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MAKE-UP ARTISTS & HAIR STYLISTS GUILD

# THE ARTISAN



EX MACHINA

SUMMER 2015

# Summer 2015

*what's inside*

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Cover: *Alicia Vikander in Ex Machina*

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Photo of  
actual MUD  
Student work.  
Photographer:  
Seth Miranda

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## PRESIDENT

### FROM THE PRESIDENT

**Even the tropical storm that took away the sun did not dampen the spirits.** The IATSE District 2 Convention was intense. There was an inordinate amount of work to be done in a condensed period of time because the second day was devoted to officer training, health and safety. As Chairperson for the Diversity Committee for four states (California, Arizona, Nevada and Hawaii), diversity has become a hot-button topic of discussion and my committee grows larger each year. Committee members freely and openly discuss the different challenges we face, and compare how different Locals address the topic. For some Locals, diversity means dealing with race issues, for others it can be sexual orientation, age or even diversity of the various crafts that are represented within the Local itself. Some even discussed political diversity and the ostracism if one professes a political leaning that is different from others in the workplace. Of course, that opened discussion to the old adage that you don't discuss religion or politics at work.

No matter your political leaning, the one thing we all brought back with us was our good fortune to be in the IA. While most unions in the United States are diminishing in numbers, the IATSE grows stronger and has more members every year. Our union is surviving and thriving and we must be diligent to protect the values and talent we represent. We all have good, solid contracts that have been negotiated, whether film and television, theater, commercials and the members at Disneyland have a strong contract with protections, benefits and raises every year. We may not succeed with each and every little negotiating point, but in the big picture the IA succeeds in achieving what the rest of the United States and Canada wish they had. We sometimes forget that the International Alliance of Theatrical Stage Employees encompasses more than just film and television or theater. Those hard-working stagehands who build those rock 'n' roll stages, trade shows and even "Hello Kitty's Supercute Friendship Festival," are IATSE. When Local 706 members receive their packets containing the new Basic Agreement contract, please vote responsibly, and most of all, VOTE. Ratification of this strong contract depends upon you.

The District 2 Convention brought together delegates from four states, most on a similar path. President Loeb fired up the crowd with a strong and passionate speech about The Big Picture, guest speaker Angie Wei from the California Labor Federation spoke glowingly about the accomplishments of the IA with regards to the California Tax Incentive, and even singled out Local 706 for our participation in Sacramento. Our delegation smiled proudly when we were praised for the work we did. It made all the hard work worth it. Even while we were at District 2, two other members (Julie Socash and Camille Henderson) represented our Local at a "State of the State Address" by State President pro tempore Kevin de León. It is through the building of these personal relationships our politicians learn the needs of our members.

The IATSE of today is no longer simply the members who bring you entertainment, quietly working without making any noise. We are now a big noise and we have their attention. We cannot allow politicians to be elected who want to degrade our unions, to dismantle the hard-won benefits and safety conditions, and to turn their backs on us. Just like any family, other unions may display traits we may not agree with, but unless we stand united, it will allow candidates to pick us apart and we will all lose. The Aloha Spirit brought us all together with a common good, and that is what we will all bring back to our membership, feel free to ask us questions. Tommy Cole, Randy Sayer, Brian Kinney, Pauletta Lewis-Irwin and I thank Local 695 for the wonderful hospitality, and to our District 2 Secretary-Treasurer and Local 44 Business Representative Ed Brown for all his hard work. Additional thanks to International Vice Presidents Mike Miller and Thom Davis for their guidance and to our International President Matthew Loeb for his focus, his openness to new concepts and changes, and his tremendous leadership in these ever-changing times.

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

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by Make-Up Artists & Hair Stylists,  
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:  
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Advertising:  
IngleDodd Media  
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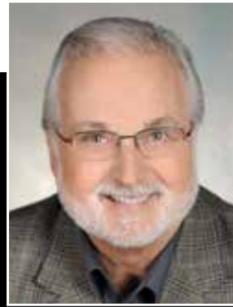
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Each year, Local 706 is involved in fundraising events put on by the Motion Picture Television Fund (MPTF). Two separate fundraisers of note this year were "Day at the Races" which was a wonderful family day at Santa Anita Park in Arcadia, with 500 participants enjoying good food, raffles and camaraderie, along with fun things for the kids to do. Raffles and donations raised more than \$100,000 for the Fund. In June, MPTF put on the "Heartbeat of Hollywood" and the "Heartbeat of Hollywood Lite." "Heartbeat of Hollywood" was three separate golf tournaments being played over three golf courses. More than 400 golfers participated in the day's activities, with \$700,000 being raised. On the same day, "Hollywood Lite," a fun-filled event chockfull of laughter, camaraderie and miniature golf, was played across town. With 100 participants, \$26,000 was raised. Both events ended with an evening of great food, raffles, a live auction and awards, all meeting at the MPTF Wasserman Campus in Woodland Hills.



“ Just go to MPTF’s Web page and click on ‘Donate’ at the top right. Whether it is \$1, \$25 or more, your generosity will help someone in need.”

Besides fundraisers, MPTF does some other very noteworthy and noble activities for our members and the entire entertainment industry. Those who use our five health clinics know that MPTF helps to run (along with UCLA) those facilities. Over the years, MPTF has also acted as a safety net for thousands upon thousands of union members and families in times of medical and financial need. Our members,

our families and the entertainment community have been the recipients of MPTF's generosity. The following is an abbreviated history of this fine charitable organization.

MPTF, early on called the Motion Picture Relief Fund (MPRF), was created by some of Hollywood's classic movie icons such as Charlie Chaplin, Mary Pickford, Douglas Fairbanks and D.W. Griffith; it was started by these like-minded actors, each with the intent to provide assistance to those in the motion picture industry who were in need.

In 1932, Mary Pickford spearheaded the Payroll Pledge Program, a payroll-deduction plan for those earning more than \$200 a week; those workers were asked to pledge one-half of one percent of their earnings to MPRF. In 1940, the property for the future Motion Picture & Television Country House and Hospital was located, and on September 27, 1942, thousands of members of the film community gathered in Woodland Hills for its dedication. The "Campus," as it is called by our industry today, is still taking care of their own.

In 1971, the MPRF became MPTF, the Motion Picture Television Fund, an organization taking care of more than 150,000 people from within the entertainment industry community each year with services, healthcare and retirement living. The dreams of those early movie icons are still being fulfilled.

Many union members, including those of Local 706, contribute to MPTF. With that in mind, please, no matter how much the amount, whether one-time or an on-going contribution, your commitment will allow this organization to continue taking care of our own by providing essential programs to all members of the entertainment industry community. It's so easy. Just go to MPTF's Web page and click on "Donate" at the top right. Whether it is \$1, \$25 or more, your generosity will help someone in need. Who knows ... in the future, you or your family just might need a little help, and MPTF will be there for you.

Early on in my career, a veteran hair stylist gave me some advice that stuck with me throughout my years in the trailer. She said that her career had been based on what she called the four Cs, which she clarified to be the words "Communication," "Collaboration," "Creativity" and "Camaraderie." She explained, "Communication" keeps the trailer and production informed and prepared for whatever comes their way; "Collaboration" makes everyone feel like they are part of the team, which is essential for morale; "Creativity" keeps

those all-important resourceful and artistic juices flowing and most importantly, "Camaraderie" makes the entire job enjoyable and entertaining. Hopefully, you might find her advice useful in your own careers.

Lastly, there is an old saying that goes ... "If you find a job that you love, you will never have to work a day in your life." May your career be full of jobs you love and friends you enjoy working with. Amen to that.

Please enjoy this issue of *The Artisan*.

Sincerely and Fraternaly,  
Tommy Cole

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GUILD

GUILD NEWS

# 5th Annual Christmas in July



From left: Elena Arroy, Rosanna Montes, Phyllis Williams, Cheryl Nick, Marsha Shearrill, Jake from Kryolan, Ed French and Amy Lederman



Left to right: Amy Lederman and The Bee; monster kid by Rosanna Montes

A July tropical storm made the day muggy, rainy with thunder and lightning, but Make-Up Artists & Hair Stylists Guild Local 706 was proud to help Sen. Holly Mitchell at her annual event, "Christmas in July" to benefit underprivileged families. Mitchell serves in the California State Senate and is a Democrat representing the 30th District, which encompasses Century City and various parts of Los Angeles. She founded the Senate Select Committee on Women and Inequality and is a member of the Democratic, Black and Women's Caucuses. The event was started by Sen. Mitchell to support 150 nominated families and specifically children during a time of year that most charities aren't as active in the community. The event also shows children who may not have much exposure, that there are opportunities for them in multiple areas including the entertainment industry. At the event, the kids are taught about health, environmental awareness, safety, reading, math and have access to fun activities. Each Local donates three bicycles and helmets to ensure that each family leaves with one bike that day. Our Local 706 also had a tent to demonstrate face painting and glitter tattoos on the children to add to their fun day. Kryolan Professional Make-up, Ben Nye, Carter Sexton, Nigel Beauty Emporium and MAC generously supported our union volunteers. Marsha Shearrill, journeyman make-up artist, coordinated the project on behalf of Local 706 and assembled a very talented group of artists who helped make the day a success. A special thank-you to Elena Arroy, Ed French, Connie Kallos, Amy Lederman, Rosanna Montes, Cheryl Nick, Denise Pugh-Ruiz and Phyllis Williams.



Clockwise from top right: Happy girl; winners of bicycle donated by Santa's Helpers; Marsha Sherrill, Susan Cabral-Ebert and Sen. Holly Mitchell; exploring the Local 600 moviemaking mobile trailer; Cheryl Nick with Hello Kitty; thank you to our sponsors

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While portfolios are not required for achievements to be considered, they are certainly encouraged to help inform branch members. Portfolios should be no longer than 12 pages and include before-and-after photos whenever possible.

For more information, call 310-247-3000 ext. 1117 or email [Mayala@Oscars.org](mailto:Mayala@Oscars.org)

## Local 706 Attends IATSE District 2



Above: Local 706 delegates with IVP Thom Davis (second from left) and IVP Mike Miller (fourth from left). Right: Kent Jorgensen teaching Health and Safety

More than 200 accredited delegates from IATSE locals in California, Arizona, Nevada and Hawaii convened in July 2015 for the District 2 Convention. Eleven different committees met in sessions to discuss various topics and report the status. The goal and directive of the District is to address the well-being and needs of the membership in the areas of legislative and state of the trade. Reports are presented regarding local, state and federal legislative representation in areas of job safety, wage, working conditions and other issues that affect our members, their families and neighbors. Local 706 was especially proud when Angie Wei



From left: District 2 welcome and invocation; Local 706 delegates to District 2: Sue Cabral-Ebert, Pauletta Lewis, Tommy Cole, Brian Kinney, Randy Sayer

(California Labor Federation) singled out Local 706 in her rousing welcoming speech, praising the work we did and the great presentation and representation in Sacramento, supporting the passage of AB 1839. Although Hawaii and Nevada have tax incentives, Arizona does not. It was also noted that the success of the tax incentive is already having an effect on film and television production returning to California, President Sue Cabral-Ebert is Chairperson for the Diversity Committee for District 2. Tommy Cole serves on the Resolutions Committee, Randy Sayer on Organizing, Brian Kinney was on the Safety Committee and Pauletta Lewis served on the Special Committee. First-time delegates Lewis and Kinney truly enjoyed being part of the democratic processes and learning more about the overall picture of the IATSE and brother and sister locals. Prior conventions have been most recently in Sacramento, Reno, Los Angeles, San Diego and again in Honolulu. Mahalo to Local 665 for their beautiful hospitality.

## State of the State Address at Paramount Studios



Senate President pro tempore Kevin De León

The Entertainment Union Coalition sponsored IATSE attendees to the first "State of the State Luncheon" with Senate President pro tempore Kevin De León on July 10, 2015, at Paramount Pictures. Sen. De León represents Hollywood, Los Feliz, Silverlake, Atwater Village, etc. De León addressed a crowd of more than 100, highlighting issues for which he is advocating that will impact Hollywood and Southern California. Attendees and sponsors received updates on the implementation of AB 1839, and information on how to make the most of

this newly increased tax incentive for filming in California. Eleven productions in California have qualified for tax rebates and four of those shows—including HBO's Julia Louis-Dreyfus' comedy *Veep* and *American Horror Story* are relocating back to the state. Local 706 Vice President Julie Socash and journeyman make-up artist Camille Henderson represented Local 706 at the event, along with attendees from other California IATSE crafts. Julie reported after the event. "I found it refreshing that although the bill has already passed, De León is still so supportive and wants to do more. He was very approachable and said he wanted to hear from us. He was open to hear ideas and diverse opinions, not just people who agree with him."



## 2015

- 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 2-4 p.m.  
Secretary-Treasurer announces the names of candidates nominated by mail. Declares nominations open from floor. **MUST BE PRESENT** to accept nomination.
- September 7** Labor Day, Offices closed
- September 12** Creative Arts Emmy Awards
- September 13** Board of Trustees Meeting
- September 14** Executive Board Meeting
- September 20** Primetime Emmy Awards
- October 4** Board of Trustees Meeting
- October 12** Executive Board Meeting
- October 31** Halloween
- November 1** Board of Trustees Meeting
- November 2** SF General Membership Meeting at 7 p.m.
- November 9** Executive Board Meeting
- November 15** General Membership Meeting at Local 80 from 2-4 p.m.  
Secretary-Treasurer announces the winners of Local 706 election.
- November 26-27** Thanksgiving holiday, Offices closed
- December 6** Board of Trustees Meeting
- December 14** Executive Board Meeting
- December 24** Office closes at 2 p.m. for holiday
- December 25** Christmas holiday
- December 31** Office closes at 2 p.m. for holiday

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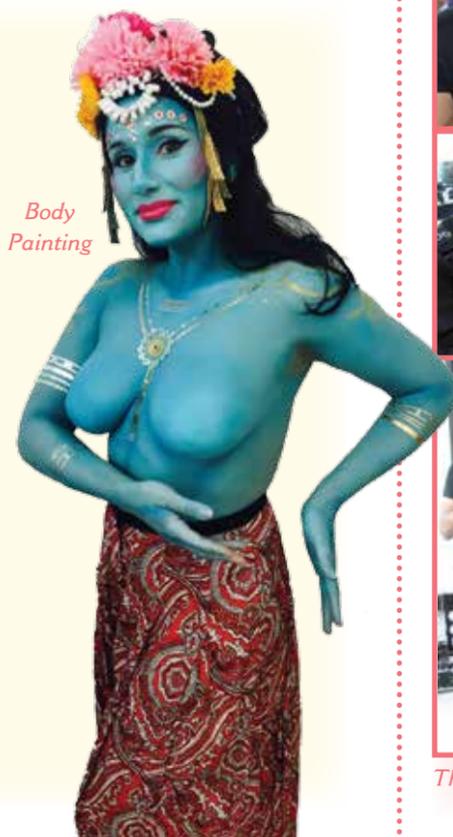
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# Make-Up and Hair Craft Education

One of the best benefits of Local 706 membership is the generous amount of education provided to all the members. Over the last decade, the expansion of opportunities for make-up artists and hair stylists to learn techniques directly from their peers is now expanding into classes in Photoshop and even basic drawing classes. While CSATF provides funding for IER classes, they are also now providing training for all union members regardless of their classification (check your emails). These classes are provided only for make-up artists and hair stylists, costume designers, art directors and animators. The photos displayed here were shot during the "Art of Drag," "Beautiful Braiding," "Body Painting" and "Period Styling and Wigs" classes held at the Make-Up Designory (MUD). Thank you to MUD for allowing Local 706 to use their terrific facilities.



Body  
Painting



The Beautiful Braiding class



Period Styling and Wigs



The Art of Drag class

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Melanio Hughes-Walker  
Makeup Artist



Camille Friend  
Hair Stylist



Gail Ryan  
Hair Stylist



Melissa Forney  
Hair Stylist



Nina Paskowitz  
Hair Stylist



Daniel Curt  
Hair Stylist



Pierce Austin  
Barber Stylist



Stacy Morris  
Barber Stylist



Conrad Hillon  
Barber Stylist

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# CONGRATULATIONS TO THE LOCAL 706

# 67<sup>TH</sup> PRIMETIME EMMY NOMINEES

## OUTSTANDING HAIRSTYLING FOR A MULTI-CAMERA OR SPECIAL



**Dancing With the Stars**  
Episode 1907  
Department Head Hairstylist:  
**Mary Guerrero**  
Key Hairstylist: Kimi Messina  
Additional Hairstylists:  
Dean Banowetz,  
Jennifer Mazursky,  
Sean Smith, Gail Ryan



**Key & Peele**  
"Aerobics Meltdown"  
Head Hairstylist:  
**Amanda Mofield**  
Key Hairstylist: Raissa Patton



**So You Think  
You Can Dance**  
Department Head Hairstylist:  
**Sallie Nicole Ciganovich**  
Key Hairstylist: Sean Smith  
Additional Hairstylists:  
Ralph Abalos, Dean Banowetz,  
Shawn Finch, Melissa Jaqua



**The Voice**  
Department Head Hairstylist:  
**Shawn Finch**  
Key Hairstylist: Jerilynn Stephens  
Additional Hairstylists:  
Renee DiPinto-Ferruggia,  
James Dunham, Stacey Morris,  
Giannandrea Marongiu  
(nonmember)

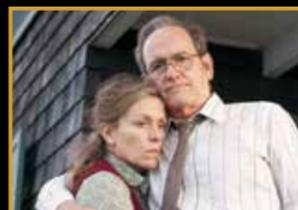
## OUTSTANDING HAIRSTYLING FOR A LIMITED SERIES OR A MOVIE



**American Horror Story:  
Freak Show**  
Department Head Hairstylist:  
**Monte C. Haught**  
Assistant Head Hairstylist:  
Michelle Ceglia  
Hairstylists:  
Daina Daigle, Amy Wood  
Additional Hairstylist:  
Sherri B. Hamilton



**Bessie**  
Department Head Hairstylist:  
**Lawrence Davis**  
Key Hairstylist:  
Monty Schuth  
Hairstylists:  
Iasia Merriwether, Victor Jones



**Olive Kitteridge**  
Department Head Hairstylist:  
**Cydney Cornell**

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



**Mad Men**  
"Person to Person"  
Department Head Makeup  
**Lana Horochowski**  
Key Makeup Artist: Ron Pipes  
Makeup Artist: Maurine Burke  
Additional Makeup Artist:  
Jennifer Greenberg



**Sons of Anarchy**  
"Faith and Despondency"  
Department Head Makeup  
**Tracey Anderson**  
Key Makeup Artist: Michelle Garbin  
Makeup Artists:  
Sabine Roller Taylor, Tami Lane



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



**Dancing With the Stars**  
Episode 1907  
Department Head Makeup  
**Zena Shteysel**  
Key Makeup Artist: Angela Moos  
Additional Makeup Artists:  
Patti Ramsey-Bortoli,  
Sarah Woolf, Julie Socash,  
Alison Gladieux



**Key & Peele**  
Episode 406  
Department Head Makeup  
**Scott Wheeler**  
Key Makeup Artist: Suzy Diaz



**So You Think  
You Can Dance**  
Episode 1108  
Department Head Makeup  
**Heather Cummings**  
Key Makeup Artist:  
Marie DelPrete  
Makeup Artists:  
Amy Harmon, Tyson Fountaine,  
Adam Christopher

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



**American Horror Story:  
Freak Show**  
Department Head Makeup  
**Eryn Krueger Mekash**  
Makeup Artists:  
Kim Ayers, Lucy O'Reilly,  
Michael Mekash, Christopher Nelson  
Additional Makeup Artist:  
Jillian Erickson



**Bessie**  
Personal Makeup Artist  
**Sian Richards**



**Olive Kitteridge**  
Department Head Makeup  
**Christien Tinsley**  
Key Makeup Artist:  
Gerald Quist  
Makeup Artist:  
Liz Bernstrom

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



**American Horror Story:  
Freak Show**  
Department Head Makeup  
**Eryn Krueger Mekash**  
Key Special Effects Makeup Artist:  
Michael Mekash  
Prosthetic Designers:  
David L. Anderson, Justin Raleigh  
Special Effects Makeup Artists:  
Christopher Nelson, Kim Ayers,  
Luis Garcia, James MacKinnon



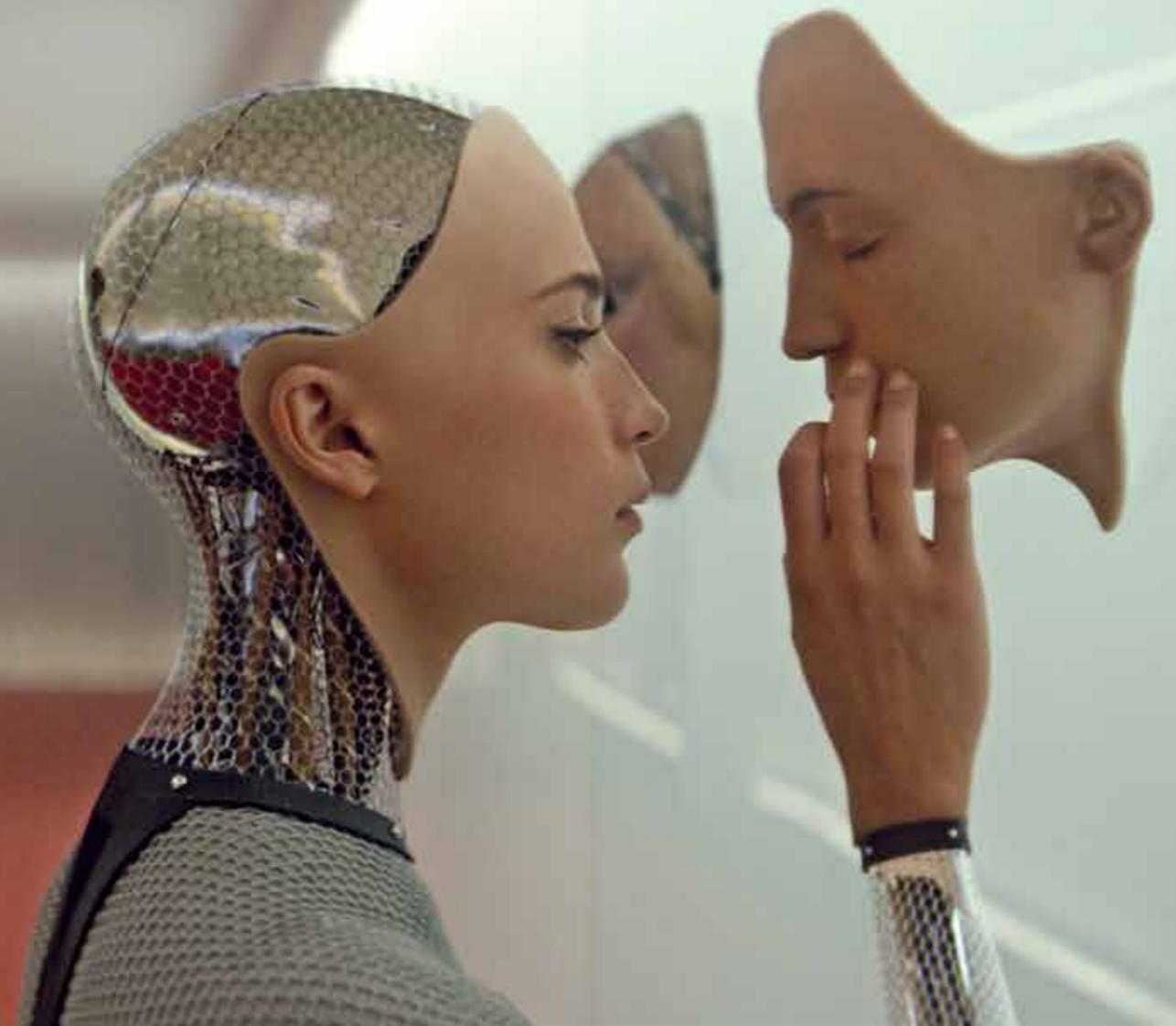
**The Knick**  
"Crutchfield"  
Department Head Makeup  
**Justin Raleigh**  
Key Special Effects Makeup Artist:  
Kevin Kirkpatrick  
Special Effects Makeup Artists:  
Kelly Golden, Ozzy Alvarez,  
Danielle Noe, Bernie Eichholz,  
Michael Ezell, Kodai Yoshizawa



**The Walking Dead**  
"Strangers"  
Department Head Makeup  
**Greg Nicotero**  
Key Special Effects Makeup Artist:  
Jake Garber  
Prosthetic Designer: Carey Jones  
Special Effects Makeup Artists:  
Gino Crognale, Kevin Wasner,  
Andy Schoneberg

# ex machina

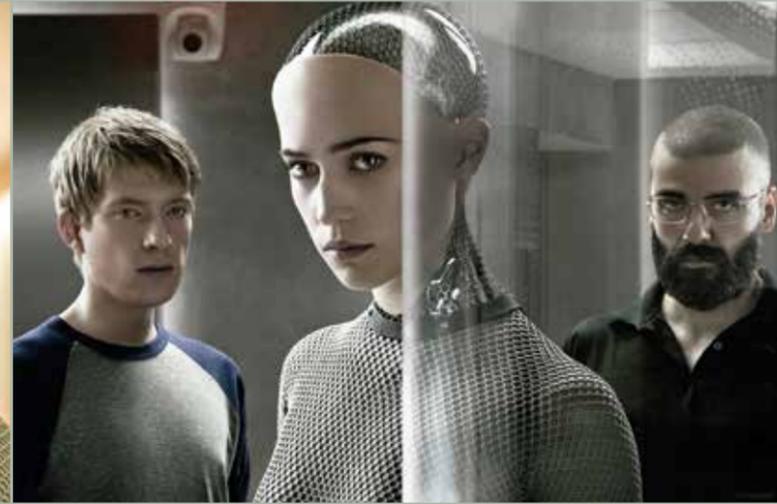
Top to bottom: Sian Grigg (left) at work on Alicia Vikander; writer-director Alex Garland talking to Vikander.



BY SIAN GRIGG  
DEPARTMENT HEAD MAKE-UP

have been lucky enough to work with the production company DNA several times over the years, when they came to me with the *Ex Machina* script to ask my technical advice on how to create Ava's make-up. I could see how exciting a character she could be and was naturally desperate to be part of the project. With a strong script and a fabulous writer/director, Alex Garland, I was keen to take the challenge on.

Being an independent film without large financial backing, we faced many challenges on the production to create the finished looks. Time was very tight during preproduction. I remember Tristan, our prosthetic supervisor, having just only one set of Ava appliances ready on the first day's filming, it was so close to the wire it was nerve-racking! The shoot itself was only six weeks and much of the prep was absorbed into our free time leading into the shoot. The department consisted of Tristan Versluis, Charlie Rodger as my make-up assistant and myself as make-up and hair designer. Tristan had a small team of three people who would come in and out of the prep period to help him build certain prosthetic elements for the shoot. His role was primarily to prepare and apply Ava's prosthetic pieces to help create the look of her 'skin' laying atop a robotic mesh head and neck. As the shoot grew closer, it was apparent Tristan needed to create additional effects on screen, some of which were a combination of physical and visual effects.



Clockwise from top left: Oscar Isaac (left) and Domhnall Gleeson; Gleeson's look gives an "edge of doubt" that he is human; Vikander looking doe-eyed, with Gleeson (left) and Isaac; Sonoya Mizuno with Alicia Vikander.

Gleeson inspects the prosthetics used for the robots

The film was hard work and long hours, but with great reward once we saw how our teamwork played into an amazing finished character on screen. Long hours and low wages were made easier when we had such a lovely crew and director to work alongside. Alex Garland was very approachable and so well prepared for a first-time director. It was a relief, as it allowed us all to talk frankly about our thoughts on how best to achieve the character Alex we had been dreaming of creating for years.

We shot predominantly on a soundstage at Pinewood London with additional locations for 10 days in the mountains of Norway.

Ava's make-up was the biggest challenge on the movie. She had to have a full bald cap each time which needed to be very tightly glued down with well-wrapped hair. This was to help ensure the prosthetics didn't enlarge her head shape too much in relation to her body. The prosthetic 'mesh' cowl was then applied and a skin 'step' appliance to her forehead and under her jaw line/neck which overlapped the cowl. The application was tricky, the pieces were very precise, needing a lot of attention during application. The facial make-up

had to match each time exactly. Tristan and I worked around each other to keep the application time to a minimum, as we were aware of the shooting schedule and knew having Ava on camera as much as possible was the only way we'd get the film in the can on time!

Normally for such a key make-up, you would have months of prep and a team of people. Instead, we pulled in all the tricks we could to bring the look together. My main challenge for make-up was to keep all the robots looking flawless. We did play around with making the skin look more plastic-like but the effect was not so endearing on screen. We needed Ava to feel attractive as well as sympathetic, so I concentrated on making her eyes look 'doe' like and open, but without her being too heavily 'made up.' It was a make-up of subtleties rather than too much drama. Tristan's prosthetics had to make certain elements like the mesh cowl refined and precise to match the costume and eventual visual effects elements. We worked with Alex to make sure the lines and curves of the edges were in keeping with his vision, as he didn't want the prosthetics to distract from Alicia Vikander's own features and natural beauty needed for the

role of Ava. It was also the first time Tristan had to create prosthetic pieces that had to resemble metal. I do know this took a lot of blood, sweat and tears to figure out, as the pigments were affecting the setting of the silicone and sending Tristan crazy, but he managed to figure out a method that worked. It meant he could create a two-tone effect, with the raised mesh being one metal colour and the low reliefs being a darker base colour. This had to look the same as the costume elements on camera.

A short wig for Ava was required in the script for a number of scenes as the character played around with making herself more human and attractive to Caleb. Although I knew about this, what wasn't in my budget was a wig for the end sequence. Alicia really felt Ava should have a drastically different look from before, something which would reflect the characters emergence into a new world. It had to sit naturally against her face to both complement her and her skin but to also make us believe she is no longer a robot. I managed to track down a stock wig, which scared the hell out of me, but we actually used it in quite a few scenes and I think we pulled it off!

An additional make-up I did was for Domhnall Gleeson's character Caleb. Alex wanted to allow the audience an edge of doubt about whether he too was a robot, so the scars on his back were meant to look rather unusual and unrealistic. I played around with various shapes and in the end, Alex decided on having them totally symmetrical. You only get a glimpse of them in the film which is all you need and they worked great.

We all feel our handwork contributing to *Ex Machina* has been worthwhile. The film pushed us to figure out techniques which we wouldn't have discovered if we hadn't been involved on the film with such a great cast and crew. Having a passionate and calm director to talk to and work for was a blessing. To me, this film is a testament to how different departments can come together to create a seamless and striking character on screen. We hope you enjoy the movie. •

[Editor's note: This film was done in Europe, where make-up and hair departments are often combined.]

# PITCH PERFECT 2

JUST A LITTLE FILM

(OR)  
 “HOW WE SURVIVED  
 HOLLYWOOD SOUTH  
 IN THE SUMMER  
 WITH 104 CAST MEMBERS  
 AND 3,000 BACKGROUND”

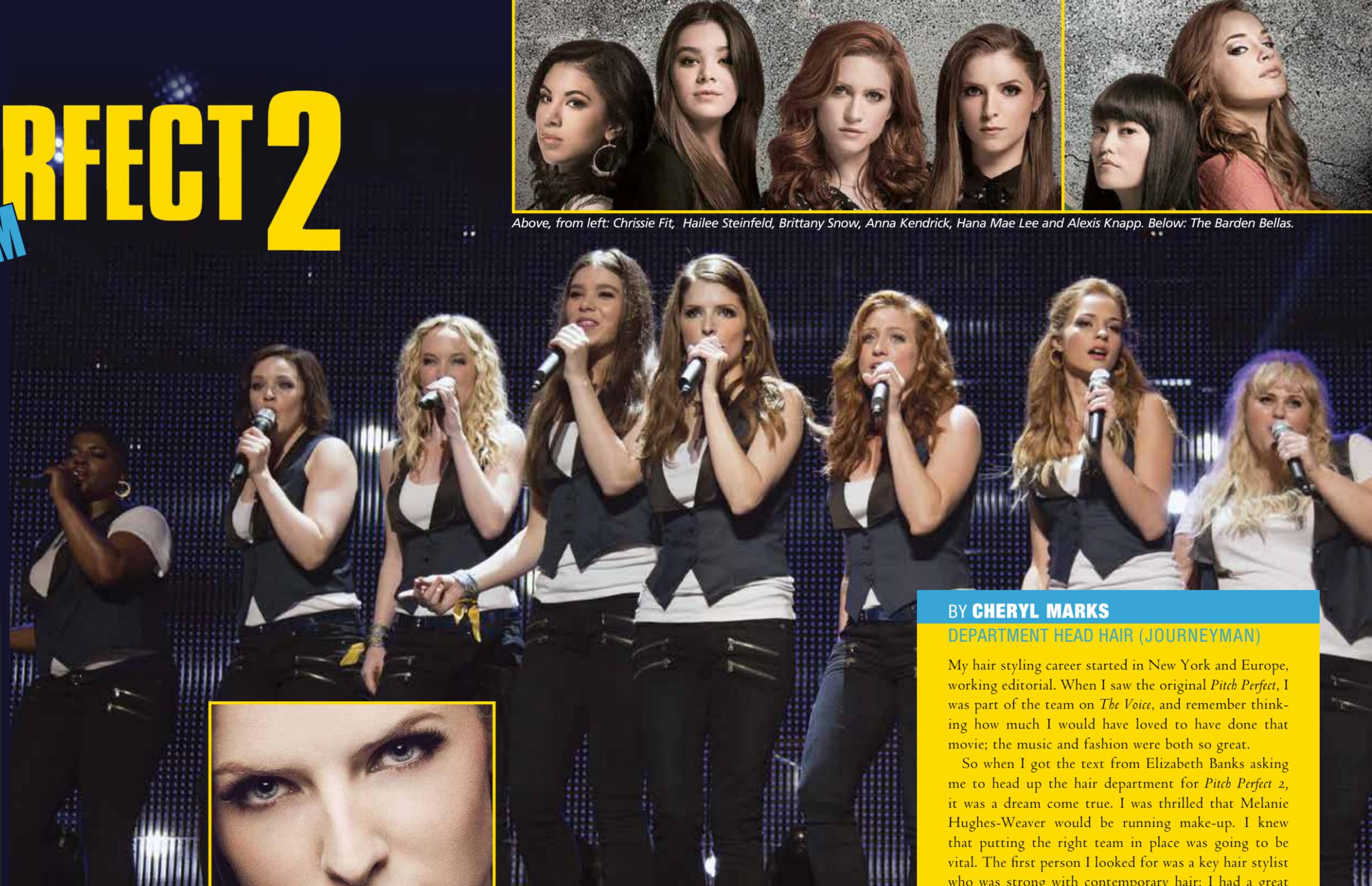
BY MELANIE HUGHES-WEAVER

DEPARTMENT HEAD MAKE-UP (JOURNEYMAN)

When I received the phone call from longtime client Elizabeth Banks in January of 2014, she was not calling as an actress in need of her make-up artist. She was calling as a director in need of a department head to run a little movie called *Pitch Perfect 2*, which would be her directorial debut. During this initial conversation, we discussed our excitement over the opportunity to collaborate on this new adventure, the potential of the film, the first thoughts about looks and feel of the next incarnation of the “Bellas,” the beloved cast of the unexpected hit, the original *Pitch Perfect*, produced by Banks who played a hilarious cameo and would reprise that role in the sequel. As we were overtaken by the possibilities of the new script—bigger performances, more singing groups, more extras, etc., Elizabeth mentioned almost in passing that it would be a summer shooting schedule in Baton Rouge, Louisiana.

“Great, um ... wait a minute ... did I hear this correctly?”

We would be doing this musical performance-driven vehicle on exterior stages under the oppressive heat and humidity of a Louisiana summer? I immediately had visions of my near future including faces melting like



Above, from left: Chrissie Fit, Hailee Steinfeld, Brittany Snow, Anna Kendrick, Hana Mae Lee and Alexis Knapp. Below: The Barden Bellas.



Left: Rebel Wilson.  
 Right: Anna Kendrick  
 & Elizabeth Banks.



BY CHERYL MARKS

DEPARTMENT HEAD HAIR (JOURNEYMAN)

My hair styling career started in New York and Europe, working editorial. When I saw the original *Pitch Perfect*, I was part of the team on *The Voice*, and remember thinking how much I would have loved to have done that movie; the music and fashion were both so great.

So when I got the text from Elizabeth Banks asking me to head up the hair department for *Pitch Perfect 2*, it was a dream come true. I was thrilled that Melanie Hughes-Weaver would be running make-up. I knew that putting the right team in place was going to be vital. The first person I looked for was a key hair stylist who was strong with contemporary hair; I had a great relationship with Meagan Herrera, and she was perfect to fill that position.

When I arrived in Baton Rouge, Louisiana, where the movie was being shot, I immediately sat down with Elizabeth. Since it was a sequel, looks were established, but it was three years later and the actors' hair had to evolve along with their characters. Elizabeth and I decided that each girl would have at least three looks—for school, day and their performances. We went over those changes for each character, including the part of Gail, played by Elizabeth. All the Barden Bellas—the a

## MAKE-UP *continued*

candles on Chianti bottles and false eyelashes strewn across the stage floor like a stampede of tarantulas.

The more I came to know about this little project, the more I realized my department would have our work cut out for us. A cast of 104, nine principals on the smallest days. Almost all women with various needs, changes and extreme character arcs; not to mention the scale of the performances under the stage lighting that would only add to the unbearable, unavoidable heat.

I needed a support team that was fast, cool and without fear. I immediately called make-up artist Judy Yonemoto, a frequent and favorite collaborator. Judy's undeniable sense of organization and beauty skill set would be the best start possible to a strong team. Thank God she said yes. We would be taxed with putting together an army of local New Orleans make-up talent that was already seriously depleted due to four other major productions shooting simultaneously.

It was an open, collaborative environment right from the beginning. Numerous consultations between Banks, costume designer Salvador Pérez, hair stylist Cheryl Marks and cinematographer Jim Denault got us in sync on the overall look and execution. There would be many considerations and variables. How the multicolored stage lighting would

affect the make-up rendering on HD? How the wardrobe could be accentuated by our facial palette? How color timing would affect our choices considering what the look would end up being versus what could be viewed to the eye. Tests and more tests to find a happy medium that worked for every individual department's needs.

We tested more than 30 different lipsticks, liners and eye shadow combinations just to find an acceptable saturated look that would not get lost in the final timing. Numerous foundations would be run through their gears as well, not only to even out skin tones, but how to mix them with sunscreen and bug repellent to combat the Amazon-like environment.

Fighting off the aggressive bayou insects was a war all of its own. How do you maintain beauty and elegance



*Steinfeld and Kendrick*



*John Michael Higgins and Elizabeth Banks*

under an air raid of kamikaze blood-sucking vampires, hellbent on erasing my work! With persistent testing of products, a "won't be denied" attitude and a bit of a sense of humor, we started off actually believing it would be as simple as going au naturel with citronella. That was like putting out a forest fire with a squirt gun. By the end, we were willing to douse ourselves in gasoline and worry about the outcome afterward; we killed off every last one of those skin assassins.



*Kendrick's enhanced eye make-up*

environmental issues putting a damper on our girls. Car shop towels as blotters to battle humidity. Who knew? Bug sprays don't kill bugs? Make a bug-killing cocktail: A combination of a product called Medic Mix, (Avon's) Skin So Soft—and good old-fashioned Cutters. Dead bugs = Happy actors.

The sheer size and scale of this "little picture" quickly grew. 187 speaking parts, 26 a cappella singing groups, the Grammy-winning group The Pentatonix and a handful of karaoke-loving Green Bay Packers. As many as 3,000 background at any given time.

It would take 30 make-up and hair people, three trailers and two wagons of Mike Mekash's lifesaving fans to get our performers out and have a fighting chance of keeping them dry.

When all the elements and logistics had been figured out, there was

**MAKE-UP** *continued on page 24*

We decided we could scratch, sweat and whine in the swamp or come up with simple, functional solutions to the "Hollywood South" envi-

ronmental issues putting a damper on our girls. Car shop towels as blotters to battle humidity. Who knew?

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*Wilson*



## HAIR *continued*

cappella group upon which the film is built around—arrived weeks before to rehearse. During prep, each girl got a haircut, color, and at least one set of full extensions sewed for her. We actually had an entire wall of hair!

Getting a strong team together wasn't going to be easy, Louisiana already had so many major productions going. I wanted a team of five full-timers and most days more than 13. Some days, we had three trailers filled with hair stylists, plus tents, going at once. We were also fortunate enough to have interns from local beauty schools eager to help us.

Each of my five full-time stylists had different strengths. Besides doing hair, they all had other responsibilities. Meagan oversaw everything with me, always making sure we had all the supplies and products that were required. Our third kept our staffing in place; our number four stylist maintained our continuity books; our fifth kept up with our wigs and hairpieces.

We became an amazing, well-meshed team. We put together inspiration boards in our trailer to show the Bellas as well as Elizabeth. Nothing was left to guesswork, there was just no time. In fact, we put boards up in each trailer so that every stylist had an image of where they were going. As a department head, I believe hair is an art; we all do it differently, but we all have to be working for the same goals.

Besides the challenge of running a large team, the Louisiana summers are beyond hot and humid. We shot most of our big performance scenes outside. We called in every anti-humidity spray on the market and I listened to our local stylist for advice. It was extremely challenging. The girls were soaked from singing and dancing, we needed to maintain their looks. We found that stacking extensions really prevented the hair from collapsing or expanding too much. Each stylist kept butane tools, as well, for touch-ups; it was a bit insane!

Another challenge, since Elizabeth was directing, was coordinating the look for her own character's scenes. We would get Elizabeth into her "Gail" hair usually around lunch, but some days we weren't able to find the time at all or had to shoot super late hours.

It wasn't just the main performers, the Bellas, that we had to get ready; there were also all the performing groups the Bellas were competing against. Our hair team never stopped keeping up with cuts and colors for continuity, wig extensions and the looks for all of the performers. There were always mannequins around. I would do demos when I could and try lots of different products.

*Pitch Perfect 2* opened in May and became a big summer hit. I'm so proud to have been part of this movie. It called upon being familiar with every aspect of our craft. I was the leader but you are only as good as your team. •



one more thing to negotiate ... serving the needs of our storytelling process as well as the individual needs of each of our actresses; how they and director Banks envisioned their characters and what it would take to tell those stories at a glance.

Anna Kendrick's character had matured into a more driven woman with a path in life. We wanted her to take on a more intense but beautiful look. Just enhancing her eyes and backing off of her once rebellious, smoky eyes were just little details that would lead the audience into a feeling of who she now is.

Rebel Wilson's character would take on a relationship in the sequel and raise her game a bit—from Bella funny girl to woman to be reckoned with. I wanted her to have a sexy yet playful look. I popped her up with a signature eyeliner and never abandoned a lip gloss on her.

Hailee Steinfeld played the newest Bella who would start off with a soft innocent school girl look and would transition subtly into a confident young woman and savvy performer.

Each individual actor had their own routine we would establish with skin and sun care keeping them all "epidermically" and emotionally as healthy as possible. There was no time in the schedule to deal with bites, blemishes or sunburns. Every day they were prepped and primed in whatever look we were going for. At the end of the day, they were all properly and lovingly cleansed, then sent home with the same clean healthy skin they showed up with.

Delivering the performance looks was the most creatively satisfying experience of this particular project. Broad and diverse, a different feel from song to song, always considering and playing into the choreography and location lighting of each venue. I loved being put into a situation where you could not rest on any given look.

The beauty effort and collaboration between the production crew and cast were difficult to match. With our unflappable director at the helm and the largest base camp in Louisiana history, we made an ACA amazing "little" film ... together. •

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**New Little One**

Proud parents Richard and Anna Redlefsen welcomed their beautiful daughter Lillian Elizabeth Redlefsen, born on June 10, 2015. Her birth weight was 6 pounds, 8 ounces.

**In Memoriam**

**Henry Vilardo (1923–2015)**

Born in Chicago, Henry Vilardo, journeyman make-up artist/Business Representative and Trustee of the Motion Picture Industry Health and Pension Plan, began his Local 706 apprenticeship at Warner Bros. Studios in 1944. He worked with some of the truly great actors of the time—James Dean, Paul Newman, Jack Lemmon, James Cagney, Doris Day and Sophia Loren and is credited with the films *The Days of Wine and Roses*, *A Summer Place*, *The Young Philadelphians* and *Boy on a Dolphin* among others. He began serving on the Executive Board in 1956 and became Business Representative for Local 706 in 1959. He was well respected as a contract negotiator and in order to represent the members better, Hank attended law school and achieved a Juris Doctor doctorate to be in a position to do the best possible job.

He dealt with exactly the same chal-

lenges that are faced in the union today. He attempted to rectify 32 years of “diminishing wage salary inequity” but unfortunately, had no better fortune with that subject than make-up artists and hair stylists face today. The Business Representative of the Film Technicians Local 683 wrote in 1973, “It has been a gratifying experience to negotiate, arbitrate and conciliate numerous problems in the Motion Picture and Television Industries with Henry Vilardo. He has demonstrated his integrity and prowess as an extremely competent Labor Representative and one of the most skilled and aggressive negotiators in the Labor Movement. This is complemented by his keen insight and knowledge of the Motion Picture and Television Industries and his ability to communicate practical and reasonable solutions ... Mr. Vilardo is well aware of the employees’ problems in the Motion Picture and Television Industries, as related to foreign production and American-interest “runaway” produc-

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

NEWS

EXTENDED FAMILY NEWS

tions and it was my good fortune to serve with him on a committee appearing in Washington, D.C., before our legislators. I was personally impressed with his ability in expressing the seriousness of Hollywood's plight and his suggested solutions which are now being considered in legislative form before the 93rd Congressional Session in the House of Representatives."

In 1974, he was appointed by the International to chair a three-man committee to draft language to present to the Producer's Association and the U.S. Department of Labor regarding a Memorandum of Resolution coupled to the U.S. Presidential Executive Order for an Affirmative Action Program, in an attempt to secure more employment for the Hollywood production crews. His draft was accepted by the Producer's Association unamended. In the private sector, President Lyndon Johnson's Executive Order 11246 gave the Secretary of Labor authority to formulate rules requiring federal contractors to take "affirmative action" toward eliminating discrimination after 1965. At the same time, the Civil Rights Act was being enforced by the federal courts against discriminatory companies, unions and other institutions. The Department of Labor worked with the construction industry to establish a series of region-wide "plans" for numerical hiring goals. Through those contractor commitments, the Department also could indirectly pressure labor unions, who supplied the employees at job sites, to create more ethni-

cally balanced work crews. It was during this time that women became make-up artists, men became hair stylists and minorities broke the barriers into union membership for both crafts.

Henry resigned as Business Representative for the Make-Up Artists & Hair Stylists Guild Local 706 and retired from the Local in 1974. Soon after that, he was appointed as Secretary of the Motion Picture Pension Plan Board of Directors, member of the Administrative Committee, Finance Committee and Legal Committee of the Pension Plan. He was also instrumental in finding the building that now houses the MPIPHP on Ventura Boulevard. During that year's negotiations, he was appointed as Chairman of the Meal Periods Committee, and was selected by IATSE President Walsh to help draft language for the Grievance and Technological Change Clauses of the new contract.

After his retirement, Henry Vilardo served as a Director for the Motion Picture Television Fund, and as a Trustee for the Motion Picture Industry Health and Pension Plan and continued in that capacity until the early 2000s.

Henry E. Vilardo is survived by his spouse Stephanie Vilardo. He has two children, Jan De La Vega and Jon Vilardo by his former spouse Elaine. Local 706 was notified of Henry's passing on June 10, but no information has been given to Local 706 regarding any memorial or burial information.

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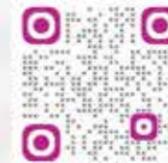
Oscar-winning special effects make-up pioneer Dick Smith (left) transforms actor Marlon Brando for his role in the 1972 film *The Godfather*, with the help of make-up artist Phil Rhodes. Smith, who died last summer at the age of 92, was acclaimed for the work he did on prominent Hollywood stars during his 60-year career. The Washington Post referred to him as "the Guy Who Changed the Face of Film." Dick Smith influenced generations of make-up artists and received the Guild's Lifetime Achievement Award in 2014. Photo courtesy of the Margaret Herrick Library.

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