on the meaning of New Year's Eve and how this annual event could change your life in a positive way. This isn't an exact quote, but it went something like this: The New Year's Eve tradition reminds us to stop and think about the year gone by and to remember our resolutions made and broken, our achievements and failures, and to open ourselves up to new challenges ... and most importantly, to stop worrying about the what ifs in life and start accepting and embracing what will be. Be kind to each other, not just for just one special night, but all year long.

Of course, the words above are just from a writer's imagination put to paper, but wouldn't it be nice if some of the suggestions mentioned inspired a new beginning for some of our members; or better yet, all people, not just in our small "community," but everywhere ... We can only hope.

Here's to a wonderful new year, and may 2013 be full of new challenges and successes.

Please enjoy this issue of your *Artisan*.

Tommy Cole

FOR YOUR CONSIDERATION

Les Misérables

THE MUSICAL PHENOMENON

ACADEMY AWARD NOMINEE BAFTA AWARD NOMINEE

BEST MAKEUP & HAIRSTYLING
HAIR & MAKEUP DESIGNER
LISA WESTCOTT



Newly Elected Board Members



From top of the stairs (going down): Bob Romero, Board of Trustees; Melanie Levitt, Executive Board; Julie Socash, Vice President; Randy Sayer, Executive Board/Asst. Business Representative; Howard Berger, Executive Board; Ursula Hawks, Executive Board; David Larson, Board of Trustees; Daniel Curet, Executive Board; Mike Germain, Executive Board; Mark Bussan, Executive Board; Susan Stone, Executive Board; Maggie E. Germain (kneeling), Executive Board; Jenna Wittman, Board of Trustees; Paulette Lewis-Irwin, Executive Board; Barbara Dally, Sergeant-at-Arms; Cheri Minns, Executive Board; Tommy Cole, Business Representative; Chanty Tach, Executive Board; Brian Kinney, Executive Board; Karen Westerfield, Recording Secretary; Michael F. Miller, Jr., International Vice President; Sue Cabral-Ebert (center), President/Asst. Business Representative



Outgoing Board Members

ACADEMY AWARD® NOMINEE
ACHIEVEMENT IN MAKEUP AND HAIRSTYLING

A close-up photograph showing a makeup artist's hands applying makeup to the nose and mouth area of an older man. The man is wearing a white shirt. The background is blurred, showing what appears to be a studio or backstage area.

FOR YOUR CONSIDERATION
HITCHCOCK
BEST MAKEUP AND HAIRSTYLING
HOWARD BERGER
PETER MONTAGNA
MARTIN SAMUEL



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**Local 706 Members
Congratulate
Local 705 Costumers'
75th Anniversary**

Attending the celebration included Linda De Andrea, Karen Westerfield, Randy Sayer, Tommy Cole, Sharon Simon, Bob Romero, Jenna Wittman and Sue Cabral-Ebert at the Sheraton Universal Hotel.



THE MAKEUP SHOW LA.

**MARCH 2-3, 2013
CALIFORNIA MARKET CENTER, LA.**



For the 5th year, The Makeup Show returns as the largest pro-driven industry event. Join us along with the beauty & fashion communities for two days dedicated to Artistry, Networking, Community, Inspiration and Education.

Celebrate your craft with the industry's best. Embrace special effects, body painting and beauty. Fill your kit with pro-driven essentials. Explore business strategies and techniques during seminars & keynotes. Unite with fellow industry insiders. Network with brand execs and CEOs.

Artists Presenting include Sam Fine, Billy B, Johnny Lavoy, Mathu Andersen, Lois Burwell, Uzo, Kenny Myers, Eryn Krueger Mekash, Jon Hennessey, James Vincent, Lijah Stewart, AJ Crimson, Crystal Wright, Michael DeVellis and many more.

Exhibitors include Nars Cosmetics, Stila, Inglot, Cult Nails, Smashbox, OCC Makeup, Premiere Products, Ruby Makeup Academy, Alcone, Mehron, Billy B Beauty, Ellis Faas, Embryolisse, Senna, Graftobian Make-up Co, T3 Micro, Kevyn Aucoin, Nigels Beauty Emporium.

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

Saturday, March 2nd 9am - 6pm
Sunday, March 3rd 9am - 5pm
California Market Center
110 East 9th Street, Los Angeles
www.themakeupshow.com



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I.A.T.S.E. Local 706
Make-Up Artists and Hair Stylists Guild
Congratulates Our Members for Their

BAFTA nominations

LINCOLN

Lois Burwell, Department Head
Make-up and Designer

HITCHCOCK

Julie Hewett, Department Head
Make-up
Martin Samuel, Department Head
Hair Stylist
Howard Berger, Special Make-up
Effects Artist

**2012 Academy Award
nominations**

Howard Berger, Special Make-up
Effects Artist

Peter Montagna, Special Make-up
Effects Artist

Martin Samuel, Department Head
Hair Stylist

HITCHCOCK

Tami Lane, Prosthetics Supervisor

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EVENTS
CALENDAR OF EVENTS

2013

- 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, SF Regional Membership Meeting 6 PM
- February 10** BAFTA
- February 11** Executive Board Meeting
- February 18** Presidents' Day Offices Closed
- February 24** Oscars
- February 25** Oscar Celebrates the Year in Makeup and Hairstyling
- March 3** Board of Trustees Meeting
- March 11** Executive Board Meeting
- March 29** Good Friday Offices Closed
- April 7** Board of Trustees Meeting
- April 7-9** San Diego Regional Membership Meeting
- April 15** Executive Board Meeting
- May 5** SF Regional Membership Meeting 6 PM, Board of Trustees Meeting
- May 13** Executive Board Meeting
- May 19** General Membership Meeting Local 80
- May 20** Theatrical Meeting 7 PM
- May 27** Memorial Day Offices Closed

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2012 was quite a year: I was fortunate to be elected to the Negotiating Committee for the 'Basic Agreement'; this is the major film & television agreement utilized on the West Coast, and forms the framework for the other contracts (the Low Budgets, HBO, Movies of the Week, Cable, Videotape, etc.). We negotiated a good successor agreement, during the most contentious negotiations seen between the AMPTP and the IATSE in 20 years ... Local 706 also negotiated new Collective Bargaining Agreements with NBC (Network Television), Fox Network Engineering & Operation (formerly Fox Digital; Network Television), Segerstrom Center for the Arts (formerly OCPAC; Regional Theatre), Cal Performances/Zellerbach Hall, UC Berkeley (Regional Theatre), Ensemble Parallèle's production of *The Great Gatsby* (Regional Theatre), San Francisco Single Signatory Agreements (touring companies) for Monty Python's *Spamalot*, *War Horse*, *Mamma Mia!*, *Les Misérables*, Disney's *The Lion King*, *The Book of Mormon*, *Anything Goes* and *Wicked* (eight in all...), and wage increases and a New Media Paradigm Sideletter for San Francisco Opera. I think that our proudest achievement was the unanimous acceptance and ratification of our first-ever union agreement with Pasadena Playhouse—after nearly 90 years of this being a non-union venue, and I will long remember our 75th Anniversary Diamond Jubilee; it was truly the event of the year!

The IATSE took a major stand against Prop 32 and we won! Thank you to the many of you who took time to volunteer, phone bank, walk precincts, campaign, and vote against this anti-union, anti-labor proposal. Local 706 once again elected members to govern our Guild; thank you to our Election Committee and everyone who participated in this process, and welcome to the new officers and Board members who will be guiding the ship for the next three years! We are fortunate to have Secretary-Treasurer John Jackson, President Sue Cabral-Ebert, and Business Representative Tommy Cole on board for another tour of duty; I have confidence in our elected officers and see firsthand the first-rate job they are doing!

For myself, I have now been Tommy's Assistant to the Business Representative for six years; as I begin my seventh year, I must thank our regional stewards: Susan Stone/San Francisco, Robin Church/San Jose, and

Happy New Year! 2013

Peter Herman/San Diego for their unending support, and the many house heads, department heads, and stewards throughout California who help me daily/weekly/monthly to do the job that I feel is so important for all of us. I could not do this job without you!

Full steam ahead for 2013! This year, we have another list of venues and employers queued up to renegotiate new contracts: Center Theatre Group (Ahmanson Theatre & Mark Taper Forum), PACLAC/MCOC (Performing Arts Center, Los Angeles County, Music Center of California), San Francisco Ballet, San Francisco Opera, KTLA (Network TV), Fox Television Center: KTTV/KCOP (Network TV), Opera Parallèle (Regional Theatre), and Union Payroll Agency—a new agreement for Cal Performances/Zellerbach Hall (Regional Theatre). Of course, I have a short list of "personal targets" in my sights for the coming year as well, and I will be counting on all Theatrical and Network Television members to show your support in these endeavors ... and please keep your hands and arms inside the vehicle at all times. Negotiations with the Disneyland Resort roll around again in 2014!

See you in the wings or at the negotiating table.

Randy Sayer

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

Ben Nye®

The Artist's Makeup



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

We've launched two new MediaPRO Palettes: Fair Sheer Foundation and 12-Color Contour Palette. We designed the industry's first ultra-functional 18-color case. Deeper chambers hold over 50% more makeup and eliminate cross contamination between colors. The lid opens flat to reveal a white mixing palette.



Fair MediaPRO Foundation Palette

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MediaPRO Foundation Palette

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Ben Nye's *F/X Colors* create "in the skin" texture for bruises, burns, age and creature designs. Blend with alcohol on the skin for translucency. Includes new *Dried Blood*, *Dark Crimson* and *Black & Blue*.



MediaPRO Concealer Palette

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MediaPRO Contour & Blush Palette

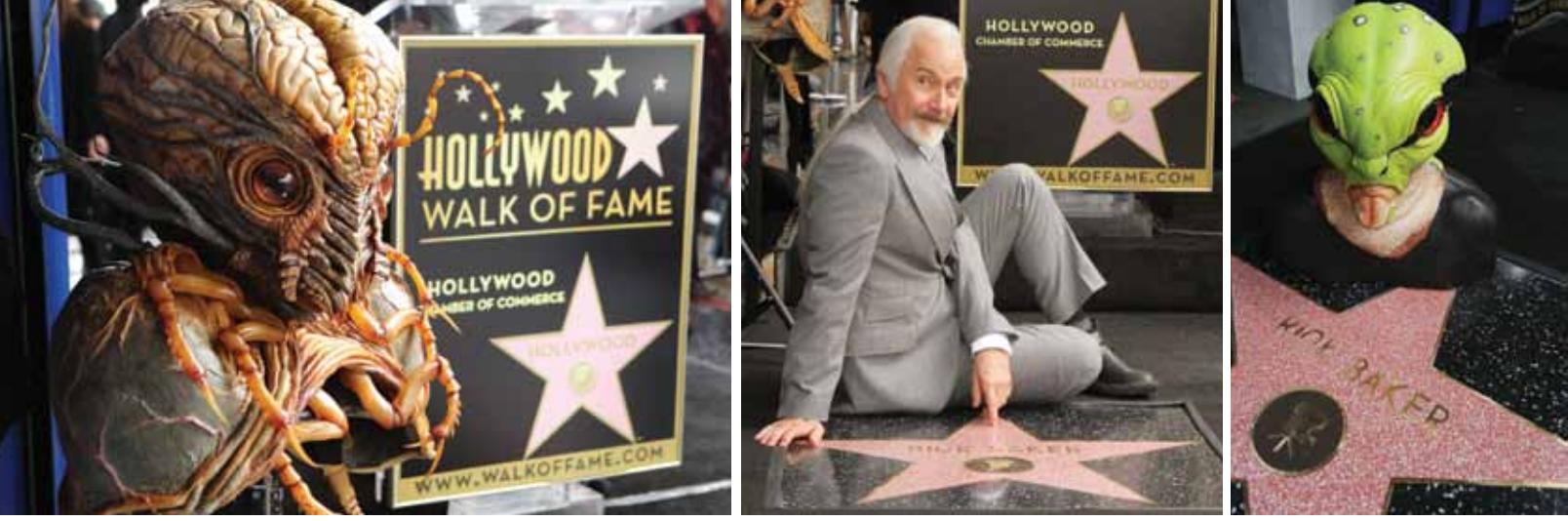
Our new *12-Color Palette* includes 3 *Highlights and Shadows*, and 6 *Blush* shades from our incomparable *MediaPRO Contour Series*. All 27 *Contour* shades available as *Refills*.



Gold Prism Sparklers Glitter

Dazzling, prismatic *Silver Prism* and *Gold* combine for brilliant shine. Dust on dry or apply with *LiquiSet* for durability. All *Sparklers* shades available in our new LD container (above).





RICK BAKER

A STAR IS HONORED

BY SUE CABRAL-EBERT

ON NOVEMBER 30, 2012, OUR OWN LEGENDARY MAKE-UP ARTIST, RICK BAKER, WAS HONORED WITH HOLLYWOOD'S OWN VERSION OF IMMORTALITY, A STAR ON THE HOLLYWOOD WALK OF FAME. ONLY A FEW MAKE-UP ARTISTS HAVE BEEN SO HONORED—MAX FACTOR, JOHN CHAMBERS, THE WESTMORES. ALTHOUGH LON CHANEY IS OFFICIALLY RECOGNIZED AS AN ACTOR, HIS BIOGRAPHY EQUALLY PRAISES HIS SKILLS AS AN INNOVATOR AND SKILLED MAKE-UP ARTIST, SO WE'LL ADD HIM TO THE LIST. NOW WE CAN PROUDLY ADD ONE MORE OF OUR MEMBERS TO THAT RARIFIED GROUP—RICK BAKER.

Any fan of make-up knows Rick's story, it's been told over and over. He loves what he does and now holds the honor of receiving seven Academy Awards for outstanding make-up artistry, but also the *Guinness Book of World Records* for that same achievement. You can read tons and tons about him, or see him speak at multitudinous conventions, schools and private events. He is a joyous ambassador and raconteur for the magic of film make-up artistry and the filmmaking process.



Rick's become an icon for practicing and requiring perfection, but he also has the ability to openly appreciate the great work of other artists. The high quality of his work raises the bar for everyone. It creates a kind of competition within ourselves to elevate and achieve higher standards. This year, the contenders for the Oscar have proved that the fear of CGI taking over our jobs has not yet come to fruition, and in fact, seems to be abating a bit. Many directors want their actors to become the character through the make-up and hair styling artistry. In a time when belt-tightening producers consider "prep" a dirty word and the necessity of proper preparation a rare commodity, the realization is that letting us do our jobs properly reduces production costs. Not everyone receives the respect that Baker has achieved, but he's done so through very hard work and some difficult obstacles. Back in the 1970s, it was difficult for him to achieve roster placement and union membership because his work did not fit the normal structure.

The honor of a lifetime came to an artisan whose work is recognized, admired and copied all over the world. Fellow Local 706 members, entertainment industry dignitaries, students wearing monster make-ups, fans, tourists and



the media stood out in the rain to cheer when Baker was praised by directors Barry Sonnenfeld and Guillermo del Toro, himself a special make-up effects artist as well. They spoke of Rick's talents and the collaborative processes in achieving some of the most iconic iconic characters in film history, his love of making monsters and how they work together. The most emotional and memorable moments of that joyous afternoon were when Rick brought forward and hugged his treasured friends and mentors, Dick Smith and Bob Burns, and his beautiful and talented wife Silvia, who navigated the Walk of Fame Committee selection process—without his knowledge until it was accomplished.

Rick Baker has won seven Oscars for *The Wolfman*, shared with Dave Elsey (2010,) *How the Grinch Stole Christmas*, shared with Gail Ryan (2001), *Men in Black*, shared with David LeRoy Anderson (1998), *The Nutty Professor*, shared with Anderson (1997), *Ed Wood*, shared with Ve Neill and Yolanda Toussieng (1995), *Harry and the Hendersons* (1998), and was the very first recipient of the Oscar for Outstanding Make-up for *An American Werewolf in London* (1981) when the category was first introduced and nominated five more times. He has won the Saturn Award seven times and won three BAFTAs. In 1974, Baker won a Primetime Emmy for *The Autobiography of Miss Jane Pittman* (with Stan Winston) and has won two of our own Hollywood Make-up Artists and Hair Stylists Guild Awards for *Planet of the Apes* (with Kazuhiro Tsuji and Toni G) and *How the Grinch Stole Christmas* (again with Kazu and Toni). The list of nominations and awards is longer than most people's resumes. Films that have featured the special make-up effects of Rick Baker have totaled more than \$4.5 billion in box-office receipts. He has more than 65 feature film credits for make-up, produced two movies, acted in 16, and been on-camera as himself more than 70 times. The once shy teenager from Covina has come out of his shell.

He owns a framed photo of Jack Pierce applying the finishing touches to Boris Karloff's famous Frankenstein make-up; the photo has been doctored by Baker to appear as if he and Pierce are applying the make-up together. In a tribute to classic monsters created by Pierce, Rick has recently painted a beautiful series of intricately detailed portraits of those famous monsters and they are currently on gallery display at Halloween Town in Burbank. Although he intends to keep the originals, giclees in limited editions are available.

Although he's been interviewed hundreds of times, I asked him a few questions relevant to his membership in Local 706. He joined in 1977.

WHY DID YOU GET INTO LOCAL 706, AND WHAT DOES IT MEAN TO YOU 35 YEARS LATER?

I always knew that in order to have the ability to work on the very best productions and work with the top artists in the world, I'd have to



**Congratulations on your star,
Rick Baker!
Thanks for letting us share your special moment!**

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be in the union. I got into 706 because I wanted to work on major motion pictures. At the age of 15, I attempted to get in and was told I "didn't have a chance in hell." I got in during the open period in the late 1970s and was labeled a "30-day wonder."

Not only was he actually too young to join the IATSE when he originally applied, other make-up artists considered his work too detail-oriented. There were concerted efforts to prevent him from joining the union, and when he was finally admitted he was tagged with the "30 Day Wonder" title, meant to degrade and infer that the new member was less worthy of union membership than those who had previously been apprentices.

IF YOU HADN'T BECOME A UNION MEMBER, DO YOU THINK YOU WOULD HAVE OR COULD HAVE ACHIEVED THE SAME SUCCESS?

No, I couldn't work on those same types of movie any other way.

YOU HAVE SEVEN ACADEMY AWARDS, YOUR OWN STAR ON THE HOLLYWOOD WALK OF FAME, HOLD A GUINNESS RECORD FOR MOST NOMINATIONS AND WINS ... WHAT WOULD YOU LIKE TO ACCOMPLISH THAT YOU HAVE NOT YET ATTEMPTED?

If I were to drop dead today, I would have accomplished a lot. I only have so many films left in me, so I only want to do films I really want to do. I have a business to run (Cinovation Studios) with a big building and crew so it's a huge responsibility. Right now I'm pretty fortunate to do pretty much what I want to do, but I don't want to direct. I love the collaborative process with directors, but directing isn't something I want to do. I want to stay fresh and keep up to date with the newest techniques. I never want to have what happened to Jack Pierce happen to me. Universal fired him because he was still using collodion and tissue when other younger artists were using foam latex. After all those movies where he created those unforgettable monsters, they threw him out because he didn't keep up to date.

YOU SEEM TO BE BRANCHING INTO FINE ARTS WITH YOUR PORTRAITURES. IS THIS A NATURAL PROGRESSION OR RETURNING TO YOUR ORIGINAL ROOTS? WHERE DO YOU SEE THIS GOING? ARE YOU BEING COMMISSIONED TO DO THESE OR WORKING ON YOUR OWN?

Make-up was my hobby when I was 15 years old. I'm not happy unless I'm creating. The 13 classic monster paintings were monster make-ups that inspired me.

WHEN YOU'RE CHOOSING YOUR CREWMEMBERS TO WORK DIRECTLY WITH YOU OR BE ON YOUR TEAM, WHAT QUALITIES DO YOU LOOK FOR?

They have to be really good artists and good people. With months of preparation and long hours, you want to be around people who love what they do, for them it's not just a job.



Clockwise from top left: Nosferatu, Frankenstein, Phantom of the Opera, Hunchback of Notre Dame, Bride of Frankenstein & Dr. Jekyll

THE PROCESS OF ACHIEVING A STAR ON THE WALK OF FAME IS A MAJOR UNDERTAKING! HOW DID SILVIA MANAGE TO DO IT WITHOUT YOU KNOWING? HOW DID SHE BREAK THE NEWS TO YOU?

One night Silvia was at her computer and she started to cry. I was worried that someone had died! Then she broke the news. It took her about three years to accomplish it. She contacted directors, submitted the nomination form to the Hollywood Chamber of Commerce and raised the funds. Sony helped because the timing coincided with Men in Black II. It makes me scared of what she's able to do without me knowing!

Hi PPI - heard you guys are exhibiting at the LA Makeup Show this year?

Hi Artisan! 🙌 Yeah, we'll be there March 2nd & 3rd at the California Market Center in downtown LA. This is our first time at the show and we're really looking forward to it!

Awesome! Are you guys doing live demos & education?

Definitely! We have some amazing artists doing demos, showing techniques & education – Kenny Myers, Lois Burwell, Eryn Krueger Mekash, Mike Mekash, Chris Nelson, Chris Gallaher, Scott Ramp & more!

Cool! You guys offering tradeshow discounts on your entire product line?

Of course – new products and great trade show deals on Skin Illustrator, Hair Illustrator, Telesis, Fleet Street & Green Marble products.

Sweet! Thanks for the info, C U @ the show!

Check us out at the LA Makeup Show – we'll show you that we're not just about special effects makeup.



Makeup by Chris Alex using Skin Illustrator, Flesthone & Necromania colors

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AT THE TIME YOU ENTERED THE UNION IT WAS ESSENTIAL THAT MAKE-UP ARTISTS BE ACCOMPLISHED IN ALL LEVELS OF THE ART. IT HAS EVOLVED NOW INTO ALMOST TWO DIFFERENT CATEGORIES, STRAIGHT OR BEAUTY MAKE-UP OR SPECIAL MAKE-UP EFFECTS AND CHARACTER WORK. DO YOU SEE THIS AS A DETRIMENT OR AN IMPROVEMENT?

I think every make-up artist should be able to do everything. Early on I was hired for blood and guts but we all had to do both. It all works together.

EVERY YEAR, LOCAL 706 OFFERS CLASSES TO OUR MEMBERS TO HELP KEEP THEM UP TO DATE WITH NEW METHODS OR REFRESH SKILLS. ARE THERE ANY NEW TECHNIQUES OR CLASSES YOU WOULD LIKE TO SEE OFFERED?

It's really a good thing that 706 has the classes. It was great that Greg did that silicon class last year. The thing I notice is that people really need to get better at their hair work, it is such an important part of what we do. They also need to develop their painting skills to a higher level and also take Photoshop. I learned from Jack Pierce's mistakes. Stay current. I like to watch other people work, we're never too big to learn.

DURING THE WALK OF FAME CEREMONY, YOU WERE DESCRIBED AS A TRUE FILMMAKER. HOW HAVE YOU DEVELOPED THAT PART OF YOUR CRAFT?

What makes me a pain in the ass to the director is because I try to see the big picture, offer suggestions. Barry (Sonnenfeld) listens to my opinions and likes to work organically with actors actually in make-up.

HOW HAS HD AFFECTED YOUR WORK OR THE MEDIUMS YOU USE?

It hasn't affected me that much because I've always been working toward making sure the camera would not be able to detect edges. Airbrushing has been great. What Christien (Tinsley) did in Men in Black 3 really impressed me and pissed me off at the same time! Even to the naked eye, James Brolin's make-up had no edges. It was terrific. Old timers said Rick was putting too much into it, he did it his way. Still do. Does it and does it as good as he can make it. It's more frustrating when there's not enough time or money—that affects the quality of the artwork.

LASTLY, WITH ALL THE WORK THAT YOU HAVE GIVEN PEOPLE OVER THE YEARS, DO THEY EVER RETURN THE FAVOR AND ASK YOU TO DAY-CHECK? DO THEY GET INTIMIDATED OR DO THEY JUST NOT THINK YOU'LL DO IT?

(Rick laughed at first, but then...) No ... and I need to keep up my days just like anybody else does. I hear day-checking can actually be fun. None of the responsibilities, just go and do the work we love doing. I'd be happy to do it if someone calls and I'm available.

WHETHER YOU REALIZE IT OR NOT RICK, LOCAL 706 IS SO PROUD THAT YOU ARE ONE OF US. YOU'RE A HOLLYWOOD MAKE-UP ARTIST AT ITS FINEST. YOUR ARTISTRY, YOUR INTEGRITY AND YOUR HUMOR MAKES US REALIZE HOW YOU TRULY DESERVE THAT STAR ON THE WALK OF FAME. WE TOO ARE YOUR FANS. WELL DONE, SILVIA!

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An Adventure Back to MIDDLE EARTH

BY TAMI LANE
PROSTHETIC MAKE-UP
SUPERVISOR

LET ME START OUT BY SAYING THAT BEING A PART OF *THE HOBBIT* WAS AN EXTRAORDINARY EXPERIENCE. NOT ONLY WAS THERE THE CHALLENGE OF PROSTHETIC MAKE-UPS ON EVERY CHARACTER, 15 MAIN ACTORS, PLUS THEIR DOUBLES, WE SHOT THE FILM AT A HIGH-FRAME RATE OF 48 FRAMES PER SECOND AND IN HIGH-DEFINITION 3D, USING THE EPIC RED CAMERA SYSTEM.

When I arrived in New Zealand, Richard Taylor and his talented team of artists at WETA Workshop had already been hard at work for the past two years designing, sculpting, and manufacturing the characters and make-ups. The shelves were full of study sculptures for the 13 dwarfs,

they were all amazing and that's when it hit me how big this project was going to be. The style for each design was unique to each character and I knew I needed a team of artists that would carry out the same quality of work and dedication that my colleagues at WETA had shown during their prep period.

The first order of business was hiring a crew and getting test make-ups going. Every day a new actor would come in, which would lead to numerous show and tells with director Peter Jackson and producer Fran Walsh. These show and tells continued until prosthetics, hair, costume and armor were exactly what they wanted. We were lucky with a few of the characters, such as Bomber and Nori, but others we were ever changing even after shooting commenced.





ish side. We had to figure out exactly how much red to put in the paintwork to make the prosthetic seamless blend into the actors' own skin tone. Even after that first day of camera tests, we went on to do several more as every department realized how important these tests were because it was not just the prosthetics that had color challenges. For some people, it was really hard to get used to seeing the dwarfs walk around the studio looking as if they all had a bit of sunburn. But then once in front of the camera under the lighting, you would be hard pressed to find those blends. I call it painting for the invisible eye, and like all make-up, you have to continuously make adjustments based on lighting and green screens spill.

Silicone was utilized for the majority of the prosthetics, with the exception of some gelatin pieces and a few old school foam latex appliances. Eleven of the 13 dwarfs wore silicone foreheads and noses. I felt all the eyebrows needed to be punched to hold up to the cameras' microscopic eye, so every day each artist would punch the brows for their character for the 266 shoot days. The other two dwarfs, Fili and Kili, had silicone noses only and we used their own brows. All the dwarf ears were slip latex attached to foam rubber under-skullcaps of various sizes that were applied before the wigs were. The reasons behind enlarging their facial and head structures on the dwarfs was to help, with the collective effort of the hair and costume departments, and giving the illusion that the dwarfs were four foot tall, short and broad instead of their actual average heights.

The dwarfs also wore silicone hands that were sculpted and painted realistically to help with the scale. Dwalin's arms are exposed throughout the movie and required punched hair into

the silicone arms to help sell them as real skin and not false. There was a different version of hands for each character, hero (full hand including palm), mitts (like the hero except the palm is power net to help the hand breathe and relieve sweat build-up), and the stunt hands (only the tops were the silicone sculpt and the underside was a cotton glove to help the performer grip their weapons in battle). Multiply all those hands by all those dwarfs and that's a lot of hands.

Regarding the Hobbits, the feet were all silicone with hand-punched hair. They were slip-on silicone socks that went all the way above the knee. An inner shoe was worn that had toe extensions to help the toes from wobbling too much when they walked. Bilbo also had different feet for different tasks, depending on what his action for the day was. As any prosthetic that undergoes a lot of stress, it can tear or get damaged, so we had a few pairs ready to go every day. Bilbo's feet had punched foot and leg hair, and every time we had to take off Martin's feet, most of the leg hair would be pulled out no matter how careful you were, which meant someone would have to punch it back in.

We made sure we had a great stock of noses, ears, foreheads, wounds and scars that had to be ready to put someone thru the works at any given time. One time, Peter Jackson himself came in to get made up as a dwarf. If you have seen the movie, did you spot him? Of course, he had a huge close-up.

The prosthetics team was made up of 11 make-up artists and six assistants who worked cohesively with the hair team to execute the everyday demands and needs of the shooting schedule. I had realized on day one that I would need prosthetics artists that not only had a high quality of work ethics, but also had knowledge of hair-punching skills. This proved to be a very difficult combination to find, so I turned to my fellow Narnian friends from Australia to try to fill these spots. Through Richard Taylor, I was introduced to Katy Fray from England. She came to visit Weta after a five-year stint working as a prosthetics supervisor for Nick Dudman on the last three installments of *Harry Potter*. The show's requirements grew again and I had hired everyone that I could out of Australia and New Zealand. I called up my Local 706 brothers and sisters, but amazingly enough at that time; they were all working with my buddy Howard Berger, who was hoarding a lot of

the talent on *Oz*. I gave Katy Fray a call and she was down in New Zealand within a week with her vast experience of English and European talent. We filled in the blanks with some wonderful artists from the UK and we finally had a very strong team from all over the world.

Throughout the filming we had several artists come and go, as it was a very long and intense project. One of those artists that joined us 13 months into the project was newly inducted union member, Georgia Allen. Then the production in the last block of shooting with only six weeks left, wanted to have a separate unit shooting battle sequences with 15 Gundabad Orcs for three weeks. This was my chance to reach out to 706 again. The phone call went "How would you like to come to New Zealand for three weeks and make up some Orcs?" There were a few that could not make it but I was happy to welcome Mark Landon, Steve Anderson and Dave Dupuis to our crazy family. We also welcomed the dynamic duo of DDT from Spain, David and Montse, the Oscar winners of *Pan's Labyrinth*. It seemed we had a dream team in place. Unfortunately, *The Hobbit* had a knack for changing gears and decided that they would shoot those sequences at a later date. So most of my new crewmembers were sent back to theirs homes. Fortunately, I was able to keep Dave Dupuis and Steve Anderson till the end of principle photography.

One of the great things about working with artists from around the world is that everyone benefits by learning new tricks and knowledge as well as some old school techniques, and that everyone shared with each other what they knew to make everything as good as it could be. If we had not been shooting a giant movie at the same time, it felt like the most intense make-up school in the world. I feel I am a better make-up artist than I was before *The Hobbit* experience, and I owe so much to everyone who played a hand in its success. •





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In Memoriam



Nicole (Frank) DeFrancesco
(1969-2013)

Profound sadness traveled through our Guild when we learned of the passing of our dear sister, trainee hair stylist Nicole (Frank) DeFrancesco on January 18.

Nicole was a wonderfully talented hair and wig stylist, creative and inventive. Her invaluable knowledge of all levels of hair styling were mentored at Wigworks Studio with journeyman hair stylist Candy Conery, who set very high standards and demanded perfection. Conery was very proud of Nikki's accomplishments, encouraging her to work in films and get into our union. She achieved that goal in 2003 and began working immediately on films and episodic television. She worked alongside journeyman hair stylist Bridget Cook on *Sideways*, *Lords of Dogtown*, *Semi-Pro* and *The Great Buck Howard*. Nikki also contributed her hair styling talents to *Charlie Wilson's War*, *Twilight*, *Star Trek* and *The Hunger Games*. She worked in television as well and earned a Primetime Emmy nomination (along with Gabor Heiligenberg, James Dunham and Dena Green) on *Desperate Housewives* in 2006. She also worked as a stylist on *Big Love* (2010) and *Suburgatory* (2012-2013) and was Department Head Hair Stylist on the TV series *Carpoolers* and for several episodes of *United States of Tara*. Her sister hair stylists lovingly wrote of her passing that Nicole was "fun, funny, beautiful, and had style and sass." She was a welcome addition to all sets she worked on, both with a big personality and even larger talent and love for her craft.

She also co-executive-produced and designed the wigs for a short comedy titled *AppleBox* in 2011. That film won awards at the Boston International Film Festival and the California Independent Film Festival in 2011 and 2012.

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Making Up a Make-Up Artist



Layne "Shotgun" Britton is being powdered by Ava Gardner. Shotgun was one of our most outrageous, outspoken and colorful make-up artists and was responsible for some of the most glamorous stars in Hollywood. He was make-up artist for Jane Russell, Frank Sinatra, Bob Hope, Yvonne DeCarlo and Victor Mature, to name a few. Probably his best known film was one of his last—*The Blues Brothers* (1980). The stories he told about filming were legendary.

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