



MAC
BEAUTY TUTORIALS

Beauty is the promise of happiness.



Niiice.

Thanks for the invitation to pitch.


Everyone is very excited over this brief.

I'm reminded of the immortal words of **COCO CHANEL**, "a girl should be two things: classy and fabulous. yet ". Be assured, I am going to do everything in my power to make the grand old dame of haute couture proud. The call is out for a great gathering of the creative

clans to make sure these beauty tutorials look absolutely, fabulously, insanely spectacular.

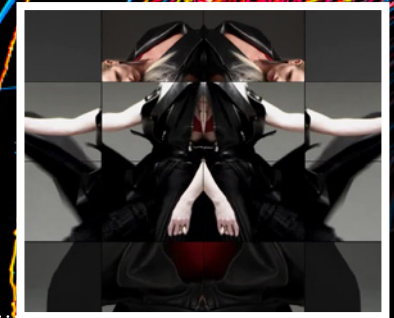
It's a challenging project as the final films will appear on everything from phones to laptops to media walls. But we're quietly confident of our capabilities of designing this campaign to within an inch of its life to assure it onscreen immortality. And here's exactly how we're going to do it...



A vibrant, multi-colored powder explosion against a light background. The explosion is centered and radiates outwards, with colors including purple, yellow, blue, orange, and pink. The powder is captured in mid-air, creating a dynamic and energetic scene. The background is a soft, light gray, which makes the colors of the powder stand out prominently.

*A makeover is the rebranding of a
human being.*

slow-motion textures



mirroring effect & split screen

OVERVIEW

The production objective is very clear. We are going to produce a series of visually stunning and beautiful tutorials that look modern, stylish, inspirational and achievable.

We will deliver films that are fast paced and gorgeous highlighting a mix of high end beauty/ model close ups cut with dynamic and colourful slow motion textures to show off the new powders, pigments and varnishes.

The clips will be simple enough to demonstrate the tutorials yet visually very graphic with

multiple coloured overlays and supers. As well as unorthodox split screen techniques, we will also use mirrored and reflected images to demonstrate pattern, design and precision along with animated mattes to break the image into split screens and the **MAC** design already used on much of the beauty range would be a great device for this.

Each tutorial will have it's own feel but will follow a similar narrative and edit style so that they feel like a collection.



split screen



*The most beautiful makeup of a
woman is passion.*

But cosmetics are easier to buy.



DIRECTOR

I think on this job you are best served by **Joe Director** who is a stills director/photographer. Stills photographers are perfect for this kind of work as shooting high-speed is essentially capturing a 'frozen moment'. A quick look at his folio says more about his capabilities than words can.

Then to bring this alive, we would team him

with **Jane Designer**, currently *Head of Design* in Production House London, where she not only oversees the department output but also designs, directs and art directs. She spent four years working in Framestore's Commercials and Long-form departments as a Paint & Roto artist and Flame operator before a move into Design in 2003. She's perfect for this job as she has a passion for typography, detail and beauty.

SUB
MARINE





a champagne cork popping

*SPIKE -
High Speed Motion Control*



MAC

APPROACH

As part of what we can bring to the production, we want make it very clear that we drive innovation and that we plan on doing something very original. We're in bed with the guys who brought the first Bolt rig to the UK and this project would be perfect for it; take a look at how table top meets the matrix.

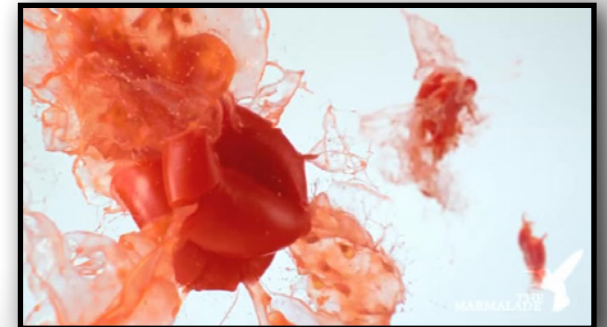
<https://vimeo.com/33408157>

Playing with this phenomenal piece of kit means that we can shoot the make up textures in 360 degrees diving completely around the explosions and liquid splashes in real time. The films will include explosive make up and a slick use of split screen to bring them both together. Therefore our high octane treatment of the core **MAC** looks

will be highly graphic and stylized with tight close-ups on lips, eyes, face and nails. To finish it off we have on of the planet's top colourists to make sure everything well and truly makes the grade.

Finally a razor sharp, rapid fire edit will feature macro shots of the product in packaging alongside textural micro shots held together with a spellbinding soundtrack.

tyre cutting through water



two tomatoes smashing into each other

TUTORIAL LOOK

The tone and lighting of this job is simple: sharp, bright, clean, crisp with fresh skin tones. Emphasised by neutral tonality set upon a bright white or light trench backdrop. This will allow the essence of the **MAC** girl to shine.

We want to create a signature look for the campaign that is all about simplistic beauty with bright, bold colours juxtaposed with interesting textures from our high speed visuals.

LOOK

Said seamless edit will carry us through each scene but the secret to creating this commercial's signature style lies in blending three disciplines; editing, SFX and high speed tabletop photography. The colour and textures will get the full shock and awe treatment at macro and micro level, think:

COLOURFORNIA

<http://vimeo.com/26906724>

but with more class and finesse for the powders and Canon for the nails:

CANON - "Bring Color To Life"

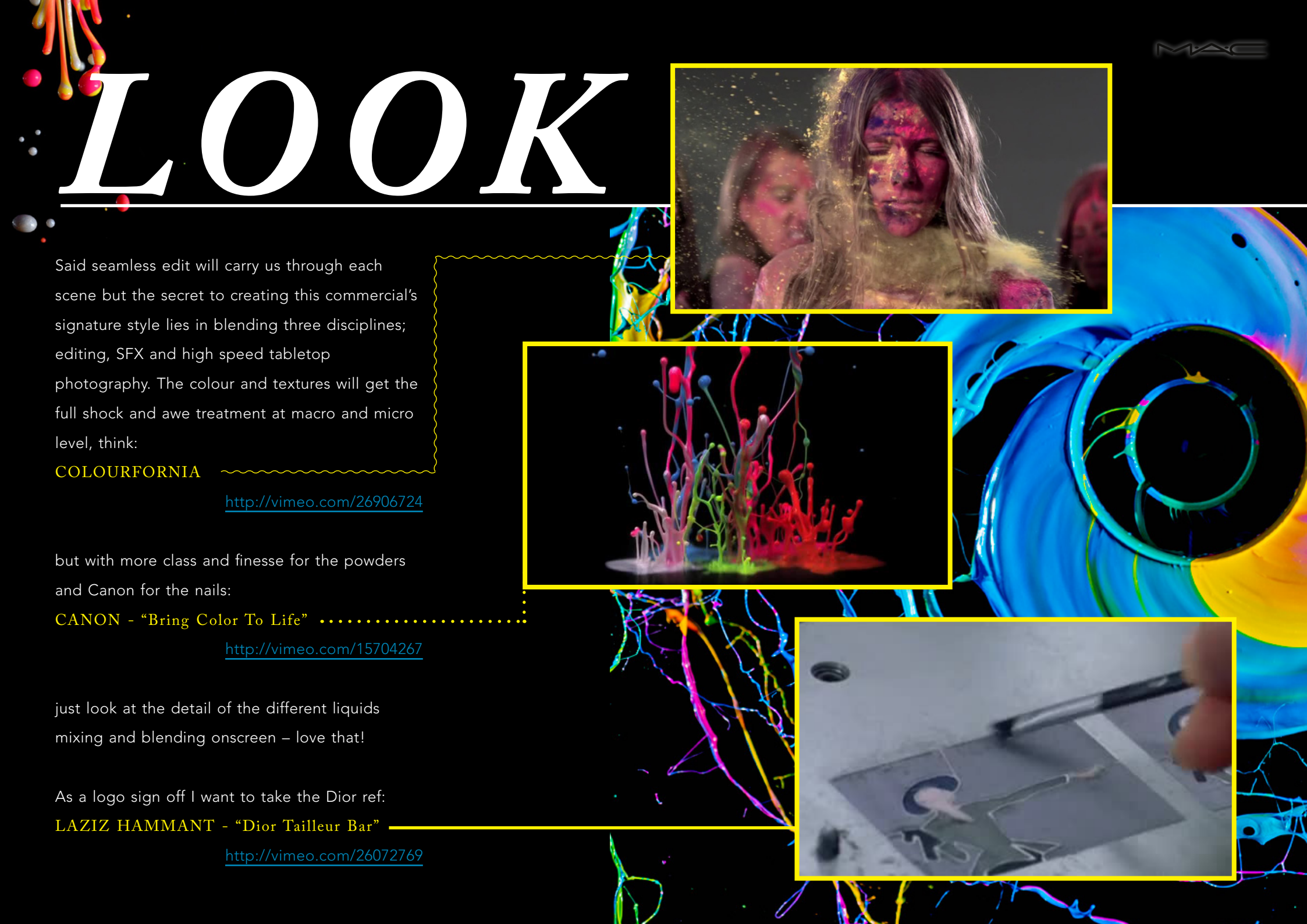
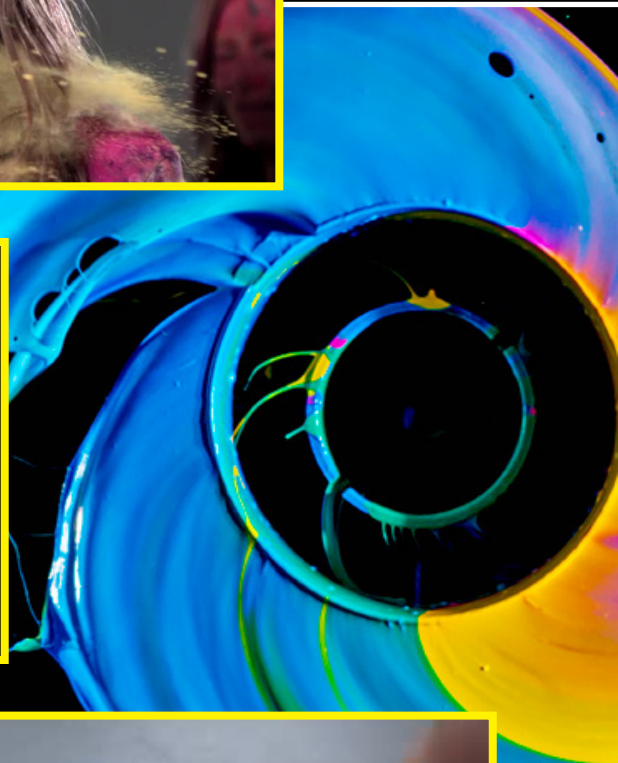
<http://vimeo.com/15704267>

just look at the detail of the different liquids mixing and blending onscreen – love that!

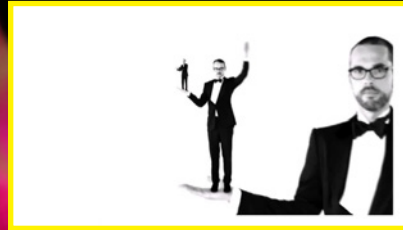
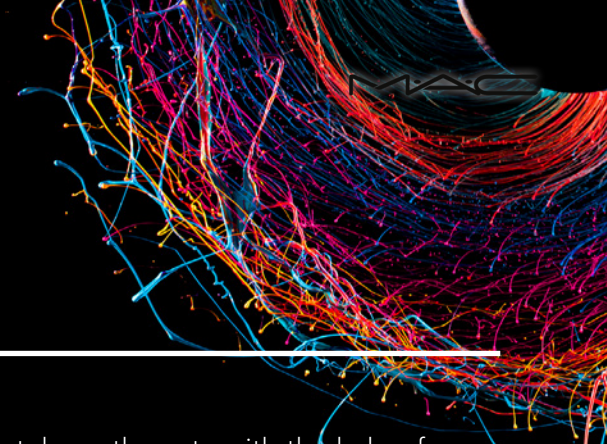
As a logo sign off I want to take the Dior ref:

LAZIZ HAMMANT - "Dior Tailleur Bar"

<http://vimeo.com/26072769>



LOOK



and completely up the ante with the help of SPIKE motion control so that you're just blown away by the delicacy, passion and power of the closing sequence. Now for a little screen schizophrenia, I like the aesthetic of VICTOR & ROLF:

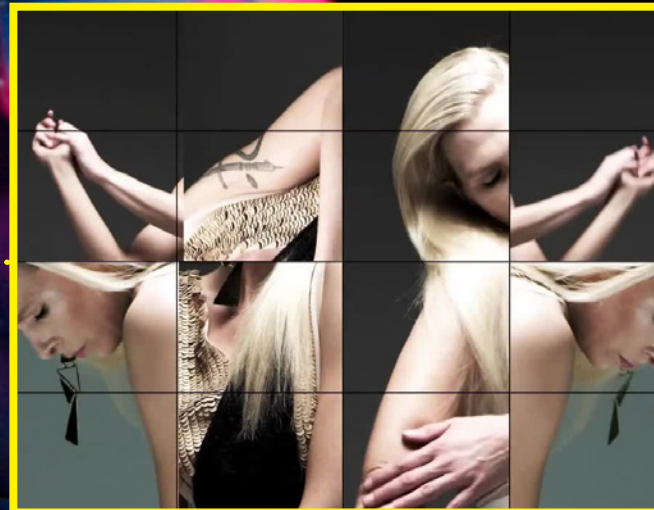
..... • VICTOR & ROLF - "Flowerbomb"

<http://www.stuartgraham.tv/hairandbeauty/viktorandrolfflowerbomb>

and would combine that with the boldness of NY Times:

..... NY TIMES - "Kruse".....

<http://www.barnabyroper.com/view/film/131/kruse-ny-times.html>



Mix that in with a touch of KARL and the battle for hearts, minds and eyeballs will be won.

*The best thing is to look natural
but it takes makeup to look natural.*



GRADE



Let's take a moment to meet Joe Grade. The number of colourists of his caliber can literally be counted on the fingers of one hand. In this business, he is the business and a quick inspection of his reel will assert that so grab a coffee, sit back and enjoy -

<http://www.web.ref>



GRADE

MAC

I won't bore you with the groaning shelves of awards he's won but would point you to his work on **Plan B's** "Stay Too Long", directed by **Daniel Wolfe** and the promos for the singles from their critically acclaimed album, *The Defamation of Strickland Banks*. He was nominated for best Colourist at the *British Arrow Craft Awards 2012* for **Guinness** "Paint the Town Black" and was also nominated twice at the *MVA'S 2012* for **Best Colourist** for "No

Church in the Wild" by **Jay Z and Kanye West** and "Time to Dance" by **The Shoes**. He's the first choice for the industry's most acclaimed directors such as **Daniel Wolfe, Ivan Zacharias, Romain Gavras, Vaughn Arnell, Thirty Two, Nick Gordon, James Rouse, Rocky Morton, Vincent Haycock, Michael Geoghegan** and **Tim Godsall**...

And now he's looking forward to working with you.



SOUND



Music is what emotions sound like. It's also very subjective. Naturally we want to create tracks that will furnish the visuals with the polish and verve that reflect the **MAC** brand position. The way we like to work is to have a lengthy discussion with client and agency with some initial recommendations and then we brief a music production house in the early stages of pre pro so that the tracks can emerge organically as a part of the whole creative approach. For starters, I quite like the power pace and sensuality in this beauty reel

DJANGO DJANGO - "Hail Bop"

<https://www.youtube.com/watch?v=JQGTORbJgB4>

and look forward to working with you as part of a collaborative process.

MAC

Who says soul has only one colour?

We are assembling the heaviest hitters in the business to create a blitzkrieg of beauty that will blow the category away and reveal makeup in a majesty it has never seen before.

Final thoughts are on the human touch. What is going to really give these films a crowning glory is little touches of humour in the expressions the girls pull: eyes lips, smiles, smirks, pouts and preens. We can shoot bunches and bunches of these for use in the edit but instigating a human connection with the models will make the films more engaging and elicit more smiles from the audience and that's what we want the films to deliver: a subtle serotonin lift that translates into a richer instore and online experience. The experience needs to be almost ethereal, think **BBC** <http://www.stuartgraham.tv/fx/paintingonthebbcartrevealed> but with models and make up.

Suffice to say, the campaign's realization needs to be detailed and precise and the sooner we can start working on these details the stronger the final films will be. Time spent in pre-production is never wasted. I'm ready to move forward so please do not hesitate to contact us for any further clarification.

Thank you,
Joe Director

MAC

