

# THE ARTISAN

Make-Up Artists and Hair Stylists Guild  
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# GOTHAM

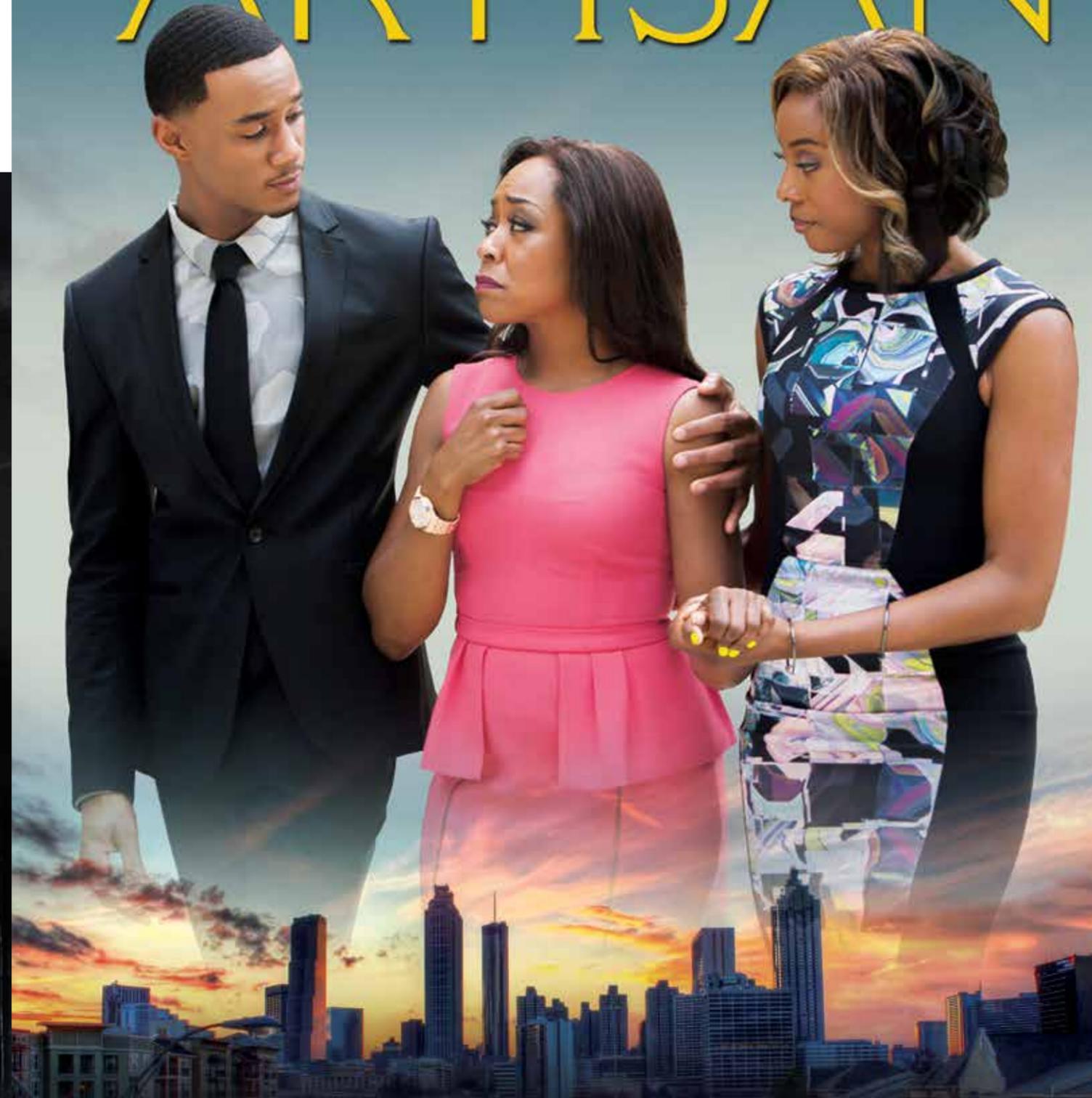
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- The Hollywood Reporter



MAKE-UP ARTISTS & HAIR STYLISTS GUILD

# THE ARTISAN



SURVIVOR'S REMORSE

SPRING 2015

# Spring 2015

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# Make Your Fantasies Come True

Photo of actual MUD Student work. Photographer: Seth Miranda

Each year, MUD schools train hundreds of students from around the globe in a variety of makeup specialties. Whether a student chooses the intricacies of prosthetics or the delicacy of beauty make-up, MUD prepares them for their personal journey as a make-up artist.

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Cover: Jessie T. Usher, Tichina Arnold and Erica Ash.  
(Photo: ©2015 Starz Entertainment, LLC)

## PRESIDENT

FROM THE PRESIDENT

**One of the benefits of Local 706 membership is the generous array of education we provide for all members.** In May's bulletin, you will find an insert that describes classes available for various subjects, some of which is better understanding and usage of social media. It's important to use it, we can't ignore the power of the Internet, but it can be a blessing and a curse. The classes being offered will be a wonderful guide, especially in our highly competitive business.

For those who want to promote themselves and show new projects they've worked on, it's a double-edged sword. Often in all the reams of paperwork signed at the beginning of a production, we seem not to believe that studios and production companies and especially theme parks *mean it* when they require that no photos of work-in-progress, sets, actors in make-ups or hair styles integral to the storytelling, nothing be distributed by any means. The truth be known, these employers actually do spy on you. They do watch Facebook, Instagram and Twitter, and if you violate your agreement, the consequences can be severe—people in all our classifications have made missteps. They even watch what we're doing at trade shows, so don't jeopardize yourself by replicating creations that have not yet been released to the public.

At the same time, if a show wants to promote itself, it may encourage our teams to post things online (*Pretty Little Liars* has been brilliant at this). But we need to be cautious and get specific permission before taking the liberty.

On the blessing side, social media has been a wonderful outreach tool to keep in touch with family and friends around the world, or even just on distant location. Often when members are in need of work, they communicate through public and private postings, depending upon their need for privacy. Bravo to those who respond to help others, sometimes even one day's work can save a family's health benefits, or just rejuvenate a member who'd gone into depression. One day or a week of work can make all the difference in the world to a member. We share in each other's joy, and we share in our sorrows. We support and prop each other up when times are tough, but sometimes we fall prey to stories that are so convoluted and twisted that it personifies the adage: "If it's on the Internet, it must be true." Sometimes a good old-fashioned phone call to actually speak to a friend means a whole lot more than a "like." We just need to step back and take a little time and use caution before posting. This last year, our members raised funds for our friends who were ill, applauded each other when we did a great job or won a special award or recognition, rescued critters and swiftly communicated with everyone who worked to get AB 1839 through the legislative process. It's a great way to remind our members to GOTV and create change in a positive way; to elect people who will directly affect our lives. Local elections are tremendously important.

I'm fairly sure that once the 2015 Basic Agreement contract language is sent to the members, there will be plenty of debate on Facebook. We always have and should exercise our freedom to discuss the merits and faults, but always keep in mind that we all worked very hard to bring work back to California. Keep your eye on the big picture, not just one item. And then share a selfie.

SUSAN CABRAL-EBERT  
President



## THE ARTISAN

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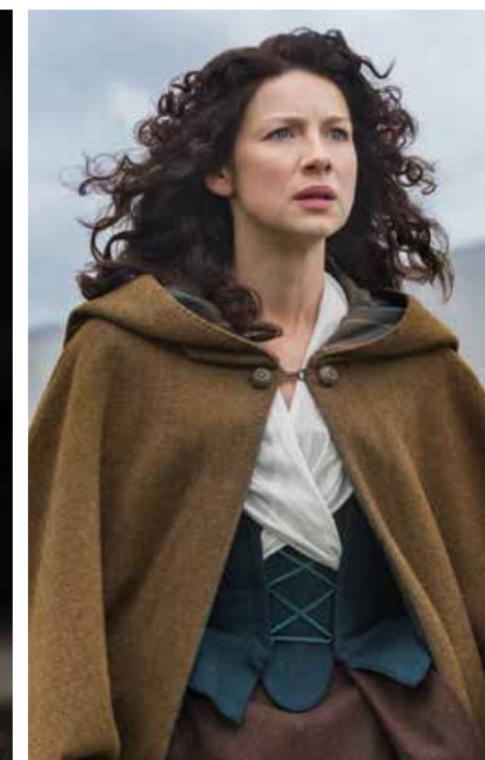
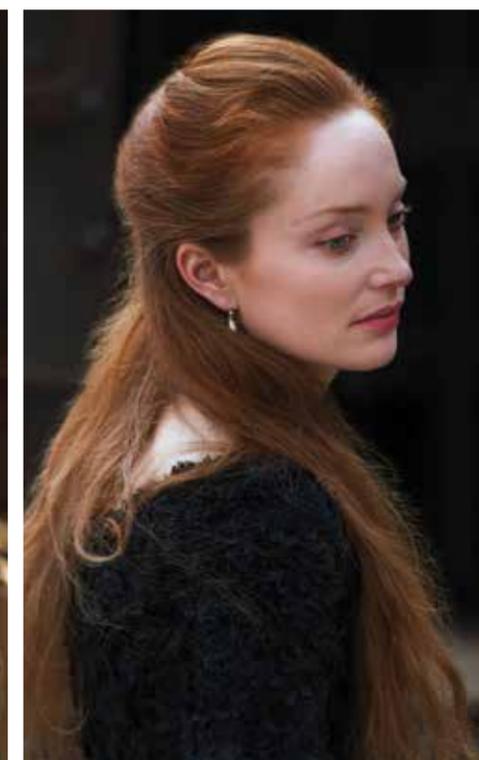


## OUTLANDER

OUTSTANDING HAIRSTYLING  
FOR A SINGLE-CAMERA SERIES

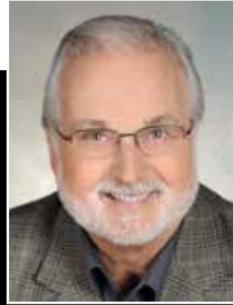
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BY TOMMY COLE  
Business Representative, I.A.T.S.E. Local 706

This article is an abbreviated report on the result of the Basic Agreement negotiations which was bargained between the I.A.T.S.E. and the Producers in April. The I.A. in concert with the Hollywood locals, put tremendous time and effort into getting a deal that is not only good for the majority, but also is one that will pass muster for ratification. As you will see below, this new contract has positive modifications, and it deserves to be ratified. I would be remiss if I didn't acknowledge our Local 706 Negotiating Committee: Hair stylists Catherine Childers, Suzan Bagdadi, Barbara Dally and Randy Sayer; make-up artists David Abbott, John Goodwin, Al Apone and Lydia Milars; President Sue Cabral-Ebert and myself. I sincerely thank them for all their hard work and dedication.



“ This new contract has positive modifications, and it deserves to be ratified. ”

The week of the sixth of May was spent with all Hollywood locals being involved in their own “Local” negotiations. The following week (April 13), all locals were present in support of the I.A.’s proposals. Negotiations went on for five days, and finally ended at 8 a.m. on Saturday with a tentative agreement. As of the writing of this column, we don’t have a Memorandum of Agreement to give out, hence the following is only a summary and overview of what was agreed upon and not contract language. When the ratification packet goes out to the membership, you will get the full Memorandum of Agreement to study.

- A 3% compounded yearly raise for three years from 8/1/2015 to 7/31/2018.
- Members retired prior to August 1, 2009, will still receive a 13th/14th check yearly.
- The hourly contribution into the Pension Plan shall increase by an additional 18 cents per hour, each year of the contract. This translates into millions of dollars over the duration of the contract.
- No increase in prescription drug co-payments and no increase in costs to the primary participants or their dependents for healthcare coverage or cuts to healthcare benefits.
- New residual provisions, capturing more contributions for the Benefit Plans and lower audit and collection costs to the Plans.
- Producers will contribute additional money to CSATF.
- The Roster removal provisions were improved. A person will only have to work (1) one day on a Roster production in (3) three consecutive years to keep from being removed. In our 706 “Local” negotiations the week earlier, we were able to put in language relevant to our members; if they

work (1) one day anywhere in the motion picture and television industry (Roster or not) as Make-up or Hair during that three-year span, that will count as the one-day requirement.

- New media was modified with better wages, terms and conditions.
- Extended Workday Safety Guidelines will be incorporated into the body of the Basic.
- Cancellation of calls will be conforming to an 8 p.m. deadline for all I.A. locals, and no calls may be canceled after an employee has been dismissed for the day or has left the work site. If at any time of a call, the employee called is not on the employer’s payroll, such call may not be canceled.
- New language for the 30-mile Zone, California Sick Leave and Payroll deposits.
- Besides the new Roster removal language, in our 706 “Local” negotiations, we negotiated a side letter that requires production to allow our members to be able to write start-and-finish times for NDBs on all timecards. (This issue had become a problem last year.) Also, in that some of our members are being

given rental cars on Distant Location, and in many instances driving to and from work, we got a verbal acknowledgment from the Producers across the table that if at any time our members feel unsafe driving to and from location on Distant Location, they are to ask production to be transported or given housing at the location. Otherwise, our members still must be transported by production portal to portal.

Right now there is a lull in production; most episodics are taking a break, and studios are gearing up for their next projects. Around August, many productions should start up. With that in mind, please remember that some of our members are still having trouble making ends meet, and getting those precious 400 hours earned for their eligibility for Motion Picture Health benefits. Please remember them when hiring extra help. Treat people like you would like to be treated, with generosity; your support and camaraderie will be returned to you in so many positive ways.

Please enjoy this issue of *The Artisan*.

Sincerely and Fraternaly,  
Tommy Cole



## BLACK SAILS

OUTSTANDING MAKEUP

FOR A SINGLE-CAMERA SERIES (NON-PROSTHETIC)  
OUTSTANDING PROSTHETIC MAKEUP  
FOR A SERIES, LIMITED SERIES, MOVIE OR A SPECIAL

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## LETTERS

LETTERS to *THE ARTISAN*

### Thanks to our Local

I just wanted to thank our Local for the amazing art classes offered. I'm thinking many of us either don't have the time or when we have time, are afraid to commit to classes in case we work. Then of course, there is the financial aspect ... Not only are these classes on Saturday, they are free! I only wish I would have checked my email earlier as I missed out on a class I would have loved to have taken. Regardless, I enjoyed 1-Point Perspective immensely. The instructor has an impressive resume and his work is gorgeous. He was patient with us and has followed up with us online. I'm excited to see what other classes are coming up. I would suggest if anyone is interested, to get their applications in early. I have been on a couple waiting lists but have gotten in.

*Thanks so much again,  
Christa Reusch*

GESTURE OF  
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FOR  
EDUCATION  
CLASSES  
OFFERED TO  
LOCAL 706  
MEMBERS

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# MAD MEN

**OUTSTANDING HAIRSTYLING**  
FOR A SINGLE-CAMERA SERIES

**THERAESA RIVERS** Department Head Hairstylist **ARTURO ROJAS** Key Hairstylist  
**VALERIE JACKSON** Hairstylist **AI NAKATA** Hairstylist

**OUTSTANDING MAKEUP**

FOR A SINGLE-CAMERA SERIES (NON-PROSTHETIC)

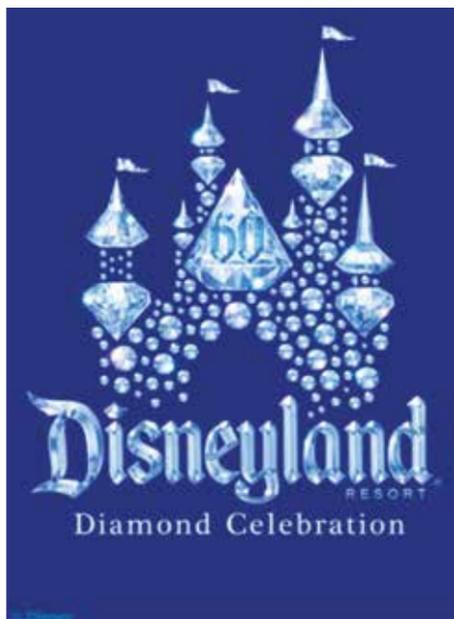
**LANA HOROCHOWSKI** Department Head Makeup Artist  
**RON PIPES** Key Makeup Artist **MAURINE BURKE** Makeup Artist  
**JENNIFER GREENBERG** Makeup Artist

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BY RANDY SAYER  
Assistant to the Business Representative  
I.A.T.S.E. Local 706

# “This & That ...” in 2015



**Disneyland opened to the world on July 17, 1955.** The Disneyland Resort in Anaheim will begin celebrating its 60th Diamond Anniversary on May 22, as the Resort kicks off three of its new entertainment offerings. First up is the new “Paint the Night!” parade, a modern twist on the popular Main Street Electrical Parade which ended its 24-year summertime run in 1996. This new parade will feature floats and characters from popular Disney and Pixar films such as *The Little Mermaid*, *Beauty and the Beast*, *Tangled*, *Cars*, *Monsters, Inc.* and many others. Our members have been working for the past few months creating this moving fantasy, utilizing technology never before seen in a Disneyland parade—including fiber-optic wigs and eyelashes, and special make-up effects; the result is sure to be dazzling! Also premiering this month, a new “Disneyland Forever!” fireworks extravaganza will explode overhead. This new spectacle will incorporate 3-D effects, balloons and inflatable rooftop scenery, and movie images projected on exist-



Woody, Buzz and friends from Toy Story

Mack the Truck from Pixar’s animated feature Cars will roll down Main Street



## THE WALKING DEAD

### OUTSTANDING MAKEUP

FOR A SINGLE-CAMERA SERIES (NON-PROSTHETIC)

**ESSIE CHA** Department Head Makeup Artist **CHAUNTELLE LANGSTON** Key Makeup Artist

### OUTSTANDING PROSTHETIC MAKEUP

FOR A SERIES, LIMITED SERIES, MOVIE OR A SPECIAL

**GREG NICOTERO** Special Effects Makeup Department Head  
**JAKE GARBER** Key Special Makeup Effects Artist **GINO CROGNALE** Makeup Artist  
**KEVIN WASNER** Makeup Artist **GARRETT IMMEL** Makeup Artist  
**ANDY SCHONEBERG** Makeup Artist **CAREY JONES** Makeup Artist

THEATER  
THEATER NEWS

ing Disneyland buildings and exteriors. Over in Disney California Adventure Park, the “Mad T Party” returns as the nighttime dance party, and a brand-new “World of Color—Celebrate! The Wonderful World of Walt Disney” production will utilize live-action film projected onto water screens, lasers and a new musical score to tell the story of Walt Disney’s life and the creation of Disneyland. Throughout both parks, iconic structures are being given the “diamond treatment,” and attractions are being revamped and refurbished: Peter Pan and the other Fantasyland dark rides, the Matterhorn Bobsleds, Soarin’ Over California, Ariel’s Undersea Adventure and others will be refreshed and updated with new surprises—even the mysterious Hatbox Ghost returns to the Haunted Mansion after a (very suspicious ...) 45-year absence. All this—and many more opportunities to meet-and-greet all of our favorite Disney characters throughout both parks—adds up to a lot of work for our 90 talented Disneyland Theme Park hair stylists, artists who never cease to amaze me with their skills and abilities!



From top:  
*Belle from Disney's Beauty and the Beast;*  
*Beauty and the Beast dancers*

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Bodypaint by Lisa Berczel  
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Effective immediately, Local 706 represents the 21 make-up artists and hair stylists working at E! Entertainment Television.

This includes the *E! News*, *Fashion Police*, *The Soup* and the E! Online productions (and all future productions), and will be covered under our existing NBC Broadcast Television Agreement. These shows currently shoot at the E! Entertainment Television studios down on Wilshire Boulevard, but will be moving up to the NBC/Universal lot later this year, in a beautiful brand-new facility being built to house *E! Entertainment* and *Access Hollywood*. They will share a facility—much as KNBC News and Telemundo do now. We are currently negotiating our successor, NBC Broadcast Television Agreement, and we will of course, be considering the needs and concerns of these new members.

At the time of the writing of this article, we have just returned from our trip to San Diego to attend our annual San Diego Regional Membership Meeting and meet with our two primary San Diego employers: San Diego Opera and Broadway San Diego.

The San Diego Opera was actually shuttered one year ago. Only through the support of all the unions, the artists—both on stage and behind the scenes, and the community of San Diego itself was San Diego Opera able to present its recent 50th anniversary season this year. Every one of our own members agreed to take a serious concession to see that this venue would not be lost. It is gratifying to see our members united, strong and enthusiastic about the future—and committed to allowing this employer to right the ship and sail forward to 2016 ... Well done, San Diego!

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

Randy Sayer

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## Craft Seminars

Michael Blake demonstrates out-of-the-kit, old-age make-up on Kato DeStefan.



Michael Blake

"Twisty" make-up demonstration by Eryn Krueger Mekash and Mike Mekash at Cinema Makeup School.



Twisty



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A large turnout

All Craft Education photos by Bob Romero

# CONGRATULATIONS

## Make-Up & Hairstylists Guild Awards Winners



BEST SPECIAL EFFECTS MAKE-UP, TELEVISION SERIES

Greg Nicotero

Jake Garber

THE  
WALKING DEAD

amc something more

## EVENTS

### CALENDAR OF EVENTS

# 2015

- June 7** Board of Trustees Meeting
- June 15** Executive Board Meeting
- July 3** Independence Day (observed): Offices closed (Holiday is on Saturday. We recognize it on Friday.)
- July 6** Nominations for elective office declared in order
- July 10-12** District 2 Convention in Honolulu, Hawaii
- July 12** Board of Trustees Meeting
- July 20** Executive Board Meeting
- August 2** Board of Trustees Meeting
- August 10** Completed Nomination Forms must be received by today & Executive Board Meeting
- August 16** General Membership Meeting at Local 80 from 2 to 4 p.m. Secretary-Treasurer announces the names of candidates nominated by mail & declares nominations open from floor. **MUST BE PRESENT** to accept nomination.
- August 30** Emmys & Governors Ball
- September 7** Labor Day: Offices closed
- September 13** Board of Trustees Meeting
- September 14** Executive Board Meeting
- October 4** Board of Trustees Meeting
- October 12** Executive Board Meeting
- October 31** Halloween

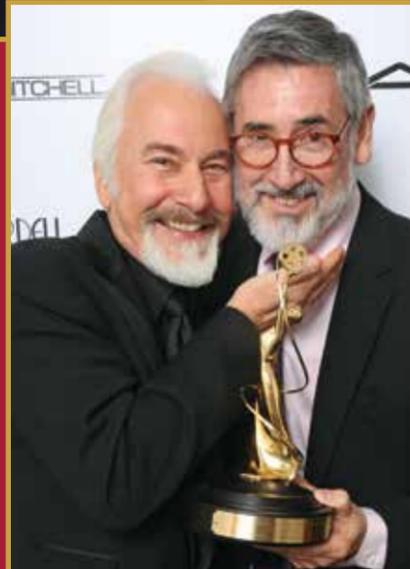
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# CELEBRATING ARTISTIC EXCELLENCE 2015 MAKE-UP ARTISTS & HAIR STYLISTS GUILD AWARDS



The artistry of the Make-Up Artists & Hair Stylists Guild (Local 706) was celebrated at our gala black-tie event, the 2015 Make-Up Artists & Hair Stylists Guild Awards, on Saturday, February 14, at the Paramount Studios Theatre in Hollywood. It was a major event for our industry and will set the bar very high, indeed, for the future.

The evening started with the glamour of the Red Carpet, which included lots of media and fans who covered our sensational stars and nominees. Following this wonderful spectacle, we all proceeded into the theater where the awards were presented to a full house of beautifully dressed attendees. We were honored to have Wendi McLendon-Covey (*The Goldbergs*) as our host for the evening, along with our own President Sue Cabral-Ebert and Business Representative Tommy Cole.

Golden Globe winner Ron Perlman (*Sons of Anarchy*) presented the Distinguished Artisan Award to his longtime friend and collaborator, Guillermo del Toro (*Crimson Peak*). Acclaimed director John Landis presented the Make-Up Artist Lifetime Achievement Award to Oscar-winning make-up legend Rick Baker. Academy of Motion Picture Arts and Sciences President Cheryl Boone Isaacs presented the Hair Stylist Lifetime Achievement Award to Emmy Award-winning hair stylist Kathryn Blondell. Presenters for this year's awards included Alfre Woodard (*State of Affairs*), Sarah Paulson and Jamie Brewer (*American Horror Story: Freak Show*), Darby Stanchfield (*Scandal*), Tony Revolori (*The Grand Budapest Hotel*), Ethan Embry (*Grace and Frankie*), Raymond Cruz (*Better Call Saul*), Amy Landecker (*Transparent*), Beau Garrett (*Girls' Guide to Divorce*) and Jillian Rose Reed (*Awkward*).

After the presentations, we all moved outside to a grand buffet, fabulous food and cocktails fit for a king. The evening was dazzling in every way; and to top it off, the very large gift bags handed out were generous above and beyond. What a night!

Photos courtesy of Getty Images and Jeff Angell



# Parks and Recreation



Amy Poehler as Leslie Knope, present and future.

**As *Parks and Recreation* ends its seven-year run, we travel into the future with Department Head Hair Helena Cepeda and Department Head Make-up Autumn Butler and the inhabitants of Pawnee, Indiana, for the series finale.**



## WE WILL MISS YOU, PAWNEE!

BY AUTUMN BUTLER  
DEPARTMENT HEAD MAKE-UP

I am so grateful for the seven seasons I was gifted on *Parks and Recreation*. For a show about a tiny town in Indiana, Terrie Velazquez-Owen (Department Head Hair for four seasons) and I traveled to Paris, Scotland, London and 10 U.S. states. We met senators, Michelle Obama, Madeleine Albright, and groomed Vice President Joe Biden in his office at the White House! Terrie and I traveled together for *Parks* more than some couples get to in a lifetime. For all the talented 706ers who have been part of the show over the seasons, you all gave of your time and creativity. You were a valued part of the show and this is a very big “Thank-You.”

Make-up application on a documentary-style TV show presents a different list of challenges than other shows

I’ve done that use regular styles of shooting. We did not use the typical format of masters, overs and close-ups with lighting adjustments in between to achieve

the perfect aesthetic for each shot. Instead, rooms and environments were lit from overhead with very little fill or wrapping light to soften facial features for the most part. Three handheld cameras would whip in any direction of the set and zoom from wide to extreme close-up on cast to punctuate emotion. We learned early on to touch up EVERYONE (principals and background) before the first take, like it was each person’s close-up because at any moment it could be.

We would tell day-playing cast members, “Please know the amount of make-up you’ll be wearing today will look CRAZY to your naked eye but it is what our cameras like and so we need to do it.” Our DP would see us troubleshooting and help as they could, but the camera needed

**MAKE-UP** continued on page 20

## ONE LAST RIDE

BY HELENA CEPEDA  
DEPARTMENT HEAD HAIR

The series finale on a long-running television show is a tall order for any department to fill, so it came as no surprise that the writers of *Parks and Recreation* were pulling out all the stops to flash-forward very far into the future to give the characters of Pawnee, Indiana, an appropriate send-off. Of course, we were very sad that our time on this amazing

show was coming to a close, but to be an integral part of the storytelling of the last episode was an honor.

Once Autumn Butler and I had scripts and breakdowns of each character’s future arc from 2017 to 2048, I conferred with my key, Lesley Poling, and our 3rd, Julia Papworth, to map out the time arc for the entire cast to see what we would need to purchase and/or rent to make sure the looks were completed on time and within our budget. I also met with Brian Sipe and Patti DeHoney who really came through for us with amazing wigs we were able to rent for the old-age looks of our actors.

Each character has some sort of age progression throughout the finale. From just a more grown-up and neater version of Andy (Chris Pratt) and a little bit of gray streaks for his wife April (Aubrey Plaza), to the barely noticeable gray sprinkled throughout on Tom (Aziz Ansari) and Ron (Nick Offerman). Of course, Donna Meagle (Retta) would never allow her hair to go gray, but she did treat herself to bold red color panels once she moved to Seattle.

To balance out all the subtle time arcs, our writers made some age ranges more dramatic than most. Jerry Gergich (Jim O’Heir) aged to 100 years old and was probably our most intensive transformation. I chose a very sparse, short gray lace wig for Jim. We curled just the ends with a tiny marcel iron to somewhat mirror what his hair had been like when he was younger and then placed the wig over a bald cap and old-age make-up application.

**HAIR** continued on page 22



Autumn Butler, Ned Neidhardt and Helena Cepeda

## PROFESSIONAL HAIR & MAKEUP EXPO

June 27 & 28 2015  
Pasadena Convention Center



Rodney To, who played Typhoon, the hairdressing husband of Craig (Billy Eichner), was game for a bald cap and bags under his eyes.

### MAKE-UP *continued from page 19*

to be free to see everything. So Grip and Electric would carry away our coveted lights if they were a hindrance and we would scurry in to highlight under eyes or shade under chins to allude the beauty sculpting that lights provide. Our video cameras kept no secrets—if skin showed, it was painted for the most part. Learning how to paint lighting into a face without the light being there was the most valuable lessons our team came away with. It didn't always look perfect. Every season we would start back, it would take a few days to accept the documentary look isn't flawless. So we would do what we could and then have front-row seats to watch the funniest of people do funny things.

Our writers always wrote outrageous story points for make-up, from the town being swarmed by bees and covered in stings, to zombie pizza parties and finally, our series finale. In addition to bringing back recurring cast from seven seasons, they asked us to age the cast and some day players five to 35 years. We had very little prep time and I am so glad to have had Elizabeth Hoel-Chang and Ned Neidhardt at the helm with me. It was a pleasure designing the looks alongside Helena Cepeda (Department Head Hair the last four episodes). With the show being a comedy, the notes coming down about the aging process were all about realism and looking organic. We were already shooting the final season, three years in the future. With our cast varying in age ranges, 12 years in the future would look different for each person. We paired the cast members with parallel story lines so they would age together in small increments done with Green Marble and Attagel, Bluebird Aging Stipple, Visart palettes and crusty latex building the application to the desired look. We follow Chris Pratt and Aubrey Plaza into their 40s and we gave them varying degrees of stretch and stipple. On Chris, we minimally added silver hairs to his beard and temples and Aubrey, we changed her beauty corrective over the stipple to feel more futuristic, still dark like her character, but also a mom who

still takes time to apply black eyeliner. Amy Poehler and Adam Scott's timeline and looks mirrored each other as well. Amy's corrective beauty make-up over the stippled age make-up also became more polished as she rises in the political arena. Adam had stippling in several mediums with minimal liver spots and sallow coloring. Aziz Ansari's character "Tom" has been known for his moisturizing and spa habits, so a little stretch and stipple and silvering in his hair was all he needed. We only followed Rob Lowe and Rashida Jones a few years into the future so their advancement was more about beauty make-up and fashion choices. We did add a touch of silver to Rob's temples; however, the running joke is 'Chris Traeger never ages' so his make-up stayed the same. We used stretch and stipple technique on Retta with the Bluebird Stipple. The texture was beautiful however, it took some tricky painting over the top to blend out the finish. We had used it on men of deeper complexions with no issue, but the corrective beauty on top for a lady make-up gave us some challenges that only old-school paint and powder buffed out. In the end, her matured glam look mixed with the hair choices paired well. Very Oprah. Even though Christie Brinkley was on the same timeline as Jim O'Heir who ages to 100, her character only ages to 60–65 years old as part of the "how did he get her?" joke. So Christie was a stretch and stipple with corrective aging beauty on top. Her skin became very sensitive to products so we had to take additional precautions to keep her eye area happy.

Lucas Papaya Salve works miracles in my opinion. Nick Offerman who plays "Ron," has a running joke that his hair never changes and his moustache needs a midday trimming because he's so manly. So keeping with the "I was born this way" theme, we didn't add pieces to Nick, only stretch and stipple and painted some silvering into his glorious moustache. We aged one of our writers, Joe Mande, and gave him male pattern baldness with a bald cap. His

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Adam Scott as Ben Wyatt had stippling in several mediums with minimal liver spots and sallowness coloring.

hair was so thick we used pantyhose under the cap to make it smooth. A great tip, thank you, Kevin Haney.

Once we moved 25 years and then 35 years into the future, we introduced silicone pieces we had made by Jason Collins at Autonomous FX. This would make the cast in those scenes around 75–80. Amy and Adam had bald caps to recede hairlines for wig application, silicone occipital piece, eye bags, cheek jowls, neck waddles and foreheads. The detail in the pieces were less about being super wrinkly and more about loss of elasticity. We married the silicone pieces into make-ups with crusty latex and Bluebird Stipple. Amy had a subtle politician beauty make-up designed after Madeleine Albright’s continuity from earlier that season’s shoot on top of the pieces. Rodney To, playing “Typhoon” the hairdressing husband of Craig (Billy Eichner), and Billy were so game for bald caps, waddles, bags and jowls. And lastly, Jim O’Heir, we had two big ages for him. Our story wanted to take him to 85 years for a flash-forward but our schedule would only allow 2½ hours for application of this particular look. From the looks we tested, we chose super wrinkly for 85 (crusty latex and paint). When we push him to 100, he is wrinkled and has loss of elasticity. (Silicone pieces, bald cap, occipital, two neck waddles, jowls, brow piece, stipple and tied lace brows Ned made for us.)

I cannot say enough how incredible the creative minds were in Elizabeth Hoel-Chang, Ned Neidhardt and James MacKinnon (Department Head Make-up for seasons one and two—thank you for this gift), Jason Collins, Thom Floutz, Kevin Haney, Margaret Becerra-Prentice, Sue LaPrel, Michele Tyminski, Jason Hamer, Bart Mixon, Cary Ayers and Natalie Thimm. They all had creative input and collaboration in this process. I am so grateful for their hard work. This was one of those jobs from start to finish that was a team effort intermittent with dance parties and laughter. Thank you, Pawnee. We miss you! •

**HAIR** *continued from page 19*

Ben Wyatt (Adam Scott) had several age progressions throughout the episode. We began by giving Adam a salt-and-pepper look in 2025 that started out with a light hand with the Reel color palette and progressed until 2036, when we used the palette as well as yak wefts to show an increasing passage of time. When we finally see Adam in 2048, he’s in his 70s and we completed that look with another lace wig over a bald cap application. I styled the lace wig to look very “older statesman” while still keeping a nod to the character’s distinctive hair style.

Although Leslie Knope (Amy Poehler) mirrored her TV husband’s time period, we decided to make her changes much more subtle as Leslie’s cheery “we-can-do-it!” attitude seems to keep her ageless. We decided to change Leslie’s hair style only from 2036 on to look more like a Hilary Clintonesque bob for her acceptance of her honorary doctorate. For Amy’s 2048 look, when she is now in her 70s, I chose a very light champagne blonde lace wig with low hair density to replicate an older woman’s blonde over gray Beltway bob. Since Amy had to spend time in the make-up chair for her old-age make-up application and we were shooting exterior day, we knew we weren’t going to have a lot of time to apply the wig once she was in the chair. We roller set the wig on Velcro rollers and then lightly brushed and backcombed it into place on the block so that when the time came, we were able to place the wig on Amy as quickly as we could.

Craig (Billy Eichner) and Typhoon (Rodney To) meet in 2019 and marry in 2022. Typhoon keeps his hairdresser flair throughout his arc with the addition of some loose yak hair in his waterfall bang at his wedding and, thanks to a great bald cap and horseshoe lace piece combination, keeps that waterfall with a little more gray in the front and a lot less hair in the back. That horseshoe piece actually played twice in the finale: The first time we see the piece is on Morris Lerpiss (Joe Mande) swearing in Garry as mayor at the beginning of the episode.

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From left: Billy Eichner as Craig, future and present; Jim O'Heir as Jerry, present and future.

Craig only ages into his 2048 look on the airplane with Typhoon, but it's a pretty striking change. We had a great rental wig for the character, but due to the actor's larger-than-average head size, it was a really snug fit even before he had a bald cap applied. Thankfully, Wendy Southard had been with us for the whole episode to help with wigs, and she pulled a back piece out of her stock to seamlessly tie the whole look together.

Production was really great in allowing us to have as much help as we needed to watch set or work in the trailer assisting the team getting actors ready. In addition to Wendy, we

also had Norma Lee, Jennifer Petrovich and Anissa Salazar helping to manage the chaos of eight different time periods, 11 main cast members and several special guest stars; all while shooting two units out of two trailers with an onset photographer, an EPK crew, and *E! Entertainment* also filming behind the scenes.

The 10 days of shooting "One Last Ride" was a roller-coaster ride of laughter, tears, memories, after-lunch dance parties in the trailer and the friendships made in a little town called Pawnee, Indiana, I'm really going to miss this place. •



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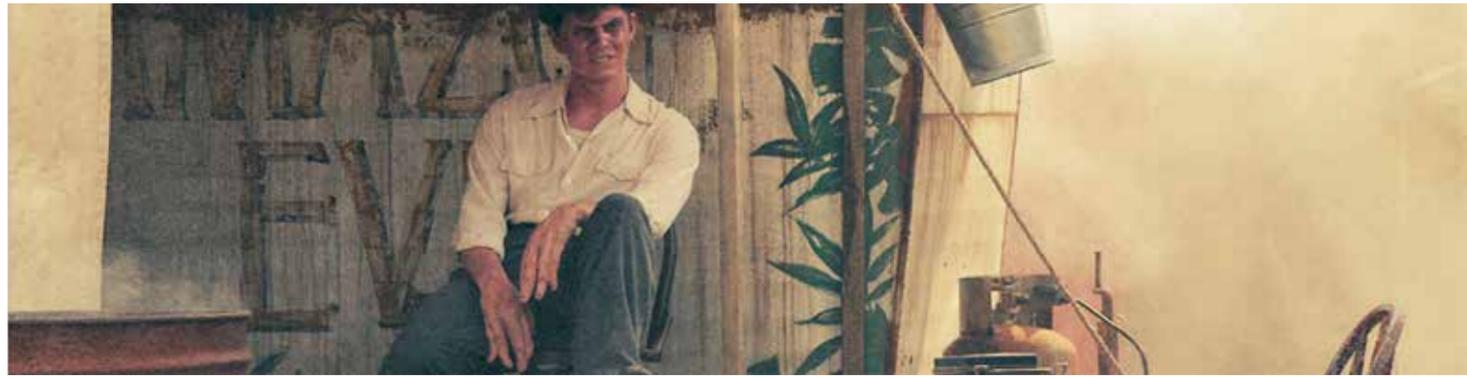
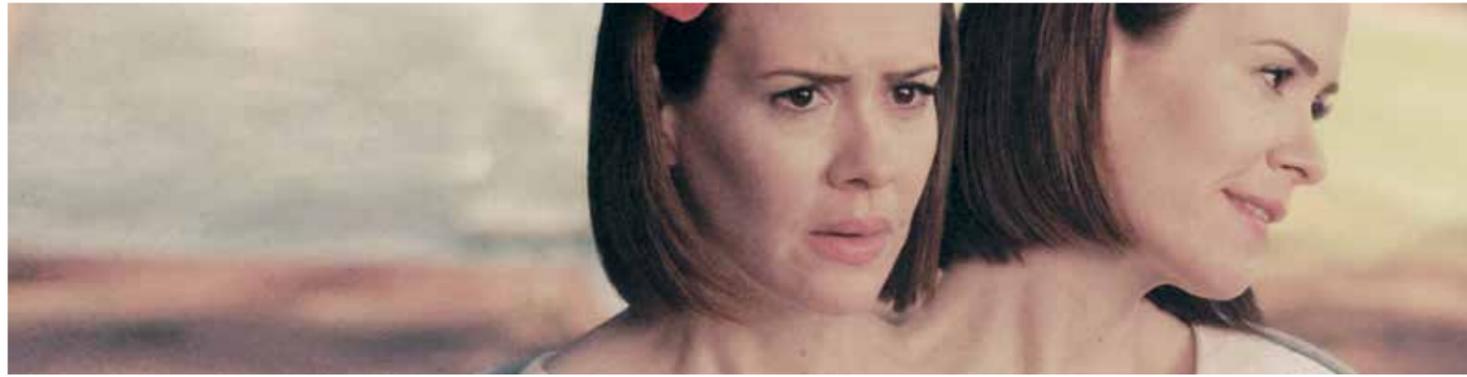
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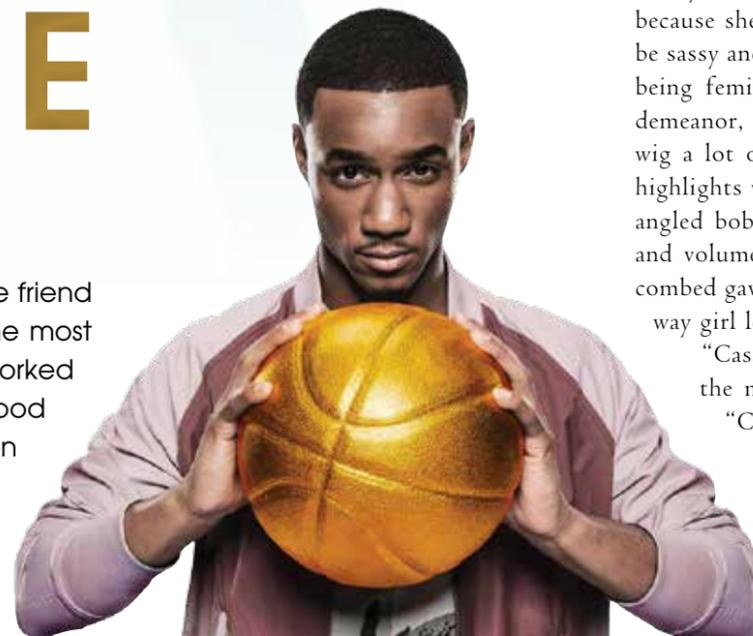
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# SURVIVOR'S REMORSE

BY CHARLES GREGORY  
DEPARTMENT HEAD HAIR

I stumbled into styling for entertainment through my close friend and colleague, Taylor Knight, and it has been one of the most exciting things to happen to my career. Now, I have worked on more than 30 entertainment projects and had the good fortune of earning an Emmy nomination for my work on HBO's *Lackawanna Blues*.



Opposite page, top: Teyonah Parris as Missy; bottom: Jessie T. Usher as Cam. Above left: Tichina Arnold as Cassie and RonReaco Lee as Reggie. Above right: Erica Ash as M-Chuck and Mike Epps as Uncle Julius.

When I was offered the Starz *Survivor's Remorse* job, I was a little reluctant because I normally don't do sitcoms, but after reading the script and consulting with the producers and director, I had to give it serious consideration. When they informed me that they wanted very specific looks for the three main African-American actresses, I realized this was definitely going to require major wig work. I jumped on it!

I contacted wig maker and friend, Bob Kretschmer, who put a rush on all of the wigs. We got the ball rolling by orchestrating fittings while the actresses were still in Los Angeles. I like utilizing Bob because of his talent, excellent workmanship and choice of the best hair. When constructing wigs for African-American women, the materials used should reflect true-to-life textures and types of hair, right down to the details of the edges and natural hairline.

The character that caught my interest immediately is "M-Chuck," aka Mary Charles, who is portrayed by Erica Ash. An outstanding actress, Ms. Ash has been on numerous TV shows and movies, but this was my first opportunity to work with her. Watch out for this young lady because she is going places! The producers wanted her to be sassy and a little trendy. M-Chuck is a lesbian but loves being feminine—not your typical androgynous, boy-like demeanor, but very fem. I decided to give her wig a lot of dimension by adding some blonde highlights with a brown shade. I then cut her an angled bob with some slight layers for fullness and volume. Large barrel curls that were barely combed gave her a nice feminine but around-the-way girl look.

"Cassie," portrayed by Tichina Arnold, is the mother to the show's main character, "Cam." I had never worked with Ms. Arnold before, but she is such a consummate professional and she

respected me for what I do, so I was eager to help transform her into the character of Cassie through her hair—with a long, flowing mane. Getting the fit for her wig was less challenging than the other two ladies because she had relaxed hair and it molded easily. I was very adamant about getting her hairline perfect and the wig needed to be fit to come out beyond her natural hairline. We had a black-tie scene in one of the episodes and we styled her wig up. My key, the fabulous Ann Bray, had helped style all the girls and it was a night to remember. The scene took place at the beautiful Fox Theatre, a historic landmark in Atlanta. The producers wanted her to represent "new money from the ghetto"—sort of a rags to riches—seeing that her son Cam had landed a multi-million-dollar contract with the NBA. The family is a not-so-normal group, relocating from Boston, MA, to Atlanta, GA.

Teyonah Parris plays "Missy." I knew very little about Ms. Parris, but she is a force to be reckoned with. A very talented and educated young actress with formal training from Juilliard, she has a regal and stunning look and she normally wears her hair in the natural state, which is very full and almost Afro-like. We had a bit of a challenge fitting her for a wig because she has so much hair. We ended up putting her hair in cornrows to get her exact



Erica Ash is prepped for the day's shoot.

Photos: ©2015 Starz Entertainment, LLC



Top left: Tichina Arnold mugs for the camera. Top right: Teyonah Parris and RonReaco Lee. Above from left: Arnold, Jessie T. Usher, Erica Ash, Mike Epps, Parris and Lee.



Top: Tichina Arnold with Charles Gregory. Above: Arnold and Ash. Below: Arnold, Usher, Parris and Lee.

measurements. She was fitted in Los Angeles, and Bob had to send his assistant to Atlanta to do the final fitting. The character of Missy is a woman that knows how to spend the newly found fortune that her husband "Reggie," played by RonReaco Lee, has obtained from being Cam's cousin and manager. The look that I designed for Missy was to represent her understated elegance and position as nou-

veau socialite of the family. For the gala scene at the Fox Theatre, her make-up and hair were fit for a princess. Her make-up was done by Denise Tunnell, Department Head Make-up, and her twin sister Janice, who is the key make-up artist for the show. These ladies have done make-up and film for more than 30 films. They were a joy to work with and we are a very cohesive team.

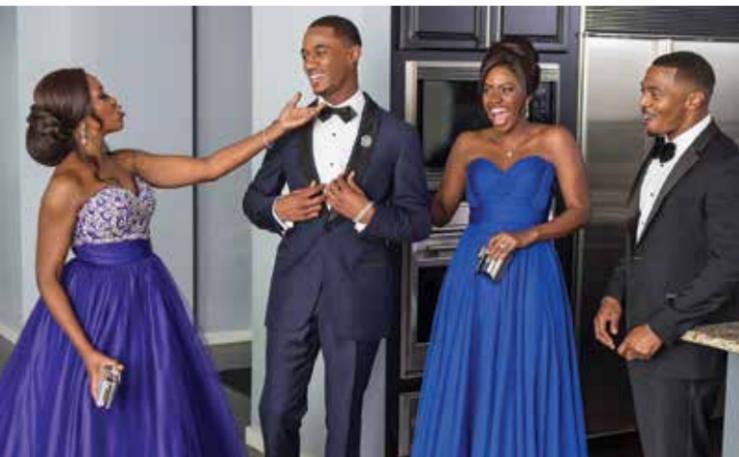
The main character of Cam is played by rapidly rising star Jessie T. Usher. Cam's imaginary invincibility changes his attitude and allows him to live life to the fullest. We hired a barber to keep his hair fresh with a nice crisp line and an impeccable fade.

His character would never be seen with his hair untidy. The look that he had represented was fresh young money, of a young man coning into new-found wealth.

RonReaco Lee is our number one on the call sheet. He wore a faded cut, which was done in order to match his strict sensibility of being the brains of the family. We wanted to keep him structured, like a military figure, so to speak.

The final character, "Uncle Julius," is played by the one-and-only Mike Epps. Uncle Julius is an OG (Original Gangster) and he is carefree about his hair. In his younger days, he probably would have worn his hair in a Jheri curl or a shag in the '80s. So, I just wanted to keep his hair really natural, by putting some leave-in conditioner and a clear gel to make his hair look like an updated Afro with some curly texture to it.

This show was such a joy to work on despite a few challenges it presented. But the hair and make-up team came out shining and we are looking forward to season two of *Survivor's Remorse*. •



# NYX



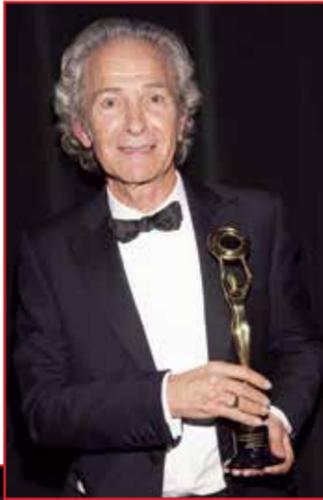
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From top: Martin Samuel; Hollywood Beauty Awards President Michele Elyzabeth with Bernadine M. Anderson and Jane Fonda; Michael Westmore and Patrick Stewart; Susan Cabral-Ebert and Rhonda O'Neal.

Oscar-winning actress Jane Fonda presented an Outstanding Achievement Award for Makeup to Bernadine M. Anderson, the first female and African-American make-up artist to become a member of Make-Up Artists & Hair Stylists Guild, IATSE Local 706. Ms. Fonda and Ms. Anderson reunited decades later, after working together for eight years on award-winning films. The distinguished Sir Patrick Stewart (*Star Trek, X-Men*) gave a heartfelt speech, honoring Hollywood make-up royalty, Michael Westmore. Mr. Westmore worked on *Star Trek* for its entire 18-year run. In one of the most touching moments of the night, the vibrant Jenifer Lewis (*Black-ish, Think Like a Man Too*) impromptu sang "His Eye on the Sparrow" to hair styling honoree Julia L. Walker, with whom she worked on films such as *Sister Act* and *The Temptations*. Actress Bai Ling presented Martin Samuel (*Pirates of the Caribbean, Evita*) with the Outstanding Achievement in Hairstyling Award, whom she worked with on *Wild Wild West*.

The (1st Annual) Hollywood Beauty Awards were created to bring long-overdue recognition, appreciation and applause to the creative artisans, craftsman and miracle workers who, not only create, sculpt and hone a star's public persona, but infuse their every Red Carpet appearance, photo shoot and even the quickest paparazzi shot, with a little bit of that special Hollywood glamour. Special awards were created and named after Guild members. Local 706 make-up artist Autumn Moultrie won the Bernadine M. Anderson Award for Makeup. Hair stylists Rhonda O'Neal and Sean James were nominees in hair styling categories.

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GUILD  
GUILD NEWS

### Sharknado 3

At the beginning of March, the crew of *Sharknado 3* voted for union representation in Los Angeles. *Sharknado 2* was the highest rated original movie on the Syfy channel and had been produced under an IATSE contract. The *Sharknado 3* production company, The Asylum, responded to the crew by firing them and mocking their desire for union status in the press.



The IATSE picketed the production, and numerous replacement members left the job to join the original crew on the picket line. Followed by large groups of picketers, The Asylum was forced to rewrite a number of scenes, extend their shooting schedule and scale back production. The IATSE met the production in front of the White House when they attempted to resume filming in Washington, D.C. All IATSE members, when notified, honored the strike and walked off the job. Production will be picketed wherever they attempt to shoot in Washington.

“Representatives of the IATSE and its local unions will be present whenever and wherever this production attempts to film in and around Washington, D.C.,” said Dan Mahoney, Assistant Director of the IATSE Motion Picture Department.

“We will not forget how The Asylum treated their employees when they asked for the same union benefits and protections that were provided to the crew on *Sharknado 2*,” he said. “It is employees working for anti-worker companies like The Asylum who need the enforceable working conditions and protections of a union agreement the most.”

Editor’s note: Reprinted from an IATSE official bulletin



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## Stylist Goes the Extra Mile (or 7,500)

BY AMANDA WILLIAMS  
Journeyman Hair Stylist

**Always one to give back,** Amanda Williams has just returned from Cambodia after extending her volunteer time and talent for the Justice and Soul Foundation. This is her story.

I met Matthew Fairfax, founder of Justice and Soul Foundation, more than 10 years ago while I owned a salon in the NW. Over the years, we stayed in contact through friends and Facebook. When I found out about his project in Cambodia and that he was in need of volunteers, I contacted him immediately. Shortly after our conversation, I found a dog sitter and set off to teach survivors of sex trafficking and at-risk youth the art of cosmetology.

I have always been passionate about the safety of women and children throughout my 30 years of hairdressing. I have volunteered with many organizations working for social sustainability among at-risk youth.

The Justice and Soul Foundation has brought both of my passions together. I am completely humbled to be trusted with the teaching but to also learn from these incredible survivors whom have overcome so much.

I was able to introduce the students to haircutting for the first time. It has been wild for me to go back to the basics and remember why we do certain things for cutting. I have been blessed with so many amazing teachers along the

way and it feels so good to share my knowledge with these individuals. Not to mention falling in love with Cambodia.

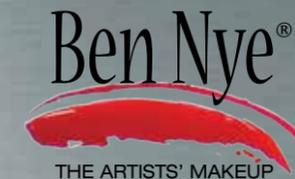
The Justice and Soul Foundation, a nonprofit organization based in Seattle, opened the Kate Korpi Salon and Academy in Phnom Penh to address the growing need for vocational training. After five years of research, the school was launched and four students began their new journey to become hair stylists. The salon was set up to be self-sustaining after three years and intends to generate enough revenue to cover all student scholarships, eliminating the need for on-going donations. Students also receive a living wage while they are in the program.

After such a truly life-changing experience of spending three months in Cambodia, I feel honored and privileged to serve these very bright and deserving students. I hope to return again, either as a volunteer or as a full-time educator.

The Justice and Soul Foundation is always looking for volunteer stylists and of course, donations. They would love to invite Local 706 members as volunteers. I am happy to share my experience with anyone interested. You can find out more about volunteer opportunities by going to [www.JusticeandSoul.org](http://www.JusticeandSoul.org) and following them on Facebook.

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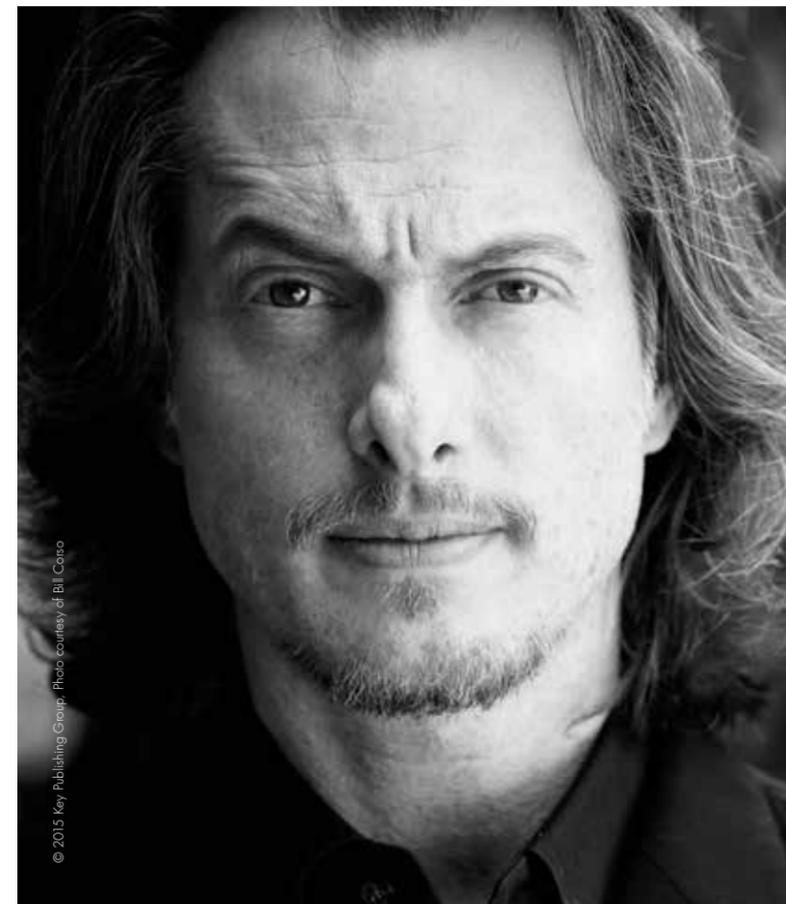
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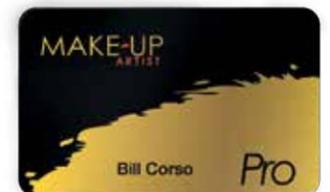
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**A** governor of the Makeup Artists and Hairstylists Branch of the Academy of Motion Picture Arts and Sciences, Bill Corso has collaborated with industry legends including Rick Baker, Ve Neill and Steve Johnson. His film work includes *Star Wars VII—The Force Awakens*, *Foxcatcher*, *Planet of the Apes* and *Lemony Snicket's A Series of Unfortunate Events* (for which he won an Oscar). He is also the founder of the Digital Make-up Group, which aims to combine make-up and digital effects.

Corso is a *Make-Up Artist* Pro-Card holder.



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## In Memoriam

## C. Jene Fielder (2015)



A true master at her craft, journeyman make-up artist Jene Fielder was a passionate, committed and deeply caring individual, always focused on excellence in her work. She was among the specialized group of body make-up artists who were a part of our union from its inception until the classification was absorbed into the make-up craft in the year 2000. An outspoken advocate for our union members, she was always willing to serve in whatever capacity she could use her voice to speak up and fight for our rights. Her artistry and abilities to make the actors skin perfection, she never settled for mediocrity and would take whatever time it took to achieve

the correct look. She had a unique perspective on her craft and dedicated her talents to making sure all crafts that touched the skin—make-up, hair and costumes, as well as the actors—benefited from her work. Jene began her career at Universal Studios, 20th Century Fox, Warner Bros. and Paramount Studios. Rarely did body make-up artists stay on one show for an extended period of time, they personified the term journeyman. The craft is physically demanding, and she traveled from show to show: *Ghostbusters*, *How Stella Got Her Groove Back*, *The Scorpion King*, *Man Trouble*, *Harry and the Hendersons*, *Striptease*, *Batman Returns*, *And the Beat Goes On: The Sonny and Cher Story*, plus dozens of television episodic productions. She was also the personal body make-up artist for Michelle Pfeiffer on numerous films.

Jene was also very active within the Local, especially during contract negotiations. She was a strong presence during intense bargaining, smart and committed to raising the bar at all times.

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*Model's hair by Pasquale Caselle and makeup by Linda Caselle.*

EXTENDED FAMILY NEWS

She stood strong, not only for her own classification but everyone around her. When the body make-up artist classification was removed, she used that same passion to focus on becoming a journeyman make-up artist in the early 2000s and received her Gold Card in 2004. Jene withdrew from active membership in 2007, having served her Local with great talent, dignity and respect. She turned her focus toward her love of family, care of animals and her beautiful gardens and remained great friends with her Local 706 artists.

She was never far away, always lending encouraging spiritual enlightenment and uplift with the same passion and intensity. She was a devoted friend, with razor-sharp wit and a love of laughter. But at the same time she was incredibly private. Very few knew she was ill until the very end of her journey. Our loving sister in body and in spirit, Jene Fielder-Harris, passed away from brain cancer on March 18, 2015. Her sister, Sherry Caudle (also a body make-up artist), precluded her in death in 2005, and niece Ashley Nycole McCarty survives her. Local 706 has not been notified of any memorial arrangements.

**Rande Harris (1953–2015)**



She had a true love of theater, horses and was a giving mentor and caring friend. Rande Harris' knowledge and expertise of wigs, make-up and costuming will be missed not only by her brothers and sisters of Local 706, but to the numerous "minions" she mentored and encouraged.

Although she had a long history with theater, she worked as a paralegal for a number of years before returning to her true love. She started with local community groups and then began working on the hair/make-up crew at the American Musical Theatre of San Jose where she met her mentors, 706 members Sharon Ridge and Robin Church. The American Ballet Theater, Ballet San Jose, Lamplighters, Balagan Theater, Santa Clara Performing Arts, San Jose Civic Light Opera, Lyric Opera, American Musical Theater, San Jose Cleveland Ballet and touring companies kept her in demand, going from production to production. Rande became a Local 706 regional member in 2003 and became the resident hair and make-up designer at the West Bay Opera and in 2008, she traveled with Ballet San Jose to China.



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EXTENDED FAMILY NEWS

On her online website she stated: "I often think theater is like a rich cake. Unfrosted cake alone is delicious, but add icing and decoration and it becomes a party. To me, wigs and make-up are the icing on the actor's cake. While a show can be wonderful without wigs, add them and you have something which enhances the performer's art and the viewer's experience. While not absolutely essential, it is interesting to me that at each level of theater—from the smallest high school performance or community theater show to the big regional and touring companies—wigs can build on the scene and step up the level of interest. It allows the actors to 'put on' their characters in a much more personal way and brings out nuances that otherwise might have been missed. It helps set the scene and time period and even gives the viewer insight to the character's personality."

The stage lights are a little dimmer without our sister who passed away from ALS (Lou Gehrig's disease). She is survived by her husband Tim, daughters Sabrina and Samantha, her brothers and grandchildren. Rande passed away on January 5, 2015, but Local 706 was not notified until just recently. Donations may be made to the Forbes Norris MDA/ALS Research and Treatment Center.

**Twyla Milano (1923–2014)**



Body make-up artist Twyla Milano was one of the pre-eminent body make-up artists of the 1970s until her retirement in 1988. She began her career at the Paramount Studios make-up department office, where she worked for Wally Westmore for nearly 18 years. Changing careers, she studied the craft of body make-up and earned her days to join the union working at Paramount (but now as a body make-up artist), Universal Studios, 20th Century Fox, the Burbank Studios and Wolper Productions. She joined Local 706 in 1977, passed her craft examination and became an Executive Board member and was on the Constitution Committee. She was never shy about sharing her secrets and knowledge of the craft, and tutored many others.

In the decades before the body make-up artist classification was eliminated, it was a craft that was mandatory on any film or television production showing bare skin.

Actors were painted into perfection, their skin was made to appear as though they might have a tan, sculpted muscles or covered scars and tattoos. During that time, make-up artists were only allowed to work on actresses above the collarbone; the body make-up artist painted the bare décolletage, torso, legs and arms. They were specialists in their field and traveled from job to job every day. On rare occasion did they stay on any one production for an extended period of time, unless it was film or TV series that showed a lot of skin. Since there were only about 20 of these artists, they worked constantly, but only rarely received screen credit.

Always professional, Twyla's energetic and outspoken nature kept her constantly in-demand on the top TV series of that period: *Dallas*, *Dynasty*, *Knots Landing*, *Fantasy Island*, *Falcon Crest* and *Star Trek*. The fashions were often quite revealing, and Twyla kept the ladies perfect. The actresses loved her. She passed on the craft to her daughter Gina, who followed in her mother's footsteps and then transitioned into make-up artistry (*Desperate Housewives*).

When Twyla retired in 1988, she and her husband Ernest moved to Twyla's childhood home of Independence, Missouri, where they had bought acreage and a home overlooking a pond with plenty of ducks. In recent years, Twyla returned to California and she passed away from natural causes on December 29, 2014.

Twyla was married to Ernest Milano, who preceded her in death, and she is survived by her daughter Gina Milano Rylander, her son Dino and several grandchildren. There were no services, and we will be notified by the family if there is a change.

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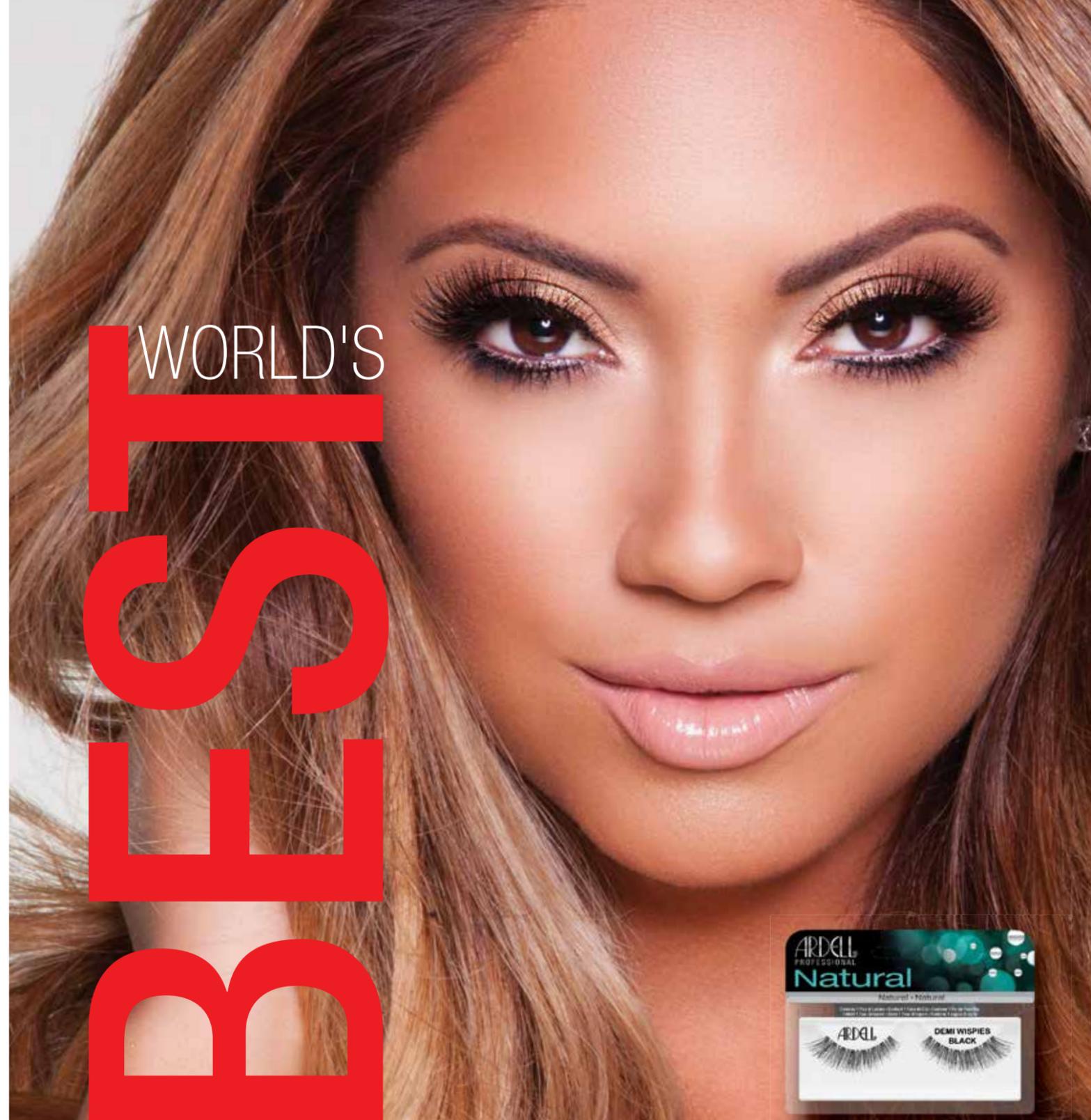
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# Hazel Rogers Creates Hair Magic



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 Gold dust is used by Billie Burke to accentuate the lights in her  
 hair before the cameras on "The Young in Heart" set at Selznick  
 International Pictures. Miss Burke is a member of the all-star cast,  
 which includes Janet Gaynor, Douglas Fairbanks, Jr., Paulette Goddard,  
 and Roland Young. Hazel Rogers, hairdresser, sprays the gold dust  
 on Miss Burke's blonde curls. Darker gold dust for brunettes is  
 no very practical for evening wear. ###



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