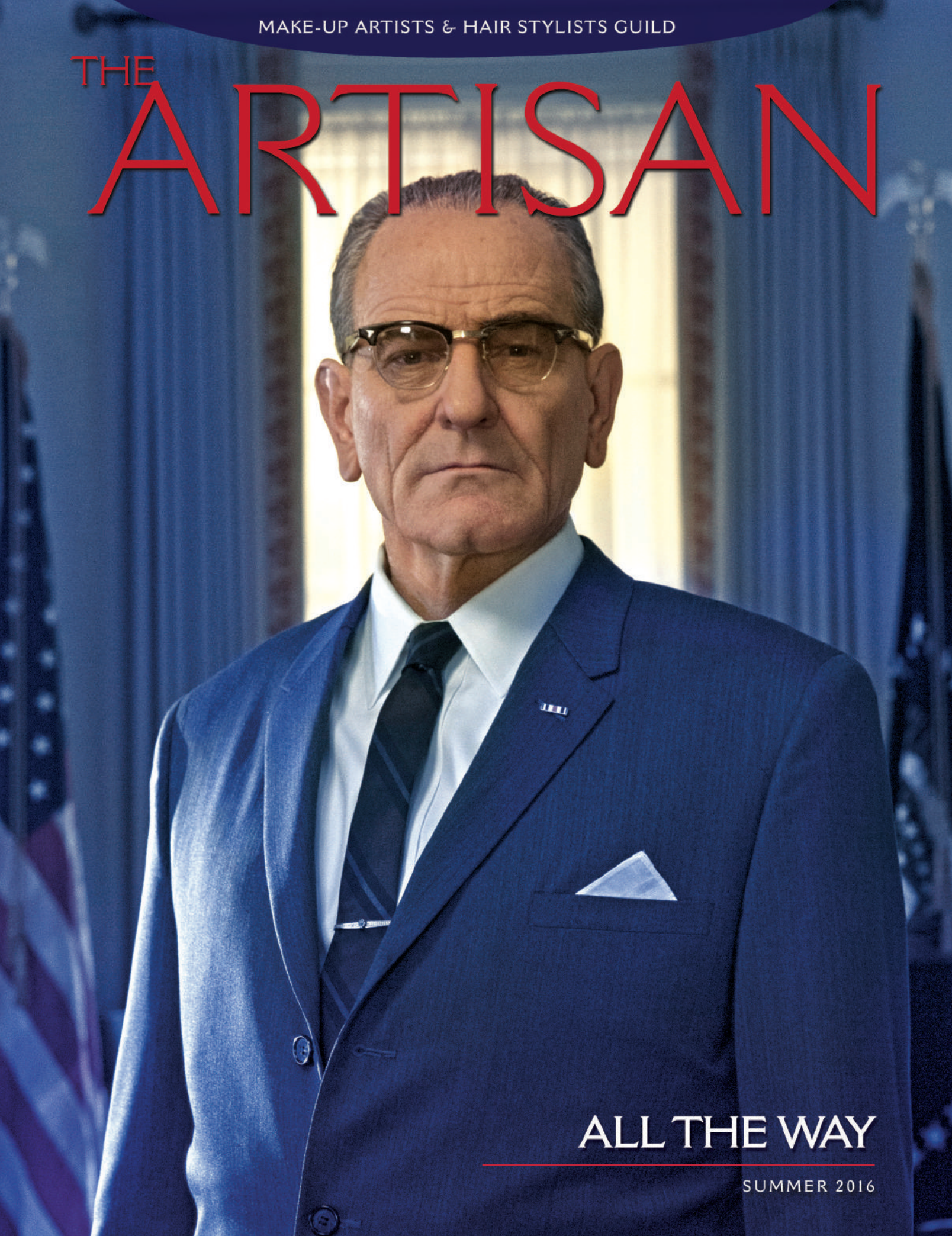


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ALL THE WAY

SUMMER 2016



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Summer 2016

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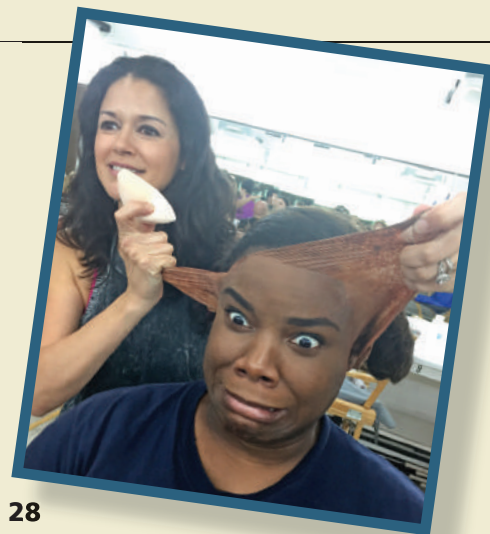
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Cover: *Bryan Cranston as LBJ in All the Way.*
(Photo: Hilary Bronwyn Gayle/HBO)

Now that the pendulum has swung back to California as the leader of film and television production, we suddenly have an influx of film and television artisans from east of the Mississippi who have come to California with their tools and kits in hand. I have always felt that our own Local only benefits from new, talented blood. They need to understand that our eligibility and qualification methods are different and should be honored. There are our own members who wish the door had been locked when they got in, never realizing that our membership is actually holding rather steady—almost as many are quietly retiring. The greatest increase in membership has been through Disneyland.

A total of 19 California-made film projects were released theatrically in 2015 (16 live-action films and three animated films), giving the state an edge over its competitors in total project count. The 19 projects that filmed in California brought an estimated \$720 million in total production spending to the state, placing the state behind the United Kingdom, which had \$1.63 billion in production spending. (Concerns are now brewing about new taxes on shoots in Europe, and the ability for media companies to hire and work across the continent.) “This report highlights both the aggressiveness of our competitors for feature film projects and the effectiveness of California’s Film & Television Tax Credit Program,” observed FilmLA President Paul Audley. “Compared to its competitors, California is attracting big production investment with modest incentive outlays.”*

Some of the report’s notable findings include:

- The 109 films studied by FilmLA represent more than \$7 billion in direct production spending. Budgets for sampled films ranged from \$1 million to more than \$300 million.
- In terms of project count, California’s top competitors were the UK (15 projects), Georgia & Louisiana (12 projects) and Canada (11 projects). New York, which had ranked second in the 2014 Feature Film Production Study with 13 projects, fell out of the top five production centers in 2015, with seven projects.
- Of the California-based live-action films, 44 percent (seven out of 16 projects) were made in the state thanks to the California Film & Television Tax Credit Program.
- The only films with budgets more than \$100 million that were produced in California were animated projects. None of the large-budget live-action films were produced primarily in California.
- For the first time on record, California did not host any of the top 25 live-action films at the worldwide box office in 2015.
- Future studies should show increases for California as the state’s \$330 million Film & Television Tax Credit Program reaches full utilization. The 2016 report will include at least two films produced in California using the new tax credit—*The Conjuring 2* and *ChiPs*.*

Years ago, I was asked to find artisans from Local 706 who would travel to other regions to teach our trade secrets to others outside of Hollywood. There are two ways of looking at the situation; one is to decline and let productions be forced into hiring our own members because of their skills and abilities. The other was to agree (1) and receive the wrath of the membership, or (2) train novices so that when our members had to hire locally, the talent base would be more sophisticated. I chose the first option.

Now, the incentivized producers are mandating that only department heads and their key artists are allowed to come from California. They want to force everyone local to be hired and are pulling them out of salons to work, talent or not. Commitment to the filmmaking process ... or not. They are completely sacrificing quality of work in place of the tax incentives. Indeed, they are forcing us to train our replacements or not take the job.

SUSAN CABRAL-EBERT
President



*excerpted from the FilmLA 2015 Feature Film Production Study

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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

Supervising Editor
JEFF ANGELL

Contributing Writers
SUSAN CABRAL-EBERT
TOMMY COLE
RANDY SAYER

Publisher
INGLEDODD MEDIA

Office Manager
KATHY SAIN

Mailing List Manager
DIANE BURNS

The Artisan is published quarterly
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Way, Burbank, CA 91505
Phone (818) 295-3933. Fax 818-295-3930
All editorial and photo submissions
should be sent to email address:
susan@ialocal706.org

Advertising:
IngleDodd Media
(310) 207-4410
muahs@IngleDodd.com
www.IngleDoddMedia.com

Officers of I.A.T.S.E. Local 706

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FREDRIC ASPIRAS
Personal Hairstylist

DARLENE BRUMFIELD
Hairstylist

KELLY MULDOON
Additional Hairstylist

GINA BONACQUISTI
Additional Hairstylist

Fargo

CHRIS GLIMSDALE
Department Head Hairstylist

JUDY DURBACZ
Assistant Department Head Hairstylist

PENNY THOMPSON
Additional Hairstylist

CINDY FERGUSON
Additional Hairstylist

TRACY MURRAY
Additional Hairstylist

THE PEOPLE V. O.J. SIMPSON AMERICAN CRIME STORY

CHRIS CLARK
Department Head Hairstylist

NATALIE DRISCOLL
Key Hairstylist

SHAY SANFORD-FONG
Hairstylist

KATRINA CHEVELALIER
Additional Hairstylist

OUTSTANDING MAKEUP FOR A LIMITED SERIES (NON-PROSTHETIC)

AMERICAN HORROR STORY HOTEL

ERYN KRUEGER MEKASH
Department Head Makeup Artist

KIM AYERS
Assistant Department Head Makeup Artist

MICHAEL MEKASH
Assistant Department Head Makeup Artist

SILVINA KNIGHT
Makeup Artist

JAMES MacKINNON
Makeup Artist

SARAH TANNO
Makeup Artist

Fargo

GAIL KENNEDY
Department Head Makeup Artist

JOANNE PREECE
Assistant Department Head Makeup Artist

GUNTHER SCHETTERER
Key Makeup Artist

DANIELLE HANSON
Key Makeup Artist

THE PEOPLE V. O.J. SIMPSON AMERICAN CRIME STORY

ERYN KRUEGER MEKASH
Department Head Makeup Artist

ZOE HAY
Department Head Makeup Artist

HEATHER PLOTT
Assistant Department Head Makeup Artist

DEBORAH HUSS HUMPHRIES
Makeup Artist

LUIS GARCIA
Makeup Artist

BECKY COTTON
Makeup Artist

OUTSTANDING PROSTHETIC MAKEUP FOR A LIMITED SERIES

AMERICAN HORROR STORY HOTEL

ERYN KRUEGER MEKASH
Department Head Makeup Artist

MIKE MEKASH
Assistant Department Head Makeup Artist

BRADLEY A. PALMER
Special Makeup Effects Artist

BART MIXON
Special Makeup Effects Artist

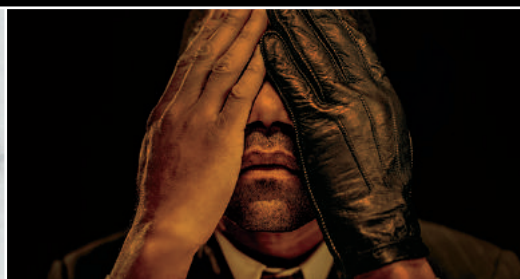
JAMES MacKINNON
Makeup Artist

KEVIN KIRKPATRICK
Makeup Artist

DAVID LEROY ANDERSON
Prosthetic Designer

GLEN EISNER
Prosthetic Designer

FX
NETWORKS



By the time this issue of *The Artisan* goes out to our membership, our film and television industry should be in full swing for another season throughout the state. With that in mind, whether a department head or a day checker, one of the most important skills you should be proficient at when starting a job, besides having an all-around talent of your craft, is to know your contracts and your rights in the workplace. Throughout the year, we get calls from our members asking questions about every subject imaginable on the multitude of contracts our artisans work under. Many of them have never looked at a contract or know what is expected of them. Whether you are someone in charge of a crew, or jumping from show to show, the more knowledgeable you are of the contracts you are working under, the more prepared you will be for the unforeseen issues that come up. If you don't know the rules, how will you know if you are being taken advantage of? How will you know what questions to ask and to whom? To help you hone your contractual skills, I suggest a little reading and a little studying. For your reading pleasure, we have most major contracts you work under at the Local electronically, and if we don't have the one you need, we will try to get it from the International. If you wish to have a copy of any contract out there, and we have it available, we will be happy to send it or its wage charts to your email.

Our union has gained a substantial number of new artisans into the Local in the last few years, who probably don't know exactly what their elected officers do, or what those officers' responsibilities are to the membership. There is not enough room in this article to delineate all, but I will try to hit a few salient points of each office. An abbreviated job description of our elected Officers are: the **President** presides over the union and all meetings, preserves order and enforces the Constitution, By-Laws and Working Rules. He/she shall appoint all permanent committees and all other committees as required; the **Vice President** assists the President, and in case of absence, will take his/her place; the **Secretary-Treasurer** has financial responsibility for all monies and other properties belonging to the Local, and makes sure that the bills are paid in a timely manner; the **Business Representative** is also responsible for the union's finances, along with running the Local, and enforcing all rules and regulations of the Constitution, By-Laws and Working Rules of the Local and the International



“... if you approach each day with a cheerful and optimistic attitude, you will be able to handle the stress.”

Constitution; the **Recording Secretary** shall make a hand-written record of the minutes of all meetings and turn over those notes to the Local to be typed; the **Sergeant-at-Arms** shall be present at all General and Special Meetings, and shall preserve order and enforce compliance with the rules and regulations as set forth in both the Local and the International Constitution; the **Executive Board** shall consist of elected members from each craft, and shall have the power to act at any time, and to pass such rulings as may be necessary for the proper functioning and general welfare of the Local, and shall consider for approval, payment of bills recommended by the Board of Trustees; the **Board of Trustees**, simply put, looks after and protects our financial assets along with the union's property; they look at all monthly bills due, along with monies needed for union travel, lodging, events or other issues that arise and recommends payments to the Executive Board.

One thing that I have found after years of working on sets is, if you approach each day with a cheerful and optimistic attitude, you will be able to handle the stress and the everyday issues that arise much better, and you'll be surprised how this kind of positive outlook can be infectious in a good way to your peers around you. There is a quote that I have hung onto that has helped me keep my sanity in this wonderfully crazy business. It is written by Dale Carnegie, and it reads like this ... “Many people think that if they were only in some other place, or had some other job, they would be happy. Well, that is doubtful. So get as much happiness out of what you are doing as you can and don't put off being happy until some future date.” So, may all of you make the most of your life, and smile a lot!

Please enjoy this issue of *The Artisan*.

Sincerely and Fraternaly,

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Dear Brothers and Sisters,

In the fall of 2015, in a continuing effort to provide professional development opportunities for all IATSE members, the Education and Training Department added a valuable new tool to our training arsenal – lynda.com. Through this partnership, subscribed members have unlimited access to lynda.com's online library of over 3,500 high quality instructional videos across a wide spectrum of technologies. To date, over 6,300 members are subscribed to lynda.com through the IATSE and have access to courses in audio visual, animation, design, photography, business writing, negotiation, conflict resolution, communication, and more - and more members enroll every day.

I am pleased to announce that the IATSE will continue to offer premium annual discounted lynda.com subscriptions to members in good standing and local union staff. Ordinarily, a yearly subscription to lynda.com can cost up to \$359, but IATSE members enrolled through their Local Unions can purchase annual subscriptions for only \$25.

Year Two subscriptions will begin on September 1, 2016 and end on August 31, 2017. If your local did not participate in Year One subscriptions, enrollment instructions and forms can be downloaded on the IATSE website at <http://iatse.net/member-education/lynda> or found in the second quarter issue of The Bulletin. Locals who enrolled in Year One subscriptions were emailed forms and information in early June. Questions may be emailed to Jennifer Halpern, Education Outreach Coordinator, at lynda@iatse.net.

lynda.com helps union leaders expand business and leadership skills, with courses on topics like business writing, negotiation, conflict resolution, and communication. Members can advance certain craft skills through a wide range of subjects that relate directly to our industry, such as audio and music, CAD, photography, video, 3D and animation, and much more.

A flexible learning environment is a particular advantage for IATSE members who have unusual schedules or time between projects, and is cost effective for those unable to take time away from a job to pursue more traditional avenues of professional development and continuing education. The lynda.com library may be accessed 24/7 from desktops, laptops, smartphones, or tablets. Users of any skill level can watch bite-size tutorials for immediate problem solving or take comprehensive courses from start to finish – at work, at home, or on the go.

Educational investment in the workers we represent supports an environment where those workers can keep pace with technology and build skills, cementing our place as the go to labor source for employers in our industry. And when local officers and staff hone their leadership skills, the workers we represent will have the finest representation possible. This commitment to lifelong learning promotes professional and leadership development across all levels of the IATSE for a stronger more powerful organization.

I encourage you to take advantage of this opportunity.

In Solidarity,

Matthew D. Loeb
International President

General Executive Board



Attending the July meeting of the General Executive Board in San Francisco from left: Local 706 President Susan Cabral-Ebert, Business Rep Tommy Cole, Int'l VP Emeritus Edward Powell, steward Susan Stone and Asst. Business Rep Randy Sayer. Eddie Powell is father to hair stylist Cathy Childers and grandfather to Ashleigh Childers.

MAC Cosmetics



A class only for Local 706 members was presented by MAC Cosmetics in July. Wonderful attendance and a great presentation! Thanks, MAC!



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Regional Membership Events



Northern California Regional members Andrea Pino, Debra Dietrich, Susan Stone, Ve Neill, Jenny King Turko, Gerd Mairandres and Nicole Sofios attended a very special event celebrating The Hunger Games exhibit held on June 7, 2016, at the Palace of Fine Arts. The event, sponsored by MAC, was a brief seminar on the make-up designed by Ve Neill for The Hunger Games, followed by a Q&A and then a free chance to view the exhibit. MAC treated them to wine and hors d'oeuvres.



Local 706 "Host Local" volunteers at the General Executive Board, Westin St. Francis (San Francisco)



Regional Membership Meeting at the War Memorial Opera House

EVENTS

CALENDAR OF EVENTS

2016

August 7	Board of Trustees Meeting
August 15	Executive Board Meeting
August 21	General Membership Meeting at Local 80 from 2 to 4 PM
September 5	Labor Day (Offices Closed)
September 11	Board of Trustees Meeting
September 12	Executive Board Meeting
September 18	Primetime Emmys & Governors Ball
October 2	Board of Trustees Meeting
October 10	Executive Board Meeting
October 31	Halloween
November 6	Board of Trustees Meeting
November 7	Executive Board Meeting
November 13	General Membership Meeting at Local 80 from 2 to 4 PM
November 14	SF General Membership Meeting at 7 PM
Nov. 24 & 25	Thanksgiving holiday (Offices Closed)

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“This & That ...”

For the first time in forever ... Disneyland Resort:

Disney premiered its new *Frozen*-inspired musical *Frozen – A Musical Spectacular* in the Hyperion Theatre (within the Disney California Adventure theme park) on May 27, to rave reviews. This is a full hour-long “Broadway-style” presentation, performing four times each day, with three full casts of 28 cast members (plus swings, alternates and understudies), wearing 60 hard-front wigs, lace-front



wigs and facial hairpieces per show (200-plus wigs total!). Nearly 30 of our Theme Park members are currently trained on this production, as it takes nine (9) hair stylists per performance to create the hair & make-up magic. One new piece of the magic is the “black tracking” system.

This is completely new technology: transmitters in the wigs actually ‘track’ the performers on stage so the automated spotlights can ‘follow’ the performers ... amazing! Members Emily Bonosoro, Jennifer Brooks, Shemika Beverly Draughan, Carmela Martin and Jennifer “Jeg” Green are currently leading the “Frozen Team” as ‘Leads’ on this venue.

A breath of fresh hair ... NBC is producing a live production of the musical *Hairspray*, just as they have done with very successful live productions of *The Wiz*, *The Sound of Music*, *Peter Pan* and as FOX/Paramount/Warner Bros.’ recent live production of *Grease*. Harvey Fierstein, who wrote the book and originated the part of ‘Edna Turnblad’ on Broadway back in 2002, is signed to reprise his/her role. Other notables signed on to play the denizens of Baltimore in 1962 include Martin Short as Edna’s husband ‘Wilbur,



Jennifer Hudson as ‘Motormouth Maybelle,’ *Dancing With the Stars*’ Derek Hough as ‘Corny Collins,’ Ariana Grande as ‘Penny Pingleton’ and Kristin Chenoweth as ‘Velma Von Tussle.’ The musical is based on John Waters’ 1988 film of the same name (starring Divine as ‘Edna’). There was also a 2007 feature film of the musical, starring John Travolta as ‘Edna.’ NBC plans to produce this show on our Broadcast Television agreement. This is not a Roster production— at this time. *Hairspray* should begin preproduction next month, and is set to air (live!) on December 7.



Table for 10 ... Local 706 is currently in active negotiations with San Francisco Ballet, KTLA (Broadcast Television), Pasadena Playhouse (Theater), San Diego Opera, Cal Performances/Zellerbach Hall (Regional Theater) and our first-ever contract with the La Jolla Playhouse in San Diego (Regional Theater). We have reached tentative agreements with Center Theatre Group (Ahmanson Theatre and Mark Taper Forum; both our LA Philharmonic/Walt Disney Concert Hall & Hollywood Bowl and LA Music Center contracts “piggyback” on top of the CTG Agreement. These will be renegotiated as well) and FOX NE&O (“Networks, Engineering & Operations”—this is one of two Broadcast Television agreements with FOX, and primarily covers the FOX Sports productions). These contracts are now in the process of being ratified by our membership. CBS (Broadcast Television—which includes KCAL & KCBS News) will be negotiated before the end of the year.

See you at the negotiating table, or see you in the wings!

Randy Sayer

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— **Greg Cannom**

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— **Mike Smithson**

Emmy Winner and Academy Award Nominee

Even if I had an endless supply of Telesis 5, I'd still use Telesis 8. The remover works better than anything I know.

— **Kevin Haney**

Academy Award Winner

Telesis 8 is stronger than anything I've used and the Remover is better than anything I've used. It's a great combination.

— **Kenny Myers**

Skin Illustrator

PPI's new adhesives give me more working time with the option of a faster or slower drying formula and the new remover is fantastic!

— **Eryn Krueger Mekash**

Emmy Award Winner

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— **Vincent Van Dyke**

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CONGRATULATIONS TO THE LOCAL 706 68TH PRIMETIME EMMY NOMINEES

On July 14, the Academy of Television Arts & Sciences
announced the nominees for 2016.

Below are Local 706 nominees:



OUTSTANDING MAKEUP FOR A MULTI-CAMERA SERIES OR SPECIAL (NON-PROSTHETIC)



Dancing With the Stars
“Halloween Night”
Department Head Makeup:
Zena Shteysel
Key Makeup Artist: Angela Moos
Additional Makeup Artists:
Patti Ramsey Bortoli, Sarah Woolf,
Julie Socash and Alison Gladieux



Grease Live!
Department Head Makeup:
Zena Shteysel
Key Makeup Artist: Angela Moos
Additional Makeup Artists:
Julie Socash and Alison Gladieux



Key & Peele
“Y’all Ready for This?”
Department Head Makeup:
Scott Wheeler
Key Makeup Artists: Suzy Diaz,
Jason Hamer, Natalie Thimm
and Michael Blake

OUTSTANDING MAKEUP FOR A LIMITED SERIES OR MOVIE (NON-PROSTHETIC)



All the Way
Department Head Makeup:
Bill Corso
Co-department Head
Makeup:
Francisco X. Perez
Key Makeup Artist:
Sabrina Wilson



***American Horror Story:
Hotel***
Department Head Makeup:
Eryn Krueger Mekash
Assistant Department Heads
Makeup:
Kim Ayers and Mike Mekash
Additional Makeup Artists:
Silvina Knight and James MacKinnon

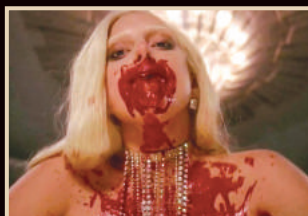


***The People v. O.J. Simpson:
American Crime Story***
Department Head Makeup:
Eryn Krueger Mekash
Co-department Head Makeup:
Zoe Hay
Assistant Department Head Makeup:
Heather Plott
Additional Makeup Artists:
Deborah Huss Humphries,
Luis Garcia and Becky Cotton

OUTSTANDING PROSTHETIC MAKE-UP FOR A SERIES, MINISERIES, MOVIE OR A SPECIAL



All the Way
 Department Head
 Special Makeup Effects:
Bill Corso
 Co-department Head Makeup:
 Francisco X. Perez
 Key Makeup Artist:
 Sabrina Wilson
 Prosthetic Designer:
 Andrew Clement



American Horror Story: Hotel
 Department Head Makeup:
Eryn Krueger Mekash
 Assistant Department Head Makeup:
 Mike Mekash
 Special Makeup Effects:
 Bart Mixon
 Additional Makeup Artists:
 James MacKinnon and
 Kevin Kirkpatrick
 Prosthetic Designer:
 David LeRoy Anderson



The Walking Dead
 "No Way Out"
 Key Special Makeup Effects:
Jake Garber
 Special Makeup Effects Artists:
 Kevin Wasner and Garrett Immel
 Prosthetic Designer:
 Carey Jones

OUTSTANDING HAIRSTYLING FOR A SINGLE-CAMERA SERIES



The Knick
 "Williams and Walker"
 Personal Hairstylist:
 Suzy Mazzaresse Allison



Masters of Sex
 "Matters of Gravity"
 Department Head Hairstylist:
Mary Ann Valdes
 Key Hairstylist:
 Matthew Holman
 Hairstylist:
 George Guzman

OUTSTANDING HAIRSTYLING FOR A MULTI-CAMERA SERIES OR SPECIAL



Dancing With the Stars
 The Finals (Part 1)
 Department Head Hairstylist:
Mary Guerrero
 Key Hairstylist:
 Kimi Messina
 Additional Hairstylists:
 Gail Ryan, Jennifer Guerrero,
 Sean Smith and Dean Banowetz



Grease Live!
 Department Head Hairstylist:
Mary Guerrero
 Key Hairstylist:
 Kimi Messina
 Additional Hairstylists:
 Gail Ryan, Jennifer Guerrero,
 Dean Banowetz and Lucia Mace



Key & Peele
 "Y'all Ready for This?"
 Department Head Hairstylist:
Amanda Mofield
 Assistant Department Head
 Hairstylist: Raissa Patton



The Wiz Live!
 Co-department Head
 Hairstylist: Kevin Maybee

OUTSTANDING HAIRSTYLING FOR A LIMITED SERIES OR A MOVIE



All the Way
 Department Head Hairstylist:
Anne Morgan
 Key Hairstylist:
 Terrie Velazquez Owen
 Hairstylists:
 Brian Andrew Tunstall,
 Julia Holdren, Barry Rosenberg
 and Quan Pierce



American Horror Story: Hotel
 Department Head Hairstylist:
Monte C. Haught
 Hairstylist: Darlene Brumfield
 Additional Hairstylists:
 Kelly Muldoon and Gina Bonacquisti



The People v. O.J. Simpson: American Crime Story
 Department Head Hairstylist:
Chris Clark
 Key Hairstylist: Natalie Driscoll
 Hairstylist: Shay Sanford-Fong
 Additional Hairstylist:
 Katrina Chevalier

“ Ultimately, all our work is only ever as good as the support we have and on this we had a dream team working with us. ”

ALL ★ THE ★ WAY

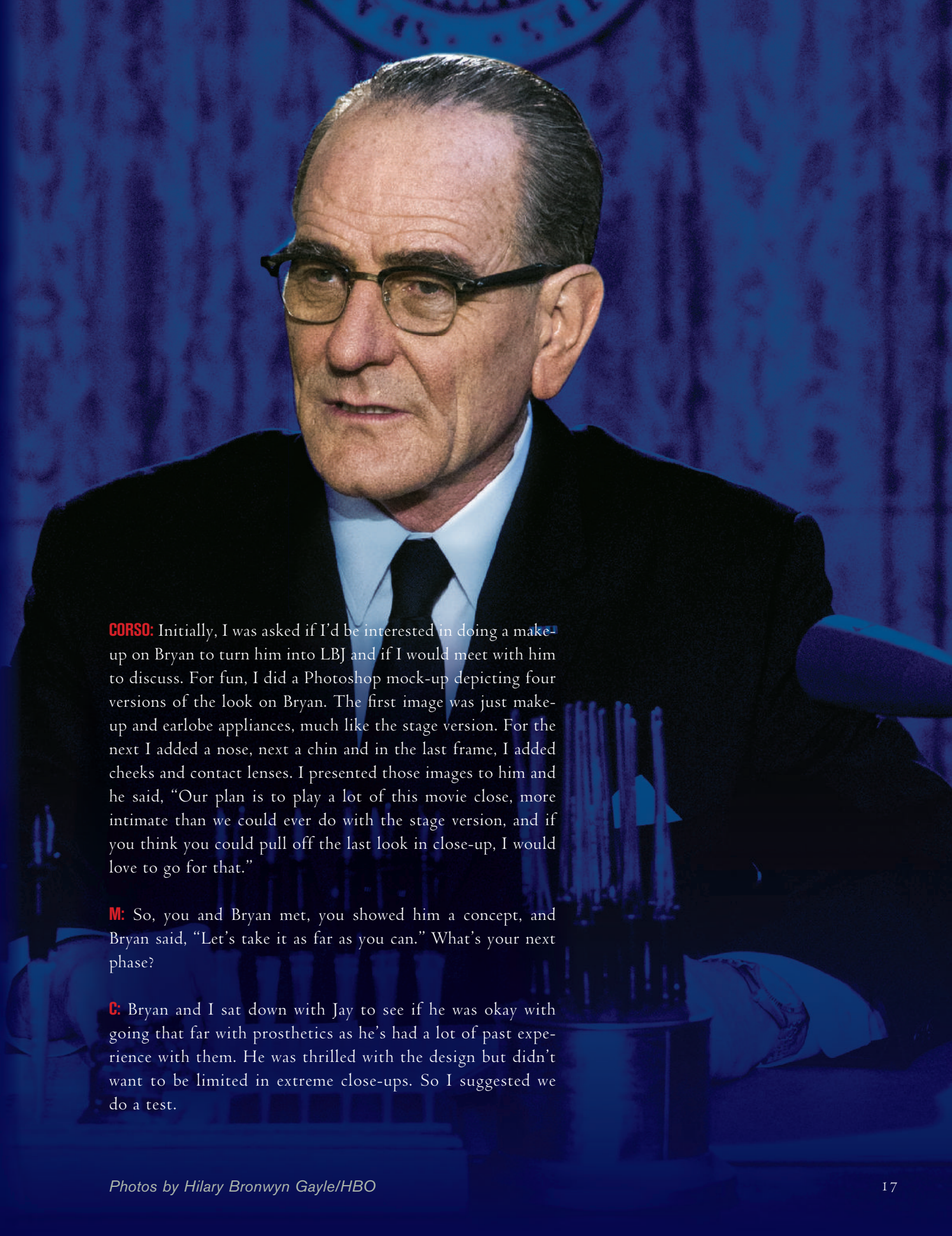
BY BILL CORSO AND ANNE MORGAN

DEPARTMENT HEADS

Anne Morgan and I (Bill Corso) have done many films together and they've run the gamut creatively. We have a mutual respect for each other's process and enjoy a great rhythm when working. For this issue of *The Artisan*, we thought it would be fun to interview each other about the work we did, respectively, as the Hair (Morgan) and Make-up (Corso) Department Heads for HBO's *All the Way*.

This project began life as a Tony Award-winning Broadway play and was now being brought to film for HBO and Amblin Entertainment. The make-up and hair requirements on stage were quite basic, apart from extended earlobes on Bryan Cranston (graciously supplied by KNB FX). The question of how far to go with re-creating these real-life characters began with LBJ* and the trickle-down effect of that design.

MORGAN: Let's talk about Bryan and your involvement with this version of LBJ. What decisions did you make out of the gate in the design and how did that morph, once you tested the make-up? What were the requests from Bryan and Jay Roach, the director?



CORSO: Initially, I was asked if I'd be interested in doing a make-up on Bryan to turn him into LBJ and if I would meet with him to discuss. For fun, I did a Photoshop mock-up depicting four versions of the look on Bryan. The first image was just make-up and earlobe appliances, much like the stage version. For the next I added a nose, next a chin and in the last frame, I added cheeks and contact lenses. I presented those images to him and he said, "Our plan is to play a lot of this movie close, more intimate than we could ever do with the stage version, and if you think you could pull off the last look in close-up, I would love to go for that."

M: So, you and Bryan met, you showed him a concept, and Bryan said, "Let's take it as far as you can." What's your next phase?

C: Bryan and I sat down with Jay to see if he was okay with going that far with prosthetics as he's had a lot of past experience with them. He was thrilled with the design but didn't want to be limited in extreme close-ups. So I suggested we do a test.



M: Talk a little bit about that day we did the test and what happened to the design.

C: On that day, my major concern was how these appliances would read, knowing that hair issue had yet to be addressed. I brought in Frank Perez to assist me and who would be my key on the show and thankfully, you were available to come watch and ultimately, slicked back and greyed his hair a little for me. My plan was to match Bryan against a bunch of pictures of the real LBJ to see what the differences were and see what we could do to improve upon from this test. After studying the photos, I decided he needed more full-

ness in the cheeks, which I had made but weren't pronounced enough. The new cheeks gave his face the appearance of looking a lot fuller than it really was. They also helped hide a telltale mole on Bryan's cheek.

With those test photos and my subsequent Photoshop revisions, it was your turn to take Bryan and figure out the best route for his hair. How did you begin?

M: Once I became involved and saw what you were developing, I felt he needed a broader silhouette. LBJ had those big ears but Bryan needed a more square-head shape and a deeper hairline. This would help his features become more exagger-



From left: Frank Langella as Richard Russell; Bradley Whitford as Hubert Humphrey; the real Humphrey; Lady Bird Johnson.



Left and above: Bill Corso applies make-up to Bryan Cranston. Below from left: Anne Morgan and Bill Corso apply finishing touches to Cranston; the real Lyndon Baines Johnson; Corso, Cranston and Morgan.



ated. I thinned out about 40 percent of his hair and hairline with a razor and then followed up with a shaver.

C: I was amazed at how much you took out, a lot of his hair, especially in the back.

M: Because people are so used to seeing Bryan bald, they don't realize he has this amazing thick head of hair.

C: Something you really wanted and brought up with Jay, was the idea of keeping all the looks gritty and real ... that in conjunction with Daniel Orlandi, the costume designer, and I, we'd try to not sugarcoat everybody but to play everybody real and kind of messy, really raw.

M: Definitely, something I discussed with Jay was texture. It was really important; stray hairs, transparency in styles and fuzz was something that would be realistic and more raw. It was not supposed to be a beautiful representation of the '60s as much as it was supposed to be intimate and up-close and in that, more real. All three departments: costumes, make-up and hair, worked together on this.

C: As far as the rest of the cast, Jay wasn't concerned that we go to the same extent as Bryan and frankly, we didn't have the time or budget.

M: The first actor we saw after Bryan was Melissa Leo. She wanted it as close as possible in experience and look. I thought we'd have to use wigs. Ultimately though, we colored her hair, cut it and dressed it as Lady Bird. One of the best jewels of this was speaking with Lady Bird's real hairdresser in Texas. She gave me some insight and that was fantastic!

C: I think Frank Perez did an amazing job on Lady Bird. Talk about range, from period beauty to prosthetics, Frank really did a great job for me on this picture. Melissa had very specific ideas and was very instrumental about what she wanted done and how the make-up should look and Frank did a beautiful job.

M: We got word that Frank Langella wanted to look as close to Richard Russell as possible. I designed and had a beautiful wig made by Natasha Ladek. Then, he had a conversation with you.



C: Well, I just got a note that says ‘Frank wants a nose’ and I was like “Oh! ... okay.” Luckily, David Anderson was nice enough to give me a positive he had of Frank’s nose (which he had taken for *Frost/Nixon*). I quickly sculpted up a nose and Andy Clement, who created all the prosthetics for me on the show, molded it. Frank Perez applied the make-up on a daily basis, which consisted of a silicone nose, thinned eyebrows and a really nice character paint job.

M: Then it all began! All these wonderful actors started showing up and they wanted to be as much like their characters as possible also!

C: I remember Bradley Whitford sitting down and saying, ‘What can you do for me? Please, I want to look like Hubert Humphrey.’ We all sat there and looked at pictures of him and talked about what was possible.

M: So then I gave Bradley that extreme haircut with his hair-line shaved way back and dyed. Ee gads, it was hideous, but he was still so game!

C: In discussing ideas with Bradley, the only thing I could think for Humphrey was maybe fake eyelids. The problem was he worked the very next day. I didn’t know if it would



From left: Aisha Hinds as Fannie Lou Hamer; Stephen Root as J. Edgar Hoover



work but we went ahead and made some eyelids overnight from sculptures I banged out in the trailer and Andy molded and cast overnight, so we could try them first thing in the morning. Once we put them on, we just decided to go with it!

Now, with Bryan looking so much like LBJ, the question arose, are we gonna do prosthetics on Anthony Mackie to make him look like Martin Luther King (MLK)? Anthony arrived to us midway through the production so prep time with him was very limited. Jay and I discussed his look at great length and we both thought if we tried to add prosthetics, it might be more distracting and act as a hindrance as opposed to a benefit. Our plan was to then just enhance Anthony with a nice character make-up. You guys helped tremendously by affecting his brows.

M: Based on the research, we lightened his brows multiple times to get just the right color tone. Anthony has very expressive eyes and the second we took away his brows, you didn't see Anthony Mackie as you usually would, you looked at other features. We also changed his hairline by adding hair in the widow's peak and adjusted his temples to broaden his forehead a little bit. Brian Andrew Tunstall gave him an excellent cut and did some great work on him.

C: In fact, lightening and thinning his eyebrows helped quite a bit because he has very heavy full eyebrows. It was Anthony's genius idea to fix the gap in his teeth, which MLK did not have. So we fixed the gap. We highlighted his nose to make it look a little wider, we darkened his beard tone because MLK always had this beard shadow



Anthony Mackie, who portrays Martin Luther King, is shown with Cranston as LBJ. The real Martin Luther King and LBJ are shown in the black-and-white photo.

and actually gave his skin a lot more texture. Frank Perez mixed up this thick texture base that he would use to give Anthony more texture and even added little skin tags to give him more flaws and character. Then of course, the iconic moustache.

M: Let's talk about Fannie Lou Hamer (FLH).

C: You and I met Aisha Hinds, who plays Fannie Lou Hamer, and her performance is amazing and what you did with her was amazing.

Aisha is this stunning, extremely fit bald woman who's going to play this raw heavy-set woman with a hard life. You



couldn't quantify the look versus the actress. That rawness of her performance is what made it.

M: Yeah, she was my favorite character and learning about her. I had Victoria Wood make FLH's beautiful wig. I spent time choosing hair that was very natural and textural. Fannie's look had to show this tough life and have it convey right when she walks on. She was a cameo, but the old adage that there are no small parts holds true, as was proven by her.

C: The combination of what you did with the hair and what Sabrina Wilson did with her make-up was fantastic. A lot of care went into not only stripping Aisha down and making her raw, but also taking away every evidence of polish. She had beautiful groomed eyebrows, so Sab painted in fuller brows and we gave her face some distress and sheen, anything we could do to sort of creep some of the reality of that time.

Sabrina also assisted me in applying Bryan's prosthetics and handled Bradley Whitford as Hubert Humphrey.

M: Let's talk about Stephen Root

C: Stephen Root is a lovely man who didn't necessarily evoke J. Edgar upon first glance but he's one of those actors, like Melissa, who transforms in every role. The question kept arising, what else can you do for me? I mentioned to Stephen that in *Foxcatcher*, we used plumpers in each of our actor's noses to give their nose a slightly different shape and he was all for that! Those plumpers/baby-bottle nipples immediately changed his look and pushed him closer to the character, closer to that bulldog look of J. Edgar.

M: True story. Casting did an amazing job. Stephen Root is a perfect example of an actor walking into our trailer without any prior prep, using whatever resources we had at hand to affect as much of a change as possible. So shaving back his hairline, getting rid of about 25 percent of his hair, using colored mousse daily and shaping his front hairline to give him more of a rounded/bloated face. I feel like Stephen represents our cast of characters as a whole and their experience.

C: Ultimately, all our work is only ever as good as the support we have and on this, we had a dream team working with us. Our talented and considerate director, Jay Roach, who was on board for whatever we did, and Scott Ferguson, our producer, who never shook his head no and helped facilitate anything we threw at him, and of course, our prospective departments.

M: I had Terrie Velazquez Owen as my key. She did beautiful work daily and made it happen for me with a great attention to detail. We split up the supporting cast as: Inside the White House (LBJ and his world) and outside the White House (the country itself represented through MLK and his movement). Our BG Hair room was amazing with Barry Rosenberg and Quan "Q" Pierce heading up the barbering and Jules Holdren prepping our ladies. Truly, there were so many amazing hairdressers that I am grateful for, every one of them and their contributions.

We had people come in and work for us for not a lot of money and they were all so great and talented and enthusiastic: Victoria Wood (wigmaker), Natasha Ladek (wigmaker), Corey Powell (colorist), Brian Andrew Tunstall as third hair, Barry Rosenberg as lead barber with Quan "Q" Pierce and Jules Holden prepping our BG women.

C: In addition to Frank and Sabrina, I had the assistance of Dennis Liddiard, Geneva Morgan, Marsha Shearrill, Jenda Cipperley, Teresa Vest, Bernadette Beauvais and Joanetta Stowers. On the prosthetic side, Lesley Becerra and Sven Granlund were Andy Clement's right and left hands for his company Creative Character Engineering. Also, a big thanks to Allan Apone and MEL for hooking me up with Mackie's dental gap filler—funny thing, after all that, you never even see Mackie's teeth on camera. •

**Lyndon Baines Johnson was the 36th President of the United States (1963–69), a position he assumed after his service as the 37th Vice President (1961–63).*

A close-up photograph of Rick Baker, an older man with a white beard and glasses, looking down at a prosthetic head he is working on. The prosthetic is a detailed, textured model of a man's head with visible sutures on the forehead, suggesting a character like Frank the Pug from The Exorcist. The lighting is dramatic, highlighting the textures of the prosthetic and Baker's features.

Legend.

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BY **JASON HAMER**

DEPARTMENT HEAD MAKE-UP

SWISS ARMY MAN

BUTT, BONER, FART ... let's just get those out of the way now, because they aren't typical words you would see in *The Artisan* magazine. *Swiss Army Man* is a special film that's NOT for everyone. If you get past the uncomfortable feelings associated with those topics, you'll see a project that beams with heart.

Developed in the Sundance film lab and helmed by the writer/director duo, the Daniels (Kwan & Scheinert, who were known for their short films and brilliant music video "Turn Down for What"), *Swiss Army Man* was THE most anticipated film at Sundance this year.

Opening to a packed house in the largest theater, the audience knew little about the film other than it starred Paul Dano and Daniel Radcliffe, who plays a dead guy. In the first five minutes, Dano (Hank) escapes a deserted island by riding the bloated corpse of Radcliffe (Manny) propelled by his farts.





THE BUILD

We had five weeks to build and I was still trying to wrap my brain around the nonsensical list of needed make-up effects. My breakdown read something like this:

- Motor-butt Manny (a rideable dummy propelled by farts)
- Mechanical four-way cable-controlled boner mech
- Hyper realistic Manny butt plumbed with air
- Lightweight hero Manny dummy (with interchangeable head and hands)
- Heavy-duty Manny dummy
- Hank's bear-mauling make-up

In order to create the various Manny dummies, I needed Daniel Radcliffe's life cast. Daniel, however, was finishing another film in South Africa and was only available for one day in New York. This meant I would have to source a preexisting body mold in Los Angeles. Dave Anderson saved

the day with a 5' 5" body mold. A slight gender reassignment was in order but that's an easy fix.

Having just worked for Wes Wofford on *Free State of Jones*, I convinced him to meet me in NY to help with the cast. For the most part, it was straightforward. The usual reference photos, hair and color samples, head and hand cast and oh yeah ... "could I get a cast of your butt?"

Luckily, the directors were there to back me up on the importance of the butt cast. Even luckier, Daniel's girlfriend was there to help apply the release cream.

Next, I needed my crew. One for the build and one for the set. My build crew was lean, but strong! Mark Nieman, who was also on *Free State of Jones*, came on as my lead artist. Hiroshi Yada, Saeko Yamazaki and Mike Hill all contributed in the sculpting. Mimi Palazon handled all the wigs, beards and hair punching. Kristen Willett did the body fabrication and Willy Thornton was our lab tech. We had five weeks to build everything on a very tight budget.

For the last 10 years, I've supervised shows for Tinsley Studio. It's been my home base, so I'm very thankful to Christien Tinsley for graciously allowing me to rent space.

I would be remiss if I didn't mention the masterly mechanical boner builder, Terry Sandin.

Originally, the Daniels questioned the idea of doing a mechanical "member." They had a similar effect in "Turn Down for What," where they used a phallic-shaped piece of wood on the end of a bent rod which was puppeteered from behind the actor. Due to the shooting limitations of their old technique, I was able to talk them into a cable-controlled four-way mech. Worth every penny.

The reviews the next day read: "Daniel Radcliffe's farting corpse movie spurs 30 walkouts."

Like I mentioned before, this film isn't for everyone, but it was definitely for me. Being a huge fan of their previous work, I was thrilled at the prospect of collaborating with the Daniels. I read the script on a flight to New York and as soon as I landed, I immediately contacted them with a one-sentence response. "WHAT IS WRONG WITH YOU GUYS?" ... I'm in!

Most of the projects I've worked on lately, big or small, seem to have LESS. Less time, less money, less heart. *Swiss Army Man*, for the most part, fits that pattern. It didn't have a lot of money and the schedule was tight. But the heart was there. I just didn't know it yet.

I should probably state now, this is an article less about the work we did and more about the experience I was so fortunate to have so late in my career.

I was awarded the job but I had no idea what I was about to embark on.

Early meetings consisted of bizarre requests for a hyper realistic butt of Manny. "We want it hairy, plumbed with air and to film it with the Phantom camera (at 2000 fps) as it explodes out of the water." And "How should we do the boner compass?"

At one meeting, the Daniels acted out the opening sequence where Hank rides Manny through the water to the beautiful score by Andy Hull (from Manchester Orchestra). This was the first time I ever had the opportunity to listen to a director's vision for a film while the soundtrack was playing. It was then that I understood the emotional content they were trying to convey.

Previous spread and this spread: Jason Hamer and team create the dummies and make-ups for Swiss Army Man. This photo: Paul Dano (top) and Daniel Radcliffe in their roles as Hank and Manny.



I've got my life cast, my crew and a space to work. All that was left was my team on set. I knew there would be some heavy beard work so I put the word out. Two people immediately responded with the same name ... Leslie Devlin. DONE!

I stated before that my build crew was lean, well, my set crew was even leaner. The constant producer mantra I kept hearing was "It's just two guys, how hard could it be?" Anissa Salazar, our Department Head Hair, was a department of ONE ... "It's only two guys, how hard can it be?" I know that all three of us could now answer that with a swift response. "It's hard!"

Let's talk about those two guys, Manny and Hank.

Initially, I had all these grandiose ideas on how I would break down Manny's make-up and consecutively, the dummies, look. I had planned on progressively rotting Manny throughout the film. Black putrefaction and sloughing skin was my vision. Unfortunately, nobody else shared that vision. Ultimately, the audience had to relate and care for this magical corpse and anything too "real" could potentially be distracting. In the end, we landed on an air-brushed Illustrator make-up with no appliances. The make-up progressed as the character is horrifically abused throughout the story. Manny, the multipurpose tool that Hank uses to stay alive, can cut rope with his teeth, store and regurgitate water, use his head as a hammer, and start a fire with his flatulent. Manny also fell off cliffs, down hills, was thrown out of a tree, into the river, in the ocean and caught fire. Most of this abuse is played down to keep with the fantastical, non-distracting, magic corpse concept.

Paul Dano's character, Hank, was just as challenging if not more. When we are introduced to Hank, he is a disheveled mess. Stranded on a deserted island, Hank is sunburned, dehydrated and filthy. To convey this, we gave Hank a spray tan, a scraggly beard and mustache a la *Cast Away* and a thick layer of grime. Unfortunately, I wasn't able to see Dano until the day before shooting to do a make-up test. After I applied the beard, we decided it felt little to Amish and ended up cutting it down considerably. This decision forced Leslie to hand lay a majority of it during filming.

Hank would suffer all the same desecration as Manny with an additional bear mauling, which was a piece beautifully sculpted by Mark Nieman and applied by

myself. Other than the leg, Leslie and I divided our responsibilities by character. I handled all things Manny and she was team Hank.

With a crew of two, the challenge became simply maintaining both the dummies and the make-ups from all the defilement. I got the brunt of the physical labor, lugging soaking-wet dummies all over but Leslie had it much worse with Hank's beard. The first half of the film, Hank wears the beard and a majority of those scenes involved some sort of water or stunt. Whether it was Manny spewing water all over Hank or Hank riding Manny across the ocean or Hank and Manny falling in the river or off a cliff. It was rare that the beard wouldn't take some sort of abuse that would require Leslie to run in after every take and hand lay a repair

or re-glue a soaked lace mustache that was flapping in the wind ... And for this outstanding work, she received her POOP Award. (Technically, hers was a SHART Award but I can't remember what it stood for.) The POOP Award was an appropriately toned acronym that stands for Producers Overachieving Outstanding Person. They were handed out first thing every morning. Everyone gathered in a large circle around our producer, Jonathan Wang, and the Daniels, as they acknowledged one crew member's performance from the previous day. Usually, the award was something silly purchased from the grocery store that related to the specific thing they were being acknowledged for. I think Leslie got a six pack and some shaving cream?

Anissa Salazar received her POOP for her insanely creative wigs that Hank creates out of found garbage to become Sarah.

I got my POOP about half-way through shooting. That particular morning, after putting the guys through the works, I had to prep one of the dummies for a specific effect. When I finally made it to set, everyone was gathered and staring at me as I got off the van. Our first AD, Jesse Fleece, begins a slow clap and the rest of the crew joined in. As it erupted into a roar, I was presented a beautiful bronze trophy in the shape of a toilet with the words "POOPTIME LIFECHIEVEMENT" engraved on the front. I was being acknowledged for my work and it felt good. So good.

It's silly, yes, but this is the HEART I was speaking of. It was this kind of thing that brought the ENTIRE crew together. In the 24 years I've worked in this industry, I have never felt such camaraderie, such heart from EVERYONE on set. The crew would do silly exercises in the morning to get warmed up. We danced, we sang and we were appreciated for our contributions on every level. We became a family and the days' work transformed into a labor of love for all. We knew we were making something special!

This was our movie, accept it or not. It was made with heart! •



Hamer's trophy



Make-Up and Hair Craft Education

MAKE-UP CRAFT SUMMER SOCIAL

by Brian Kinney

Kicking off the summer on June 12, Local 706 make-up artists were invited to the most packed program of education, product innovations, giveaways and special guests ever attempted in one afternoon. It was a packed house at Local 80 and not your typical lineup.

Starting off the show, Kevin Haney graciously came to demonstrate his unique bald cap method, utilizing MEL Gel, Opsite tape, a stocking and more. Once the cap was on, we pivoted to presenters stationed around the room to keep things flowing, checking back in with Mr. Haney as his bald head materialized. Monetta Plassmeyer presented her Stick With It cases, featuring new vinyl skins to custom design your case. New to our meetings, Cailyn Cosmetics were on hand to present their beauty line and hand out samples and brushes. Beautyblender introduced their Pro Collection program, with gift bags for attendees. Natalie Van Doren presented the Rodan + Fields Skincare line, sharing age redefining and skin protecting secrets. Premier Products, Inc. (PPI) returned, this time with very special guest Greg Cannom, who presented the new



Telesis 8 Adhesive, Modifier and Remover, and shared his experience working with them. PPI even generously gave away several of the new kits! Viviana Martin returned to present Kevyn Aucoin Beauty and new products for summer. European Body Art returned, presenting skin and hair tint Encore palettes, and The Blood, an alcohol-based blood system for long-lasting wear, available in assorted shades. Monique Boyer rounded off the official program by presenting a beauty demonstration for MAC Cosmetics.

But before we concluded and were presented with Kevin Haney's finished cap application, special guest Gary Tunnicliffe shared some words of wisdom and tricks he's picked up over the years, as he happily prepares for the next phase of career and life, closing shop on his Two Hours in the Dark. As if that wasn't enough for one day, we ended with raffle prizes, followed by a taco cart provided by Friends Beauty Supply. It was a great social to commiserate and welcome summer. Thank you to all who shared that day and the 100-plus artists who came out. See you at the next one this fall!



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HAIR CRAFT MEETING

by Daniel Curet, Journeyman Hair Stylist

Curt Darling demonstrated several dry-cutting techniques on two Asian models for removing length/weight and adding texture. One was a female model with a soft cut inspired by the Nagle posters from the '80s and the other was a male model with a contemporary soft shorter in the back longer in the fringe haircut that blended in every direction it was combed. The benefit of dry cutting is that "you can see how the hair is behaving and falling into shape in real-time." The result was wearable, soft-looking haircuts that did not require additional styling. Curt hosts haircutting boot camps



throughout the year. For more information, check out his salon website at <http://curtdarlingsalon.com>

Mike @ LA Shear: Mike brought an array of cutting and styling tools for the trade at a class discounted price. All of his scissors are excellent brands at a really good price point range. There is something here for everyone to update their cutting tools with. Check out his website at <http://shop.lashear.com/>

Darrell Redleaf-Fielder is a Local 706 celebrity hair stylist and brand ambassador repped by Aim Artists. He brought us his full working kit to show us some new and remind us of some old styling tools. He demonstrated how to use some of these tools and told us amusing hair styling stories. He reminded us of how we can all learn from our mistakes and how he sets aside time to experiment with new products and techniques before arriving on the job to stay current. He also warned us to make a good impression because "you are only as good as your last job." Some of his favorite tools and products include DryBar Triple Sec, Viviscal Hair Filler Fibers, John Frieda Root Blur Powders, Y.S. Park Round Brushes, Clairol Hot Rollers with the rubber center, Calista Tools Perfecter Pro Grip Curling Wand, Matsuzaki Imperial Blow Dryer, KMS Free Shape Quick Blow Dry and Frenchie's Flocked Hairpins. Check out his website at <http://www.darrellredleaf.com>

Dr. Robert Nettles gave us an education on the science of hair loss and hair regrowth methods. He has an office and does extensive medical tests for his patients as part of his Stop and reGrow method. For more information, check out his website at <http://www.robertnettlesmd.com> or call (310) 388-6309.



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Bright Addition

Fionn Xander Lin Coleman was born to make-up artist Carleton Coleman and his wife Fang Lin Coleman on February 10, 2016.



Double Blessing

Brandon Bolton (Pink Contract make-up artist) and Ryan Bolton had been matched with a birth mother and had three months' notice of Derek's arrival. Derek Robert Bolton was born on January 1. He was the first baby born in the city of Orlando in 2016. The second night they had Derek at home, they received a phone call from another adoption agency they'd been working with, saying that there was a baby boy in need of a home.

Parker Nash Bolton was born five days later on January 6! The boys' adoptions were finalized in April. "We are so happy, lucky and blessed to have these wonderful boys! Derek is our ginger and Parker is the smaller guy with blonde hair!"

In Memoriam

Stephen Elsbree (1939–2016)

Never a conformist, journeyman hair stylist Stephen Elsbree was an independent spirit who rode a Harley and tackled life a little differently. He was a wonderful artist with hair and stood his ground with conviction when challenged by those who disagreed with his methods, but his off-kilter sense of humor and love of his work carried him to wonderful successes. Stephen was originally a salon owner and stylist, but his sister Cheri Ruff preceded him as a member of Local 706 and he joined in 1978. He directed his career along his own lines, and his credits included a diversity of productions. Stephen did many movies of the week (*Switched at Birth*, *Police Story: Burnout*, *Final Jeopardy*, *Hanging by a*

Thread) and worked on some of the most iconic TV series (*The Quest*, *The Love Boat*, *Code Name: Foxfire* and *Without a Trace*). Stephen, along with Cheri and Carl Bailey, were nominated for an Emmy for the beautiful period hair styling circa 1937 on the series *The Lot*.

Stephen retired in 2005. He and his wife Teresa Allen moved to Snohomish, Washington, to enjoy life, but unfortunately, he developed prostate cancer. He valiantly fought the battle but succumbed on June 15, 2016. Stephen Elsbree is survived by his wife Teresa, his son Stephen A.K. Elsbree and his sister Cheri Ruff. Local 706 was not notified of any services.

Virginia Kearns (1939–2016)

When she first applied to Local 706 for membership, journeyman hair stylist Gina Kearns wrote: "I feel that working with hair in this industry is the best way possible to fulfill the creativity that is possible in hair styling. It is truly rewarding to know that one can create a modern-day style and also go as far back in history as one can recall. It is also rewarding to learn something new every day you work." Gina began working at NBC and became a TV Tape member in 1975. She worked on many of the variety and game shows at NBC that were popular, and became a journeyman in 1977. She won two Primetime Emmys for her outstanding work on *Introducing Dorothy Dandridge* (with Hazel Catmull, Kathrine Gordon,

Katherine Rees and Jennifer Bell) and also for *Quantum Leap*. Twice more she was nominated, for *Star Trek: Voyager* (and 14 other hair stylists) and the miniseries *Amerika*. *Hill Street Blues*, *Full House*, *Quantum Leap* and numerous movies of the week kept her career in full swing throughout the 1980s and '90s. Virginia Kearns was appointed to the Local 706 Executive Board and served on the Negotiations Committee as well. Gina retired in 2000.

Gina had four children: daughters Michelle, Nena, Jolene and Catherine, and a son, Patrick Kearns. Virginia Kearns passed away from cardiopulmonary failure and lung cancer on April 19, 2016. Local 706 was not notified of any services.

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Forgotten Treasures



CBS Studio City was clearing out old storage rooms and a locker of old plaster make-up molds, life casts and various lab paraphernalia was discovered. Thanks to the quick work of (journeyman make-up artist) Jenna Wittman, these treasures were saved from the dumpster. Among the life masks are Sean Connery, Danny Kaye, Carroll O'Connor and an unidentified one which resembles Edward R. Murrow. There are molds for clown noses and gorilla hands, and noses that transformed actors into historic figures like Churchill and Stalin for the first HD movie made for television. There are masks of Ginger Rogers and tons of neon strawberry blonde wigs, all that look like clones of Ginger Rogers. (We need someone to clean and restyle them.) It was probably all for a dance routine. They will be on display in the Local 706 business office. Just by chance, make-up artist Barry Koper came to the 706 office later that week, and to his surprise, there was an entire treasure chest of molds. As it turned out, Barry had made many of the molds when he started at CBS and was thrilled to find them. Ben Nye's name is also on a number of the molds.

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