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Massive make-up and
hair team creates the
look of *Oz The Great
and Powerful*

By Joe Nazzaro

OZ THE GREAT & POWERFUL MAKE-UP WIZARDS

Howard Berger applies Wicked Witch of the West make-up.

A

classic of fantasy literature for more than a century, L. Frank Baum's *The Wonderful Wizard of Oz* has spawned dozens of sequels, stage productions and most notably, the lavish 1939 MGM film featuring groundbreaking make-up designs supervised by then-department head Jack Dawn.

The latest chapter in the Oz saga is *Oz The Great and Powerful*. Directed by Sam Raimi (*The Evil Dead*, *Spider-Man*), it follows a small-time Kansas magician, Oscar Diggs (James Franco), who travels to the land of Oz and becomes the legendary Wizard. Witch roles are filled by Mila Kunis (Theodora), Rachel Weisz (Evanora) and Michelle Williams (Glinda). The film marks one of the biggest American make-up shoots in years, employing an army of union make-up and hair artists for the better part of a year.



CLOCKWISE FROM TOP LEFT: Tinker make-up, a Winkie lieutenant, Vivian Baker inspects her work up close and in the mirror, Stephan Dupuis and Munchkin friend (Joseph Witherow). AT RIGHT: More make-up and hair design for Oz inhabitants.



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Overseeing that army were make-up department head Vivian Baker; KNB EFX Group Inc. chief Howard Berger, who provided the film's make-up effects; and hair designer/department head Yolanda Toussieng. Under their supervision, a virtual world of Munchkins, Quadlings, Winkies and Tinkers took shape.

Baker became involved after producer Grant Curtis asked her to fly to Hawaii for a screen test with an actress who was in line for Evanora. "Sam asked me at the time if I wanted to talk about the movie," she said, "and when I told him I wasn't on it, he said, 'But I approved you months ago!' We got a few hours to talk to him about the film on the way back, and while I wish I'd read the script, it was a good opportunity to hear what he was thinking."

With Franco, Weisz and Kunis bringing in Nana Fischer, Judy Chin and Tracey Levy as their own personal make-up artists, Baker was able to concentrate on Glinda, as well as the individual races of Oz, such as the Quadlings and Emerald City residents. "Some of the costumes had quite a large scale to them," she said, "so if you're going to make the faces work, you have to deal with them in the same scale. If a man is wearing quite a large pair of pants, you can't give him a little face."

"The costume department did a fantastic job of making the costumes real and organic yet otherworldly, so ... the shapes that production designer Robert Stromberg came up with and the scale of the costumes really set the parameters of where I went with the facial hair for the men. The way our scheduling worked, as each background person came in, I was able to design each character personally, which gave me a great understanding of how it was all going to look."

"We started with their costumes and said, 'OK, what do we want to do, and how does it fit in with that costume, its colors and shapes?' I had Steve Anderson, my key, with me, and Georgia Allen, who became my head ventilator, so if I wanted the hair to go up this way and curl up here, they could figure out a way to make it happen. It was a wonderful creative process, having a team that could pretty much build anything I thought of."

Baker worked closely with Toussieng and costume designer Gary Jones so that hair, make-up and costume created a unified look for each character. "I was able to move forward with the men right away," Baker said, "but needed to see where Yolanda was taking the women, because their hair played such a large role, and it had so much to do with where we went with the make-up, which was all about balancing those different pieces until they looked right together. I love what Yolanda did ... quite honestly, she had to come right out of the gate with it."

Toussieng came to the production just nine days before the start of principal photography, having replaced the previous hair designer. Not knowing what was needed, she arrived in Raleigh Michigan Studios, where filming was to take place, with 42 trunks of equipment and supplies.

"I brought my own hair dryers, hooded hair dryers and every piece of hair I owned," she said, "so I was ready for anything. For example, I had once wired up a dreadlocked wig for a comedy I had done, where the director said, 'When he comes out of the explosion, I want his dreadlocks standing straight up!' so when I came to *Oz*, and Sam said, 'I don't know how you're going to do this, but when she transforms into the witch, I want her hair to stand straight up,' I knew just how to do it. That gave me a certain comfort level, because I was working with different shapes and sizes, but the technical basis for how I did them was similar."

Toussieng had to put together a team quickly but discovered that most of the people she was used to working with were already committed to other projects.

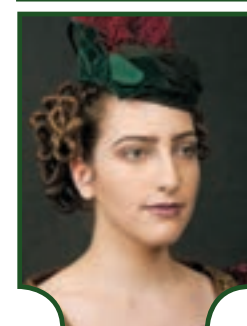
"I did bring in Jules Holdren as my key, who I had just worked with on *Abraham Lincoln: Vampire Hunter*, and one other key person I worked with before, but I inherited everybody else from the previous hairdresser. I ended up with a pretty new crew of Michigan hairdressers who asked what they needed to do and I said, 'You need to pick up a needle and thread; you're going to sew hair!'"

"Fortunately, the first six weeks of shooting were just James Franco and Mila Kunis, so that gave me the time to come up with my ideas for the Oz people and Emerald City folks. I had to make over 420 hairpieces, so I had a huge team. I brought in six people just to sew hairpieces, so that's what we did for six weeks."

Toussieng decided to use ideas developed on other films such as *Edward Scissorhands* and *Batman & Robin*, where wire was used to create outlandish hairstyles.

"When I got there, they showed me the costumes, which were very whimsical and fanciful, with things like big hoop skirts. Sam's direction was he wanted them to be whimsical and fun, so I immediately thought of doing 'cages,' where hair is sticking out or going sideways. Luckily, I had wired hair on *Edward Scissorhands* and one of the looks I did for Uma Thurman as Poison Ivy on *Batman & Robin*, where she becomes bigger and more colorful and I made a hairpiece out of wire. I was able to do the same thing on this film, but on a much smaller scale, where I put wire on a bit of foam and sewed colored hair to it. When I looked at the costumes, I thought it was the perfect place to revisit that experience."

Toussieng also incorporated color into her hairpieces, using swatches provided by the costume department to match up the distinctive hues. "I picked colors from their wardrobe, dyed them and mixed those colors in with the actor's natural hair. And when Vivian saw that we were adding those colors



to the women's hair, she followed suit, introducing them into the men's facial hair as well. I also bought all-blond hair. Even if it was going to be mixed with dark hair, I bought the most bleached-up hair I could get and then dyed it."

While Baker and Toussieng were hard at work with their departments, Berger and his partner at KNB EFX Group Inc., Greg Nicotero, were moving forward with their own characters. "The way it broke down," Berger explained, "I was prosthetics make-up department head, so Greg and I handled the design and orchestration before Greg went on to *The Walking Dead*, but he was instrumental in the design aspect of it."

"The thing was, Disney didn't buy the rights to the MGM film. They bought the rights to the book, so we had to be cautious about any design crossover. Obviously we know that Munchkins were little people, but we weren't able to emulate the look of the MGM film. We had the Winkies, which are the witch's guard, which were redesigned. And there are characters

"Norman Cabrera was our main sculptor, but we kept redoing things, making the nose smaller, and the chin bigger, changing the cheekbones and trying to find the right look. Sam had us try a bunch of different colors and looks, and the first one was a high-fashion look that Sam and I liked, but it was a little too stylized, so Peter Montagna and I redesigned the paint scheme and the make-up to keep her beautiful but more natural; natural for a witch, anyway."

"The actress who played the Wicked Witch of the West was in the make-up 35 or 36 times, which was very rough on her skin, and she also had contact lenses, dentures and a super-tight costume, but she was a real trouper and totally brought the character to life."

"The Wicked Witch of the East actress was great in the make-up, but hated every second of it, because it made her look old and ugly, so we ended up having to retrofit that make-up on her stunt double, Nancy Thurston. It's not quite how I envisioned the character, but John Wheaton designed it, Nick Marra did a fantastic job of sculpting it and it's a hideous Sam



At left: Design and sculpt for Wicked Witch of the West make-up; Mila Kunis. This page, clockwise from top: Alex Diaz paints China Girl puppets, Wicked Witch of the West hero make-up, Norman Cabrera at work, the make-up room, Andy Schoneberg sculpts.

called Tinkers, which are the ancient men who build all of the contraptions for Oz, who are bald, with long beards. And, of course, we had the Wicked Witch of the West and the Wicked Witch of the East. Between all of those characters, there were more than 100 prosthetic make-ups we were responsible for. Our final count was over 2,700 individual prosthetic make-ups we applied, so that's a lot of make-ups."

One of the biggest responsibilities for the KNB team was creating looks for the two evil witches.

"Greg had an interesting idea for the witch concepts, which were designed around actresses from the 1930s," Berger said. "I thought that was kind of cool, so we did a round of designs with that feel, with John Wheaton as our key designer, and we hired Bernie Wrightson, who did a bunch of design work as well. We kept that pin-up girl flavor to it and Sam really liked that look. It wasn't like making an ugly witch; it was a beautiful woman who turns into a witch, but is still beautiful and seductive. When the actress was finally hired to play the Wicked Witch of the West, John Wheaton came up with some new designs for a beautiful make-up that was still scary and threatening."

Raimi horror hag, applied by me, Peter Montagna and Richie Alonzo. There were days I couldn't do the make-up because I had the Wicked Witch of the West at the same time, so Richie took it over with Greg Nelson and Mike Mills."

The Wicked Witch of the West make-up was essentially two pieces. There was a horseshoe piece that included both sides of the face and the chin, the sides of the nose, around the nostrils and blending off into the upper lip, and a one-piece forehead and nose piece with pre-punched eyebrows.

"We were shooting in HD 3-D," noted Berger, "which meant any lace would show, so Mark Boley ended up punching something like 60 foreheads."

"We originally used silicone pieces, but because the actress had a high pH to her skin, the pieces were not sticking as well as I wanted. At one point, she had a one-month break, so I decided to redo the make-up in foam rubber. Garrett Immel re-sculpted it, and by the time the actress came back, the make-up had much better facial movement and held much better during the day. Peter Montagna and I could apply it in an hour and a half, and then I would paint the exposed chest and shoulder areas using several different colors."





CLOCKWISE FROM TOP LEFT: David Dupuis and a Tinker (Dennis Kleinsmith), Munchkins en masse, the make-up and hair team, Berger and Nick Marra work on the Evanora make-up and sculpture. RIGHT PAGE: Michelle Williams (TOP) and Rachel Weisz.



"M.A.C. supplied me with a bunch of different products that worked great, because they didn't dry out the skin. I found if I put too much of the tattoo paint on, it would sometimes start to crack over the course of the day, but the M.A.C. make-up worked great, so I started using M.A.C. micro-airbrush bases on my prosthetic make-ups and sealed the whole thing with Final Seal spray. We also built gloves for her hands: on the first day, I did finger extensions and they were literally destroyed within 10 minutes, so we ended up doing gloves instead."

The Wicked Witch of the East make-up was a silicone cowl that slid over the actress's head, gluing down on the chest and the top of the head, with a chin piece, a nose and upper lip, both sides of the face, a forehead and ears, as well as finger extensions and top-of-hand appliances that went up to the elbows.

"We also had dentures and contact lenses," adds Berger, "and a hairpiece made by Mark Boley. Grady Holder did all my dentures for the movie and Cristina Patterson [Ceret] painted all the lenses. We ended up getting that make-up down to about two hours, with three people on it."

With Berger and his team concentrating on the two evil witches, Baker created a look for Michelle Williams as Glinda.

"We did a couple of looks for Michelle, who also plays a character in turn-of-the-century Kansas," says Baker. "For Glinda, she had to look as powerful as the other women, but it was more of a natural look. Michelle has beautiful skin and we wanted it to be flawless, with a sheen to it, so I used a cosmetic that would allow her cheeks and eyes to have quite a shine to them, as well as some gems on either side of her eyes that would create that look. In the end, with her beautiful skin and lips a bit like Snow White, it did lend itself to that purity. And then she had a simple but strong eye that helped her to hold her own among the beautiful and sultry looks of Mila and Rachel."

"With Glinda, the studio had told us that she was going to be a long blond," added Toussieng, "so I made blond wigs for her, and it was going to be a beautiful, down hairdo, but Michelle did have ideas about when she went into battle. She said, 'I'm not going into battle looking like a beauty queen or prom princess!' It made her look beautiful, but gave her what she needed to not look fluffy or princess-like." (To see the Beauty Breakdown on Michelle Williams' Glinda look, see page 80.)

Toussieng also created hairstyles for Weisz and Kunis after discussions with Raimi and the two actresses. "Sam's direction for Mila was, 'She should be a classic beauty, and *Breakfast at Tiffany's* is what I'm thinking of,' so we did an Audrey Hepburn updo for her. The first time we see Mila, she has this big red hat, but after that, we went into the classic Audrey Hepburn look."

"Rachel wanted to look soft, a little different than Sam's idea, so I used the front of her own hair and added hairpieces

to it. She wore an updo with knots ... as she became more evil, we came up with her hair still pinned up but very soft rolls around her neck, using her knots to ornament the back and she was happy with that, because she felt like the updo was beautiful and regal. She wanted the look to be opposite of how she was going to act."

Berger's team, meanwhile, filled Oz with various inhabitants.

"We didn't want to make the Munchkins too outlandish," said Berger, "but almost everybody has ears, a nose and cheek pieces to round them out. The men had forehead/eyebrow pieces to change the shape of their eyebrows, and some form of facial hair that we designed and made. There were stunt Munchkins with four or five different looks who sometimes had to be swapped out within the course of a day. The Winkies were broader, and we based their look on our lead Winkie, Stephen Hart, who had a very distinctive-looking face."

"The Tinkers went through several design phases. The film's art department did some designs that Sam liked, so we did a couple of tests, but when Sam saw what they looked like, he put the kibosh on them, so we went back to square one. We shaved the actors' heads, and I tried to find some interesting faces, preferably older people, and we sculpted some aged cheek pieces and eye bags for some of the younger guys. We also did a lot of stretch-and-stipple make-ups, and they all had long beards and age spots, and we had some great guys. There was a tremendous amount of design work done for them, which I let the guys in my shop really run with."

Looking back at their work on *Oz The Great and Powerful*, the film's hair and make-up chiefs are pleased with the characters they created. "I love the look of the Quadlings and the Emerald City people," said Toussieng. "I'm a bit sad that they remained in the background for the whole movie. I'm also happy with our work on the girls, which was a challenge but very rewarding."

"I'm actually very proud of the structure of the department and how it worked," added Baker. "That's a testament to the people working on the film, and ultimately, I think I was most proud about that. I have to hand it to production, who said, 'We don't have open bank accounts to do whatever you want,' but they were very reasonable about what we needed, and our team delivered, so it was a really good situation. Everybody was paid fairly and it was a good working environment. You can't ask for more than that."

"I think I'm most proud of the machinery we built to make it all happen and make it extremely enjoyable," said Berger. "This is the biggest make-up film in years. It's been decades since 75 union make-up artists have been hired on one movie for months and months. That in itself is gigantic!" MA

Oz The Great and Powerful opened March 8.

