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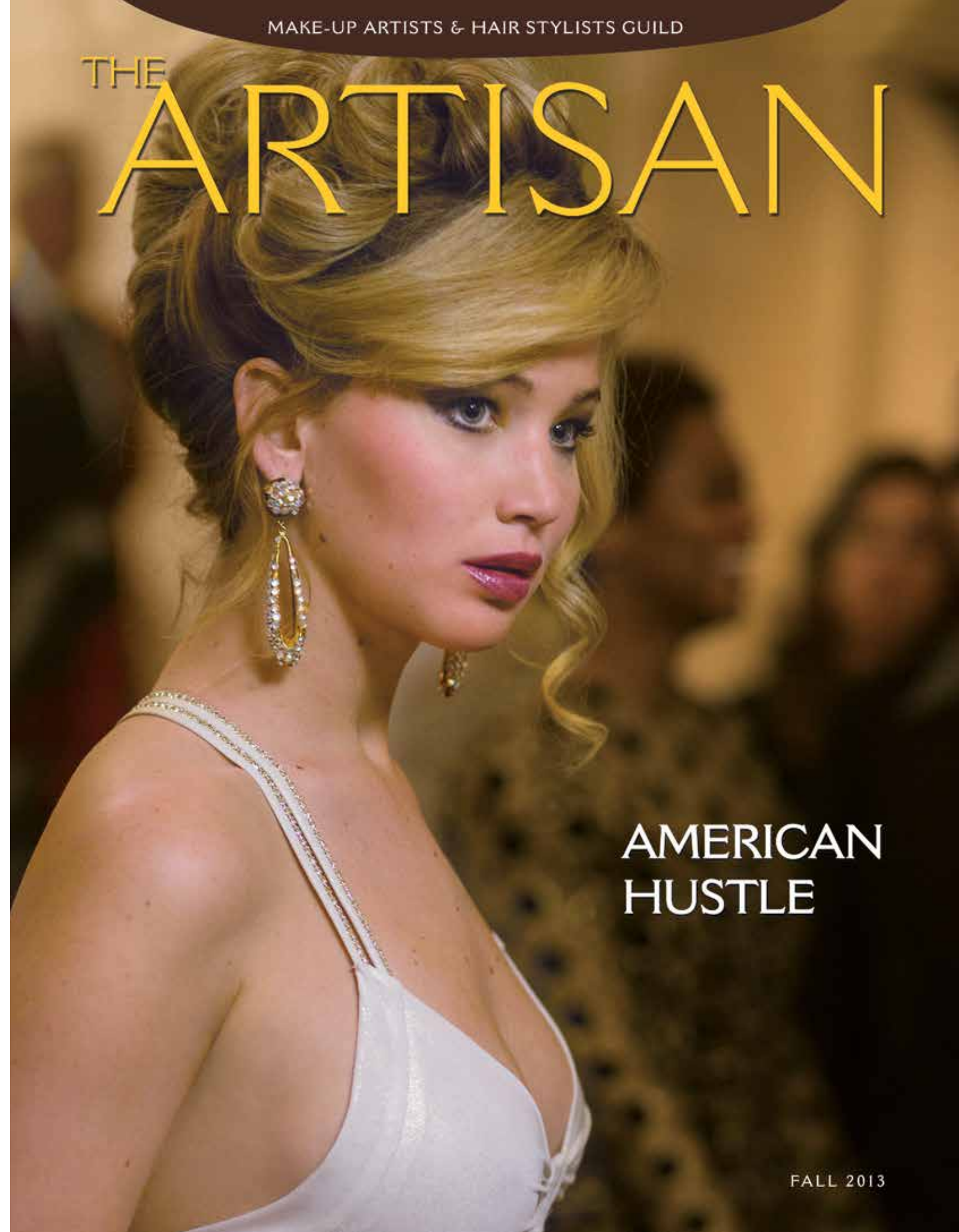
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FALL 2013

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Fall 2013

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Cover: Jennifer Lawrence

PRESIDENT

FROM THE PRESIDENT

It's great to see the excitement mounting for our wonderful Hollywood Make-Up Artists and Hair Stylists Guild Awards on February 15, 2014. Once again, our union will honor the most outstanding make-up artists and hair stylists in the worlds of feature films, television, commercials, theater and movies of the week from all over the globe. It's important that we renew pride in ourselves and our crafts and show the world of entertainment our rightful place of respect and stature.

We will have plenty of press, the red carpet and of course, our actors and celebrities as presenters. An honorary award will be presented to an actor who has a legacy of collaboration with our artisans to develop unforgettable characters. We are delighted to announce that Johnny Depp will be the first recipient of this honor in 2014. We will also be presenting two Lifetime Achievement Awards to make-up artists and hair stylists truly deserving of the recognition of their supreme achievements. Although the submissions for Outstanding Achievements may come from all over the world, only Local 706 members will be allowed to vote for the final nominees. We're joining the 21st century and have finally revamped our website—submissions for the awards, the final voting and even ticket sales will be done on the site. For those who prefer a mail-in (paper) ballot, you may request it at the 706 office.

Since we're starting all over again and are being fully sponsored, we've had to downsize just a touch, but elegantly. Cocktails and hors d'oeuvres will be served, along with a luscious selection of beverages for everyone (remember the 75th anniversary?). A committee of Local 706 members thoroughly reviewed the previous template for the awards, have kept every one of our classifications and crafts involved, but have slightly revised the format. As we grow and gain more financial support, we plan to add more categories.

After the December 2 deadline, another 706 committee made up of every craft will determine the final productions and individuals that will be announced as nominees for the 2014 Guild Awards. Everyone in this committee will be highly regarded artisans you would want to be judges, artists who have the ability to view the work without prejudice just as the Oscars and Emmys are judged. This committee will only be in effect for the first year because we are on a fast track and need to get it done quickly. We'll probably revise the process as we go along. When the nominees are announced, all members of Local 706 will have the opportunity to vote for the productions they feel deserve the statues.

By the time you read this letter, the website will have been launched, the press releases will have announced, and make-up artists and hair stylists will have been submitting their work. Our crafts have changed dramatically in the last decade—almost everything in film and television is shot in high definition (HD). No longer can you utter the words "you'll never see it in TV." Theatrical productions are often captured and broadcast or sold on DVDs. Movies of the week and cable programming have the quality of a good feature film, and commercials are a world unto themselves.

Mark your calendar and spread the good news. We're back and we're going to have fun. It's in our own best interest to gain the attention of the world, and to claim our rightful spot as the most influential and dedicated artists who work for years to improve our crafts.

We deserve it!

Thank you IngleDodd Media for making it happen.

SUSAN CABRAL-EBERT
President



THE ARTISAN

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Make-Up Artists & Hair Stylists.
Published in the Interest of
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BY TOMMY COLE
Business Representative, I.A.T.S.E. Local 706

This year has passed by way too quickly. It seems like just last week we were recovering from the holidays, and here they are again, just around the corner. We are about halfway into our production season, and I hope the past months have been good for you and that it continues to be busy into 2014.

For those of you who have read our past monthly 706 bulletins with articles on film incentives in California, this will be old news ... for those of you who haven't, the following will hopefully bring you up to speed.

California has a film tax incentive of \$100 million a year for productions that keep their work here and don't outsource to other parts of the country, or worse still, to foreign countries. So far, this incentive has been helpful, but it just is not enough; it is too small an inducement to be truly competitive with other outside locations. More than 40 U.S. states and dozens of countries offer higher tax credits, along with lucrative and less restrictive enticements to lure film and TV production away from California. New York alone has a \$400-million-plus annual tax credit program. What are we to do, and how are we to compete? Well, the following is a good start.

We, along with the other "Hollywood" IA locals, plus locals in San Diego and the San Francisco area, have formed the Entertainment Union Coalition (EUC). We, along with the DGA, SAG/AFTRA and the Teamsters, are putting together a multi-faceted campaign to educate Sacramento and lobby our state legislators for their help in substantially increasing the California incentive program. Our Local, along with the others mentioned above, have all gone or will be going to their Boards and memberships to ask for money ... a good amount of money; enough money to research, locate and hire professionals, advisors and consultants who will work on our behalf to help get our town back.

We must get politicians in Sacramento to understand that our state is losing its infrastructure, and its brand as the hub of the motion picture and television industry. Our film industry generates billions of tax dollars for the state, and employs thousands upon thousands of IA members in California providing them

with a good middle-class living, along with health and pension benefits, and reasonable working conditions. It also supports hundreds of ancillary businesses that depend on Hollywood's creative talents and production work staying here in California. When Hollywood fails, it has a domino effect on our local economy, and we can't let this go on any longer. Yes, it is politics, but it also is very personal, for many of our members, along with others in the industry are losing their ability to make a living. We have to do something about the continuing loss of jobs besides wringing our hands. Bringing production back to where it belongs and keeping it here in our home state has to be our highest priority.



“ Bringing production back to where it belongs and keeping it here in our home state has to be our highest priority. ”

If we and other labor unions are to survive the future, we are going to have to get heavily involved in the political process wherever there are hard-working middle-class families making a living under collective bargaining. We must initiate grass-roots long-term programs to educate our members on the importance of being proactive in the labor movement; to support labor-friendly politicians and raise money to fight and defeat anti-labor initiatives and anti-labor legislators.

Even though our Roster members will be the primary beneficiaries from a higher incentive program, by getting our town back and creating a stronger film and television economy in Hollywood, the rest of our members and all of California will benefit from a rejuvenated local economy.

Although local production has been fairly busy lately, there are still many of our members who work on Roster shows who are in need of hours to keep up their healthcare, along with paying the rent. If you have the opportunity to hire those in need, please do so. Your generosity could be the difference between a family having healthcare, a roof over their heads

and food on the table.

Please enjoy this issue of your *Artisan*.

Sincerely and fraternally,
Tommy Cole

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– NATHAN HELLER, *VOGUE.COM*

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



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GUILD

GUILD NEWS



Make-Up Artists and Hair Stylists Guild Awards

February 15, 2014

Paramount Theater, Hollywood, CA

The Make-Up Artists and Hair Stylists Guild (IATSE Local 706) Awards honoring the outstanding achievements by make-up artists and hair stylists in motion pictures, television, commercials, and live theater will take place on Sat., Feb. 15, at Paramount Studios. "The members are excited to have the Local 706 Guild Awards return this year after a short hiatus," said President Susan Cabral-Ebert. For Submissions, Rules and Regulations go to www.local706.org.

The entry and voting timeline for the awards is:

- **Wed., Nov. 13, 2013**—Submissions for motion pictures, television, commercials, miniseries/movies-of-the-week and cable open online at www.local706.org.
- **Tues., Dec. 31, 2013, at 5 p.m. (PT)**—Submissions close.
- **Mon., Jan. 13, 2014**—Nominations announced.
- **Tues., Jan. 21, 2014**—Final ballot online voting begins.
- **Tues., Feb. 11, 2014, at 5 p.m. (PT)**—Final ballot online voting ends.
- **Sat., Feb. 15, 2014**—Winners announced at the Local 706 Make-Up Artists and Hair Stylists Guild Awards event.

Honorees for the Distinguished Artist Award and the two Lifetime Achievement Awards honoring make-up artists and hair stylists will be announced in the near future.

For sponsorship and advertising information, please contact IngleDodd Media at (310) 207-4410 or local706@ingledodd.com.

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-Guy Trebay, THE NEW YORK TIMES

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-Alexandra Macon, VOGUE

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SUZY BENZINGER

Blue Jasmine



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-Courtney Howard, VERY AWARE

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FOR YOUR CONSIDERATION
**AMERICAN
 HUSTLE**



BEST PICTURE

BEST MAKEUP AND HAIRSTYLING EVELYNE NORAZ LORI McCOY-BELL



GUILD

GUILD NEWS

Son of Monsterpalooza

Award-winning FX artists showed off their skills with special presentations at the Marriott Burbank Airport Hotel and Convention Center October 11-13.



Dr. Phibes fans himself under the hot lights as Mike Smithson applies make-up at Son of Monsterpalooza. Inset right: Close-up of Dr. Phibes.



Two views of Steampunk Frankenstein by Richard Redlefsen.

IATSE Local 706 50 Years of Membership



From left: President Sue Cabral-Ebert, Susan Germaine, Del Acevedo, Fred Blau, Mike Germain, Dan Striepeke, Virginia Hadfield, Linda Trainoff, Int'l VP Mike Miller, Bus. Rep Tommy Cole

On November 17, 2013, seven make-up artists and hair stylists celebrated 50 years of membership in Local 706. Int'l Vice President Michael F. Miller, Jr. officiated the presentation of scrolls congratulating them for their service, signed by International President Matthew D. Loeb and General Secretary-Treasurer James B. Wood.



Left to right: Susan Germaine, Del Acevedo, Fred Blau, Mike Germain, Dan Striepeke, Virginia Hadfield, Linda Trainoff, Int'l VP Mike Miller

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THEATER
THEATER NEWS

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

The Pink and 'Light Pink' Contracts

In November, I flew to New York City to represent our theater make-up artists and hair stylists during two weeks of "Light Pink" (non-Theater League) negotiations, and assist the IATSE leadership in the negotiation of this important theatrical touring agreement—at the request of International President Matt Loeb. This was an outstanding opportunity for me personally, and an exceptional honor for Local 706. Negotiations were held at the brand-new general offices in Chelsea (which are beautiful, modern and "green") between our IATSE leadership—including Vice Presidents and Co-Directors of Stagecraft, Anthony DePaulo and Daniel Di Tolla, and International Representative Pat White (all of whom are wonderful allies to Local 706)—and the non-League Theater presenters, Ryan Murphy/production coordinator for Troika Entertainment, Scott Jackson/COO of NETworks Presentations, and Stephen Gabriel/President of Work Light Productions. Collectively, these companies produce more than half of the shows currently touring around the United States and Canada.



In the new IATSE General Offices in NYC, entrance (above) and mural (below).



Once upon a time ... there was one Pink Contract. This was the union contract for all Theater League & Disney Theatricals touring attractions. A decade ago, the League negotiated "Modified" and "Set" versions of the Pink Contract—to cover union productions that were smaller, less expensive, or did shorter engagements; all "other" touring shows were nonunion ... Taking a cue from the Low Budget Film & Television Agreements, the IATSE then organized the "non-League" shows—pri-

marily Troika, NETworks, Work Light, Phoenix, and Big League—and the "Light Pink" Contract was born, with three "tiers" of its own. Now, even the shows touring with non-Actors Equity casts have IATSE union crews, earning medical and pension benefits and good wages—and are covered under an IATSE contract. In addition, the Vee Corp (*Sesame Street Live*) and Feld (*Disney on Ice*) productions also travel on (a similar, but separate) Pink Contract. The Pink Contract has grown in the same way the IATSE has grown, with more opportunities for union employment in all areas of the entertainment industry.



9/11 Memorial

As this was my first trip to New York in 20-odd years, I went to the 9/11 Memorial and paid my respects. The events of that day are burned into my memory, as well as the collective conscience of every human being ... I am sure that the new Freedom Tower—and the September 11 Museum & Memorial—will be beautiful once completed.

See you in the wings!
Randy Sayer

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HIGHLIGHTS

HIGHLIGHTS AND SHADOWS

MAC Trends Event 2013

More than 200 people attended MAC Trends at the Hollywood Roosevelt Hotel October 27. The event featured make-up demonstrations. Legendary special-effects

artist Rick Baker brought his movie make-up magic, debuting Day of Dead, a Halloween look designed exclusively by the artist.



Above: MAC Trends Event demonstration.



Right: Rick Baker debuts Halloween make-up kit.

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STICKS &
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EDUCATION

EDUCATION NEWS

Craft Education Tricks and Treats

by Brian Kinney

On October 6, it was time for another Make-up Craft Education, kicking off the Halloween season. More than 100 members were treated to a stellar lineup of artists, product lines, and quite a few sweets. Scott and Eric Heinly of Premiere Products Inc. (PPI) started the presentation with their special guests from the UK, David Power of PS Composites, and artists Duncan Jarman, Stephen Murphy and Mark Coulier, who showcased the new Pro Gel 10 Silicone system. PPI even gave away several Pro Gel 10 kits and quite a few beloved Skin Illustrator palettes! Direct from Paris, Anastasia Palmer reintroduced Visart Professional Make-up and brought exclusive foundation palettes for each attendee! Rounding out the festivities, Steve LaPorte presented his Face Maker Series palettes, with stunning character



New make-up techniques are showcased.

make-ups created by Keith Crary, Peter Montagna, Perri Sorel and Trent Cotner. Thanks to all members and models who made it a special day, and special thanks to Judy Statts for the wonderful homemade cookies!

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EDUCATION
 EDUCATION NEWS

Local 706 Classes



1



2



3



4

1. Local 706 members rock the 1960s Hair Class, taught by Judy Crown, featuring hot rollers, tease, spray, repeat! 2. A quick up-do. 3. Stretch stipple aging, taught by Joel Harlow. 4. Close-up of stretch stipple.



From top: Script Breakdown and Continuity, with Mary Still. Financial Awareness and Basic Planning, with Gary Strangis. Website Design, taught by Jed Dornoff.

The award for grossest looking teeth goes to...




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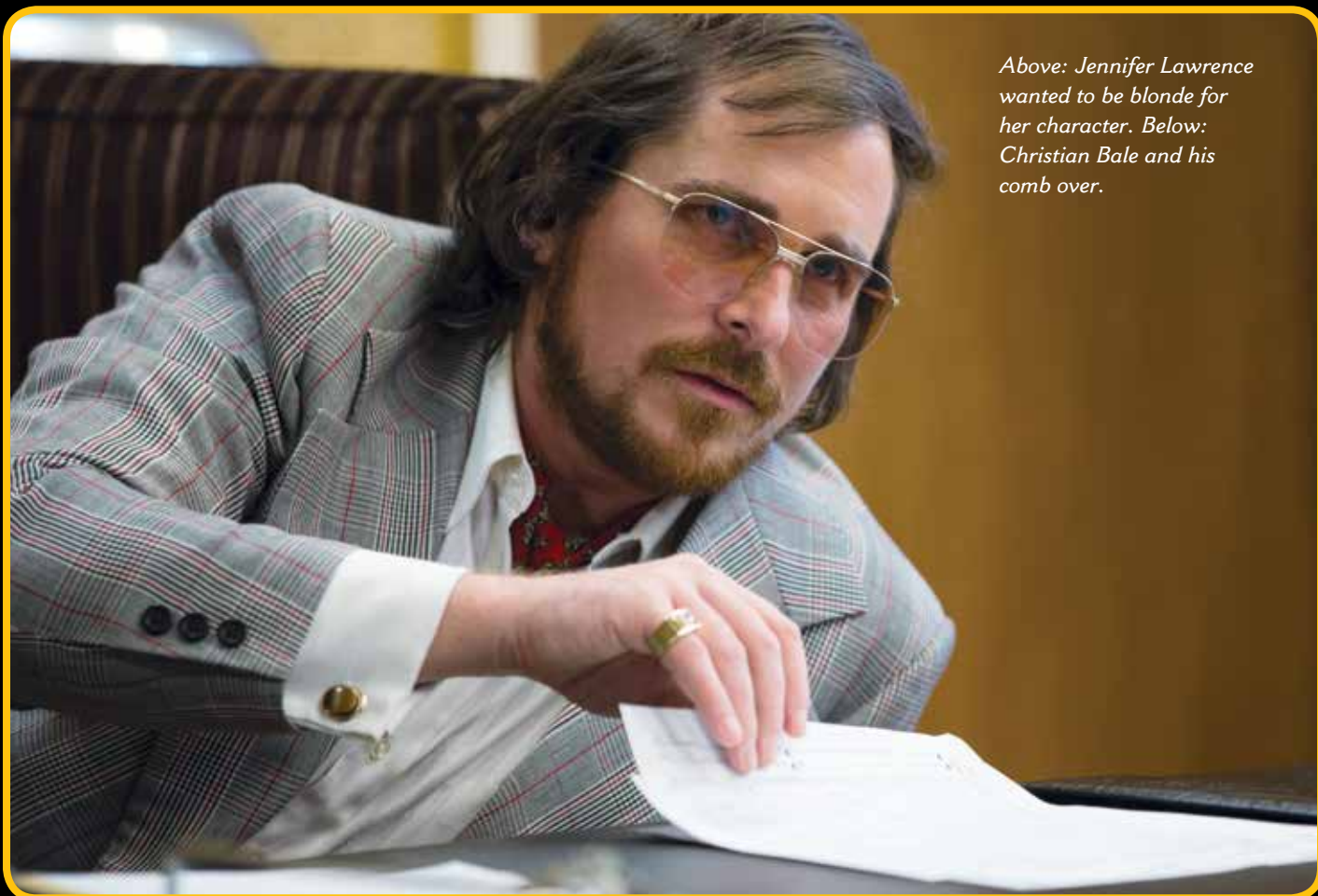
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Above: Jennifer Lawrence wanted to be blonde for her character. Below: Christian Bale and his comb over.

AMERICAN HUSTLE

BY **KATHRINE GORDON**
DEPARTMENT HEAD
HAIR STYLIST

THE YEAR IS 1978. STUDIO 54 WAS IN ITS "HEYDAY." WITH THE LIKES OF BRENDA STARR, DIANE VON FURSTENBERG, PATTY HANSEN, AND AT THE DIRECTION OF DAVID O. RUSSELL AND COSTUME DESIGNER MICHAEL WILKINSON, I WAS INSPIRED TO DO 1970S HAIR. THE CHARACTERS WERE FANTASTIC!

When I first got the job, they had already started to test costumes, hair and make-up five months prior with Amy Adams, Bradley Cooper, Jeremy Renner and Christian Bale. From the first test, Amy's look was almost in place. As the script changed throughout shooting, Amy and I came up with even more ideas for hairdos. With Jeremy, we continued to test many more ideas and colors until we came up with this great "Rockabilly" look that was perfect for a politician. Michelle Johnson executed the design on a daily basis on Jeremy, and she did an amazing job. The hard part for Amy and Christian was within multiple scenes in which they were going to change their clothes and hair at least 10 times.

To keep up with that speed was not easy on the actors or myself, but David shot at a fast pace to stay on schedule and we worked hard to pull together. Lori McCoy-Bell designed Bradley Cooper's look. Every day Lori put Bradley's hair in perm rods and baked him under a hair dryer. The test I did with Jennifer Lawrence's look was amazing. I knew I going to have to design a wig because she was headed back to *Catching Fire* where she had to have her hair recolored dark

brown. Jennifer wanted to be blonde for her character. My wig maker, Stacey Butterworth, ran with my design, and she made it even better that I could have imagined. Her blonde wig turned out spectacular! Michelle Johnson did Jennifer's hair on a daily basis. Michelle put her own twist onto the look and it turned out fantastic!

For Christian, it was scripted that his character was going to have a "comb over." To achieve this look was not easy. For starters, Christian has loads of hair. The question was how were you going to balance the top to the rest of the haircut and how does his hair grow? In the process of cutting the top, we realized that because of how much hair he had, even thinning a portion of it did not soften the edges. On the right side, I had a small hairpiece built in just to soften the edges and strips. In the front, Christian and I called it "the island." On that portion, I thinned it out with three different tools. It was great. It looked real, and I could match it every day. David wanted Christian's hair to be higher on the top, but as we know, you have to cut underneath the hair to make a comb over. So underneath the top, I stuffed it. I came up with a backstory that people with comb overs are into their hair or else they would cut it off. Who likes men with comb overs? You had to believe that Christian's character could get the girl. Did I mention that he also gained 30 pounds for the role? He still had to look good and believable. It was important for people to believe that his character did his comb over himself. It had to be organic-looking and

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- Dany Sanz, Founder and Creative Director

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Different looks for Amy Adams.

Top: Amy with big curls.

Bottom: Amy's smoother look.

not like a hair stylist did it. Christian loved the idea that this guy was into his hair. David rewrote the beginning of the movie, and throughout the whole film, Christian made it part of his character to embrace his hair.

Elisabeth Röhm played Jeremy's wife. I had spoken to David about the idea of Mrs. Robinson from *The Graduate*. It was the way Mrs. Robinson's hair was colored that we both liked. Lori McCoy-Bell and Renee Vaca ran with that idea. In the end, Renee did a 3/4 wig in dark brown and color-moussed her front and left Elisabeth's own blonde color. Lori and Renee came up with the actual hair style. On a daily basis, Renee also did Louie C.K. and Jack Huston's hair. I initially started the background and day players, but it was then transitioned over to Lori McCoy-Bell. I was heavily involved changing Amy and Christian's look throughout the whole film, so it was great that Lori was able to execute.

I like to say a special thank-you to the Boston crew and Stephen Bishop, who was in charge of background and all the other local crew. My special thank-you to Kristen Barry, my Boston hair colorist who colored Amy Adams' and Jeremy Renner's hair so perfectly. I also wanted to thank Patrice Vinci Salon on Newbury Street in Boston who loaned us her salon anytime we needed it. I hope I haven't left anyone out. Everyone worked so hard to make a great film. See you at the movies! •

SONS OF ANARCHY

BY TRACEY ANDERSON
DEPARTMENT HEAD
MAKE-UP



Charlie Hunnam as "Jax." (Photo: Michelle Garbin)

Sons of Anarchy is a show about a motorcycle club in Northern California—a Shakespeare on wheels. "Blood, sweat, tears and tattoos" is our motto. We shoot May through October, working, at times in harsh desert conditions, which is not for the faint of heart and requires skill, endurance and above all, teamwork.

The make-up department consists of Tracey Anderson (me), the department head, key make-up Michelle Garbin and Sabine Roller Taylor as personal to Katey Sagal (though her duties run far beyond that of a personal). Michelle is our superhero of continuity with a black book of 91 principals and a morgue book of 38 bodies. The continuity sheets

she created account for make-up, beards, tattoos and scars belonging to each character for all of the cumulative seasons. We cover the whole spectrum of make-up: beauty, hair work and prosthetics, and there is always a new challenge around the corner. Sabine likes to handle the application of our prosthetics. I call her "The Maestro." A lot of our effects are 'out of kit,' but when we do use pieces, they are WM Creations or Tinsley. We are fortunate to have the generous support of production and are able to hire sufficient day checkers to help with the workload. In my five seasons, we have also hired several make-up artists that are leaders in our field. Everyone who comes in is instantly part of our machine. We often double- or triple-team to get our actors to set on time. It is like a NASCAR pit stop in our chairs.

On the hair side, we have Tereasa Hill, department head and personal to Katey Sagal, with her incredible team of talented, capable hair stylists who take pride in their work and follow through with tenacity. Tyler Ely, Kat Chevalier and Cammy Langer are the regulars. Including a host of others who have come together with unparalleled skills not only to help get the job done on schedule, but in my opinion, make a substantial contribution to the success of the show. Thank you to Sarah Ault, Francis Mathias, Candy Walken and Evelyn Rosenfeld.

SOA season five's unpredictable plot and character development, proffered by Kurt Sutter (creator/executive producer) and his team, challenged us to be resourceful and dig deep into our creativity and interpretation. Their unlimited imaginations produce extremely creative and equally ambitious storylines.

As artisans, everyone in this industry knows the script is the foundation from which we work. *SOA* scripts are guaranteed to be gruesome at times (prosthetic make-up and SPFX hair), always adrenaline-filled (stunt wigs and beards), and a scene or two of a sexual encounter (body make-up). Once we get the script, this is where we start to collaborate among our department, as well as wardrobe, director, producers, our large ensemble cast, and the stunt coordinator. Together, we keep it real and gritty with a stylized look.

On any one of the seven shooting days, there are no less than 10 to 15 working actors and an additional four to eight stuntmen who need to be wigged, bearded and tattooed,



Katey Sagal as Gemma. (Photo: Michelle Garbin)

due to guest actors and the number of rival and ally gangs (Mayans, 1-9ers, The Lobo Sonora, Galindo Cartel, RIRA, Aryan Brotherhood, to name a few). It's not uncommon to have 25 actors or more in a single day. We have topped out at 111 principals and stuntmen in one episode, but have never gone under 25. The most tattoos on one person were 85 and the most in a day were 300 ... but who's counting. Tinsley Transfers have made these efforts as effortless as possible.

Tinsley Studios works with us in printing, creating and recifying our "oh, no!" panics when an overly tattooed gangster is added the day before shooting, or a principal decides he/she needs a new tattoo. To maintain the integrity of these characters and simply keep our files organized, I researched gangland tattoos and affiliations. White supremacist differentiation by region of the United States was not something I was familiar with, nor was Mexican cartel symbolism. When I create tattoos for a new character or gang, it is important not to use a symbol of a real-world gang or figure. Many guest stars are members or former members of real motorcycle clubs or former cons. The best feedback we can get is they feel we have created an authentic look for the character. I also try to stay as true as possible to the reality of wounds and their healing times, with a little Hollywood acceleration. If a wound tells a story, it gets to hang on a little longer. At any given time, half of the cast will have some sort of wound to track continuity. Many of our wounds are done on set, out of kit. There is a sense of pride when an actor gets a picture on our 'blood wall' ... and they all do, eventually.



Tracey Anderson at work. (Photo: Michelle Garbin)

The format of *SOA* is real time; meaning the premiere episode of season six picked up where the finale of season five left off. Because of this, continuity is of the utmost importance. Replicating length and hair color is imperative and barbering skills are a must. Moving 20 actors through the trailer in the morning can be a bit challenging. Haircuts, clipper cuts, head shaves, straight razor shave or cleanups all happen in 15-20 minutes per actor, while hair extensions and lace wig applications are happening. For some, hair coloring is done once a week. For others, coloring and highlights might happen every 2-3 weeks depending on their growth. All our stunt wigs are lace; have been cut, colored or permed, then dressed to match the actor's hair design. Teresa has all the extensions custom-blended to match texture and color to the actor's hair. Katey Sagal's length and chunky blonde highlights are taped in daily, to help keep the integrity of her own hair.

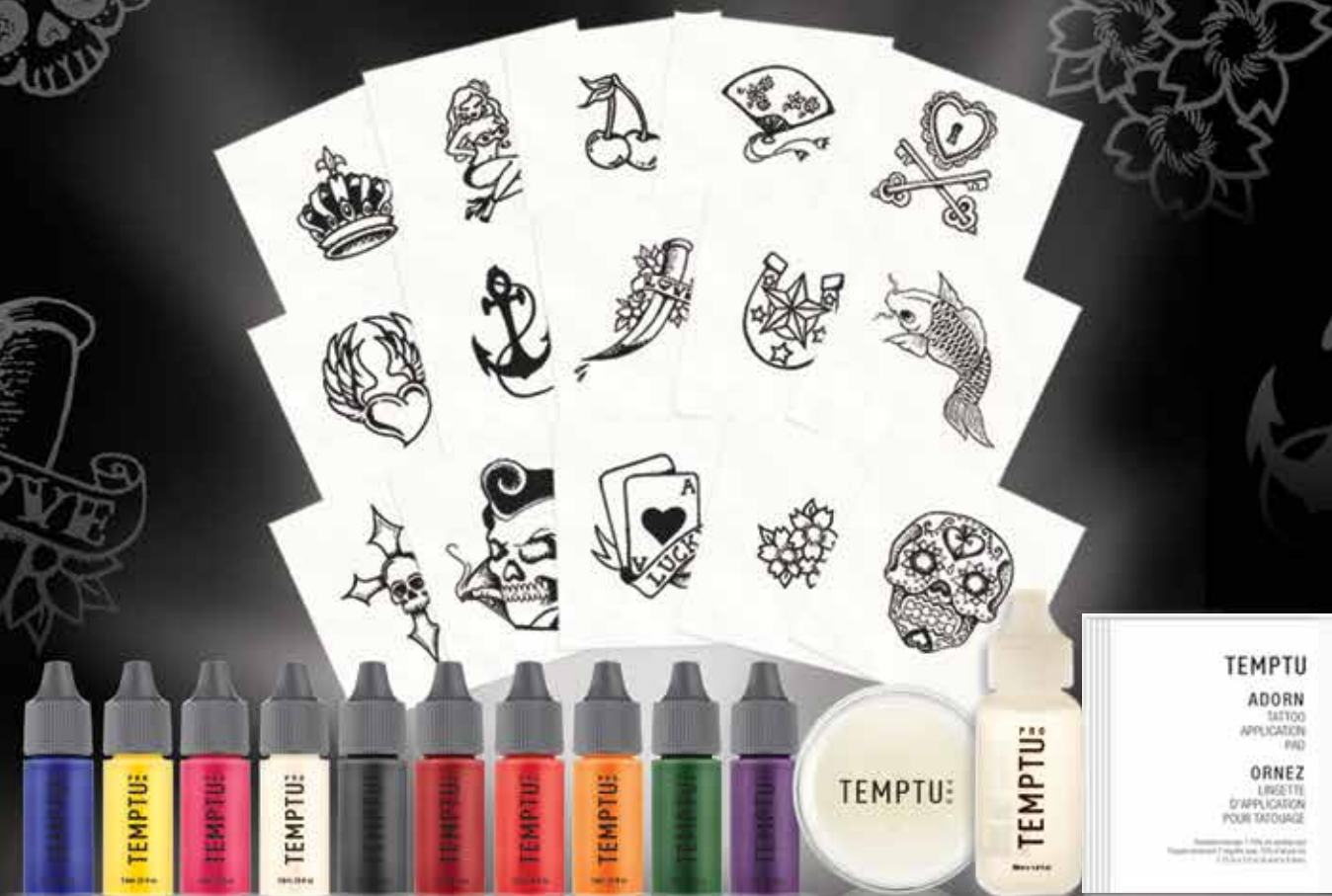
I took over season one: episode five as department head of make-up and Teresa season four as department head of hair. There have been many changes along the way, but these changes have molded our department into what it is and needs to keep up with a show that is full-on madness every day. •



From left, on the set: Sabine Roller Taylor, Michelle Garbin, Tracey Anderson, "Chibs" stunt double and Teressa Hill. (Photo: Prashant Gupta/FX)



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Saving MR. BANKS

BY **FRANCES MATHIAS**
DEPARTMENT HEAD
HAIR STYLIST



After reading Kelly Marcel and Sue Smith's wonderful script for *Saving Mr. Banks*, I realized I would have to meet with the extraordinary actors cast in the film (led by Emma Thompson as P.L. Travers and Tom Hanks as Walt Disney) in order to have a truly organic sense while traveling with them on their journeys in creating their characters. The idea was not to just imitate the looks of the film's early 1960s Los Angeles and early 20th-century Australia time periods, but to support these artists' own takes on their characters (many of whom are based on real people) with our designs.

The look of Emma Thompson's P.L. Travers, for instance, was created with an eye toward completing the linear structure of the character's costumes by softening the hard lines and removing traces of color in the hair. Emma felt that the "no color" look would enable her to perform her best, housing her in a hair shape and style designed to accommodate the cantankerous and uptight authoress she portrays in the film. I suggested a reconstruct or perm, creating a strict and firm, rounder shape that was still easy to wear with irons and a gentle fingering of the curl.

For Walt Disney, played by Tom Hanks, wigmaker Bob Kretchmer and I created a front lace piece to insinuate "the Walt look" without creating an exact copy. To get that straightened combed look with a sheen, I used a soft shine spray for the gleam and a gentle hairspray to keep it in place. Again, I used the lace piece for his front, sideburns and back to complete the look.

After meeting with Colin Farrell and seeing Bob Kretchmer's beautiful wig work, I designed the look of Travers Goff (the father of P.L. Travers), who exists in the film in flashbacks to the author's childhood in early 20th-century Australia. We permed his hair and dressed it flat to the head with setting lotion to create beautiful waves, which softened his vulnerable and damaged character. I blended his sideburns into the piece to complete the hair style. His hair in the film reflects his character's journey, gradually loosening as Goff descends from an energetic man into illness and deterioration.

For Don DaGradi, the *Mary Poppins* screenwriter portrayed in the film by Bradley Whitford, I used a natural curl and haircut, styled with a gently styling cream while his natural silver hair showed through the regrowth of his own hair color.

Kathy Baker's Tommie, the perfectly manicured secretary to Disney, displays a bob cut below the ear, set in hot rollers, then teased, perfectly styled and hair-sprayed, very much indicative of the period.

I had an amazing team of outstanding hair stylists to carry these designs to fruition for our wonderful main players, all the while keeping true to period of the film.

I had the support of Cathy Childers for the brilliant haircuts and styling for the Sherman Brothers, played by Jason Schwartzman and B.J. Novak. Cathy also aided me in keeping a strict account of our hair styles and character studies during



Top: Tom Hanks as Walt Disney. Above from left: Bradley Whitford and Paul Giamatti

From left: Emma Thompson as P.L. Travers and Jason Schwartzman

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Above from left: Tom Hanks, Colin Farrell, Ruth Wilson, Kathy Baker, Melanie Paxson

filming in addition to taking care of Ruth Wilson, who plays the delicate Mrs. Margaret Goff. Beatrice de Alba took care of Rachel Griffiths, who plays Travers' Aunt Ellie, and both she and Cathy expertly employed the Gibson hairdo that was very popular not only at social events in 1906, but with its soft, thick, loose plait at home, was also what one wore while tending to the family.



For our 1906 Australian background players, we used Yak hair, plaited and set up in a ringed circle, applied to the hair with bobby pins, hairpins and tons of hairspray to make the hours of styling and curling faster and easier to design for that period. Kerry Mendenhall and Maria Sandoval's outstanding work kept the 1906 and 1961 periods authentic, while running on schedule (including organizing the many male pre-cuts to make our days).

Perhaps the most fun of all, though, was designing the looks for the *Mary Poppins* premiere scenes and their Julie Andrews and Dick Van Dyke lookalikes, as well as the many other background characters that were in the mix at that event. We hired the most experienced hairdressers we knew to exercise their brilliant skills and saw them re-create a bit of Hollywood magic. •



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12 YEARS A SLAVE

An Interview With
Ma Kalaadevi Ananda, Department Head Make-up,
and **Adruitha Lee, Department Head Hair Stylist**

Right: Chiwetel Ejiofor
getting touched up by
artisans. Opposite page:
Cast members.



What was your prep time, and how did you prepare for *12 Years a Slave*?

KALAADEVI: There was little or no prep time. I received the script on Wednesday, I accepted the assignment on Thursday, traveled to New Orleans on Friday. On Saturday, I loaded in and screen-tested Chiwetel. Sunday was my time with the script. I was also able to have many phone conversations with the script supervisor, Eva. On Monday, we began principal photography. For the first two weeks, I was catching up by designing after work. At the same time, I was continuing to familiarize myself with the script and my key make-up artist, Nick London, was putting together huge boards for our background make-up artists and for the trailer. During shooting, I was fortunate to research an obscure tribe in Africa, whose devotional rituals included getting their backs repeatedly whipped on already-scarred skin surface. The photos of their backs were stark. I was able to see white bone through the dark skin. From that groundwork I learned that very little blood comes from such whippings. So I decided on minimal blood secretion for the slave whippings.

My further research included examining daguerreotypes of slaves from the 1850s. Often the daguerreotypes depicted slaves unclad. The effects on the skin of malnutrition, the effects of layers of scarring from whippings, and the effects of years of cotton

picking under the hot sun were very evident. I also looked at medical sites showing the results of lacerations on dark skin. In contrast to those images, I studied portraits of slaves depicted in different settings as portrayed by painter Eastman Johnson. This included slaves in relaxed social gatherings. Finally, reading the stories written by journalists of the period, I created my own internal journal. I always carried the emotional impact of what I learned and expressed it in the designing and applying of make-up.

ADRUITHA: When I found out I had gotten the movie—I had about three weeks to prep. I started my search on the Internet. From there, I went to one of the research facilities in Los Angeles. The period I was trying to find material for was 1841-1853—it was difficult to find pictures because the only thing that existed in 1841 was daguerreotype photographs and it was especially hard to find pictures of slaves. But I did find a few antique stores in Louisiana that had books about the slave markets in New Orleans, and I took advantage of the museums and the plantations that are around the New Orleans area.

What were some of the make-up & hair challenges you had to deal with?

KALAADEVI: Our Louisiana make-up team [Neicy Ruiz and Nikki Brown] were wonderful. They knew which paper towels to buy to

(Editor's note: *Ma Kalaadevi Ananda was formerly known as Marilyn Carbone.*)

best absorb perspiration without leaving a fiber behind or the best sunscreen that withstood the humidity and scorching heat of the sun. But one question continued to plague me: 'How do we keep the make-up from sweating off, literally dripping off?' It didn't matter what mixture of paints I put together ... nothing could withstand the heat and humidity. Every actor was sweating profusely. Some scenes were shot in midday sun. There was one scene where actors were actively tying logs. As the beads of sweat ran off their chins, I could see the perspiration had the wrong tint. What to do? The answer was, continuously touch up the make-up ... and so I did.

ADRUITHA: The weather (the summer) was a challenge as everyone knows that has worked in the South in the summer. It was almost unbearable and factor into that costumes, wigs and hand-laid hair. A lot of our men had fades or fresh haircuts so I had to hand-lay hair around the hairlines and necklines to conceal the neat edges. This was a constant challenge with the amount of perspiration we were dealing with. Also, our lead actor had a sophisticated look in the beginning of the movie that I had to straighten with hot combs using an oven and marcel irons. This was very time-consuming and it had to be reset at least once during the day because of humidity.

Did you enjoy working in the Louisiana swamps at night?

KALAADEVI: During the night, Aduitha and other women would shine their flashlights into the swamp and we would see pairs of eyes, like white marbles, staring back at us. Then with her big smile, Aduitha would say "alligators!" We had special alligator wranglers scanning the swamps at all times, while snake wranglers had eyes focused on the many trees. Between the two impending threats, there was no relaxing in between setups. There was also the challenge of the mosquitoes that were somehow able to bite through my denim jeans. Once I surrendered my trust to the wranglers, though, I began to appreciate the bayou. The sound at night was an orchestra of frogs, crickets and insects. Even the humidity seemed to have a life to it.

ADRUITHA: The answer is no!! The swamps are a real treat during the day but at night it's a different story. You have the usual pests but then you have alligators and snakes. We had animal wranglers there but it was still a scary experience to know you are surrounded by creatures that would like to take a bite out of you. Also, getting to the actors on the water's edge was tough and sometimes nearly impossible.

How is New Orleans different than other locations?

KALAADEVI: The people of New Orleans are welcoming and friendly. The heat and humidity unique to a Louisiana summer presents challenges. I learned to practice non-resistance as beads of sweat continuously traveled down my shirt. I just let the shirt become my second skin.



On the set of 12 Years a Slave.



ADRUITHA: New Orleans is a unique place. Even though I am from the South, it is different than any other southern city I have worked in. The culture and the food are great—the night life and the music are fabulous. This makes working in a tough summer an even trade.

Were you laying hair? Beards, wigs?

KALAADEVI: We not only laid hair but we painted circles under the eyes. Of course, people didn't have bonding or whitening toothpaste in the 1800s. We dulled the actors' teeth, added a darker pigment under the eyes to give the "period" look. Because people didn't have the vitamins or nutrition of today, I used a lot of raw umber under the eye socket area which gave a sepia tone. I added and lengthened sideburns, goatees and mustaches.

ADRUITHA: I had to lay a lot of hair ... One of our lead actors (Patsy) who went through a lot of tough scenes in the movie, came to me two days before the film test and had a Grace Jones-type haircut—very angular and almost futuristic. The director asked me to do something but he did not want a wig. So we laid hair on her (as well as on a lot of our background). My lead actor had to have three stages of grey hair added throughout the movie.

What techniques were used to lay hair?

KALAADEVI: We hand-laid crepe hair. We had a lot of Afro-tech in different shades. We also did flocking. I liked to paint the base of the sideburns, then fill it in and lay hair on top of it. A few leading actors came with full beards and I was able to carve out mutton chops and other types of period facial hair.

ADRUITHA: For Patsy, I experimented with a few techniques on mannequin heads that had the same type of hair. I started with hand-laying hair around her hairline and actually gave her a lower hairline. As I mentioned before, her hair had previously been shaved off on the sides. I added the hair in the interior by making round circles in the Afro-tech with the rat-tail comb. I laid the Afro-tech in quadrants on her head. I secured it with dots of adhesive, then I worked it with my fingers to create a rounded natural look. Our lead actor had to go through three stages of grey hair. The grey hair was added by hand-laying around the hairline and flocking it on the interior areas.

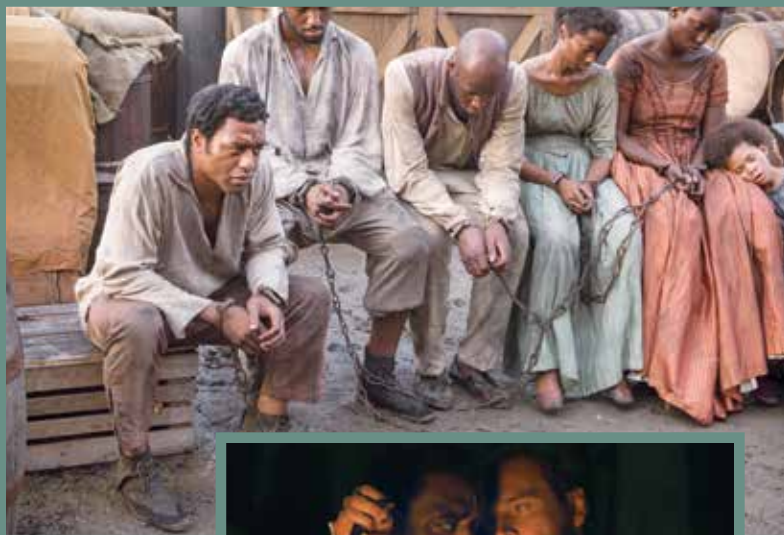
With the period being 1800s, did you research color and how so? What were some of the paintings and photos you used to create your palette?

KALAADEVI: I worked in terms of warm and cool tones. Warm tones were for when the lead character Solomon was living life in the face of possibility; cool tones for when life was draining out of him. I drew inspiration from American painters and from the journalists who did pencil drawings. British painter Eyre Crowe traveled through the South and did pen and ink drawings and paintings of slaves at auctions.

ADRUITHA: I used reference photos and pictures of paintings that our costume designer shared with me. Since she was also the production designer, she had done extensive research. Also, our department head make-up, Kalaadevi, had some great reference photos. And of course, the hair was very natural in color.

Is there one thing that had to be done on the fly that you can recall? What was it?

KALAADEVI: We were filming an interior, emotional scene, late at night. After the character Solomon is hung, we find him lying on the wooden floor with dry mud on his face. He had



12 Years a Slave cast members.

mud and dirt all over his face and the way the camera and actor were placed on the ground, the mud didn't read. Steve, the director, couldn't see the make-up effects even though the mud was exactly where it was supposed to be. So, on the fly, I had to quickly reapply, add mud, and dry it with a blow dryer to give it a dried look while actor remained in character lying on the floor.

ADRUITHA: There were a few things done on the fly—but one thing does come to mind. We were about to do a scene with our lead and we find out the director wants him muddy. We had to match the color of the mud on set. Luckily, I had some baking soda and colored hair powder in my set bag. Kalaadevi and I mixed it up with water, matched the mud, put it all over his head and face and we were ready to start shooting. Yes, I always have baking soda because I use it for so many things.

If you had one thing in your kit that you could not live without while working on the 12 Years set, what would it be?

KALAADEVI: It would be flash color palette of primary colors and illustrator palette. *12 Years a Slave* illustrator palette which is a palette I designed for the set and specifically for dark-colored skin.

ADRUITHA: My bag of loose hair ... everyone in my department had one because we were always touching up our actors. They would start sweating and we were right behind them reapplying.

If you could offer any advice to someone who was doing a period film like 12 Years a Slave, what would it be?

KALAADEVI: This is my advice ... to surround yourself with talented make-up artists, and with those who have the highest

sincerity. If anybody falls short, hold them in the highest space of possibility, they will rise to it. You choose artists who have a deep passion about the film as well as those who have a deep conviction about the telling of the story. So it was in our case. Have a director such as Steve McQueen, whose dedication is contagious. In this environment, the members of the make-up department worked to the peak of their capacity and the peak of their artistry. Make-up artist Neicy Ruiz told me she would give anything to be part of the team. The same was true of Nick London [key make-up artist] as was the case for Nikki Brown and the rest of the team. Coming to work was not just another day on the set; it was a labor of love and gratitude.

ADRUITHA: Research and test everything before it works on camera and keep testing even after it works.

If you could summarize your experience on working on 12 Years a Slave, what would you say?

KALAADEVI: I will summarize my experience by saying "fulfillment." Having a director who held the highest expectation and fulfilling it was in itself fulfillment. Having a make-up and hair team that worked together, laughed together, and at the end of each day reunited in the trailer to all say "ahhhhhhhhh, what a day" ... together ... until the next day.

ADRUITHA: The experience of doing *12 Years* is one I will never forget. This movie raised the bar for me in so many ways. Our director is an artist, the actors were amazing, my department and the make-up department were all very talented and worked really hard. This movie changed my life. The subject matter was heartbreaking, but the way the story was told and the way it looked, made me really proud to be a part of it. •

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EXTENDED FAMILY NEWS



Lori Rozman Got Married!

Lori Rozman (hair stylist) and Brendan Fenton (set dresser) met on the set of the television show *House MD*, and were married October 19, 2013.

"With Hugh Laurie's blessing, we started dating and four years later, found ourselves walking down that isle! We had a lovely ceremony in San Luis Obispo

with family and dear friends and now we have settled into married life looking forward to our life's journey together."

In Memoriam

Errol (Karl) Silvera (1919–2013)

Journeyman make-up artist Karl Silvera became a member of Local 706 in 1943 but prior to his make-up apprenticeship at RKO Studios, he was a member of Local 44 (Property). He began working as a make-up artist at Paramount Studios in 1946 and as he loved to say, "I went to Paramount to work for a day and stayed 13 years." During those prolific post-WWII filmmaking years at the studio, Karl worked on some of the most iconic films of that period, *Sunset Boulevard*, *Fancy Pants*, *A Connecticut Yankee in King Arthur's Court* and *Shane*.

In the 1960s, he set up his make-up brushes at Universal Studios and created one of the most iconic make-ups in television history—Herman Munster. Herman and Lily, Grandpa and Eddie, along with their "homely" sister Marilyn, made up one of the most recognizable families in American television, images that are still appreciated and admired to this day. Karl's boundless artistic talents and open heart showcased the beautiful Lynda Carter as Wonder Woman, Natalie Wood, Mark Harmon and Kim Basinger in *From Here to Eternity* (TV series), the casts of *Falcon Crest* and *Police Story*. During his years working at the Burbank Studios/Warner Bros., Silvera was especially generous to the incoming make-up artists and kindly mentored them, passing on the "tricks of the trade," always with a gentle but firm guidance and always gave his reasons plainly and simply. From nine in the morning until six at night, they practiced, practiced, practiced under Karl's watchful eye. He never belittled them if they did something wrong, just showed them how to do it properly. "Okay," he'd say calmly, "try it again." A year later, he spoke up for those he mentored to be moved into journeyman status and the membership voted unanimously for their elevation.

Karl Silvera retired in 1988, with a cumulative active membership of more than 50 years in the IATSE with both Local 706 and Local 44 beginning in 1936. He was recently honored at the Alex Theater in Glendale with his name emblazoned on the beautiful neon marquee during a screening of *Sunset Boulevard*. At that time, he was the only surviving member of the film crew. Among hundreds of people in attendance for the screening, a group of Local 706 members learned of the event through Facebook and joined the celebration. Both Michael Blake and Karl entertained the crowd with a Q&A session, and received a standing ovation in appreciation and outpouring of love

for the 95-year-old make-up artist who shared stories and was sharp as a tack. Unfortunately, soon afterward, he fell and broke his hip and spent time in a convalescent hospital.

Karl is survived by his wife Judy, and two sons William Eric and John Steven Silvera, their wives and grandchildren. He was previously married to Mildred Silvera.

Martha Kail (1920–2013)

Quiet, sweet and dignified, body make-up artist Martha Kail was integral to many of the television productions of the 1970s and '80s. Her professional demeanor, accomplished as an artist yet never one to seek the spotlight, Martha was always in demand as a body make-up artist. She would always come to work beautifully attired and set to the tasks requested of her. Whether it was women in bathing suits, showgirls or even the "dress extras," the rarely thanked body make-up artists always completed the finished product so actresses would have flawless, perfect skin. Their job was physically demanding and they were often running from dressing room to dressing room, never with enough time and always under pressure. Their abilities to sculpt bodies, cover bruises and scars, apply tans or cover sunburns were a different skill than the make-up artist. From the beginning of filmmaking, body make-up artists had their own craft, and all were women. Martha joined Local 706 in 1976 and worked continuously at NBC and CBS; was hired on all of the productions at Universal Studios, Burbank Studios and Lorimar during the 1980s, miniseries *From Here to Eternity* and TV series *Dallas*, *Vegas*, *Fantasy Island*—all shows known for perfect-looking women.

In retirement, Martha and her husband Donald moved to Henderson, Nev. Donald Kail passed away in 2010, and Martha passed peacefully on March 25, 2013. She is survived by her two sons, Local 706 make-up artist (retired) James Kail and Lonnie Kail. Services were private.

Carol Strong (1957–2013)

With a beautiful light touch with paint and powder, highlight and shadow, trainee make-up artist Carol Strong accomplished many credits that displayed her talents, especially with edgy, character-driven films and television productions. Carol began her career in Oregon but at that time, there was not a great deal of film or television being shot. She moved to California and was working on a nonunion film, *Guinevere* in San Francisco, that went on strike for three days until their demands were finally met. When they finally achieved the contract through dedication and perseverance, she attained "Roster status" and became a member of Local 706.

Often department head make-up, she artfully crafted the looks of the casts for *Prey for Rock & Roll*, *The Rules of Attraction*, *Slap Her, She's French!*, *Auggie Rose*, *Drowning Mona* and many more. She did all types of work in television, from episodic (*Chuck*) to movies of the week (*An American Town*, *The Bogus Witch Project*, and *Stolen From the Heart*), and finally, she was Robert Osborne's make-up artist on the show *Private Screenings*. She had the ability to create translucent make-up artistry that allowed the actor to create fascinating characters; she allowed them to shine through. She was fortunate to work with some of the most respected actors, from William H. Macy and Stephen Rea to Faye Dunaway, Gina Gershon and Jackie Chan. In contrast to the intense, edgy characters she helped to create, Carol was a beautifully kind soul who loved to laugh and could laugh so hard there would be no sound. Her unique and sophisticated sense of fashion was often copied and admired.

Carol's beautiful soul left us on October 22, 2013, under heartbreaking circumstances that none of us will ever truly understand. It is understood that Carol Strong is survived by two brothers, but we have never been contacted by any family members, nor received any information regarding services.

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For more details contact info@themakeupshow.com or call 212.242.1213
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April Showers



Might spoil that elaborate hairdress Mae West is getting from hair stylist Maybelle Carey, but those same showers none the less bring May (or Mae) flowers, and that's what Mae is interested in. And she hopes they'll be orchids for her 1935 film Goin' to Town.

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