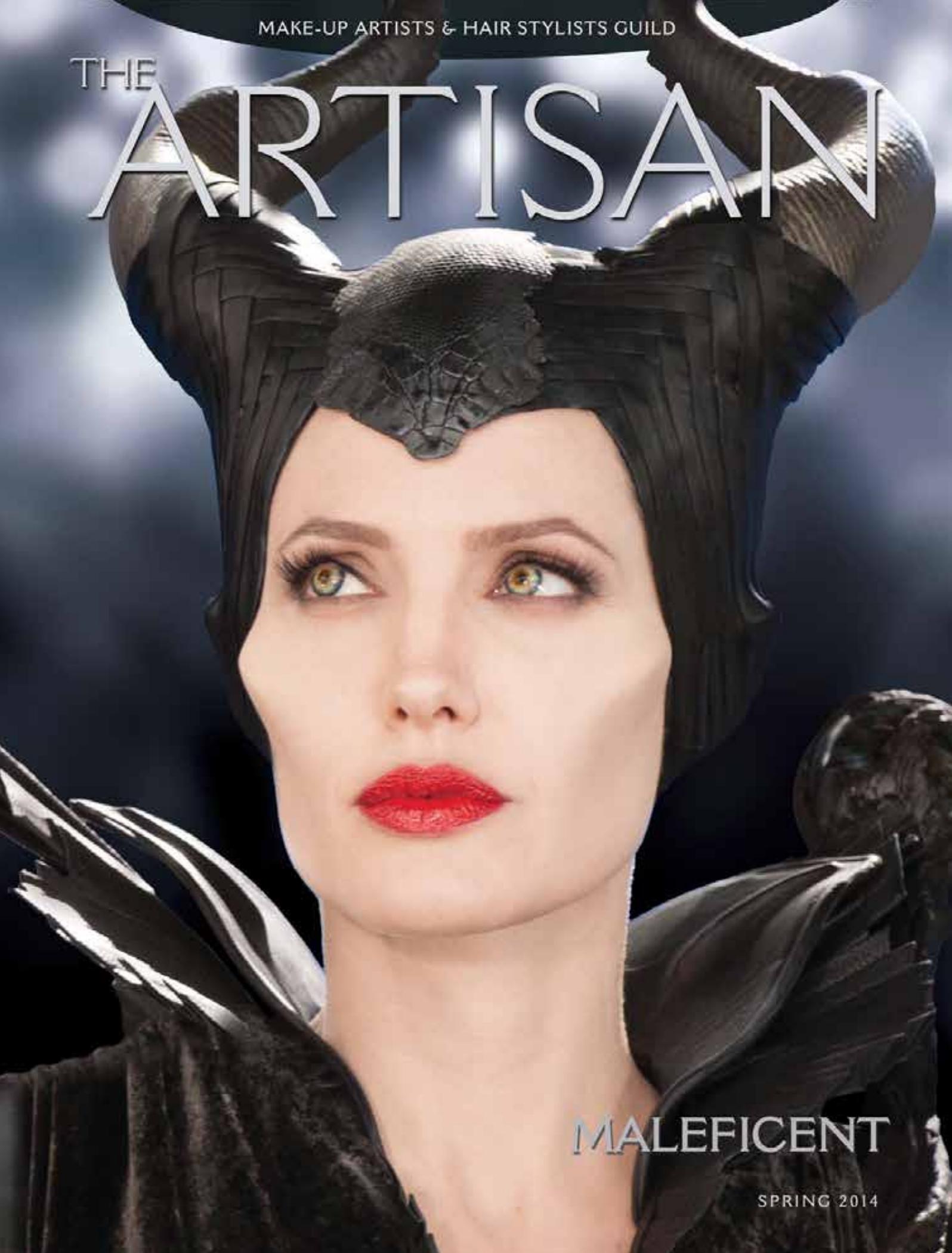


MAKE-UP ARTISTS & HAIR STYLISTS GUILD

THE ARTISAN



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Cover: Angelina Jolie as Maleficent

The bottom line is ... we have to have Gov. Jerry Brown sign AB 1839.

There is enthusiasm and support by IATSE members with this campaign to increase the film tax incentive for all of California, and all of us involved are so thrilled to have the participation of our brothers and sisters as we move forward. If anything, this has been an eye-opening and educational process for many who never get involved in politics. While other states prematurely dance on our graves, Californians are not giving up. They're getting smarter, getting involved and are committed to the success of this legislation. It's for our very survival.

The first rally at Pickwick Gardens in Burbank brought more than 1,500 IATSE, Teamsters and a smattering of other unions together to launch the bill. Dozens of legislators showed up to lend their support and commitment to getting this accomplished. Assemblymen Raul Bocanegra and Mike Gatto co-authored AB 1839, and it has shown to have tremendous support on the Assembly side of the California legislature. At that rally, we gathered 1,500 hand-signed letters that were delivered to the first critical Assembly meeting, the Arts and Entertainment Committee. The Committee hearing was packed and greatly represented by IATSE crafts. The Committee members were overwhelmed when a stack of 1,500 letters were handed to them, unlike anything they had seen previously. Emails and online petitions never have the same power as a tall stack of letters from real people, with real signatures and real addresses, asking for help. The vote in favor was unanimous.

Recently we sent out emails asking for more participation, and many thanks to those of you who responded and sent letters to Raul Bocanegra, Chairman of the Taxation and Revenue Committee. Even though it's a slower production time with hiatus and the end of "pilot season," the business representatives again hit the bricks, went to studios, knocked on trailer doors, went into the sets and got signatures on 2,300 letters. The support from our own Local 706 members has been truly impressive, and many of them in turn are reaching out to neighbors, business and vendors they work with to increase the support. This time, when the Revenue and Taxation Committee meets, an even larger stack of hand-signed letters will be presented. Even though this Committee has few Southern Californians, it is expected that they too will vote in favor of AB 1839. This is a bill that involves all of California, not just Los Angeles. IA members who volunteered will soon be attending a speaker training seminar so they may may more directly and powerfully deliver their personal stories when they travel to Sacramento. Videos are also being edited and will be presented to Assemblymen and Senators as we move along. Our stores are powerful, personal and the legislators cannot ignore us.

Soon there will be a rally in the San Francisco Bay Area to get the union members involved, it is not just about Southern California. There we will enlist the help of everyone who wants to become involved, so please do not ignore the opportunity to be a part of the process.

Three committees on the Assembly side, then a few on the floor of the Assembly. After that, the bill will move to the Senate and that is where we anticipate the greatest challenges and opposition. The good news is that we have gained support from not only the California Labor Federation and the Los Angeles County Federation of Labor (neither of which ever supports tax incentives), but we also have support from incoming Speaker Pro Tem of the Senate, Kevin de Leon, the firefighters' union, the building trades and other unions that rarely support tax incentives.

But we still need the participation and support of our members. We all need to be the eyes and ears, to relay our stories to our neighbors and get them to send a letter or make a phone call to their own assembly persons and senators. Don't let up, don't become complacent. It's a tedious process to push a bill forward. It takes a lot of work, and we can't do it without you.

SUSAN CABRAL-EBERT
President



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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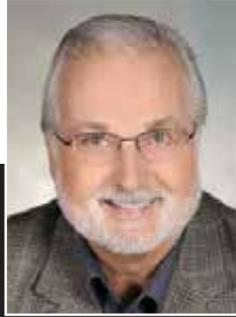
The following subject has nothing to do with make-up or hair, but could affect every one of our members who live in Southern California. I'm talking about a major earthquake. We know it's coming, but we don't know when. It could be tomorrow ... next year ... 20 years or more from now. No matter when that day comes, you need to be prepared. Are you?

Being a native Californian, I have been woken more than a few times by a "shaker." Most have been negligible, but some I have had to hold on for dear life! The biggest one I remember as an adult was the Northridge Quake of 1994. That magnitude 6.7 quake tragically killed more than 60 people, injured more than 9,000 and brought earthquake awareness abruptly to the forefront. For six months after it hit, everyone frantically replenished their emergency supplies ... canned goods, clothes, blankets, survival kits, sleeping bags, eating utensils, etc.; unfortunately, the urgency became less important as time passed, and people seemed to forget and go back to their everyday routine and put the disaster behind them. Fast-forward to the present ... Even though there hasn't been a major quake for quite a while, there has been enough earth movement lately here in Southern California, and other parts of the world, that we, myself included, are again apprehensive.

Please, even though your life may be busy, a day or two spent going through and replenishing your earthquake supplies, fresh water, survival tools and first-aid kits, etc., could be the difference in making it through a major disaster in the future or not. That being said, I'd rather spend time doing something constructive, than to have done nothing, and end up wishing I could relive those few hours of downtime preparing for the "what ifs" in life. Just sayin'...

With safety awareness on our minds after the senseless on-the-job accident in Georgia in February, where a young camera assistant lost her life, and a Local 706 make-up artist, a hair stylist from Local 798 and other crew members were injured by a train, please be aware that you do have rights when it comes to safety. If you ever feel that there is something being

done in the workplace, whether on location or here in town, where you feel threatened, or something that production is asking you to do seems potentially unsafe, please let your Department Head and/or your producers know that you or your crew has a safety concern, and it needs to be looked into immediately. Where there is a potential for someone getting hurt, don't be afraid to speak up. If no one is listening, call your local. We will listen and act.



“ We need to make it viable and financially reasonable to film in California. ”

In our last issue of *The Artisan*, I spoke on the EUC, Entertainment Union Coalition, and our quest to increase our state's incentive program to put us back in the game to compete with other states and countries by lobbying for support of AB 1839, the California Film and Television Job Retention and Promotion Act, which, if passed and signed by the governor, will increase the incentives for film and television. We have one mission: to stop the hemorrhaging of jobs leaving the state and to bring our careers back to Hollywood. If we are going to get our work back, or stop it from leaving in the first place, we first have to give a reason, a financial incentive to the major film and television producers, to bring our Basic Agreement productions back to Los Angeles, along with putting a stop to our TV series and movies being outsourced to other states or countries. We need to make it viable and financially reasonable to film in California. With your help and support, we can and will be successful in extending and raising the incentives for our industry. Stay tuned; the ride may be a little bumpy, but the reward will be worth the effort.

In closing, wherever you are at the time you are reading this article, take a minute and hug someone you love and tell them how much you care. You just never know when you might not have that opportunity again, so appreciate life to the fullest, and stay safe.

Please enjoy this issue of your *Artisan*.

Sincerely and Fraternaly,
Tommy Cole



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OUTSTANDING MAKEUP
For a Series, Miniseries, Movie or a Special (Prosthetic)
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OUTSTANDING ACHIEVEMENT IN HAIRSTYLING FOR A DRAMA SERIES

*THE BOLD AND THE
BEAUTIFUL (CBS)*

Michele Arvizo
Key Hairstylist
Adriana Lucio
Romaine Markus-Myers
Audrey Soto
Hairstylists

DAYS OF OUR LIVES (NBC)

Rachel Bonner-Mason
Armando Licon
Maria Elena Pantoja
Leigh Anne Pitchon
Margie Puga
Hairstylists

*THE YOUNG AND THE
RESTLESS (CBS)*

George Guzman
Head Hairstylist
Shannon Bradberry
Adriana Lucio
Romaine Markus
Regina Rodriguez
Hairstylists

OUTSTANDING ACHIEVEMENT IN HAIRSTYLING

THE TALK (CBS)

Cheryl Eckert
Vicki Mynes
Michael Ward
Soo Jin Yoon
Hairstylists

OUTSTANDING ACHIEVEMENT IN MAKEUP FOR A DRAMA SERIES

*THE BOLD AND THE
BEAUTIFUL (CBS)*

Christine Lai-Johnson
Key Makeup Artist
Jackie Brubaker
Allison Carey
Melissa Sanders
Makeup Artists

DAYS OF OUR LIVES (NBC)

Gail J. Hopkins
Head Makeup Artist
Deidre Decker
Glen Alen Gutierrez
Joleen Rizzo
Nina Wells-Orme
Makeup Artists

GENERAL HOSPITAL (ABC)

Melinda Osgood
Bobbi Roberts
Makeup Artists

*THE YOUNG AND THE
RESTLESS (CBS)*

Patti Denney
Head Makeup Artist
Leilani Baker
Robert Bolger
Laura Schaffer Holmes
Kathy Jones
Marlene Mason
Makeup Artists

OUTSTANDING ACHIEVEMENT IN MAKEUP

THE TALK (CBS)

Jude Alcalá
Stephanie Cozart Burton
Michelle Daurio
Dell McDonald
Ann-Marie Oliver
Makeup Artists

Retirement Celebration

Northern California Regional members gathered for a Local 706 membership meeting on May 5, 2014. Along with general business, a celebration to honor Gerd Mairandres, wigmaster for the San Francisco Opera. Gerd is retiring with a legacy of 39 seasons of superb artistry and craftsmanship.



Front row: Toby Mayer, Karen Bradley, Gerd Mairandres, Lisa Zomer, Gina Parham (incoming wigmaster for the SF Opera). Back row: Susan Stone (SF steward), Denise Gutierrez, Jenny King Turko, Bill Jones, Betty Poindexter, Connie Strayer, Rhard Battle, Andrea Pino, Lisa Patnoe (hiding), Christina Martin, Robin Church (SJ steward), Sarah Coy, Sophia Smith.

Guild Represented at MLK Breakfast



Maria Valdivia, Karen Westerfield and Geneva Nash-Morgan represented the Make-up Artists and Hair Stylists Guild at the annual Los Angeles County Federation of Labor, Martin Luther King breakfast on January 16, 2014.





THE
WHITE
QUEEN



For Your Emmy Consideration
OUTSTANDING MINISERIES

OUTSTANDING HAIRSTYLING
For a Miniseries or a Movie

starz



DANCING
ON THE
EDGE

EVENTS

CALENDAR OF EVENTS

2014

June 8	Board of Trustees Meeting	October 5	Board of Trustees Meeting
June 16	Executive Board Meeting	October 13	Executive Board Meeting
July 4	Independence Day, Offices Closed	October 31	Halloween
July 13	Board of Trustees Meeting	November 2	Board of Trustees Meeting
July 14	Executive Board Meeting	November 3	SF General Membership Meeting 7 p.m.
August 3	Board of Trustees Meeting	November 10	Executive Board Meeting
August 11	Executive Board Meeting	November 16	General Membership Meeting Local 80 2-4 p.m.
August 17	General Membership Meeting Local 80 2-4 p.m.	November 17	Theatrical Meeting 7 p.m.
September 1	Labor Day, Offices Closed	November 27 & 28	Thanksgiving holiday, Offices Closed
September 7	Board of Trustees Meeting	December 7	Board of Trustees Meeting
September 15	Executive Board Meeting	December 15	Executive Board Meeting
September 20	Creative Arts Emmys	December 22	Office Closes at 2 p.m. for holiday
September 28	Emmys & Governors Ball	December 23	Christmas
		December 31	Office Closes at 2 p.m. for holiday

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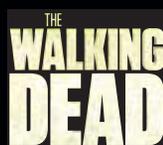
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Make-up Craft Education

On April 27, Local 706 hosted our long-awaited first Make-up Craft education of 2014, with some very special guests and presentations. Nearly 100 members gathered at Local 80 for a great afternoon on tips, retro cosmetics, stories, kit focus and more. We kicked off with an in-depth and entertaining look at airbrush breakdown with **Ralis Kahn**, who gave the pros, cons and tricks on dozens of air gun models and compressors for all needs. Sharing hand-drawn diagrams, anecdotes and custom innovations, every conceivable aspect of the airbrush was explained and compared. **Gabriela Hernandez** next presented her gorgeous vintage-inspired cosmetic line, *Bésame*, featuring period authentic red lip colors, blushes, powders, mascara and more. She also shared her beautiful book, *Classic Beauty: The History of Makeup*, which Sue Laprelle was lucky enough to win at our raffle! Gabriela even announced a 25% discount for Local 706 make-up artists in her boutique at 3505 West Magnolia Blvd. in Burbank. Gabriela also announced a vintage glamour event not to be missed. On Saturday, May 31, 2014, the Egyptian Theatre will host "The Modern Face: 1930s Beauty with Bésame Cosmetics," followed by the film *Vogues of 1938*. Check back with besamecosmetics.com for more. Finishing our day, **Christien Tinsley** was on hand to give a very honest and heartfelt look at his career and the industry, sharing insight, stories, business tips, kit secrets and more. From getting the most from your contract, to new methods for using existing products, it was a humble look at career challenges we all face. And yes, he even covered transfers! It's safe to say we all got to know Tinsley better that day and we can all be better artists and colleagues for it. Sharing, camaraderie and inspiration are what the make-up craft gatherings are all about, and the generosity of all who contributed that day certainly gave us plenty, setting the bar high for make-up craft education to come. See you at the next one!



Gabriela Hernandez presented her "Bésame" authentic-to-the-period, custom-color cosmetics and beautiful book Classic Beauty. This book is also available in the Local 706 library for research purposes.



Above: Dean Banowetz demonstrated his InStyler tool at the Hair Craft education meeting. Left: Christien Tinsley gave an insightful and educational presentation about negotiating "better conditions" in your deal memo. He also discussed tricks of the trade for Tinsley transfers and tattoos and did Q&A with the members.



DOWNTON ABBEY

“Splendid...”

THE NEW YORK POST

“Engrossing...”

THE BOSTON GLOBE

“Not to be missed...”

VARIETY

OUTSTANDING DRAMA SERIES

OUTSTANDING HAIRSTYLING

MAGI VAUGHAN

ADAM JAMES PHILLIPS

carnival

MASTERPIECE



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International Television Production

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“This & That...”

In February, *The Tonight Show with Jay Leno* ended a successful 20-year run. *The Tonight Show* was

hosted by Steve Allen (1954–57), Jack Paar (1957–62) and Johnny Carson (1962–92). Johnny Carson brought the production from New York to Los Angeles in 1972, and the iconic TV show set up production in Studio One of the NBC Studios in Burbank—although sidekick



Jay Leno

Ed McMahon always announced, “From Hollywood, it’s *The Tonight Show* ... and here’s Johnny!” Jay Leno became the host in 1992. Conan O’Brien took the helm for one year (2009), then Leno returned to the show in 2010. Dozens of our Local 706 members have worked on the production over the four-plus decades, including

(recently) Jennifer Aspinall, Margaret Dempsey, Mehta Hahn, Tom Opitz, and longtime NBC Department Head Make-up Franz Hahn.

In a tearful goodbye, Jay Leno talked about the experience on his last episode: “The folks here became my family ... I’m also proud to say that this is a union show, and I have never worked with a more professional group of people in my life; they get paid good money, and they do a good job, and when the guys and women on this show would show me the new car they bought or the new house up the street ... I felt that I played as big a role in their success as they played in mine—and that is just a great feeling.”

Jimmy Fallon has now taken over as the host, and the production has once again returned to New York City; an end of an era...

We currently have fifty (50!) Pink (and “Light Pink”) Contract shows crisscrossing the United States and Canada, everything from American Ballet Theatre to *Disney on Ice* to *Sesame Street Live* to the two touring companies of *Wicked*!

While in New York City for the “Light Pink” Contract negotiations, I had the pleasure of seeing several of our Local 706 members working on Broadway:

At the Shubert Theatre, I caught up with Pink Contract hair stylist Jennifer “Jenna” Barrios, the hair supervisor on the Broadway company of *Matilda*! Jennifer joined Local 706 in 2005 as part of our new Theme Park classification, and she quickly moved up our ranks. In 2008,



Matilda hair supervisor
Jenna Barrios.

she got a plum job on the touring production of *The Phantom of the Opera*, and eventually settled in NYC, working on several productions before landing her present job supervising the 90 wigs on *Matilda*, from Miss Honey to Miss Trunchbull, to Mr. & Mrs. Wormwood, and all of *Matilda*’s classmates. It’s a thrill to see Jenna so happy and successful!

Two blocks away, I got to visit with Pink Contract hair stylist Gary Martori and Pink Contract make-up artist Cheryl Thomas, both working on the new production of Disney’s *Aladdin* that just opened at the gorgeous New Amsterdam Theatre. Gary gave me an amazing tour of the backstage area, showed off the sumptuous (and spare-no-expense) costumes, and of course, I got to see all the beautiful wigs and facial

hair ... I first met Gary and Cheryl in 2009 when they came through Los Angeles with the national tour of Disney’s *Mary Poppins*, and I was immediately impressed with their supreme talent and attention to detail (pristine hair styling, beautiful make-up applications and immaculate road boxes!); this, and they are lovely people...



See you in the wings!
Randy Sayer

Top Aladdin hair & make-up supervisor Gary Martori.
Above: Make-up artist Cheryl Thomas.

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Safest

PEOPLE ON SET

BY HOWARD BERGER
MAKE-UP ARTIST

AS YEAR, I AM REQUIRED TO BE EDUCATED BY CERTAIN ACTIVITIES IT WAS A SURVEY AND THE RESULTS WERE FAVORABLE DRIVERS, CAMERA, BALANCE AND AN MAKE-UP ARTIST THE UNCLE WAS VERY ABLE ABOUT THIS COURSE AS HE PERSONALLY EXPERIENCED IN VERY EVER ACCENT S DRIVING CAREER AS AN ELECTRICIAN.

He started the class off with, "I mean no disrespect to any make-up artist or hair stylist that may be here today, but you are the safest people on set and are never in any danger." Well, I did take a little offense to this for a number of reasons, but more importantly, I realized that this statement is not true at all. We do not operate heavy machinery or work with explosives, but we are always first in and last out, sometimes adding a good four hours or more to our day than any other department outside of transpo or those poor PAs. We also work in a very unsafe environment at times, if you think about it. We spend a good portion of our day in a small metal capsule with no fire cabinets for flammables and aerosols. That's right! 99% alcohol, all aerosols, brush cleaner and acetone are required by OSHA to be stored in an approved fire cabinet at all times. There are zero ventilation systems in place in trailers, and that small air vent in the ceiling does not count as ventilation. We fill the air in this small working space with so many carcinogenics, it's insane. Even when we bring food into the trailer and leave it exposed while we work, these toxins absorb into whatever we are about to eat and begin to poison us. This is the no. 1 reason I won't allow food in my make-up trailer during work hours, aside from the smell first thing in the morning.

I worked on the East Coast last year, and at the end of the show, the owner of the trailers we were using came in to see how we liked the trailers. It was a big eight station below and three station crew's nest, set up with satellite, microwave ovens, towel warmers, a compressor to run your airbrushes, you name it, it had it—oh, except for ventilation or any form of real safety equipment at all. I explained to the owner that the trailer was really great, but I would gladly exchange the airbrush setup for a great ventilation system, as this is so important. (Those systems never work when more than two airbrushes are going at once as the compressor is not big enough to hold enough air to run more airbrushes.) I explained in New Zealand they have this great air filter system that is mounted at the bottom base of each station and you flip the switch and all "over spray" goes right into the filters. It's a lifesaver for you as the artist as well as your actor. I also suggested small fire cabinets and MSD report books placed at both ends of the trailer so each Department Head can insert the MSD sheet required. He said they would look into the request and get back to me. Sadly, I did not hear anything back.

So in stating this, I urge everyone to be attentive as to what supplies and materials you store in your trailer and how you are using them. Make sure every bottle is labeled and all caps are placed back onto any solvents and store them in a fireproof cabinet. Don't bring food into the trailer while working. Request to production and your transpo department that these additions to the make-up and hair trailers will benefit everyone. At the end of the day, it will make our working environment a much safer place, so that in fact, we can be the safest departments on set. •

NYX



PROFESSIONAL MAKEUP

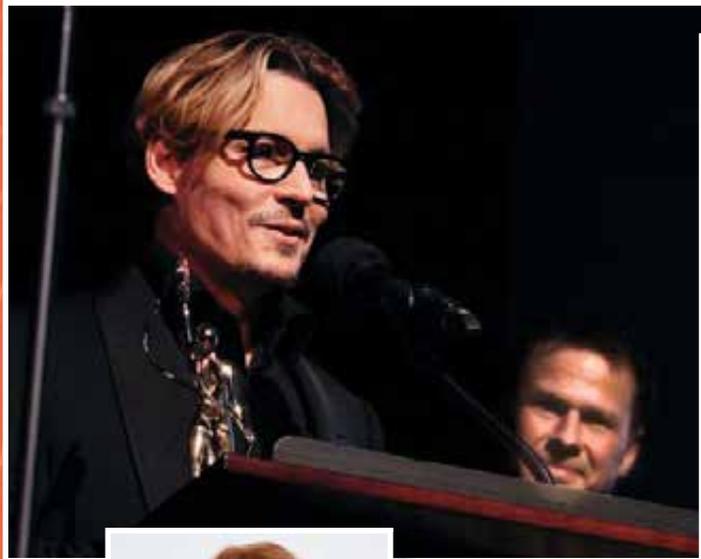


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A SPECIAL NIGHT

2014 MAKE-UP ARTISTS & HAIR STYLISTS GUILD AWARDS



It was the night that the Make-Up Artists and Hair Stylists Guild, IATSE Local 706, celebrated 2013's most outstanding work for make-up and hair artistry in film, television, commercials, theater and miniseries or movies made for television.

A committee of dedicated Local 706 make-up artists and hair stylists spent many hours watching hundreds of film clips of the work submitted representing the best of their crafts. They voted by secret ballot and the nominees were announced. Local 706 members voted for the final selections and the winners were announced and presented with the beautiful "Artisan" statue during the show.

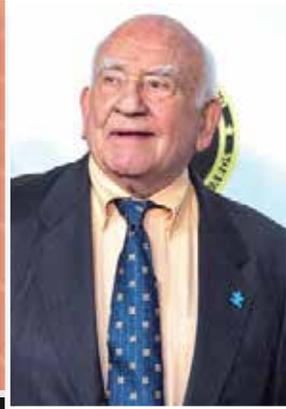
The first-ever Distinguished Artisan Award was presented to actor Johnny Depp for his collaborative character development with make-up artists and hair stylists. The teamwork always produces iconic images that are not soon forgotten, from Jack Sparrow to the Mad Hatter to Tonto. Oscar®-winning make-up artist Joel Harlow presented the "Artisan" statue to Depp.

We also celebrated the careers of our Lifetime Achievement Award recipients, the "Godfather of Make-up" Dick Smith, and "Coiffeuse to the Stars" Gail Ryan. Seven-time Oscar winner Rick Baker honored Dick, and Oscar-winning actor, director and producer Benicio Del Toro honored Gail.

Overall, it was an exciting night.



2014 MAKE-UP ARTISTS & HAIR STYLISTS GUILD AWARDS



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Maleficent

Once Upon a Dream

BY ARJEN TUITEN
MAKE-UP ARTIST

IN FEBRUARY 2012, I RECEIVED AN EMAIL FROM STEPHEN FRANCK BAKER ASKING IF I COULD MEET HIM IN LONDON. IT WAS DURING THAT LONDON MEETING THAT I MET HIS CONCEPT DESIGNS HE HAD DONE ON ANOTHER JOB AS WELL AS HE HAD ASKED ME IF I WOULD BE INTERESTED IN WORKING WITH HIM ON HIS NEXT PROJECT, AN OFFER I COULD NOT REFUSE.

He told me Angelina was really looking to get sharp cheekbones and a nose piece to help give her facial features a more fantasy-like appearance, like the original 1959 concept. As excited as I was, I also knew this was going to be one of the hardest make-ups to do. It is a beauty make-up with prosthetics on one of the most beautiful women in the world.

So from the designs we started sculpting, trying to figure out how much and how thick the pieces were going to be and would work with her own features without making it caricature. We did several sculpts, including different ears, chins and foreheads. While we were doing this, sculptor Steve Koch was sculpting several horn concepts taking them from 2-D into the 3-D world. With those being so iconic, it was great seeing them come to life. Rob Freitas supervised the molding process with Gary Yee. It was in these weeks of prep I met Toni G. Not only is she Angelina's personal make-up artist, she also has a rich history in prosthetics as well. Toni



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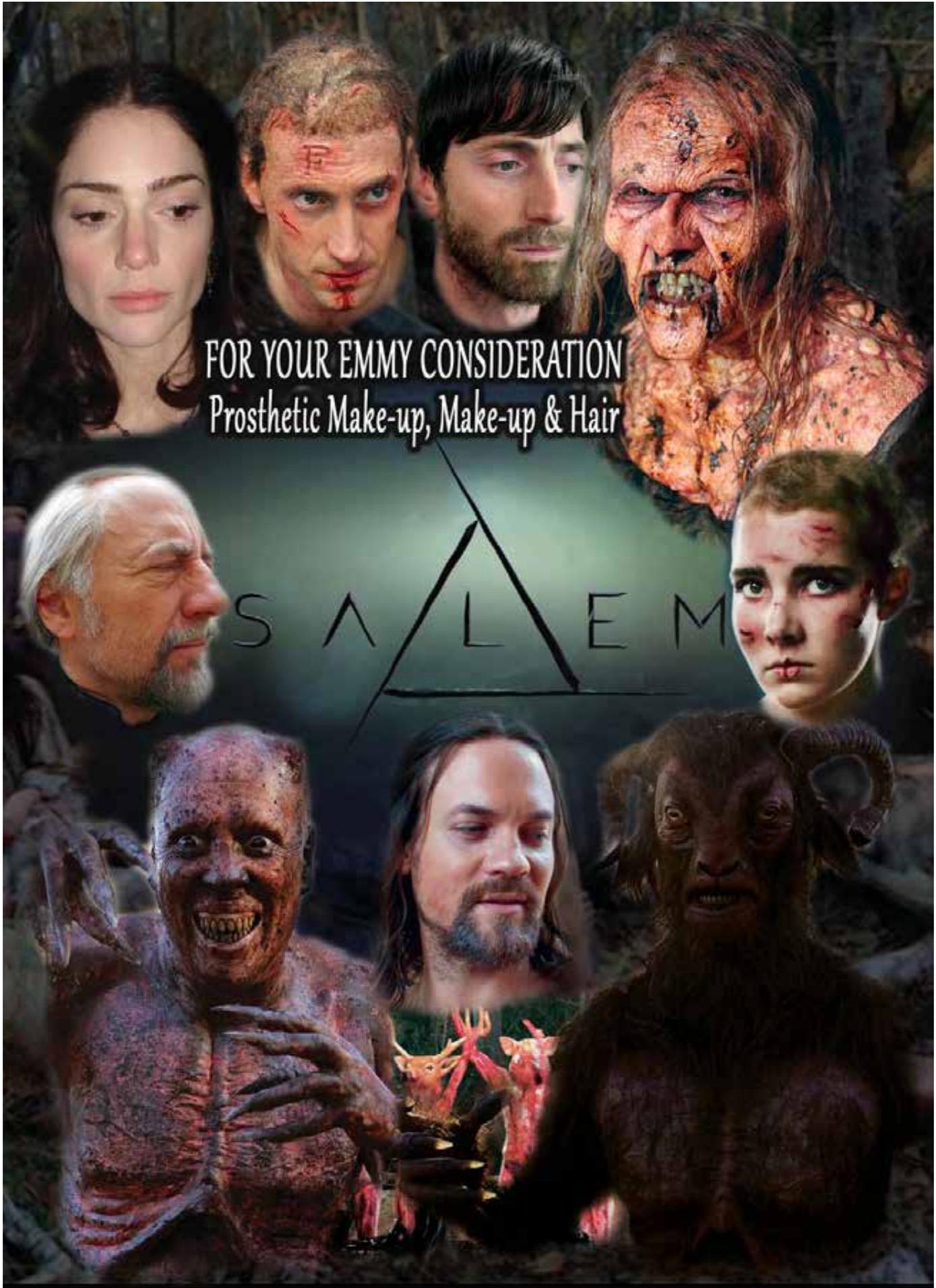
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brought in this huge piece of mineral stone called labradorite which has an amazing color palate. This was the inspiration used to find the overall color tone of her beauty make-up and her lenses that were painted beautifully by Cristina Patterson. Director Robert Stromberg liked it so much he later incorporated the mineral into *Maleficent's* staff.

The horns where another thing to figure out. How were we going to attach them yet not have the head look bulky, since they are not small. Bill Sturgeon and Steve Koch worked on several concepts. It was done with a vacuum cap that had several open spaces in them and netting so that Colin Jamison (Angelina's hair stylist) could weave her hair through and pin the cap closely to her head. Once this was figured out, it presented us with another problem; she was going to be doing stunts involving cables. The horns could get caught up in stunt lines or doorways and had the potential to really hurt her neck—the cap was pretty much bonded to her head after all. Rick came with the idea to have little magnets installed at the base of the horns so in case they hooked into something, they would just pop off. It was a safety measure I am glad we took. It also helped Colin to get the wig on over the skull-cap.

The day came for the first make-up test with Angelina, who came to the shop. With her came a Disney committee that was not too keen on having Jolie in prosthetics at all. But Angelina really wanted them and convinced them it would work, that it actually helped her find Maleficent's character. We found that the chin and forehead pieces were redundant and abandoned them, leaving the ears nose and cheeks. Once Disney saw this overall "first look" with the horns, they were sold. "This is going to work! This is cool."



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S A L E M



It took her from being “Angelina” to a fantasy creature, still beautiful but in a dark and haunting way.

It was the first of several tests and re-sculpts, however, the hardest part was to find the right combination between the silicone prosthetics, her foundation and flawless skin. Toni and I worked hard and closely together trying to find the right products, and tried to get a system down since Angelina was going to be in make-up for 70 days. Toni found that Select Cover Up by MAC worked best in combination with their primer. This worked with the prosthetics without making her face caked and greasy. Even though the silicone pieces were carefully run and measured, it seemed it still needed an extra treatment once the pieces were glued on. Sometimes the whole make-up would catch a shadow texture depending on the light, so we needed something that would bridge the slightest texture from the pieces onto her own skin. The Select Cover Up worked. Toni remembered doing this during *The Grinch*. I agreed and tested several products that would not irritate Angelina’s skin after many applications but would also not create little wrinkles. I eventually found an alcohol-based

sealer that worked and was safe. I basically encapsulated the pieces again once they were on her face.

After arriving at Pinewood Studios in London, we worked to find a routine that would help cut make-up time. Angelina would come in and we would start prepping her skin with barriers. Colin would do her hair and attach her cap. I would then start with the prosthetics which took about an hour and a half. After that, we would apply the primer and Select Cover Up. I would then move on to the neck or hands so Toni could concentrate on her lips, eyes and brows. It took about three hours from start to finish.

Paul Gooch was the film’s make-up and hair designer, and David White designed all the other prosthetic make-ups and make-up effects, including Diaval played by Sam Riley and young Maleficent. Chris Lyons did teeth and Pat Foad ran the silicone lab for us.

Filming in HD, it was one of the hardest make-ups to do and maintain. I am sure there will be scenes where I will cringe when viewing the film, but it was an adventure I am very thankful for being a part of. Rick trusted me to do this for him and Toni was an amazing help. I was honored. •

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The Adventures of

The Amazing Spiderman 2

Make-Up Team

THE MAKE-UP TEAM ON *THE AMAZING SPIDERMAN 2* HAD THEIR WORK CUT OUT FOR THEM FROM DAY ONE. LUCKILY, THEY ALL WORKED AS ONE BIG TEAM, UNDER THE HUGE MAKE-UP UMBRELLA. VE NEILL AS THE MAKE-UP DESIGNER, JOHN CAGLIONE JR. AS THE DEPARTMENT HEAD MAKE-UP, HOWARD BERGER FROM KNB EFX GROUP AS THE ELECTRO SPECIAL DEPARTMENT HEAD MAKE-UP AND SARAH RUBANO FROM WETA WORKSHOP, WHO WAS RESPONSIBLE FOR ALL OF DANE DE HAAN'S LOOKS.

EARLY ON, WE HAD TO APPROACH AS MUCH PRACTICAL AS POSSIBLE. HE WANTED TO BE AS MOVABLE, AND KNEW THAT COLLABORATING WITH VE AND JOHN WOULD BE ESSENTIAL TO THE SUCCESS OF ALL MAKE-UPS, AS WELL AS SOME VERY HARD AND BURNING AS HE BROUGHT PEOPLE ON BOARD THAT WOULD WORK WELL AS A TEAM BRINGING HIS VISION OF THE EBBY UNIVERSE TO LIFE.



BY **HOWARD BERGER**
MAKE-UP ARTIST

VE NEILL - MAKE-UP DESIGNER

I entered *The Amazing Spiderman* franchise as Department Head Make-up on the first film and it was probably the most fun I have had on a film in a great while. That being said, when I was asked to return as Department Head and pick a co-head in New York, I knew exactly who to call. I wanted to rejoin forces with John Caglione whom I had worked with on *Dick Tracy*. I was so glad to find out that he was available. We make a great team. I knew my availability for the entire film would be compromised because of my other obligations to *Face Off*, so I needed an artist who could also take over my actors when it was time to leave.

My title at that point became personal make-up artist to Andrew Garfield and Emma Stone. Wow, an easy job for a change. Howard and Sarah had all the tough work. Yippie for me!!! I also made up Sally Field, Embeth Davidtz and for a brief moment, Shailene Woodley as MJ. It felt weird leaving the show early, I feel I missed so much. I set all the looks for Emma before I left, as well as Andrew, and John took over half way through the filming. I kept in touch with John and our Department Head Hair, Frida Aradóttir, throughout filming. John did a fabulous job and I couldn't be happier with how the film turned out. We had so many exceptional artists involved with the film in every aspect of the make-up department. It was an international crew. I'm very proud to have been a small part of this fabulous film.





JOHN CAGLIONE JR. – DEPARTMENT HEAD MAKE-UP

As Department Head Make-Up on *Spiderman 2*, it was the perfect situation for me on many levels. I had the best time working alongside two of the very best in the biz, Ve Neill and Howard Berger! In this regard, it was the best of both worlds doing beauty make-ups, etc., with Ve and working as Howard's "wing man" co-applying Norman O'born's "Sick Goblin" make-up on Chris Cooper. Of course, there were many other things for me—getting to apply Campbell Scott's beard and mustache masterfully made by Justin Stafford. There were plenty of cuts and bloody things, lightning scars from Electro's zapping of people, etc. My key make-up was Vincent Schicchi, who handled Paul Giamatti's look and tattoos, as well as many other make-ups on the film. Due to a prior commitment, Ve was scheduled to bow out about five weeks before wrap, so Ve passed the baton to me. It was a privilege to try to do my best and fill her shoes doing Emma Stone, Andrew Garfield and Sally Field's make-ups. It's important to me to express my deepest gratitude to Ve, as she is not only a fantastic artist, but is an extremely generous and thoughtful person. I need to sincerely thank her for the trust and friendship on this job and through the years.

HOWARD BERGER – ELECTRO

When we were first approached to create Electro, Greg Nicotero took the lead and began the design process via Photoshop and used photos of Jamie Foxx, who would play Max Dillon/Electro. Greg and the KNB team hit a direction early on that Marc liked. Prep time was short so we had to work quickly. All in, we had three weeks to create the first test make-up, and then two weeks over the Christmas holiday to create the final picture ready look for his first day of filming. At KNB, artists Norman Cabrera, Jeremy Aiello, Kevin Wasner and David Grasso were all working nonstop to get the sculpts completed and to mold supervisor Jim Leonard as fast as possible. Derek Krout ran all the silicone in the 21 molds it took to produce the full body make-up for Electro.

In December 2012, Peter Montanga and I flew to NYC to



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do several days of testing on Jamie. The plan was to do a test a day, but Jamie being the champ said, “let’s do them all now.” So in one day, we were able to apply three separate silicone make-ups and decide which direction we would go in for the final make-up.

Back in L.A., we began the revision and before we knew it, Peter, Tami Lane, Josh Turi, Lou Z karian and I were back on set making up Jamie and his double, Clay Fontenot, in the full body make-ups. I decided early on I could have just painted Jamie to alter h s look, but I wanted to have a very specific quality of skin translucency as well as tex ure. We needed to h ve these ligh ning bolt veins running through the skin, wh ch would th n be augmented via digital. We designed the

make-up to always be augmented with visual effects. We knew Jamie would never appear only in the prosthetics, as he is a constant source of energy and light, so this is where the partnership of practical and digital comes in to play and we worked hand in hand.

There is a sequence called Ravencroft, where we first reveal Electro in his full glory. This scene took a week to film and every day, Jamie and Clay came to the trailer bright and early to begin their five-hour full head and body make-up. There were 21 overlapping silicone appliances. Jamie and Clay were great sports during the process, as we would then shoot for 12 hours and then clean the fellas up, which were easily a two-hour process, so all in, we had some monster days.

Once we were out of this sequence, Peter and I only made up Jamie’s full head and hands, which were an hour and half make-up each day. Once on set, we would put in his melded dentures and Z ch R pps, our lens tech, would apply the lenses Cristina Patterson made for us. Clean up was easy, as Jamie learned he could just pull off his entire make-up in one fail swoop, then come visit us in the trailer to get his pearlescent grey/blue make-up removed from around his eyes and lips, which were the only areas not covered by the thin silicone pieces.

I need to mention that prior to Jamie becoming Electro, he plays mild-manner computer nerd Max Dillon, and was masterfully disguised again by his longtime make-up artist, LaLette Littlejohn, and hair stylist Deidra Dixon, to give him his un-super villain appearance, which only helped with the drastic transformation into the super villain Electro.





SARAH RUBANO - HARRY OSBORN AND THE GREEN GOBLIN

I worked closely with the designers & technicians at WETA Workshop, Marc Webb and Dane DeHaan, to develop a sequence of make-up changes that fit appropriately into the storyline as Harry Osborn transforms from a polished rich kid into the twisted creature, the Green Goblin. In our efforts to contribute meaning to the storytelling, our aim was to mirror Harry's internal turmoil with his exterior deterioration. And as the Goblin, we felt that it was important to see Dane through

the make-up, keeping the audience connected to Harry and making the end fight for Spiderman more personal whilst battling his old friend.

When we first see Harry, he is well-presented, skin tone healthy & eyes bright. Then, what begins as a small pimple on his neck slowly becomes more aggravated, his eyes get dark & skin tone pale. Harry ends up injecting himself with a serum that he believes will stop the mutation, but it only accelerates to an almost fatal stage.

The Green Goblin, Harry's transformation make-ups, incorporated a customized silicone bald cap, nose tip, ears, protruding spine & eruptions. There were silicone appliances casing the armor technology embedded into his skin along with 3D Pro-Aide transfers, scleral contact lenses made by Cristina Patterson, dentures, customized fingernails and a thin-textured Baldiez layer that I refer to as 'Goblin Skin' ... I used Goblin Skin all over his face, neck, and exposed hand. Then, lots of airbrushing & hand painting to tie it altogether using Bluebird FX inks & Skin Illustrator palettes.

Howard Berger and Tami Lane applied & maintained the stunt goblin make-up throughout the shoot. The wigs were cut, applied and maintained by Department Head Hair Frida Aradóttir and Angel DeAngelis. The shape of Goblin's hair with the upward swoop in the back pays homage to the purple hood that the Green Goblin wears in the comic books.

The talented Dane DeHaan says it best: "There have been many iterations of the Goblin within the Spiderman comic. We did the research about how these characters have become the Goblin, what the Goblin was. We had a responsibility to honor the material and to make it our own. Even though we took some liberties, it was of utmost importance to honor the classic elements of the Green Goblin that everyone knows and loves."

It was wonderful to work on such a dynamic project not to mention working alongside artists who have inspired me throughout my career and I truly appreciate WETA Workshop's Richard Taylor for trusting me and allowing me another incredible creative opportunity. •

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ht: The hag is covered with foam latex appliances. The creators kept in mind that the audience should want to look away from this disgusting creature. Below: The Goat Demon was created at the last minute when production decided to add a demon to the pilot.



S A L E M

Hysteria

BY MATTHEW MUNGLE
JOURNEYMAN
MAKE-UP ARTIST

SALEM IS ONE OF THOSE RARE TV SERIES WHICH ALL MAKE-UP, SPECIAL MAKE-UP EFFECTS ARTISTS AND HAIR STYLISTS DREAM OF IN THEIR CAREERS. THE INTERVIEW WITH THE PRODUCERS AND DIRECTOR STARTED OUT WITH THEM STATING THEY WANTED TO HAVE ALL PRACTICAL MAKE-UP EFFECTS CREATED IN CAMERA AND THEN ENHANCED WITH VISUAL EFFECTS. IN THE DAYS OF ALL VFX, IT'S INSPIRING TO WORK WITH CREATORS OF A SHOW THAT WANT TO DO THE OPPOSITE. AS WITH ANY TV SERIES, WE ALL WORK ON A VERY TIGHT SCHEDULE. WE WERE AT LEAST GIVEN A FEW WEEKS TO PREPARE THE PILOT EPISODE AND FILMED FOR 13 DAYS. AFTER A MONTH HIATUS, WE BEGAN FILMING EACH ONE-HOUR EPISODE OF THE SERIES IN SEVEN DAYS.

The series starts in 1692 with the Salem witch hysteria. John Alden returns to Salem and discovers a town entwined with political and supernatural happenings. All of this is shot in Shreveport, La., on several soundstages utilized for interior work as well as a location 40 miles from downtown where production built a detailed Salem, Mass., town circa 1692 on 15 acres of land.

Deborah Larsen heads the Make-up Department with Diana Brown and Ruth Haney as her keys as well as Robin Byrd. I am the lead prosthetic designer and applicator with Clinton Wayne serving as prosthetic designer. Lee Grimes from Florida is our on-set prosthetic artist. Richard Redlefsen joined us on the pilot episode and Mark Landon comes in on many occasions to help with special make-up effects. Julie Woods is Department Head Hair Stylist with key hair stylist Wendy Southard. Tommie Strawther-Rhone maintains looks on set and continuity in rain, humidity and snow. Carol Miller creates 1692 looks on 100+ background whores, town folks and Puritans.

Clinton Wayne and I designed the "hag" make-up for the pilot episode which is used in other episodes. We kept in mind that the audience should want to look away from this disgusting creature and if they could smell her, it would be like rotting flesh. Dana Reed was the stunt performer chosen for the role and we couldn't have asked for a better subject. Her whole body, except for the stomach, is covered with foam latex appliances. We use a full cowl, forehead, nose/upper lip, cheeks/lower lip, breasts, upper arms, elbows, lower arms, back of hands, finger extensions with dental acrylic claws, upper thighs, knees, lower legs, upper feet, toe appliances, wig, eyebrows, upper & lower dentures & contact lenses. All of the extremity appliances were sculpted on flat project boards from patterns taken from the actress' body. Greg Smith sculpted all the appliances. Koji Mura runs all the foam appliances. Richard Redlefsen worked out the paint scheme, applied the prosthetics with us on the pilot episode and Lee Grimes took it over for the remaining 12



Top and inset: Isaac (Iddo Goldberg) forehead is branded with an 'F'. Below: Period looks are created on every actor.



episodes. It takes Lee, Mark, Heather Beauvais (our local hire make-up artist) and me, 2½ hours for the full-body application. Once the actress is on set, she is slimed up with Ultra Wet and thick coffee syrup is used to give that extra disgusting touch.

In the beginning of the first episode, Isaac is labeled a fornicator, his head is shaved and his forehead is branded with an 'F.' We were originally shooting this at the last of the pilot episode so his beard could be shaved, making him look 10 years younger; but due to scheduling problems, it didn't work out that way. Deborah had to shave his beard which left me with the task of hand laying a full, close cropped beard on the actor for the remaining two days of shooting. A full stock foam latex bald cap & occipital piece was applied by Richard and I, and hair was hand laid onto it for a crude, chopped-hair look. The branding of his forehead was accomplished with applying a Bondo 'F' welt appliance and VFX digitally removed it in post before the hot brand touched the skin. After Isaac returns to Salem 10 years later, he bares the 'F' brand on his forehead which is a full 'F' bondo appliance.

John Alden, Mary Sibley, Magistrate Hale and many other cast members wear custom-made wigs applied by Julie and Wendy every day of shooting on each episode. The hair department also has their hands full with re-creating all the 17th-century looks for the series.

Deborah and Richard are also creating period looks on every actor, day player and background artist to keep the essence of the 17th century alive in Salem.

A nine-month foam latex pregnancy appliance was also applied to Mary in a scene for the pilot where her baby is taken from her and she is turned into a witch.

Mercy Lewis' character has signs of the hag possessing her with cuts, scrapes and general bruising all over her body. Most of the kit make-up was used to complete the look. Deborah also diminishes the scarring in the following four episodes of the series. After Mercy is accused of being possessed, her head is shaved by a midwife on camera. The actress allowed production to shave her head and Julie maintained the look throughout the next four episodes. In one scene, Mercy is forced to point out witches in the Salem town market. Instead of pointing out the witch, Mercy bites her index finger off. To accomplish this effect, casts of the actress' finger were taken straight and bent. A straight finger was sculpted on the bent finger mold and a duplicate finger was produced in silicone with two small tubes running inside. The false finger was glued, blended and made up onto the actress' bent finger on set and the false finger was cut off and tacked back on so she could bite it off on cue and blood could spurt out.

George Sibley is forced by Mary to produce a toad from his belly and out of his mouth. This effect was achieved in a couple of stages. A full toad was sculpted by Greg Smith, molded, duplicated in silicone and painted by Koji Ohmura. He also produced a head-only duplicate of the toad. Richard and I

applied the e bladders to the actor's neck, covering them with a very soft stock foam latex neck appliance and made up with PAX and W.M. Creations Stacolor Inks. On set, the actor acted as if h was about to regurgitate the toad while Heather and I ungulated th bladders in the throat. The toad's head, which was in th actor's mouth was pushed out by his tongue looking as if th toad was emerging from his mouth. The actress playing Mary was th n given the full silicone toad and acted as if she was retrieving it from his mouth. The action was shot in reverse to sb w the toad being put back into his mouth.

For one of th last scenes in the pilot, John and Isaac stumble upon a witch ritual in the woods. For this scene, W.M. Creations created five realistic animal heads, a wolf, stag, pig, bear and b rse. Our crew at W.M., Miyo Yamamoto, Koji Omura, Alex Smith and Ken Bunprasert, sculpted, molded and created latex skinned poly-foam filled heads. Val Crawford did an amazing job covering the wolf, stag, bear and horse heads in hair and fur. These heads were worn by stunt performers covered in blood as th ough th animal heads were freshly cut off.

After we returned to start the second episode, Lee and I were informed th t production wanted to add a demon to the pilot. I designed a goat demon and Greg Smith sculpted a face; Koji Omura molded and ran in foam latex I created horns, teeth and a hair suit in th trailer on location. Two days before that Demon worked, production ask for another demon to be designed th t could look as if he had come up from the scorched, burning earth. Lee came up with a great design of reddish, burnt-blackish skin using W.M. Stacolor Red and Steve LaPorte's Red-Red Dust mixed with Pros-Aide thinned with water. I sculpted and made two horns from Mouldlife Sculpt Gel to look as though th y were pushing up through the skin on the head. Greg Smith also sculpted some goat legs which I puppeteered and were used as inserts for th demon's legs.

Overall, this series has everything for the make-up, special make-up effects and hair styling departments. We're so lucky to be encouraged and supported to be as creative as possible and challenge ourselves every day in the lab and on set with new creations for an old world infested with witches, hags, the undead and hounds. •

From top: Mary (Janet Montgomery) wears a custom-made wig; Mercy (Eise Berle) has signs of the hag possessing her; a beard is placed on Isaac. Below left: Five realistic animal heads, a wolf, stag, pig, bear and horse.





*Eliana Marie Kanani
Fitzpatrick*

Proud Parents

Elizabeth & William Fitzpatrick became the proud parents of Eliana Marie Kanani Fitzpatrick, born at UCLA on January 2, 2014, at 11:19 a.m. She weighed 6 lbs, 14 ozs and was 19½ inches long. Elizabeth is a 706 hair stylist and sister of Nani Velez (706 hair stylist).

Granddaughter!

First-time grandmother, hair stylist Renee DiPinto Ferrugia announced the birth of Gia Noelle Michailov on March 17, 2014, at 7:47 p.m. She weighed 7 lbs, 15 ozs and was 22 inches long. Renee's daughter Nicolette and her husband Chris Michailov are the proud parents.



Gia Noelle Michailov



Mya Esther Diaz

Into Loving Arms

Mylene Cabico (Theme Park hair stylist) proudly announces the arrival of baby girl Mya Esther Diaz, born on October 1, 2013, at 4:11 p.m. Mya weighed 7 lbs, 14 ozs and measured 20 inches.

In Memoriam

Anna (Bellenbaum) Gambina (1926–2014)

The craft of body make-up was one of the most utilized yet unsung trades and great care was given to the perfection of actresses' skins, making them look velvety, erasing imperfections and creating Hollywood magic. Anna Gambina entered Local 706 as a body make-up artist in 1981 as all body make-up artists worked on every type of production. She worked extensively in television on *Bosom Buddies*, *Hart to Hart*, *Cagney & Lacey*, *Private Benjamin*, *Falcon Crest*, *Knots Landing*, *Cheers*, *L.A. Law* and many others. She did the pilot for *Moonlighting* and worked extensively with *Cybil* She played. She was also in demand "keeping them covered" with actresses Joan Van Ark, Polly Bergen, Sharon Gless, Patsy Cates, Eva Gabor and others. Anna got into "the business" through her nephew, John Inzerella, who was make-up artist to Joe Penny, star of *Jake and the Fatman*. At his encouragement, she took her first instruction and enjoyed it so much she knew it was something she wanted to do. She worked her way up to journeyman level and recalled that one of her favorite jobs was working on *Beetlejuice*. She moved to Kilauea, Hawaii, and was the only union body make-up artist in the islands, so she had constant employment on productions *Jake and the Fatman* and *Island Son*. In 1994, when the classification of body make-up artist was being eliminated by the producers, Anna and numerous other body make-up artists studied extensively and transitioned to journeyman make-up artist. Although she truly loved her craft, she retired in 1995 and remained in Hawaii until approximately 2000 when she moved to Richmond, Oregon. Anna Gambina was mother to five children, including twins. Local 706 was notified of her passing by son Kirk Bassler, after her passing in early 2014.

Ann (Ehrhart) Helder-Clanton (1934–2014)

A second-generation Local 706 journeyman hair stylist, Ann Helder was the daughter of Vivianne Walker Zivitz and Local 44 member Lee Zivitz. Prior to joining Local 706 in 1964, Ann studied wig making at her mother's shop and serviced theaters and films in London. She made wigs for all the productions at The Old Vic, including *Caesar & Cleopatra*, from 1952 to 1954. Ann and her mother moved to California in 1956, and she became an airlines hostess for several years before studying for her cosmetology license in 1963. With her superlative wig and hair styling skills, she joined Local 706 in 1964 and rapidly advanced to Group I (journeyman) status by 1965. Unfortunately, most of her work was uncredited, truly a "behind-the-scenes" tradesperson, working mostly with her mother. She volunteered with the Local 706 Welfare Committee in 1971, then retired from Local 706 in 1975. Ann and her husband David moved to Palm Desert around 2002, where she remained until early 2014. Local 706 received notification of her passing after services had already been held.

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