



DONALD MCINNES



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DONALD HAS WORKED WITH SOME OF THE BIGGEST NAMES IN MUSIC AND FILM, FROM ONE DIRECTION TO BOY GEORGE AND PLACEBO, SIENNA MILLER TO JARED LETO... THEN THERE'S THE THEATRE AND COMMERCIALS WORK. DONALD BOASTS ONE OF THE LONGEST, MOST MOUTH WATERING CVs YOU'RE EVER LIKELY TO FEAST YOUR EYES ON

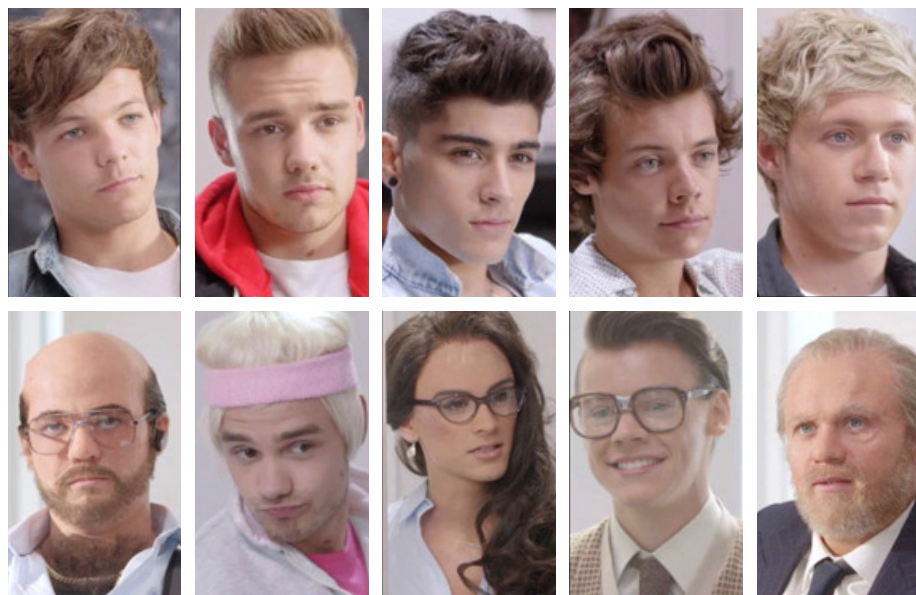
When did you first decide that you wanted to become a make-up artist... what made you think 'That's what I want to do'?

I was a young dancer and around the age of 16-17 and I decided that I really enjoyed the make-up and hair side to performing so as I had no aspirations to become a choreographer and most of the friends that were around me then either wanted to be in bands, dancers, performers and hair and make-up artists anyway so it's not a surprise. My best friend at the time was already in his first year at hair and make-up college so I got the information and introduction from him.

Are you self-taught or did you train?

I first went to Central College of Commerce in Glasgow and did my Hairdressing City and Guilds and Basic Beauty Make-up. They trained you in all fields i.e, period hair, wig making as well as quite an intense two years of hair work which included doing extra night classes in unisex cutting, blowdrying and tinting hair etc. You also were not allowed to take any days off in the first year or were off the course and by the second had to have a position as a junior assistant in a hair salon which they called industrial release. You were also assessed every month to check progress – it was pretty intense but a lot of fun.

Later on, once I felt confident in hair and gained a bit of experience, I went to Greasepaint in London to study TV, film and theatre make-up. I also found it really useful by doing it this way round with



ABOVE
DONALD WITH
ONE DIRECTION'S
HARRY STYLES

PHOTO
XXXXXX XXXXX

LEFT
STILLS FROM
THE BEST SONG
EVER VIDEO

PHOTO
XXXXXX XXXXX

hair first and always try and encourage young new assistants from make-up schools to get a couple of days or a Saturday job in a salon as you learn a lot this way, especially in people skills which is important in our job when dealing with actors etc.

A few years I then went to Neill Gorton's studio in Chesham to learn more about sculpting, prosthetic application and materials etc which has come in very handy.

Who or what inspires you?

I am inspired a lot by old black and white movies i.e the hairstyles in *The Woman* (1939), *Now Voyager* (1942) its a different class of work that you don't see much anymore.

I adore the work of a now deceased hair stylist from the golden age of Hollywood called Sidney Guilaroff (IMDB him to see the amazing amount of work he did). I was also inspired by the glam rock era make-up artist Pierre La Roche and love all the Ziggy Stardust, Aladdin Sane work on David Bowie from the 70's. I also admire the hair work of Keith Wainwright from *Smile*.

I'm a big fan of photographic and directorial work of Canadian-Italian artist Floria Sigismondi. I recently worked on the movie *Into The Woods* and had the privilege to work with a great dept and another inspiration of mine, hair and make-up designer Peter Swords King.

JAMES CORDEN AND
GEORGIA JAGGER
PHOTO HARPER'S BAZAAR



EWAN MCGREGOR
PHOTO DAVIDOFF

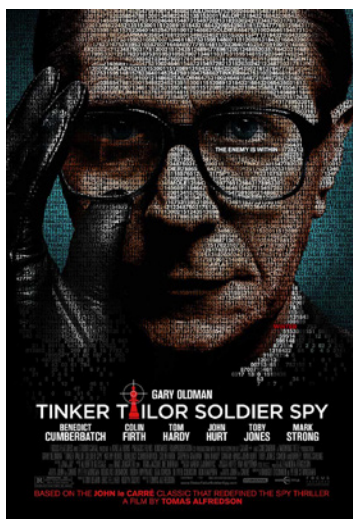
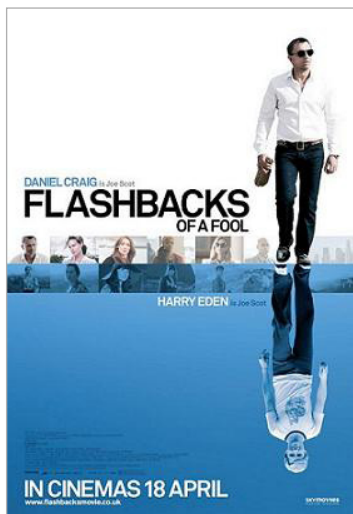


BENEDICT
CUMBERBATCH
PHOTO GQ

You have established yourself as a leading artist in the movie industry, was this always the area in which you wanted to work?

Have I? That's nice of you to say. Well I worked my way through various fields before I got there. From starting in fashion, then into music videos and editorial – doing hair, make-up or both. I was working with the likes of artist friends John Maybury and Baillie Walsh who ended up later going into movies and TV so around the mid 90's I drifted over into that side of things too. I started as an assistant again, working my way up to supervisor and then designer but I didn't want to run before I could walk so I have done it all at an enjoyable pace. It has taken me all around the world with people and places I could never have imagined.

I still like to keep my hand in the editorial and music side of things when I can as a couple of the bands that I still do i.e, Placebo, Suede, are a bit more like family so its lovely to dip your toe in now and again. Its also important to me to not put myself in a box, so I like to work with other designers and not just on jobs I design. There are still a lot of new tips and techniques that I can learn from them.



Which other make-up artist has helped you along the way in your career?

Back in the day I was helped by a great make-up artist/painter called Sarah Gregory who now is an amazing tattoo artist and I also owe a lot to a very dear departed friend of mine, Stewart Moore, who gave me my first break assisting him in music videos.

The fabulous hair and make-up designer Christine Blundell, who has the best school in London, CBMA in Camden Town, still helps me out a lot by letting me use the school for tests, the odd prep job and is always passing my name onto producers and directors. I had a great time working with Chrissie and her team on the movie *One Chance*.

There have been and are still many hair and make-up friends who pass on jobs to one another when the other can't do it, I do the same a lot myself, it's nice to watch each others backs.

Mentioning no names of course, tell us a funny industry-related story.

Gosh there have been many and yes, I can't tell and probably a lot I have completely forgotten by choice!

How do you feel the industry has changed since you first started?

It's changed in many ways but I'm not going to get into all the politics of times and wages etc. But it's also changed in a way that there are now

a lot more schools and courses to choose from, so each year there is a super amount of hungry kids out there and sadly not all of them get through the door. A lot of them come out thinking they are already established but that's not the case, there is a long way to go.

This is what's great about CBMA, they train the students to be trainees once they leave the school – it should be regulated amongst the crowd rooms where most of them seem to end up so that they can have their training assessed as it continues. A great junior can prove themselves on a main bus it's easier to see when they have worked with you for a year or two. You can trust them in another position and move them up. But as I said, not everyone gets that break.

How is working with actors and talent is different to working with models?

Well it's different simply because the actor may be playing a role which could include a period look, a wig, teeth, lenses, prosthetics etc. This depends on the nature of the role and the final decision between, designer, actor, director and sometimes producers. This then results in camera tests to make sure all concerned are happy with what they see and how the actor feels. All this is done before you even start filming and then it's about getting it done in the quickest and most comfortable time for the actor.

SIENNA MILLER
THE GIRL
HAIR COLOURIST
DONALD MCINNES
PHOTO
XXXXXX XXXXX



WORRIED ABOUT THE BOY
PHOTO XXXXXX XXXXX

With model, fashion beauty/editorial work you tend to go with the flow and have a bit more time (and you're not up as early!) – although these days the final result can be airbrushed anyway. But, it's great and a privilege to work with both.

You recently received Guild Awards nominations for both hair and make-up for your work, how does it feel to receive such recognition?

It's lovely, I have Christine Blundell to thank for that. I had an RTS nomination before for drama *Worried About The Boy* that I designed, so I can only keep my fingers crossed that maybe this time we will win but who knows – we're up against some amazing work by some talented artists.

Any exciting plans for the future?

I have three TV shows on the go, one in Pinewood, another in Manchester through February and March and the third being our eighth season of *League of their Own* at Elstree. I'm also with James (Corden) at The Brit Awards 2014, so I have a few shoots to do and TV appearances with James before the Awards. Then I am off to Spain to shoot a commercial and there's talk of two film projects that might happen from April onwards. I can't say much about them at the minute I'm afraid but it's all good and with fun people which is important to me. 🐼