

MAKE-UP ARTISTS & HAIR STYLISTS GUILD

THE ARTISAN

THE LOST CITY OF Z



SUMMER 2017



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Summer 2017

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Cover: Sienna Miller as Nina Fawcett in
The Lost City of Z. (Photo © 2016 by
Aidan Monaghan, courtesy of Amazon
Studios and Bleecker Street)

Periodically, our members will read something in our Local 706 minutes from meetings that pertain to the Entertainment Union Coalition (EUC) or the California IATSE Council (CIC), and wonder what it is. The EUC was the workhorse coalition comprised of the IATSE, Teamsters, DGA, SAG/AFTRA that was the strength behind AB 1839, the California Film and Television Tax Incentive. We enlisted the support of numerous other unions and both the California Labor Federation and the Los Angeles County Federation of Labor, along with businesses across the state. Most of all, our own members from the IATSE joined in the push to get it done with letter writing and visits to their own legislators in Sacramento. The California Assembly members and Senators finally woke up and realized how many jobs had been lost. It was the birth of IA members (and especially, Local 706 members) being politically active for a cause to benefit everyone.

With the success of the tax incentive, the IA locals in California decided to form the California IATSE Council to deal with governmental issues, specifically pertaining to the interests of IATSE members. A group of IA business reps recently traveled to Sacramento in support of SB 17, authored by Sen. Ed Hernandez to enact legislation to require pharmaceutical companies to give advance warning to consumers when they are going to raise prices. We brought personal stories from our members who have been surprised (and not in a good way) to find out their asthma inhalers, EPI pens, diabetic insulin and numerous other medications have risen dramatically and they have had no way to prepare for the cost increase. Our retirees have cut back on necessary medications, sometimes cutting the dosage in half in order to afford it. We were quite successful, and even changed the mind of a couple of Assembly members who voted in favor of the bill, when they had earlier said they would not. The well-dressed pharmaceutical lobbyists lost to the union members with real-live stories. The bill will go through another committee later in the summer. If you have been affected by this problem and would like to lend your support, please let your legislators know.

A new Assembly bill has been introduced that could (note the word could) affect some of our members (and vendors) who produce professional cosmetics. Please read carefully, it specifically pertains only to those who produce professional cosmetics that require a license. Existing federal law does not regulate professional cosmetics in the same manner as cosmetics sold to consumers. Information on the ingredients in professional salon products is essential to ensuring that workers and owners can make safer product choices and take steps to protect themselves and their customers against harmful exposures.

Section 110371 is added to the Health and Safety Code, to read:

- (a) A professional cosmetic manufactured on or after July 1, 2019, for in this state shall have a label affixed on the container that satisfies all of the labeling requirements required for any other cosmetic pursuant to the Federal Food, Drug, and Cosmetic Act (21 U.S.C. Sec. 301, et seq.), and the Federal Fair Packaging and Labeling Act (15 U.S.C. Sec. 1451, et seq.).
- (b) The following definitions shall apply to this section:
- (1) "Ingredient" has the same meaning as in Section 111791.5.
 - (2) "Professional" means a person that has been granted a license by the State Board of Barbering and Cosmetology to practice in the field of cosmetology, nail care, barbering, or esthetics.
 - (3) "Professional cosmetic" means a cosmetic product as it is defined in Section 109900 that is intended or marketed to be used only by a professional on account of a specific ingredient, increased concentration of an ingredient, or other quality that requires safe handling, or is otherwise used by a professional.

While this may not seem like it affects us, we all know how cancer and other diseases have affected so many in our industry, and hair stylists and nail technicians in salons. This bill gives the user of the professional products the ability to make decisions whether or not to use them. Information and education are powerful tools.

When this bill came to our attention (thank you USA829 and Local 798), the CIC decided it would be beneficial to members, especially Local 706 for the future of their health. We will be going forward with the advocacy and personal stories of Local 706 members whose health has been compromised because they were not aware of certain ingredients in the product. The California IATSE Council is your champion, your advocate and your spokesperson in Sacramento, and to quote MPTF, "We are taking care of our own."

SUSAN CABRAL-EBERT
President



THE ARTISAN

Official Magazine of Hollywood
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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I.A.T.S.E. Local 706, 828 No. Hollywood
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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Susan Cabral-Ebert

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BACK. BE BOLD.
IT ENCOURAGES
OTHERS TO
DO THE SAME."

—FRANÇOIS NARS,
Founder & Creative Director



When I first became a Business Representative for Local 706 in 2004, our Local didn't get involved in any kind of serious organizing campaigns. We basically kept to ourselves, and let the International sign up productions and write contracts for productions under the Basic, Video Tape, Commercial and the newly negotiated National Low Budget Agreement. We just supplied our artisans from the Industry Experience Roster, and stayed out of the way.

Now, jump to a few years later. An area our Local has been quite successful at and kept busy with over the last 10 or so years is what the IA calls "flipping." Most of the nonunion shoots around town have a lot of IA members working, including our own Local 706 members. There isn't a week that goes by where there aren't up to a half dozen emails from the IA West Coast calling for all hands on deck ... which means they need our help ... They usually send us an email with a call sheet attached for one of those productions, and we are asked to contact our members to see if the make-up/hair crew or anyone else on the below-the-line crew is interested in flipping the show to union. If all the locals involved find that a majority of the crew is interested in helping to organize, we are then asked to meet the entire crew at either crew call or lunch time, where we will ask them to sign authorization cards stating that they wish to become unionized. We then ask them to stay out and not go back to work while an IA Representative(s) attempt to negotiate a contract with production; sometimes this is accomplished within hours or it may take days. Most of the time we are successful, and a contract is negotiated. Why we have been so successful in organizing here in Los Angeles is because almost everyone working needs hours to keep up their benefits, and basically, what the IA is pushing in these contracts are benefits and fair and safe working conditions. The International is not only busy organizing here in LA, but all over the United States and Canada, not only in the areas of film and television, but in convention halls, audio/visual venues, hotels, sport channels, theaters, arenas and many more locations internationally. Because of the IA and our Local's endeavors, many of our members have been able to put more hours into their health and pension.

Every now and again, I will get a call or email from a member with questions relating to low-budget contracts, and why they

were negotiated. My answer is consistently the same. These contracts were put in play for very valid reasons. They were negotiated by the International to get low-budget productions that had been historically nonunion (movies of the week, etc.), under an IA banner and to provide an avenue for IA members to receive fair wages and reasonable and safe working conditions, along with most importantly, health and pension benefits

put into their MPI accounts. The wages under these contracts fluctuate, depending on the budget of each production ... the higher the budget, the higher the wages. We, as a Local, do not get into the actual negotiating of any of these contracts; we just administer them. Truthfully, if they did not put these productions under a union contract, our members and every other union's members would still be working them without any benefits, and/or reasonable and safe working conditions.

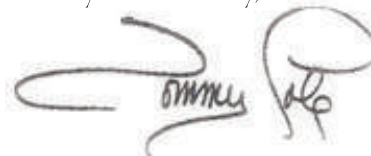
I am thankful the IA brought low-budget contracts into play because without them, thousands of IA members in the Hollywood locals (including many of our 706 members) would have lost their health benefits, had to go on Cobra or would have had to shop for their own health insurance. These low budgets not only saved their MPI benefits, but also put food on the table and helped to pay the rent. Do I wish the wages were higher? Of course I do! But, until we

are able to get higher yearly incentives that are more than the \$330 million yearly, without a cap, most of those high-budget shows will keep filming out of state. Fortunately, for the next few years, television and new media will keep flourishing here, along with the lower contracts, and will continue to keep the soundstages full during a good amount of the season. May this trend continue.

May all your days be full of steady work, nice people to work with and a check that never bounces.

Please enjoy this issue of *The Artisan*.

Sincerely and Fraternally,




“Without these (low-budget contracts), thousands of IA members in the Hollywood locals ... would have lost their health benefits.”

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DONNA ANDERSON, ADDITIONAL HAIRSTYLIST
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MYRIAM AROUGHETI, KEY MAKEUP ARTIST

GERALD QUIST, MAKEUP ARTIST

LYDIA MILARS, MAKEUP ARTIST

ED FRENCH, MAKEUP ARTIST

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HIROSHI YADA, KEY PROSTHETIC MAKEUP ARTIST

GEORGIA ALLEN, MAKEUP ARTIST

GERALD QUIST, SPECIAL MAKEUP EFFECTS ARTIST

MYRIAM AROUGHETI, SPECIAL MAKEUP EFFECTS ARTIST

"THE ORIGINAL"

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IATSE 68th Quadrennial Convention

*From top:
Matthew Loeb;
the convention floor;
from left: Randy Sayer,
Sue Cabral-Ebert,
David Abbott,
Tommy Cole,
Mary Guerrero
and John Goodwin,
Local 706 delegates
to the IATSE
68th Quadrennial
Convention.*



Matthew D. Loeb Reelected International President at Convention

IATSE International President Matthew D. Loeb was reelected by acclamation during the IATSE 68th Quadrennial Convention on July 20 in Hollywood, Florida.

Running unopposed, Loeb's slate of candidates were also reelected, including General Secretary-Treasurer James Wood, 13 International Vice Presidents, three International Trustees and one delegate to the Canadian Labour Congress.

The more than 870 delegates representing 261 IATSE local unions in the U.S. and Canada contributed to the support for Loeb and the General Executive Board.

Ed Brown, Business Agent of IATSE Local 44, stepped forward to nominate Loeb. "Matt has a unique ability to not only see things as they are, but to envision things as they could be," said Brown. The nomination was seconded by Ray Brown (no relation to Ed Brown), President of IATSE Local 479.

"There is no greater honor than to continue to serve as the International President of this great Alliance," said Loeb as he accepted the nomination.

Loeb has held the position of International President since 2008, and was unanimously reelected during the IATSE 67th Quadrennial Convention in 2013. During the last four years of his most recent term, Loeb has grown the strength of the IATSE through organizing, and has led the union to its largest membership with effective leadership and member involvement.



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MICHELLE CEGLIA, DEPARTMENT HEAD HAIRSTYLIST

NICKOLE C. JONES, KEY HAIRSTYLIST

LONA VIGI, PERSONAL HAIRSTYLIST

FRANCES MATHIAS, PERSONAL HAIRSTYLIST

JOCELYN MULHERN, ADDITIONAL HAIRSTYLIST

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

STEVE ARTMONT, DEPARTMENT HEAD MAKEUP ARTIST

NICOLE ARTMONT, KEY MAKEUP ARTIST

ANGELA LEVIN, PERSONAL MAKEUP ARTIST

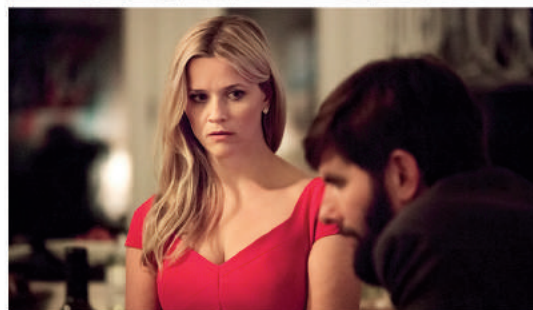
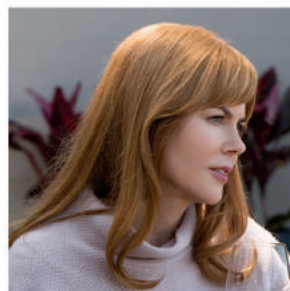
MOLLY R. STERN, PERSONAL MAKEUP ARTIST

CLAUDIA HUMBURG, PERSONAL MAKEUP ARTIST

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IATSE 68th Quadrennial Convention



Clockwise from top left: Richard Trumka, President of the AFL-CIO, addressed the convention; Tommy Cole and Randy Sayer at the mic, thanking President Loeb for his assistance with network TV negotiations; Sue Cabral-Ebert was honored to be asked to nominate International Vice President Mike Miller for another term. He was elected by unanimous vote.

Heartbeat of Hollywood Lite



From left:
Heartbeat of
Hollywood Lite
attendees
Virginia Hadfield,
Linda Trainoff,
Aileen Cole,
Sue Cabral-Ebert,
Randy Sayer,
Tommy Cole and
Monica Caldera.

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EVENTS

CALENDAR OF EVENTS

2017

August 6	Board of Trustees Meeting
August 14	Executive Board Meeting
August 20	General Membership Meeting at Local 80 from 2 to 4 PM
September 4	Labor Day (Offices Closed)
September 10	Board of Trustees Meeting
September 11	Executive Board Meeting
September 17	Primetime Emmys & Governors Ball
October 8	Board of Trustees Meeting
October 16	Executive Board Meeting
October 31	Halloween
November 5	Board of Trustees Meeting
November 13	Executive Board Meeting
November 19	General Membership Meeting at Local 80 from 2 to 4 PM
Nov. 23 & 24	Thanksgiving holiday (Offices Closed)

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AMY RILEY

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The Boston Globe

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"This & That..."

Stewardship

**"Leadership is not the ability to lead,
it is the responsibility to lead..."**

—Susan Stone, San Francisco Regional Steward

The **union steward** (also known as a "shop steward") is the cornerstone of the labor movement; a regular employee/union member who 'steps up to the plate' and volunteers—or is elected—to become a link and source of information between the union local, the rank-and-file membership and management. Stewards are "the eyes and ears of the union local." The duties of a union steward include:

- monitoring and enforcing the provisions of the Collective Bargaining Agreement (the contract)
- representing members at interviews and disciplinary meetings with the employer; this is our 'Weingarten Rights' in action!
- representing members in a grievable action against the employer; this begins the grievance process
- communicating union policies, memos and directives to members
- promoting and encouraging union consciousness and values in the workplace, often by example

This is what makes a "strong union workforce." 'Strength' is not about one Business Representative monitoring 2,000 members at more than 100 venues; it is about each and every member (at each and every workplace) becoming an active partner in the process! Without our members knowing the contract, calling in infractions and grievances, keeping the local informed—and without a few of our union brothers and sisters accepting the responsibility of being a union steward—we are dead in the water as a union. I value and rely on our stewards' input; I communicate with them monthly, weekly and sometimes daily; they are the backbone of this union, of our Guild.

Attention Disneyland Theme Park Hair Stylists! We have positions open for five (5) Disneyland interim stewards! Stewards attend our monthly Steward Management Meetings and will be invited to sit at the negotiating table during our next contract negotiations. Contact me for details, and I will ask you to send me a short email about



why you feel that you would be an asset to our Theme Park members. Our current Disneyland stewards are Kathleen Brown-Zablan and Bonnie Deal. Kelly Faust is currently our interim steward. However, with more than 100 members working around the clock over two parks on a 500-acre property, we need more eagle eyes and mouse ears.

Attention Theater and Regional Theater Members!

Nearly every theater contract provides for the election of a steward: "Each call under this Agreement requiring two (2) or more Employees, excluding the Department Head, shall have one (1) of these Employees designated as the Steward..." Elect/choose a steward from amongst your crew on the first day of each season, and notify the local—it could not be any easier! Brandi Strona is the crew foreman for the Los Angeles Opera, as well as the steward; Brandi is consistently remarkable at upholding the contract, making

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—Eryn Krueger Mekash
The Emmy award-winning makeup department head on "American Horror Story"

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– BILL CORSO, Hollywood SFX Makeup Artist

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THEATER

THEATER NEWS

.....

sure that the benefit contributions are paid in a timely manner and is an advocate for all our Theater members.

I could not perform my job without the hard work and dedication of our regional stewards: Susan Stone is a 30-year-plus veteran of numerous theater, opera and ballet productions, and continues to serve as our San Francisco regional steward. Robin Church has been the Department Head for American Musical Theater & Ballet San Jose (both now gone), and now, Broadway San Jose. She is our San Jose regional steward. Peter Herman is the make-up foreman at San Diego Opera, and is our San Diego regional steward. I can think of no greater advocate for our members. Thank you to our regional stewards for the great work they provide our members and this Local. Thank you to our current—and future—union shop stewards!

"Thank a shop steward"

Shop stewards are the image of leadership in the workplace; you form the 'first string' of union representation! Stewards ensure that the members are safe and have a voice on the job. You are our advocates! We are grateful for our shop stewards who dedicate their time and energy to uphold the contract—and are not afraid to speak up for us to management. You make 'Union Solidarity' happen! You remind us / never let anyone forget that there's a union protecting us at the worksite—Thank you!

.....

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

Randy Sayer

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MAC Event in San Francisco



Clockwise from top left: Q demonstrating precision barbering; MAC event; Donald Morgan photographs the event; Legacy Barber Team; a great turnout.



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Gail Johnson - Emmy®-Nominated Make-Up Dept. Head

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Hairstylist

FEUD
BETTE AND JOAN

CHRIS CLARK
Department Head Hairstylist

RALPH MICHAEL ABALOS
Key Hairstylist

WENDY SOUTHARD
Hairstylist

HELENA CEPEDA
Additional Hairstylist

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

AHS
ROANOKE

KIM AYERS
Assistant Department Head Makeup Artist

MIKE MEKASH
Assistant Department Head Makeup Artist

ERYN KRUEGER MEKASH
Makeup Designer

SILVINA KNIGHT
Makeup Artist

CARLEIGH HERBERT
Makeup Artist

LUIS GARCIA
Makeup Artist

Fargo

GAIL KENNEDY
Department Head Makeup Artist

JOANNE PREECE
Assistant Department Head Makeup Artist

AMANDA RYE
Key Makeup Artist

DANIELLE HANSON
Key Makeup Artist

FEUD
BETTE AND JOAN

ERYN KRUEGER MEKASH
Makeup Designer

ROBIN BEAUCHESNE
Assistant Makeup Department Head

TYM BUACHARERN
Makeup Artist

KIM AYERS
Makeup Artist

BECKY COTTON
Makeup Artist

DAVID WILLIAMS
Makeup Artist

OUTSTANDING PROSTHETIC MAKEUP FOR A SERIES, LIMITED SERIES, MOVIE OR SPECIAL

AHS
ROANOKE

ERYN KRUEGER MEKASH
Makeup Designer

MICHAEL MEKASH
Special Makeup Effects
Assistant Department Head

DAVID LeROY ANDERSON
Prosthetic Designer

JAMES MacKINNON
Special Makeup Effects Artist

JASON HAMER
Special Makeup Effects Artist

MELANIE EICHNER
Special Makeup Effects Artist

CRISTINA HIMIOB
Special Makeup Effects Artist

MAIKO CHIBA
Special Makeup Effects Artist

FX



CONGRATULATIONS TO THE LOCAL 706 69TH PRIMETIME EMMY NOMINEES



On July 13, the Academy of Television Arts & Sciences announced the nominees for 2017.

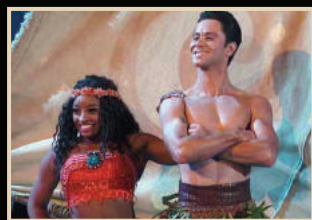
Below are Local 706 nominees:

OUTSTANDING HAIRSTYLING FOR A SINGLE-CAMERA SERIES



Westworld
"Contrapasso"
Department Head Hairstylist:
Joy Zapata
Key Hairstylist: Pavy Olivarez
Additional Hairstylists:
Bruce Samia and
Donna Anderson

OUTSTANDING HAIRSTYLING FOR A MULTI-CAMERA SERIES OR SPECIAL



Dancing With the Stars
"A Night at the Movies"
Department Head Hairstylist:
Mary Guerrero
Key Hairstylist: Kimi Messina
Hairstylist: Gail Ryan
Additional Hairstylists:
Derrick Spruill, Rene Vaca
and Patricia Pineda



Hairspray Live!
Hair Designer: Miia Kovero
Head Hairstylist: Terry Baliet
Hairstylists:
Roxane Griffin, Lawrence Davis,
Jill Crosby and Joy Zapata



The Voice
Live Playoffs, Night 1
Department Head Hairstylist:
Jerilynn Stephens
Key Hairstylist:
Meagan Herrera-Schaaf
Hairstylists: Cory Rotenberg,
Anna Maria Orzano, Stacey Morris
and Darbie Wiczorek

OUTSTANDING HAIRSTYLING FOR A LIMITED SERIES OR MOVIE



**American Horror Story:
Roanoke**
Department Head Hairstylist:
Michelle Ceglia
Key Hairstylist: Valerie Jackson
Additional Hairstylist:
Jose Zamora

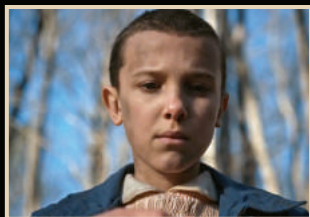


Big Little Lies
Department Head Hairstylist:
Michelle Ceglia
Key Hairstylist:
Nickole C. Jones
Personal Hairstylists:
Lona Vigi and Frances Mathias
Additional Hairstylist:
Jocelyn Carpenter Mulhern



Feud: Bette and Joan
Department Head Hairstylist:
Chris Clark
Key Hairstylist:
Ralph Michael Abalos
Hairstylist: Wendy Southard
Additional Hairstylist:
Helena Cepeda

OUTSTANDING MAKEUP FOR A SINGLE-CAMERA SERIES (NON-PROSTHETIC)



Stranger Things
Chapter Six: "The Monster"
Department Head Makeup Artist:
Myke Michaels
Key Makeup Artist: Teresa Vest



This Is Us
"I Call Marriage"
Department Head Makeup Artist:
Zoe Hay
Assistant Department Head
Makeup Artist: Heather Plott
Makeup Artists:
Elizabeth Hoel-Chang, Judith
Lynn Staats and John Damiani



Westworld
"The Original"
Department Head Makeup Artist:
Christien Tinsley
Key Makeup Artist:
Myriam Arougheti
Makeup Artists:
Gerald Quist, Lydia Milars
and Ed French

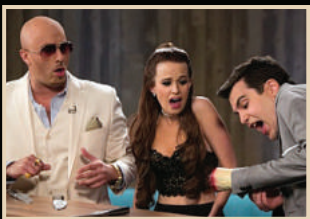
OUTSTANDING MAKEUP FOR A MULTI-CAMERA SERIES OR SPECIAL (NON-PROSTHETIC)



Dancing With the Stars
"Halloween Night"
Department Head Makeup:
Zena Shteyzel
Key Makeup Artists:
Angela Moos and Julie Socash
Additional Makeup Artists:
Patti-Ramsey Bortoli, Sarah Woolf
and Donna Bard



Hairspray Live!
Makeup Supervisor:
Melanie Hughes-Weaver
Head Makeup Artist: Judy Yonemoto
Makeup Artists:
Jill Cady, Julie Socash,
Shutchai "Tym" Buacharn
and Angela Moos



MADtv
Episode #1.4
Department Head Makeup Artist:
Jennifer Aspinall
Makeup Artists: Scott G. Wheeler,
David Williams, James Rohland and
Ned Neidhardt



The Voice
Live Playoffs, Night 1
Department Head Makeup Artist:
Darcy Gilmore
Key Makeup Artist: Kristene Bernard
Additional Makeup Artists:
Thea Samuels, Gina Chiglieri,
Diane Mayo and Jackie Dobbie

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



**American Horror Story:
Roanoke**
Assistant Department Head
Makeup Artists:
Kim Ayers and Michael Mekash
Makeup Designer:
Eryn Krueger Mekash
Makeup Artists:
Silvina Knight, Carleigh Herbert
and Luis Garcia



Big Little Lies
Department Head Makeup Artist:
Steve Artmont
Key Makeup Artist: Nicole Artmont
Personal Makeup Artists:
Angela Levin, Molly R. Stern and
Claudia Humburg



Feud: Bette and Joan
Makeup Designer:
Eryn Krueger Mekash
Assistant Makeup Department Head:
Robin Beauschense
Makeup Artists:
Tym Buacharn, Kim Ayers,
Becky Cotton and David Williams

OUTSTANDING PROSTHETIC MAKEUP FOR A SERIES, LIMITED SERIES, MOVIE OR SPECIAL




**American Horror Story:
Roanoke**
Makeup Designer:
Eryn Krueger Mekash
Special Makeup Effects Assistant
Department Head:
Michael Mekash
Prosthetic Designer:
David Leroy Anderson
Special Makeup Effects Artists:
James MacKinnon and Jason Hamer



The Walking Dead
"The Day Will Come
When You Won't Be"
Key Makeup Artists:
Jake Garber, Garrett Immel
and Kevin Wasner



Westworld
"The Original"
Department Head Makeup Artist:
Christien Tinsley
Key Prosthetic Makeup Artist:
Hiroshi Yada
Makeup Artist: Georgia Allen
Special Makeup Effects Artists:
Gerald Quist and Myriam Arougheti

A photograph of Ryan Murphy, a man with short grey hair and a beard, wearing a dark blue tuxedo jacket over a black shirt and bow tie. He is standing behind a dark podium with a microphone, looking slightly to his left. The background is a blue wall with a faint, stylized graphic of a person's head and shoulders in a lighter blue color.

RYAN MURPHY SPEAKS TO THE GUILD

Following is a transcript of the speech Ryan Murphy delivered to the 2017 Make-Up Artists & Hair Stylists Guild Awards show on February 19 at The Novo by Microsoft at L.A. Live.

“Back in the early 2000s when I was first starting off in the business, I had the great honor of sitting down with one of my idols, Warren Beatty. Warren is one of the greatest directors of all time as we know, and I wanted his advice as I began my directing career. I asked him about actors, how to work with them. And then asked his number one directorial tip, some nifty trick of habit he used to ensure success.

He thought for a minute, and then smiled in that Warren way. And then he leaned forward. ‘Ryan,’ he said, ‘make sure the wigs are good.’

I have followed Mr. Beatty’s advice now for close to 20 years, and I thank him for my career.

I have always believed in the power of aesthetics. I have also always believed in the suspension of disbelief. That is television and moviemaking magic. We turn, now more than ever, to entertainment to lose ourselves, to immerse ourselves in a different reality. Because the one we live in is currently so dark and frightening.

The art of make-up and hair styling has always been so important to what I am trying to do as a filmmaker for several reasons. One, I think character for many actors always comes from the physical.

What you guys do in this room is transformative, from a soul level—for actors and me. I can’t tell you how something will suddenly switch on for me after a hair and make-up test about a character—oh, now I know how to write him or her, because I SEE it, whereas before, it was just a dream with undefined edges. The physical dictates the whole.

When we were doing *Feud*, Jessica Lange and I for example, really struggled with the character of Joan Crawford because she was entirely a creation of her own imagination. For Jessica, how do you play a woman who was a myth to herself? She was worried, I was worried, and then we did the make-up and hair test in our trailer. Black hair. Exaggerated mouth. Lashes, catapiller eyebrows, contouring, what seemed like 20 pounds of hair piled high and twisted into discipline. Test complete and ready to be filmed, Jessica looked in the mirror and saw a gateway to a reality she could play. ‘It’s armor,

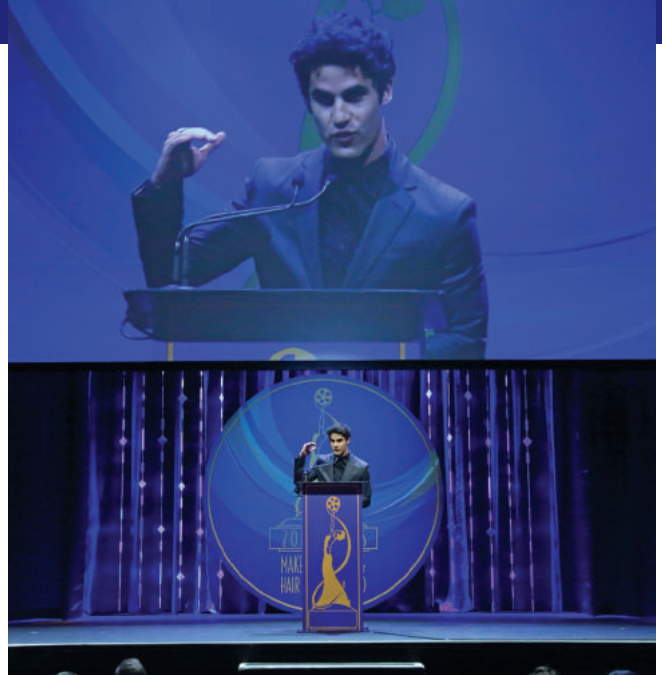
what Crawford put on herself daily to face the world and her insecurities ... I think I have a way into this now,' Jessica said and we were off.

With every successful TV show I have done—*Nip/Tuck*, *Glee*, *American Horror Story*, *The Normal Heart*, *American Crime Story* and now, hopefully *Feud*, which premiered March 5, 2017, on FX—I have always considered make-up and hair, prosthetic and otherwise—to be leading characters. And I have always made sure these departments were monetized, as well as other departments if not more. Warren was right—it is all about the good wigs and good make-up to a degree, because all it takes is one bad lace front or a weak appliance to pull you out of a story. When the work is good and nurtured, as it is on my shows, audiences can be transported to other decades, times and more importantly—emotional truths. I value the artists who do this work so superbly, and you heard me right—everyone in this room, whether you are told it or not, is a valuable artist and our business of fantasy would not work without you. I have always recognized that and I applaud and love the artisans who so much of my success is indebted to—the legendary Burmans, Monte Haight, Chris Clark, Mike Mekash and most of all, my beloved Eryn Krueger Mekash, who has worked with me since my early *Nip/Tuck* days.

A multiple Emmy winner and deservedly so, Eryn has been a sort of muse for me, helping me shape almost 15 years of characters as much as my writers do. I knew I would be working with Eryn forever, where 15 minutes into our introduction, I made a pithy dry comment about something and she responded 'don't be a mean queen.' And you know what? Eryn and what she does and what you guys do in this room is so important to me that I want her to know that this year she is getting a producer title because a) she deserves it and b) I feel strongly that the time has come in my company to award in every way the work that the people in this room do, literally and from my heart. So Eryn, congrats and I love you.

Lastly, I would like to talk about an organization I founded this year called The Half Foundation, which is dedicated

Eryn Krueger Mekash (left) with husband Mike Mekash, reacts to Murphy's compliment.



Glee star Darren Criss presented Murphy with his award.

to ensuring that 50 percent of all the directorial slots in my company go to women. The industry average statistic for women is deplorable—only 15 percent of the slots go to women, despite the fact that women make up more than 50 percent of our population. It's time to change this, and it's a mission statement for me.

Along with directors in my company, we have a new rule that 50 percent of all department heads and their crews must be women, people of color and folks from the gay, lesbian and trans community. And you know who is leading the way in my company and the entire industry as they have for years and no one ever acknowledges it? People in the hair and make-up crews, who have always known that success and diversity are everything and lead to not only a better work environment but a better more balanced and interesting product.

This year on the *Feud* pilot, I was brought to tears one day when we were doing a scene set at the 1963 Academy Awards. Eryn and Chris and their crews were in charge of 300 extras that day, turning them into glamorous 1963 attendees. There was something that day that impressed me more than the work, and that's saying a lot because on *Feud*, we had 63 wigs in the eight episodes, 300 different hair styles and close to 100 different make-up looks, old age and otherwise in a miniseries that spans more than 50 years. More impressive to me than the work was who was making it—I looked out and saw under Eryn and Chris' tutelage, women, men, gay people, people of color, trans people, artists all, everyone embraced by Eryn and Chris and thus, by a future huge worldwide audience of millions of people. I thought, 'This is the world I want to work in and create in, this is what every department needs to look like. THIS is what our industry should be.'

I thank you all so much for not just the work you do, but how you do it year in and year out—with joy, love, diversity and acceptance. Thank you for this. • ”



Bill Jones readies Arturo Chacón-Cruz for his role as Rodolfo.

BOWING OUT OF A CAREER MADE UP OF ARTISTRY

BY JOSHUA KOSMAN

(Reprinted from the *San Francisco Chronicle*)

Midway through Sunday's performance of *La Bohème* at the San Francisco Opera, Dale Travis made his way to his dressing room on the second-floor backstage at the War Memorial Opera House. The venerable and versatile bass-baritone was taking on two very different roles in Puccini's opera—the shabby landlord Benoît and the tuxedoed sugar daddy Alcindoro—and there was just 20 minutes to affect the transformation.

William Stewart Jones, the company's longest serving principal make-up artist, had him in and out of the chair in

12. "It's my nature to work very quickly," Jones said with understated pride. "I think that's one of the things that has made me valuable to the company."

Well, that and his impeccable eye. And his deep knowledge of theatrical tradition—not just make-up, but also wigs and costumes and scenery and all the other things that go into the look of an operatic production.

There's also his ability to calm a jittery tenor with a bit of sympathetic conversation or well-judged silence, which is a critical asset in a profession that sometimes seems to have a family relation to those of bartender, priest and therapist. Jones' serene, methodical approach to his work radiates to his colleagues as well, helping mitigate any tendency to backstage nerves.

But Sunday's matinee, in addition to being the last performance of the season, also marked the end of Jones' 45-year tenure with the company. Just shy of his 82nd birthday, Jones—known to all on both sides of the curtain as Bill—is hanging up his brushes and powders and heading off into a well-earned retirement.

The company marked the event at the end of the performance, honoring Jones as he took a bow, along with the cast and conductor. But even before that—as principal singers trooped between their dressing rooms and the stage, and child choristers tromped up and down the backstage stairs—Jones' co-workers were eager to talk about the imprint he will leave on the company.

"We all adore Bill," said Jeanna Parham, the Department Head who is both Jones' boss and his former student. "Some of us have known him for a long time, and others are newer, but we're all sad to see him go. When someone of Bill's stature retires, it has a huge impact on the department."

Elizabeth Poindexter, a fellow make-up artist, echoed the sentiment. "I knew the name Bill Jones long before I came to work here. His influence has been felt throughout the Bay Area."

Jones' legacy has spread beyond the confines of the War Memorial. For decades, he taught at San Francisco State University, where he nurtured several generations of students—many of whom have gone on to work alongside him at the opera. He spent 18 years as art director of KQED-TV, which he credits with helping him to see in grayscale—a helpful ability when crafting theatrical make-up. He designed shows for the Lamplighters and created many of the more outlandish costumes during the heyday of *Beach Blanket Babylon*, often on lightning-fast turnaround.

"Steve (Silver) loved me because I was quick," says Jones. "I could make any of the things he wanted—and he always wanted every idea he had put into the next day's show."

Slim and erect, with a luxuriant white beard and an air of amiable dignity, Jones set about his assignments on Sunday with practiced ease. His day began with the Mexican tenor Arturo Chacón-Cruz, who was singing the lead role of the penniless poet Rodolfo. There was no wig required—

Photos by Scott Strazzante, the Chronicle

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Chacón-Cruz's robust, dark curls had been deemed appropriate for the part—so Jones concentrated on the facial make-up, starting with the foundation and moving swiftly to outline the singer's eyes, nose and beard.

"He makes us look three-dimensional," Chacón-Cruz said appreciatively while Jones worked. "He adds textures and everything. This is a level of work you don't see at every company."

In part, Jones says that's because the increasing prevalence of video cameras in the opera house has put a higher premium on close-up naturalism.

"We used to paint with real dimension for the stage so it would read from the 15th row all the way back," he said, a note of wistfulness creeping into his voice as he broached a subject to which he would return several times. "Now they ignore everything but the camera. It's not a good development."

Jones was born in New York City, where he and his twin brother sang together in the choir at the Cathedral of St. John the Divine—they sang at the funeral service for Mayor Fiorello La Guardia—and grew up in New England and then, Tucson. As a child, he designed puppets; his participation in a high school theater program introduced him to the full array of theatrical design, which he pursued as a fine arts major at the University of Arizona. After college, he moved to San Francisco, where he was hired to work on the famously elaborate window displays for Gump's department store.

His two children—daughter Kimmerie, a theatrical designer in Honolulu, and son Nicholas, who works in the hotel industry in Phoenix—grew up backstage at his various workplaces. They pasted sequins on gowns for *Beach Blanket Babylon* and got to know the stratospheric catwalks of the War Memorial that provide an aerial view of the stage.

"My son once wrote an essay at school about how he'd spent his summer, and the teacher gave him an F, saying, 'How dare you make this up.' I had to go explain to her that it was all true. For them, it was normal."

Over the decades, Jones has worked closely with countless singers, from marquee stars to chorus members, and he remembers most—though not all—warmly.

"I've been lucky to have painted most of the greats. Ingvar Wixell, Renato Capecchi, Judith Viorst—I think of them so fondly. I did Samuel Ramey in nearly everything he did here. I never painted Leontyne Price, but I got to watch her up close."

Régine Crespin, the great French singer who began as a soprano before moving into mezzo-soprano roles, was one of his favorite charges.

"She was a wizard. The first time I painted her—it might have been for (Donizetti's) *Daughter of the Regiment*, I'm not sure—she explained very clearly the make-up she wanted: exotic, with silver and blue eyeliner slanted in a very particular way. She had three heavy powdered wigs that had been made for her by Alexandre of Paris.

"Crespin's visits were notable for another reason as well," said Jones.

Former general director Lotfi Mansouri "used to come to her dressing room, and the two of them would gossip in French, about the other artists and about things in the world of opera in general. Well, my spoken French isn't that good, but I can understand just about everything. So I would listen, and be very careful not to let on that I knew what they were talking about."

That gift of tact and delicacy has served him well over the years, even when it didn't involve subterfuge.

Tenor Neil Shicoff "was a favorite of mine—a wonderful singer, but he was kind of neurotic. He was always convinced he wasn't going to make it through the performance. So I'd be painting him but also reassuring him how terrific he was."

Jones' soothing influence extends not only to singers, but to the more than two dozen colleagues who work alongside him at every performance.

"His gift is patience," said Parham, who spent years working alongside Jones before being promoted. "He's always willing to do whatever needs to be done for the show. Sometimes he might say, 'We're falling behind, let's pick up the pace,' and you never felt it was a reprimand. He just had a way of guiding people in a helpful direction."

"Not showing that I'm nervous is one of my skills," Jones chimed in. "I've gotten a lot of notes from artists saying, 'Thank you for your calming influence.'"

In September, Jones plans to move to Phoenix to be near his son and granddaughter. But he's mindful too, that the Arizona Opera gives performances both there and in Tucson—and he's not ruling out the possibility of keeping his hand in.

"I'm one of those lucky people," he said, "who has always done for fun the same things he does for work."



Joshua Kosman is the San Francisco Chronicle's music critic.



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A BEHIND-THE-SCENES LOOK
AT THE FILM WORLD OF

THE LOST CITY OF Z

BY NANA FISCHER

MAKE-UP AND HAIR DESIGNER

(Editor's note: This was a European production, allowing for the term make-up and hair designer to be used, and one person doing both crafts.)

Upon reading the script of *The Lost City of Z* as a make-up and hair designer, I was excited to take on a story that encompassed world wars, operas, gala balls, the jungle and indigenous tribes.

It was a challenge and a feast. Knowing that locations would include London, Belfast and the rainforest of Colombia was a challenge and hugely exciting.

My main crew was my key Clarice Grill, Lois Macintosh and Sandra O'Brien.

Many more crew would be picked up at each location. Hundreds of hair wigs were shipped from London.

We had amazing support from Mac Pro Cosmetics, Natura Bisse, Burberry Cosmetics, Joico Hair and John Masters Hair Care.





The Lost City of Z follows the journey of Percy Fawcett's three decades' quest to discover a lost civilization in the Amazon. The James Gray film stars Charlie Hunnam, Sienna Miller and Robert Pattinson. Behind the star power, and rather right in front of your face, the make-up and hair on the screen presented challenges that proved to be a rewarding experience. Even with all modern advancements in technology and hair and make-up, the conditions demanded a back-to-the-basics approach.

As Department Head of hair and make-up, I was tasked with ageing the main cast—a trio of handsome and beautiful actors in their 30s. Charlie Hunnam, Sienna Miller and Robert Pattinson aged into their 50s with grace and without the use of CGI in post production. Charlie's 20s look was wonderful. We first see Charlie's character, Percy Fawcett, in his early 20s. To capture the 1900s period look, we created a short back and sides military image. It was longer at the top with slicked backs at the sides. I created this with John Masters Pomade. I would use a hot facial curling tongue and a product (ironically named) Percy Fawcett Moustache Wax, made from a natural bees wax mixed with essential oils, kept the moustache stiff and cut out on the side. A very light-tinted moisturiser was used to made him appear slightly pale.

Charlie's 30s and jungle look were created as he entered the jungle. His facial hair was allowed to grow, hair was slicked back of his face, a tan was applied with a Chanel bronzing cream and light airbrush spray with by Terry Tea stain-bronzing liquids. Charlie's ageing look was challenging. After speaking to James Gray and Anthony Katagas, our amazing director and producer, in the early stages, we looked and tested different avenues for the ageing progress. In pre-production, we explored using prosthetic pieces around the eyes and the jaw. My special effects and prosthetics specialist, Kristyan Mullett, created prosthetic silicon pieces.

We were working in really hot conditions. I knew we would go in a guerrilla crew and travel by a small wooden boat up the river and hike through the jungle. This meant that any complicated sensitive silicon pieces would be hard to maintain in the humidity and heat. We decided to opt for the old-fashioned way of old stipple latex, painting highlights and shadowing. We created microscopic fine lines and old-age blemishes.

Charlie's skin was prepared with Kiehl's Blue Astringent Herbal Lotion before applying multiple latex layers on his face and neck and hands. Bluebird Old Age latex is a great product for this and we used

Photos © 2016 by Aidan Monaghan, courtesy of Amazon Studios and Bleeker Street



Ben Nye Transparent powder. Then, we used the Illustrator palette and the Canon Collective gels and liquid to stain and paint his face and neck. Blue Marble spray sealed in the make-up. I used dry shampoo with a slight white shade by Klorane to take off the shine and give it a slight matt or dull effect. The hair was then slicked off his face to expose his temples, giving it a receding hairline using Gaf Quat. I used the hair illustrator with the colours of silver, white and yellow to draw on a grey hairline.

Special contact lenses were designed for Charlie and Sienna, where the white of the eye was slightly yellowed with very fine red lines to make his piercing blue eyes slightly on the milkier side. This made their eyes look older and tired as they aged. Sienna Miller's character, Nina Fawcett's style and look, had to vary from a Gibson 1900s hair style which I modernized from her 20s look of finger weaves. After numerous tests, Sienna's hair was changed to a strawberry-red tone. For her hair styles, we added some same tone switches, thus creating different styles and providing the illusion that her hair was very long. We changed her make-up and hair styles according to her costumes. We used Burberry make-up—especially the lip colour tones. A light-tinted moisturiser by Burberry for her skin tone created some English rose cheek stain by Tarte. For her ageing make-up, we used the same technique as Charlie's.

Robert Pattison grew his beard for weeks before shooting, so we had a good length beard to work with. To show the transformation of his journey, his character, Henry Costin's beard, was darkened for scenes in England and lightened from the sun in the jungle, by reversing the colour and leaving Robert's natural tone. In climactic jungle scenes, Robert's character becomes infected by maggots—the wound worsens to an open cut, infected by maggots.

Lois McIntosh applied Pro Bond pieces and build it up with a 3D around his nostril line and just before camera would roll, we added live maggots. For his older look, grey hair was laid into his beard and temples and latex stipple around his eyes.

Tom Holland had to play a boy of 13 and then a young man of 21 to 22.

To achieve this for the younger look, we used his natural wave of his own hair and enhanced that wave with a curling activating product by Redken. For his older look, we wanted to make him look

like his father, so we had a very tidy moustache made by Sarah Weatherburn and straightened and slicked his hair back with Gaf Quat.

The Columbia location created its own set of challenges with regards to weather, customs laws and just plain luck. Every day was a journey—an act of God or some high drama. We survived two flash floods, an exploding bus, lightning strikes, hurricanes, protests by locals and being eaten alive by mosquitoes. There were walks through the Amazon in the dark of night with torches and performing touchups and checks on the actors in with water up to our waist in extreme heat. My experience in working in hot conditions allowed me to troubleshoot the challenges: traveling with prosthetics through the jungle with a limited crew, via boat and hiking would be difficult and hard to maintain. To add to the challenges, Colombia has a strict immigration policy—our products contained alcohol and chemicals and were held up at customs. The indigenous actors hired were football/soccer fans and arrived on set with short hair with designs carved into their heads and tan lines on their arms and legs. We needed them all to have long hair so we had to innovate and prepare hundreds of wigs.

My make-up strategy was to paint their bodies with a silicon-based paint that was sweat-proof to retain continuity under extreme heat. However, all our silicon and special body paint was held up at customs for weeks before we had it cleared. This forced us to troubleshoot and take a back-to-basic approach of gathering charcoal in the woods.

Cheese grating it into a fine powder and mixing it with Mac Pro chrome pigment. We added dried berries and clay oils to create a paste of the same texture as the indigenous people would use to paint their badges. Brushes were tied together to create even lines to apply the authentic indigenous tribal markings. The Red Syria is an actual tribe from Brazil and Bolivia and its trademark is that the whole body is bright red with faces and feet painted black with war paint. The hair would be a pudding bowl style, very slick and shiny style. We used very cheap arctic wigs and cut the hair into a pudding bowl style.

We put them on hair blocks and pulled floor varnish over it and let it dry for days in the sun until it was solid and shiny. Then we would paint patterns over the wig before fitting them onto our actors.

Kayapo is a sophisticated warrior and spiritual tribe in the film. For the finale, we painted very





fine asymmetric patterns and lines all over their bodies and faces. Women had their hair parting shaved off and we used gold leaves to decorate their faces. We then made very small bold cap strips and attached very fine strips of hair wefts into a triangle shape and attached to their real hair.

For the Guyaro tribe, we used a combination of white clay or a berry clay to put patterns onto their bodies and used feathers to put very fine lines onto their faces.

For the opera scenes, 16 white Marie Antoinette wigs were required. Torrential rains caused flooding and the wigs to float in our tents.

The Lost City of Z was not only a new experience for us, but a humbling and learning process, too. Every film presents unique challenges and in this case, required problem-solving solutions under extreme conditions and remote locations. It was a true adventure and regardless what happened that day, we would at the end of the day, all sit together, have a beer and laugh about our extraordinary day. We knew how lucky we were to do what we love—to be creative and travel the world. •

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The Beguiled





BY SHANDRA (SHA') PAGE

CO-DEPARTMENT HEAD HAIR & JOURNEYMAN HAIR STYLIST

The Beguiled is an atmospheric thriller set during the Civil War, so the overall hair styles needed to be inspired by the 1800s time period. As heads of the hair department, Tony Ward and I, collaborated with hair design artist Odile Gilbert, who set the look for the women in the film—it's an almost entirely female cast. The first styles that were created took a longer time to prepare so Tony and I had to tweak the process in order to make it work every day on a film set—for a tight 26-day shoot! The challenge was to go from an hour-and-a-half of hair prepping to 20-30 minutes per person, narrowing it down. The goal was to make the hair to be “film-friendly” in part since this movie was being shot on film, as specified by screenwriter and director Sofia Coppola—who I had worked with on *The*

Bling Ring. For this movie, I worked on Kirsten Dunst and Elle Fanning; and Tony worked on Nicole Kidman and the film's male lead, Colin Farrell. Tony, myself and hair stylist Nell Bell-Rattler switched off throughout production on the four younger teenage actresses in the cast.





same clothes and the same hair style because they're alone with the war on.

I worked closely with costume designer Stacey Battat, who had also been on Sofia's movie *The Bling Ring*. For the costumes, we had one week to test. So we ran through all the looks with hair ornaments, taking pictures and doing a slight camera test—not really a motion camera but just seeing how everything looked together. This was helpful so we could know what the dinner scenes with all eight actors were going to be like—before any filming was done—and what the hair styles were going to be before we got to the set.

A few things did change slightly as we went along; all the girls have their own personalities, so ideas came up. Some of the ornaments changed. I would say, "Oh, Sofia, do you like this for Oona [Laurence]?" And she would say, "Yeah, I really like that one better." We had designed the looks in the first tests we took and then when we got to filming, everybody got more comfortable with their looks and their hair styles. When in doubt we just asked Sofia, right on the day of shooting. She would say "yes" or "no" because she knows exactly what she wants, including to period. I would ask Stacey as well, to coordinate with the wardrobe. *The Beguiled* was a good collaboration like before, and I hope we can do it again. •

All the women had hair extensions, with 2-3 different looks apiece, and sometimes we had to prep their hair the night before. For example, I braided Elle's hair every night for the next morning in order to get the texture. That took about 30 minutes. Nicole wore a wig, so Tony would prep her wig each night as well. For Kirsten, her hair was up most of the time in-character so I didn't have to braid her hair every night to prep for the following day, but I did have to re-braid her hair every day for her look in the film. There were some scenes where her hair was down and I did have to prep it for those scenes. Elle had her basic look, but for one dinner scene, we needed her to look more formal. So we used hair ornaments and altered the hair slightly. Sofia wanted a reality conveyed, that these women weren't paying money to get their hair done. All of them have the



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MAKING UP THE GUARDIANS

BY JOHN BLAKE

DEPARTMENT HEAD & MAKE-UP DESIGNER

When I first met James Gunn, the director of *GOTG2*, it was to discuss his vision of make-up. As you no doubt know, James wrote both scripts for the two movies so I was aware that his vision would be personal and strong. As a make-up designer, my job is to encapsulate his vision and transpose it onto the screen of any cinema for you to watch and love. It is so important to seamlessly understand and relate the creative process, but more so than when you have a director like Gunn, who knows what he wants. The color palette James sent me was pink, blue and yellow aliens, as well as humanoid aliens the same way as he laid down for *GOTG1*. He basically told me to go off and do whatever I wanted within that color palette; and I think we came up with some pretty neat ideas.

My fantastic make-up department and I created some really special make-ups that we are very proud of. I think one of the most elegant ones turned out to be the Sovereigns, who were a rich gold. Here's how we did it.

Below: Ayesha, a Sovereign. Right: Love-Bots. Opposite page, insets: the make-up process.





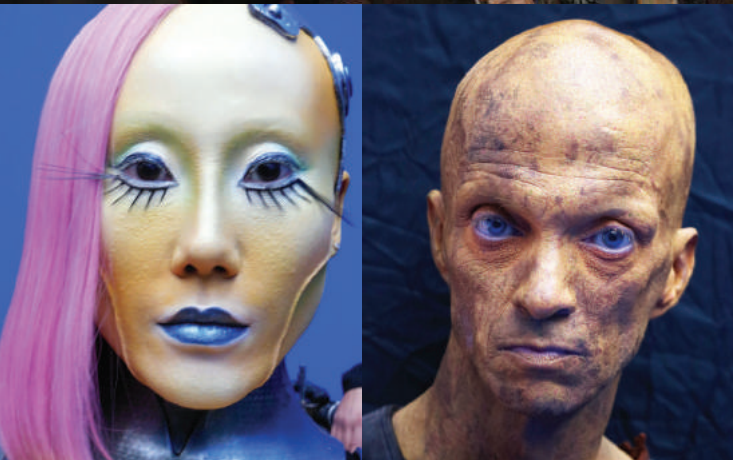
First, we applied a gold primer with a kabuki brush or a powder brush. The gold primer was an alcohol-based make-up called “ProAiir” made by Donna Nowak’s Body Art. The gold in this make-up was shimmer- or mineral-based. Next, a gold creme eye shadow from Make Up For Ever was applied around the eyes. I followed this with a coat of water-based gold make-up from Ben Nye called “ProColor” that Dana Nye was nice enough to mix in a special shade for us in bulk quantities. This make-up is also mineral- or shimmer-based and was also applied with a kabuki or a powder brush. By now, the make-up was about 80 percent to 90 percent done. The final step was a mix of the Pro-Aiir shimmer-based make-up with gold metallic powder from Mehron. I felt that the gold needed a little metallic to add shine. This was applied with a Paasche H airbrush. We developed this technique in order to reduce the amount of alcohol-based make-up being used and to keep the airbrushing to a minimum so that there was less airborne make-up. This was very important because with up to 40 make-ups being done, even with ventilation, it can create a big health risk inhaling so much alcohol-based paint. It also reduced the application time to use a powder brush rather than an airbrush.

On a few occasions, we would apply a plastic bald cap to cover the hair if someone had particularly dark hair or a very low hairline to keep the hair from interfering with the wig. On a few days, there were as many as 40 gold people working. Each make-up took around 45 minutes from start to finish. These make-ups lasted all day except a bit around the collars which was touched up on set with the alcohol-based gold. The payoff for production is less maintenance throughout the day with more time spent on camera.

The yellow robot prostitutes or ‘Love-Bots’ were a load of fun to design because I really wanted to do something different which is not often done and which would bridge the gap between editorial and prosthetic make-up. It has always bothered me that the two could not apparently combine, so here was an opportunity to prove it could be done. The Love-Bots are one of Gunn’s favorite make-ups and I love them, too. Here’s how we did it!

A plastic cap was applied over the eyebrows and back over the top of the head. Next, an alcohol-based primer was applied with a powder brush; we used London Brush Co. nouVeau #14. This primer was Reel Creations in porcelain. Then, a yellow and white Mac Chromacolor was applied around the eyes. Now, they were ready for the thin strips along the cheeks and chin. These were wet transfer bondo appliances provided by Legacy. This was followed by Ben Nye’s water-based ProColor in yellow and white applied with a powder brush. This would get the yellow color well into the ballpark. At this point, we began with airbrush. The airbrush make-up was a mix of yellow and white with

*Right: Kurt Russell.
Below: Ravagers, blue aliens
and bots.*



shading in orange and green by Reel Creations and Pro-Aiir. A final coat of Illustrator in clear gloss made them ready for false lashes and blue lipstick. Legacy also supplied the robotic head piece. We had 20 of these to do each day and the invaluable work from Local 706 members Jay Wejebe, Viola Rock, Bill Myer, Alexei Dmitriew, James MacKinnon, Don and Deborah Rutherford, Travis Pates and Myke Michaels, as well as dozens of Local 798 members in Atlanta, was greatly appreciated. They worked on point day after day and rose the bar.

Then I had blue, pink, yellow and humanoid aliens to do. These could then be divided into civilians or “Ravagers,” which were kind of like space pirates. These aliens represented beings from all over the universe. To create the Ravagers, we used dirt, tattoos, scars and tribal scarifications, as well as being blue, pink or yellow or humanoid. I wanted to make these as dramatic as possible so that they would fit in with all the Ravagers that would be in heavier prosthetics provided by the team from Legacy.

For the blue, pink or yellow aliens, the first step was to apply an alcohol-based primer in an ivory tone with a kabuki or a powder brush. This was a mix of Reel Creations porcelain with a light flesh tone in Pro-Aiir that Donna mixed up for me. Then I used Mac Chromaline around the eyes. This was followed by a layer of water-based ProColor make-up, also applied with a brush. Next, was a layer of alcohol-based Pro-Aiir applied with an airbrush followed by a clear coat of Illustrator clear gloss to add some depth and translucency.

We made all our tattoos in-house in our workshop at Pinewood. They were made by printing out Photoshop images

onto water-activated release paper. The paper was cut into 8½ by 11 inch sheets and sprayed with a couple coats of thinned-down Baldies. Then the images were printed with a laser printer, given another coat of Baldies, a coat of Pros-Aide, which we left to air dry and then covered with a sheet of acetate. They were now ready to cut out and be applied as a wet transfer tattoos. Jay Wejebe did the bulk of this work. Viola Rock was very handy with her computer skills to help out as well.

If they required eyebrow covers or scars, these were done in-house with thickened Pros-Aide that was put into a silicone mold, and then applied directly from the mold, peeling the mold away and leaving the transfer perfectly applied behind. The molds were made out of PlatSil 73-15. First, I applied a thin layer of Vaseline, then airbrushed two coats of thinned baldies, followed by a layer of thickened Pros-Aide that I applied with a wooden spatula. When the Pros-Aide dried, it was ready for application.

Some of the alien molds were left over from the first movie, so I made rigid urethane molds of these and then reproduced around 100 of them in the 73-15.

I also sculpted and molded the rest of the scars and eyebrow covers. These were generic pieces that would enable us to add character detail to our Ravagers and civilian aliens.

For the eyebrow covers, we added a step of airbrushing some alcohol-based orange make-up on the surface after the Pros-Aide had dried to neutralize the natural eyebrow

from showing through. When applied, this would then become the underside of the piece, while maintaining the translucency of the surface of the Pros-Aide, thereby reducing the painting required on the topside.

Sometimes you have some challenges to deal with like when an actor has to shave his beard off in order to be filmed clean-shaven, then we have to come back to the beard look, and there's not enough time to grow the beard back. It becomes a problem that has to be fixed. We needed to do this for Kurt Russell. Dennis Liddiard started off by taking some great photos of Kurt's real beard and then I took the best measurements I could over his beard with Saran Wrap and tape. Then I patterned up the pieces with very fine nylon lace, picked out some yak hair, and got Chris and Michelle Diamantides onboard to tie up (ventilate) a false beard. I tied the moustache and Chris and Michelle tied the other four pieces that made up the finished beard. I did the initial cut and styling and then Dennis tweaked it and did the final one. The application was mainly done by Dennis, and assisted by Chris and me. Kurt wore this beard for about a quarter of his performance.

Again, big thanks to all the great artists that helped make this possible. As a make-up designer, creative opportunities like this don't come along often. It was a great opportunity to demonstrate a full spectrum of prosthetic and nonprosthetic make-up techniques within the make-up trailer. I know this was a project that I will always appreciate and cherish and I hope this shows on camera. •





COMMUNITY BEAUTY

BY **CLAIRE ALEXANDRA DOYLE**

As a child, I loved being involved in theater and dance. Each equipped with our individual skills, we would come together to create a beautiful piece of work. This artistic-minded community is one of the reasons why I sought out a career in film and television, as well as joining Local 706. Working amongst like-minded and skilled artisans to create something beautiful.

Earlier in 2017, while dropping off some dry cleaning, I noticed a flier for a public high school seeking men and women's formal attire for donation to the San Fernando High School prom drive. This school wasn't in my neighborhood and about 12 miles away. I asked the dry cleaner if he knew someone at the school and he said, "No, just a friend is organizing the event so I thought I'd help and put out some fliers."

I thought, "Wow, how nice for the dry cleaners to spread the word. I don't have any dresses to donate, but maybe I could also pay it forward and gather up some make-up and hair people to help out." I created a posting on our Local 706 Facebook page to see who was available and interested in volunteering.

On May 20, myself and fellow make-up artists Randi Mavestrand, Cheryl Ann Nick, Janice Heaton, Lisa Ruckh, Jessica deBen Polish and hairdressers Maria Elena Pantoja and Raissa Patton set up our stations on the lunch tables in the high school cafeteria. A student performed as our DJ churning out songs to keep the mood festive and they shared snacks and even cake that the students baked in one of their classes to feed us. We pooled together our skills as artists of our crafts and transformed the students; beautifying them for their prom.

As we packed up our kits at the end of a long day, each artist was given handwritten notes of thanks from the students they worked on. Their notes were heartfelt and expressed gratitude not only for our time, but also how beautiful we made them feel and look for this special moment in their lives.

I am grateful to these artists and this union for connecting us together for this special day. To quote Maya Angelou, "I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel." •

Claire Alexandra Doyle (right)



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Grandbaby!

Make-up artist Brian Steven Banks is a grandpa! Nasir Bernard Jones was born May 24, weighing 8 pounds, 5 ounces. His mother is Brian's daughter, Sadai Briece Banks.



Lovely Couple

Hair stylist Tena Parker and Doug Hesley pulled off a surprise wedding in Honolulu, Hawaii, on June 8. Tena met Doug in Hawaii while on location filming *Hawaii Five-O*. Doug is the President of Associa Hawaii, as well as CEO & Co-founder with Tena of their start-up "Suite 3Sixty," which is an online marketplace that sells hotel and resort suites.



Make-up Marriage

Make-up artists Glenn Hetrick and Michele Monaco were married May 13 at The Mission Inn Hotel & Spa in Riverside, California.



Mountain Wedding

Make-up artist Bron Roylance, personal to Pierce Brosnan, married master aesthetician/make-up artist Kari Palmer on September 26, 2016, at the Washington Schoolhouse in Park City, Utah. The couple resides in Sundance, Utah.

In Memoriam

Gene Bartlett (1926–2017)

After working very hard to earn his way into Local 706, make-up artist Gene Bartlett achieved membership in 1963. He earned his bachelor's degree at the University of Colorado, studied make-up in college in Denver, then served in the

Navy at the end of World War II. Afterward, he moved to California and became a teacher in the Los Angeles City School District. Eventually, Gene returned to his love of make-up artistry and studied his craft further at MGM, Warner Bros., ZIV Studios and Revue Studios. After passing his examination in 1963, he became a journeyman and began working on the iconic *Bat Masterson*, *This Man Dawson*, *Men Into Space*, *Lock Up* and numerous other television productions that were part of the studio system at that time. He shared a supervisor credit with William Reynolds on an Elvis Presley film, *Charro!*, and his diverse skills transformed the second unit stunt performers into look-alikes for Peter Ustinov, Angie Dickinson, Michelle Pfeiffer, Brian Keith and Roddy McDowall for the film *Charlie Chan and the Curse of the Dragon Queen*. Gene returned to television in the late 1980s, working on the Lorimar nighttime soap opera *Knots Landing*.

Gene's distinctive, boisterous laugh and unique personality made him perfect for life in Hollywood. He loved to critique people's make-up and clandestinely discovering whether or not they had plastic surgery.

Bartlett received his Gold Card from Local 706 in 1993. In retirement, Gene and his wife moved to San Luis Obispo County and loved to go dancing. They were very active and even were featured on the cover of the *City of Paso Robles Parks and Recreation* brochure. Gene Bartlett is survived by his wife Eileen and his four children, Duncan, David, Barry and daughter Cerise. He passed away on May 16, 2017, at the age of 91, due to complications from pneumonia. It was his wish to be cremated and his ashes to be distributed at sea.





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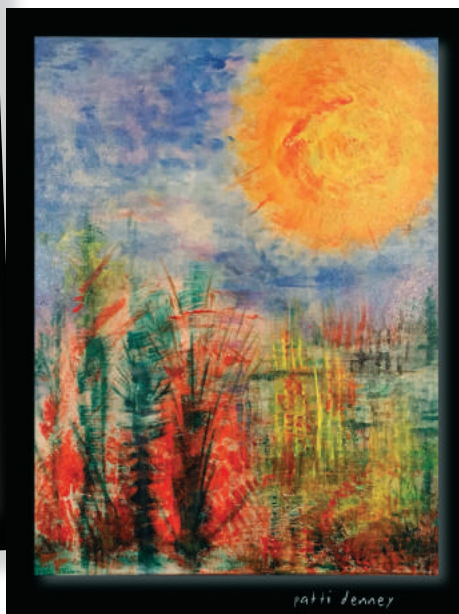
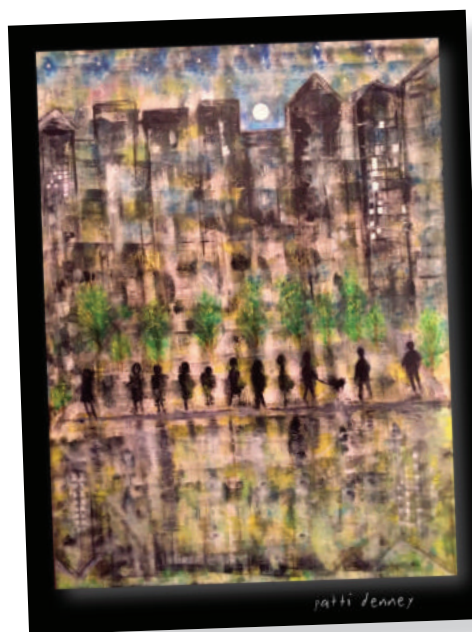
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Local 706 Make-Up Artist Is Honored at NY Art Show



Local 706 and I.A.T.S.E. make-up artist **Patti Denney** has been working on the set of *The Young and the Restless* (Y&R) at CBS Television City in Hollywood for 37 years. (Is that some kind of record?) Patti, in charge of the Y&R make-up and hair department as key, is also an accomplished painter and photographer who likes to tell you, “No claim to fame, no degree in art ... just a hobby that keeps me up too late, in spite of early calls that we all know (too) well!”

She has been “influenced and inspired” by many styles of art, including modernism, abstract expressionism, impressionism and street art. Experimenting with different media and techniques has been an adventure, sort of like working out of a make-up kit, improvising and combining to get the most pleasing and/or desired result. And her photography helps to save a few canvasses along the way.

Recently, Patti responded to an email request from CBS Broadcast Center in New York to Y&R’s department head, Jody Lawrence, at TV

City, Los Angeles. It was an open request to all employees who would like to submit their art and photography for consideration for a seasonal show at the East Coast facility.

“A few of my pieces were chosen by jury,” she said, but she hesitated due to the difficulty of getting the actual pieces to New York. “They hadn’t anticipated a West Coast employee throwing their name in the hat!” But thanks to New York-based artist and curator Mariyah Sultan, Patti’s images were printed and framed for display this summer.

“I was honored, to say the least,” Patti says. “I’m not giving up my day job, just keeping busy and doing an occasional pop-up show. And I’m clogging up the Instagram feed, driving my friends crazy with endless posts. It’s like having a gallery without paying the rent, and it’s open 24 hours (a day).”

Follow Patti on Instagram @myartbypatti. We wish her well.

—Jeff Angell
Supervising Editor



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