

THE ARTISAN

Make-Up Artists and Hair Stylists Guild
Local 706-I.A.T.S.E.
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Burbank, California 91505

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MAKE-UP ARTISTS & HAIR STYLISTS GUILD

THE ARTISAN

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- free Kryolan Magazine and the Kryolan Newsletter 'Lebendige Maske'
- exclusive partner benefits



*For US residents only

For further information please visit

KRYOLAN.COM

TRANSPARENT

WINTER 2015

Winter 2015

what's inside

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MAKE-UP ARTISTS AND
HAIR STYLISTS GUILD AWARDS
NOMINEE

THE
**GRAND
BUDAPEST
HOTEL**

BEST PERIOD MAKE-UP
BEST PERIOD HAIRSTYLING

Hair, Make-up, and Prosthetic Designer
Frances Hannon
Make-up Artist and Hair Stylist
Julie Dartnell



3 WINNER
CRITICS' CHOICE
AWARDS INCLUDING
BEST COMEDY

THE
BEST FILM
OF THE YEAR!

HERALD THE INDEPENDENT TIME New York SEATTLE

11 BAFTA AWARDS
NOMINATIONS
including
BEST PICTURE
BEST MAKE-UP & HAIR

9 ACADEMY AWARD NOMINATIONS
including
BEST PICTURE
BEST MAKE-UP AND HAIRSTYLING

WINNER
GOLDEN GLOBE
BEST PICTURE

COMEDY MUSICAL



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Cover: Jeffrey Tambor in Transparent

Amid all the celebrations of the awards show season comes a real opportunity for make-up artists and hair stylists to meet their global artistic brothers and sisters who are visiting Los Angeles. Over and over, they tell me they are so thrilled to meet our California artists and are surprised to find how open and welcoming we are. They are grateful to us for the opportunity to compete in our own awards show, as well as the Oscars. To receive a statue from one's peers is a very special honor.

This year's Lifetime Achievement Awards will be given to Kathy Blondell and Rick Baker, and Kathy's award will be presented by Cheryl Boone Issacs, the President of the Motion Picture Academy, and director/producer John Landis, who's been a close collaborator with Rick for many years. Actor Ron Perlman, who has spent much of his career in complicated make-ups, will present the Distinguished Artisan Award to Guillermo del Toro for his outstanding collaborative work with our artists. Del Toro studied the Dick Smith course many years ago, and has used that training throughout his career as a producer, director, visual effects wizard and is completely appreciative of all our crafts. The entire reason for our show is to elevate our crafts, to show the world we are not the "glam squad" or "vanities." We are all serious artists and these terms denigrate and degrade us. That's not who we are.

This year, we made a few revisions to last year's show. Remember, this is still a work in progress and things change as we grow. There are now five nominated productions for most categories (not three). Local 706 members voted for the nominees. Those nominees go on to the final voting stage and each production, whether film, television, commercials or stage, submitted 10-minute edited clips that are available for viewing before you cast your vote. Links are on our website, but they are protected and only available for Local 706 members. All 706 members are encouraged to vote online and be part of the decision-making process. As we've been communicating for a year now, in order to access the website voting, you must first establish your own username and password. If you've already established your own profile, you are fine and nothing more needs to be done! But if you have not already done so, submit that information and it will take approximately 48 hours for Votenet to verify the information so you are able to vote. If you do not already have a username and password, please do not wait until the last minute. (Submit the information from a computer—not your phone or iPad.) Voting will close on Tuesday, February 10, 2015. We have an experienced director and professionals have been enlisted to assist with public relations, sponsorship, seating, ticketing and everything else, and a committee of Local 706 members keep our interests clearly stated, as we are part of the decision-making process. One thing our members need to remember is that the cost of producing an awards show is expensive to those taking the risk (not to our members). Those statues cost a tremendous amount of money, along with the production costs, so it will take a few years before we can afford to hand out a plethora of gold like the Emmys that have been around for many more years. Even the Oscars still hand out a maximum of two statues for our category, and on occasion, a third.

We also have been able to reduce the price of tickets to make them more affordable. It wasn't an easy job getting our producers to understand that our reduced wages mean that high ticket prices makes for low-member turnout, but it was accomplished. We thank them for listening. Our friends and supporters at MAC Cosmetics have again become our Crown Level sponsor and along with Patron will host our gala after party. The gift bags are filling up with lovely products thanks to our members pitching in and tugging on the sleeves of our generous vendors and suppliers. We're getting great publicity and social media is all lined up and ready to go. Don't forget, the members' special rate will go up on February 1. Hope to see you there!



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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FOR YOUR CONSIDERATION

BEST PERIOD AND/OR CHARACTER MAKE-UP

FEATURE LENGTH MOTION PICTURE

TONI G AND NIK DORNING

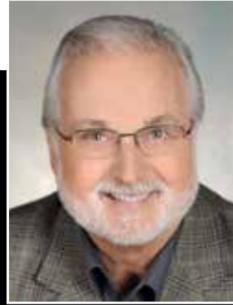
UNBROKEN

THE UNBELIEVABLE TRUE STORY



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

This is the first *Artisan* issue for 2015 and also the start of my 12th year at the Local as Business Representative. What a great ride it has been. In this position, I have spoken to thousands of our Local's members about everything under the sun. Most of these conversations have been pleasant and amiable from people needing advice ... clarification and interpretation of contracts, payroll problems and penalty questions, etc.; members needing a familiar person on the receiving end of the phone to either get something off their chest or to have someone to tell their story to and get some feedback or fix something in the workplace. No matter what the issue is, our job, Sue's, Randy's and mine, is to collectively be good listeners, and in turn, good administrators. Hopefully, we've been successful.



“... good backup can be the difference between being successful or not.”

This last year, I attended Trustee Education in Boston, MA. Besides educational seminars each day, the foundation had special motivational speakers booked throughout the week to inspire their audiences. One of the key speakers, retired airline pilot Capt. Chesley B. (Sully) Sullenberger III, spoke eloquently. For those who don't remember, Capt. Sullenberger successfully made an emergency water landing of his US Airways Flight into the Hudson River off Manhattan, after his plane was disabled by striking a flock of geese during his climb from LaGuardia Airport on January 15, 2010. Miraculously, all of his 155 passengers and crew aboard the aircraft survived. He explained that the ultimate reason that he and his copilot were able to bring that jet down and land safely in the Hudson on that fateful day was because of simple "teamwork." The working relationship he and his copilot had saved not only their lives, but everyone on that plane. Hearing him speak brought to mind that their working connection was not unlike the same kind of relationship that a good make-up and hair department has. Those of you who have or worked with a supportive crew will relate to the following: When your co-workers can finish a sentence that you start, those are good partners. When someone knows you so well that he/she can take care of business in your absence and on your behalf ... that's a "team player" and an invaluable part of your crew. Having good backup can be the difference between a make-up or hair department being successful or not. Everyone knows what their jobs are, you trust each other and everyone watches each other's back. This kind of relationship translates also to your union's office ... my working partners at the Local, Sue and Randy, are the best coworkers a guy could

ever ask for. We all are on the same page. Amongst so many other responsibilities, Kathy, Diane and Linda keep our dispatch, payroll, dues, availability lists and communications with members running smoothly. I could fill this page with their everyday accomplishments! The Executive Board, John Jackson and the Board of Trustees, along with our other officers are all dedicated and supportive of our membership. We couldn't be in better hands.

We lost some wonderful artisans last year. Each of them made an indelible imprint on our Local and the industry. They were hair stylists Ann Helder-Clanton, Melonie Cleric-Monier, Heather 'Roxanne' Ferguson, Dennis Rhoden and Tim Jones; body make-up artist Anna Gambina; make-up artists Dick Smith, Timothy Considine and Donald Angier. We salute them and may we never forget their talents and generous contributions. God bless them all.

Thanks to our EUC (Entertainment Union Coalition) for all their hard work this past year. Without their endless hours of strategic planning, hands-on leadership and trips to Sacramento, and money well spent in the hiring of professional consultants to help garner support of both the Assembly and the Senate in the California Legislature, and ultimately Gov. Brown, we would have never succeeded in passing AB 1839. With the new \$330 million per year incentive signed into law, we all are looking forward to seeing a revitalized film industry here in LA and in all of California for the next five years. Our hope is that Los Angeles and all of California will return again to being the major player in the film and television industry.

With that in mind, please enjoy this upcoming issue of *The Artisan*.

Sincerely and Fraternaly,
Tommy Cole

5 ACADEMY AWARD[®] NOMINATIONS

INCLUDING
BEST MAKEUP & HAIRSTYLING
BILL CORSO DENNIS LIDDIARD



MAKE-UP ARTISTS & HAIR STYLISTS GUILD AWARD

NOMINEE
BEST SPECIAL MAKE-UP EFFECTS (FEATURE LENGTH MOTION PICTURE)
MAKE-UP ARTISTS: **BILL CORSO AND DENNIS LIDDIARD**

FOXCATCHER

MAKE-UP AND HAIR STYLISTS
GUILD AWARD NOMINEE

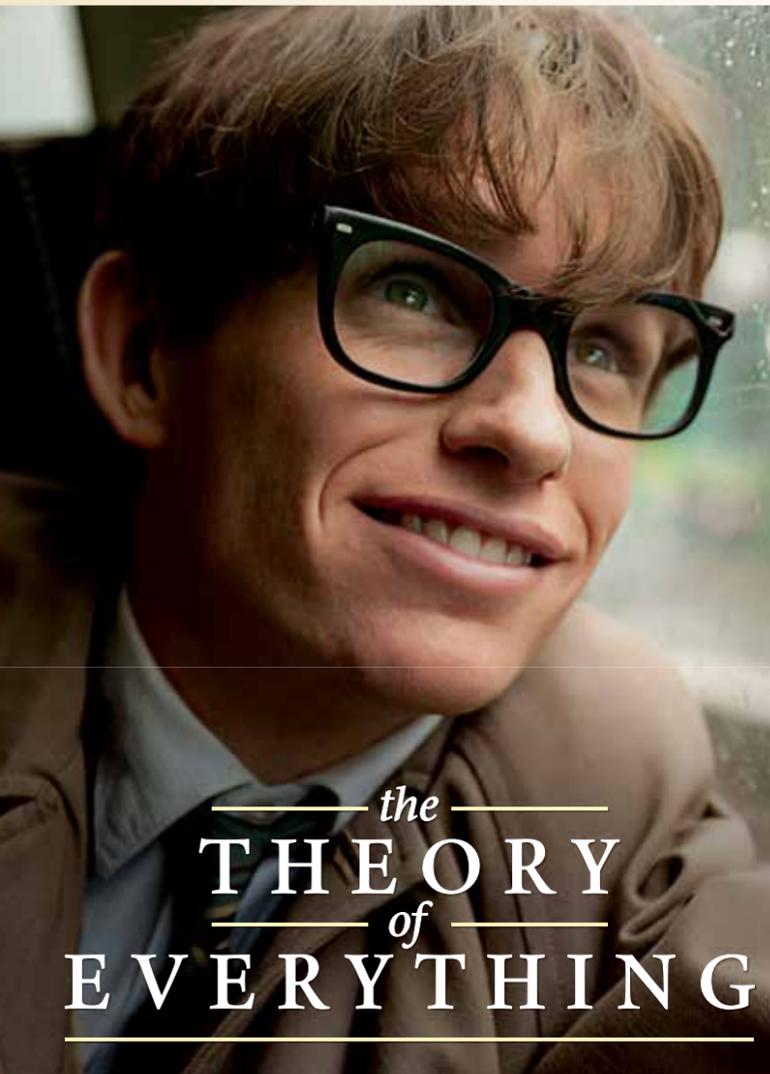
BEST PERIOD AND/OR
CHARACTER MAKE-UP
Jan Sewell, Lesley Smith

BEST PERIOD AND/OR
CHARACTER HAIR STYLING
Jan Sewell, Agnes Legere

10 BAFTA AWARD
NOMINATIONS
INCLUDING

BEST FILM

BEST MAKE-UP AND HAIR
Jan Sewell



the
THEORY
of
EVERYTHING



*"Thanks To Make-up, Facial Prosthetics,
And Just Plain Skillful Acting From
Eddie Redmayne, Hawking On Screen
Bears An Eerie Resemblance
To The Man We've Come To Know From
Photographs And News Clips."*
JOE MORGENSTERN,
THE WALL STREET JOURNAL



EVENTS

CALENDAR OF EVENTS

2015

February 8	Board of Trustees Meeting & BAFTA Awards	May 3	Board of Trustees Meeting
February 9	Executive Board Meeting	May 4	San Francisco Regional Membership Meeting at 7 p.m.
February 14	Local 706 Guild Awards	May 11	Executive Board Meeting
February 16	Presidents' Day: Offices Closed	May 17	General Membership Meeting (GMM): Local 80 from 2 to 4 p.m. <i>(Members wishing to be considered for Election Committee shall apply in writing after first quarter and/or at the second quarter GMM)</i>
February 21	Oscar Symposium at 3 p.m.		Memorial Day: Offices Closed
February 22	Academy Awards	May 25	
March 8	Board of Trustees Meeting	June 7	Board of Trustees Meeting
March 16	Executive Board Meeting	June 15	Executive Board Meeting
March 22	General Membership Meeting (GMM) <i>(Members wishing to be considered for Election Committee shall apply in writing after first quarter and/or at the second quarter GMM)</i>	July 3	Independence Day (observed): Offices Closed <i>(Holiday is on Saturday. We recognize it on Friday)</i>
April 3	Good Friday: Offices Closed	July 6	Nominations for elective office declared in order
April 12	Board of Trustees Meeting	July 10-12	District 2 Convention in Honolulu, HI
April 13	Executive Board Meeting	July 12	Board of Trustees Meeting
April 24	Daytime Creative Arts Emmys	July 20	Executive Board Meeting
April 27	San Diego Regional Membership Meeting at 7 p.m.		

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FOR YOUR CONSIDERATION

FEATURE LENGTH MOTION PICTURE

BEST PERIOD

AND/OR

**CHARACTER
HAIR STYLING**

**CARLA FARMER AND
SHANNON BAKEMAN**

**GET
ON
UP**
THE
JAMES
BROWN
STORY



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

“This & That ...” in 2015

Of course, 2014 saw its share of negotiations: **three-year agreements** at CBS, Opera San Jose and Team San Jose/Broadway San Jose, new five-year agreements at both the Disneyland Resort and Los Angeles Opera, and our first-ever agreement with the LA Philharmonic—covering the Walt Disney Concert Hall & Hollywood Bowl. I negotiated nine San Francisco Single Signatory agreements for the Curran, Golden Gate and Orpheum Theatres (SHN houses): Disney’s *Beauty & the Beast*, *Elf: The Musical*, *Kinky Boots*, *Motown: The Musical*, *I Love Lucy Live!*, *Mamma Mia!*, *Pippin*, *Blithe Spirit* (2015) and Disney’s *Newsies* (2015). And let’s not forget, Tyler Perry’s *Hell Hath No Fury Like a Woman Scorned* (Paramount Theatre, Oakland). I was also part of the IATSE Negotiating Committee at the non-Broadway Theater League “Light” Pink Contract negotiations in NYC. We negotiated a good agreement with many positive changes. Tommy was part of both the Low Budget Film and the HBO/Showtime/Starz negotiations, and some sweeping increases were made in the wages and working conditions for both of these agreements.

Our own **Make-Up Artists & Hair Stylists Guild Awards Show** will be presented on Saturday, February 14, at the Paramount Theatre on the historic Paramount Studios lot in Hollywood. We have an amazing array of talented nominations in theater alone: five for hair styling and three for make-up! Alas, not one single entry in our new Daytime Television classification ...

Disneyland Resort is currently Frozen over with character events, shows and attractions all based on the popular *Frozen* animated feature. *Frozen Fun* will continue until summer, then the resort will be in high gear celebrating Disneyland’s 60th anniversary. Complete details about the 60th anniversary have not been revealed (yet), but we do anticipate a 20% increase in the cosmetology unit over the coming year! *Disney On Ice* (Kenneth Feld) has also launched a Pink Contract ice show based on the *Frozen* franchise...

Pink Contract Tours (national tours of Broadway plays and musicals) are up. Even after the six Christmas shows closed (two companies each of *Elf: The Musical* and Dr. Seuss’ *How the Grinch Stole Christmas*, *A Christmas Story* and *White Christmas*), we still have 50 Pink Contract productions crisscrossing the United States and Canada ... This is awesome!

Rusty Hicks has been named the new Executive Secretary-Treasurer of the Los Angeles branch of the American Federation of Labor (the ‘AFL-CIO’ at the end of our IATSE’s full name). Rusty was the former Political Director and was hand-picked by the (incomparable) Maria Elena Durazo, when she stepped down from this office at the end of 2014. Rusty was elected unanimously by the Los Angeles Delegation (of which I am a delegate), and his main goal is to raise the profile of the AFL-CIO and the Los Angeles minimum wage from \$9 an hour to a living wage of \$15 an hour. He is amazing ...



Rusty Hicks takes over the top spot for the Los Angeles AFL-CIO



Frozen Fun continues with Elsa & Anna at Disneyland Resort until summer

PARAMOUNT PICTURES

CONGRATULATES

LUISA ABEL

PATRICIA DEHANEY

JAY WEJEBE

JOSE L. ZAMORA

AND THE ENTIRE HAIR & MAKE-UP TEAM
ON THEIR NOMINATIONS FROM
THE MAKE-UP ARTISTS & HAIRSTYLISTS GUILD

“THIS IS ONE OF THE MOST BEAUTIFUL FILMS
I HAVE EVER SEEN – IN TERMS OF ITS VISUALS,
AND ITS OVERRIDING MESSAGE ABOUT THE POWERFUL FORCES OF
THE ONE THING WE ALL KNOW,
BUT CAN'T MEASURE IN SCIENTIFIC TERMS. LOVE.”

– RICHARD ROEPER, CHICAGO SUN-TIMES



INTERSTELLAR

PARAMOUNT PICTURES AND WARNER BROS. PICTURES PRESENT
AN ASSOCIATION WITH LEGENDARY PICTURES A SYNCOPY/LYNDA OBST PRODUCTIONS PRODUCTION A FILM BY CHRISTOPHER NOLAN "INTERSTELLAR" MATTHEW McCONAUGHEY ANNE HATHAWAY JESSICA CHASTAIN BILL IRWIN ELLEN BURSTYN AND MICHAEL CAINE COSTUME DESIGNER MARY ZOPHRES
MUSIC BY HANS ZIMMER EDITOR LEE SMITH A.C.E. EXECUTIVE PRODUCERS NATHAN CROWLEY PRODUCED BY HOYTE VAN HOYTEMA, P.S.F., N.S.C. EXECUTIVE PRODUCERS JORDAN GOLDBERG JAKE MYERS KIP THORNE THOMAS TULL WRITTEN BY JONATHAN NOLAN AND CHRISTOPHER NOLAN DIRECTED BY EMMA THOMAS CHRISTOPHER NOLAN LYNDA OBST
WARNER BROS. PICTURES LEGENDARY SYNCOPY WATER TOWER SOUNDTRACK
interstellarwithgoogle.com #interstellar

We had 30 or more IATSE representatives and leaders attend the Dr. Martin Luther King Jr. Labor Breakfast on January 16, 2014. The 600+ attendees included a “Who’s Who” of political and labor leaders from Los Angeles and California. Speakers included LA Mayor Eric Garcetti, Rusty Hicks/AFL-CIO, and legendary Civil Rights and children’s rights activist Marian Wright Edelman, who brought it home. Well worth the 4 a.m. rise and shine for the 7 a.m. event!



Our one of three IATSE tables of business reps and labor leaders at the MLK event in January

2015 promises to be an outstanding year for entertainment. Our Film & Television Tax Incentive Bill (AB 1839) kicks in, providing \$330 million per year for the next five years to keep film production here in Hollywood. Even before the tax boost has started, we have seen an uptick in film & television production (and hours reported) for the last half of last year! The Hollywood Arts Council and Stayin’ Live Hollywood are working together to keep the smaller and mid-sized theaters in Hollywood’s ‘Theater Row’ open and viable. We support anything that helps widen our theater audience! The IATSE is forming a “Theater Union Coalition” to start organizing the mid-sized theaters in Los Angeles—following the success of organizing Pasadena Playhouse. I plan on being an active participant and hope to see the IATSE’s efforts expand statewide ...

In the meantime, I will see you at the awards show, at the negotiating table or in the wings ...

Randy Sayer

THE MAKEUP SHOW LA

MARCH 28-29, 2015
CALIFORNIA MARKET CENTER, LA.

The Makeup Show returns as the premiere destination for makeup professionals. Two days dedicated to Artistry, Networking, Community, Inspiration & Education.

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Saturday, March 28th 9am-6pm
Sunday, March 29th 9am-5pm
California Market Center
110 East 9th Street, Los Angeles



Union Local 706 Members must email info@themakeupshow.com to receive complimentary entrance on Sunday and discounted \$25 ticket price for Saturday.

For more details contact info@themakeupshow.com or call 212.242.1213
www.themakeupshow.com



2015 MAKE-UP ARTISTS & HAIR STYLISTS GUILD AWARDS

Local 706 President Susan Cabral-Ebert recently announced nominations for the 2015 Annual Make-Up Artists & Hair Stylists Guild Awards. Winners will be announced at the awards show on Saturday, February 14, at Paramount Studios honoring make-up artists and hair stylists for outstanding achievements in motion pictures, television, commercials and live theater. MAC Cosmetics will be the Official Cocktail Reception Sponsor. Spirits will be provided by The Patrón Spirits Company.

FEATURE LENGTH MOTION PICTURE (FEATURE FILMS)

BEST CONTEMPORARY MAKE-UP



Captain America: The Winter Soldier
Allan Apone, Nicole Sortillon, Lisa Rocco



Gone Girl
Kate Biscoe, Gigi Williams



Guardians of the Galaxy
Elizabeth Yianni-Georgiou



Interstellar
Luisa Abel, Jay Wejebe



Nightcrawler
Donald Mowat, Malanie Romero

BEST PERIOD AND/OR CHARACTER MAKE-UP



The Hunger Games: Mockingjay - Part 1
Ve Neill, Nikoletta Skarlatos, Conor McCullagh



Into the Woods
Peter Swords King



The Grand Budapest Hotel
Frances Hannon, Julie Dartnell



The Theory of Everything
Jan Sewell, Lesley Smith



Unbroken
Toni G., Nik Dorning

BEST SPECIAL MAKE-UP EFFECTS



Foxcatcher
Bill Corso, Dennis Liddiard



Guardians of the Galaxy
David White



Into the Woods
(Meryl Streep Witch Prosthetics)
J. Roy Helland (Personal) and Matthew Smith (Prosthetics)



Maleficent
Rick Baker, Toni G., Arjen Tuiten



The Hobbit: The Battle of the Five Armies
Tami Lane, Gino Acevedo

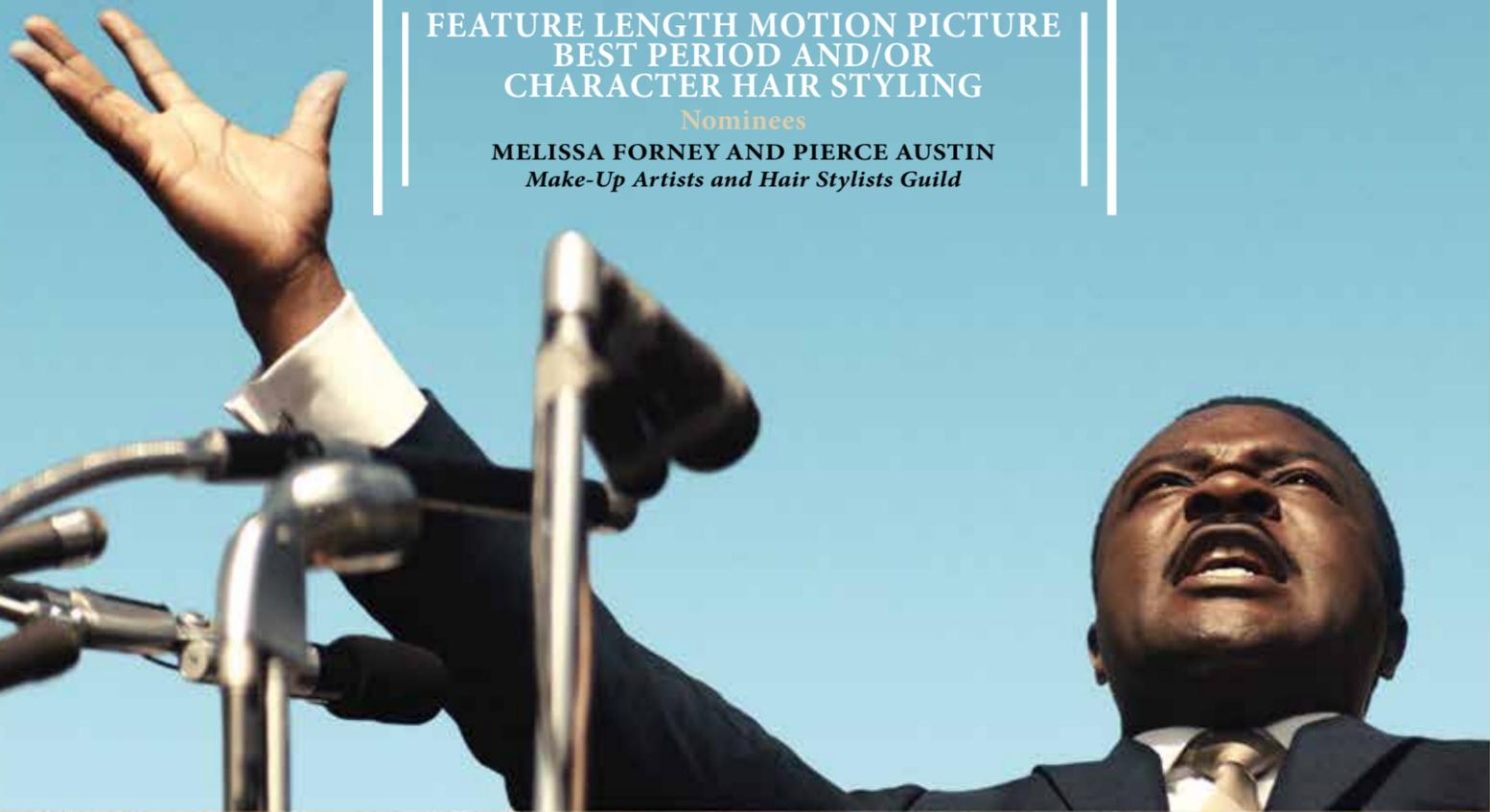
PARAMOUNT PICTURES CONGRATULATES
MELISSA FORNEY, PIERCE AUSTIN AND THE ENTIRE
HAIR AND MAKE-UP TEAM
FOR THEIR EXTRAORDINARY WORK ON

SELMA

FEATURE LENGTH MOTION PICTURE
BEST PERIOD AND/OR
CHARACTER HAIR STYLING

Nominees

MELISSA FORNEY AND PIERCE AUSTIN
Make-Up Artists and Hair Stylists Guild



ONE MOVIE REMINDS US
THAT TOGETHER
WE CAN MAKE HISTORY

FEATURE LENGTH MOTION PICTURE (FEATURE FILMS)

BEST CONTEMPORARY
HAIR STYLING



Birdman

Jerry Popolis and Kat Drazen



Guardians of the Galaxy

Elizabeth Yianni-Georgiou



Interstellar

Patricia Dehaney and Jose L. Zamora



St. Vincent

Suzy Mazzaresse-Allison



Winter's Tale

Alan D'Angerio and Jasen Sica

BEST PERIOD AND/OR CHARACTER
HAIR STYLING



Get on Up

Carla Farmer and Shannon Bakeman



Into the Woods

Peter Swords King and
J. Roy Helland (Personal)



Selma

Melissa Forney and Pierce Austin



The Grand Budapest Hotel

Frances Hannon and Julie Dartnell



The Theory of Everything

Jan Sewell and Agnes Legere

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**TELEVISION AND
 NEW MEDIA SERIES**

BEST CONTEMPORARY MAKE-UP



Dancing with the Stars
 Zena Shteysel, Angela Moos and
 Patti Ramsey Bortoli



House of Cards
 Tricia Sawyer and Vasilios Tanis



Orange Is the New Black
 Michal Bigger and Karen Reuter Fabbo



Sons of Anarchy
 Tracey Anderson, Michelle Garbin
 and Sabine Roller Taylor



True Detective
 Felicity Bowring, Wendy Bell
 and Linda Dowds



The Walking Dead
 Essie Cha, Mayumi Murakami and
 Chauntelle Langston

THE WALT DISNEY STUDIOS
 THANKS
 THE MAKE-UP ARTISTS & HAIR STYLISTS GUILD
 AND PROUDLY CONGRATULATES OUR
 2015 MAKE-UP ARTISTS & HAIR STYLISTS GUILD AWARD NOMINEES



BEST CONTEMPORARY MAKE-UP
ALLAN APONE
NICOLE SORTILLON
LISA ROCCO



BEST CONTEMPORARY MAKE-UP
ELIZABETH YIANNI-GEORGIU
 BEST SPECIAL MAKE-UP EFFECTS
DAVID WHITE
 BEST CONTEMPORARY HAIR STYLING
ELIZABETH YIANNI-GEORGIU



BEST PERIOD AND/OR CHARACTER MAKE-UP
PETER SWORDS KING
 BEST SPECIAL MAKE-UP EFFECTS
J. ROY HELLAND (PERSONAL)
MATTHEW SMITH (PROSTHETICS)
 BEST PERIOD AND/OR CHARACTER HAIR STYLING
PETER SWORDS KING
J. ROY HELLAND (PERSONAL)



BEST SPECIAL MAKE-UP EFFECTS
RICK BAKER
TONI G.
ARJEN TUITEN

AND WE SALUTE
RICK BAKER
 LIFETIME ACHIEVEMENT AWARD FOR MAKE-UP ARTISTS
KATHRYN BLONDELL
 LIFETIME ACHIEVEMENT AWARD FOR HAIR STYLISTS
GUILLERMO DEL TORO
 DISTINGUISHED ARTISAN AWARD



TELEVISION AND NEW MEDIA SERIES

BEST PERIOD AND/OR CHARACTER MAKE-UP



Boardwalk Empire
Michele Paris and Joe Farulla



Downton Abbey
Magi Vaughan and Erika Ökvist



Key & Peele
Scott Wheeler and Suzanne Diaz



Mad Men
Lana Horochowski and Ron Pipes



Masters of Sex (Season 2)
Jean A. Black

BEST SPECIAL MAKE-UP EFFECTS



Boardwalk Empire
Michele Paris and Joe Farulla



Grimm
Barney Burman and Michael Smithson



Sleepy Hollow
Leo Corey Castellano and Mark Nieman



Sons of Anarchy
Tracey Anderson, Carlton Coleman and Margie Kaklamanos



The Walking Dead
Greg Nicotero and Jake Garber

CONGRATULATIONS

Make-Up Artists & Hair Stylists Guild Award Nominees



MAD MEN

Best Period/Character Make-Up, Television Series

Lana Horochowski
Ron Pipes



Best Period/Character Hairstyling, Television Series

Theraesa Rivers
Arturo Rojas



THE WALKING DEAD

Best Contemporary Make-Up, Television Series

Essie Cha
Mayumi Murakami
Chauntelle Langston



Best Special Effects Make-Up, Television Series

Greg Nicotero
Jake Garber



TELEVISION AND NEW MEDIA SERIES

**BEST CONTEMPORARY
HAIR STYLING**



Dancing with the Stars

Mary Guerrero, Kimi Messina and Jennifer Guerrero-Mazursky



House of Cards

Sean Flanigan and Shunika Terry



Orange Is the New Black

Angel De Angelis and Valerie Velez



Pretty Little Liars

Kim M. Ferry and Shari Perry



The Voice

Shawn Finch, Jerilynn Stephens and Cheryl Marks

**BEST PERIOD AND/OR CHARACTER
HAIR STYLING**



Downton Abbey

Magi Vaughan and Adam James Phillips



Key & Peele

Amanda Mofield and Raissa Patton



Mad Men

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**American Horror Story:
Freak Show**

Monte C. Haught and Michelle Ceglia



Fargo

Chris Glimsdale and Keith Sayer



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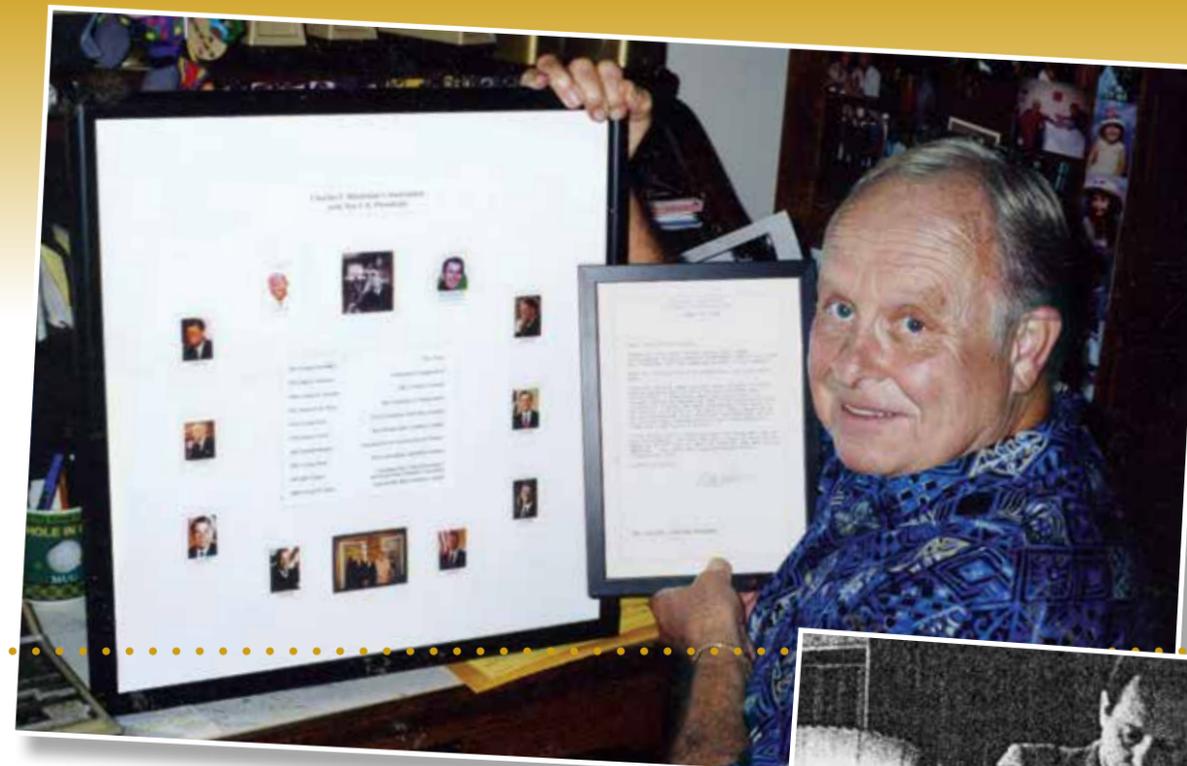
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LOOKING BACK WITH CHARLIE BLACKMAN

Charles F. Blackman's storied make-up career has spanned decades in Hollywood, having worked with Hollywood giants from Rock Hudson and Elizabeth Taylor to Tom Hanks and Meryl Streep. Most impressive is his association with 10 US presidents, from Eisenhower to George W. Bush. He shares memories of his work, along with that of his equally legendary wife, make-up artist Gloria Blackman.



Clockwise from above: Blackman with Betty White; Anthony Quinn; Blackman with Stella Stevens; Blackman with Roger Smith.

I started ushering for CBS on their radio shows while I was attending school. Then I went onto Columbia Pictures as an apprentice in the make-up department. While working at CBS Radio, who would have thought that it would be the beginning of the end for big radio shows. Television was just getting started.

While I was at Columbia, there were still all the major motion picture studios that had the big stars. Most everything was being done by the large studios; whereas, today most everything is being produced by the independents. The big things then were sitcoms and of course, movies, done both in and out of Hollywood. Now we have "Reality TV" in all its various forms, filmed almost everywhere.

I had a great time in the industry, first doing radio, then motion pictures and television, and I feel very much a part of that history. I met so many wonderful people during those years. (See partial list of credits on page xxx).

Proudly, I can say that I am the only make-up artist to have met or made up 10 presidents of the United States of America. *What an achievement!* It all started with President Eisenhower, and continued through President George W. Bush. I must say that the Rev. (Dr.) Billy Graham had a lot to do with exposing me to this kind of greatness and my wife Gloria and I will always be grateful for the experiences we treasure.

It was in 1961 that I met both President Eisenhower and Rev. Graham, who were going to play golf together in Palm Springs, CA.



Top: Blackman with a plaque commemorating his involvement with US presidents. Middle: Blackman with President Dwight D. Eisenhower. Bottom: Blackman, President Bill Clinton and Gloria Blackman. Blackman also did make-up for Presidents John F. Kennedy, Lyndon Johnson, Richard Nixon, Gerald Ford, Jimmy Carter, Ronald Reagan, George H.W. Bush and George W. Bush.

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Model by Geoffro
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Clockwise from above: Blackman with Charlton Heston; Charlie and Gloria Blackman; Blackman with Jane Fonda; Blackman with James Garner.

Later, I was sent to the Summer White House in San Clemente, CA, to make up President Nixon. He had a very dark beard which needed to be covered.

I first made up President Reagan when he was doing the *General Electric Theater*.

And I was sent to Arkansas to make up President Clinton for *The Man From Hope*, a film presentation for the Democratic National Convention in New York (before his election).

I traveled extensively during my association with the Rev. Billy Graham, allowing me the honor of meeting governors, mayors, religious leaders, politicians, musicians, and no less than the Queen and her family. There were so many good times.

My wife Gloria Blackman is my life-long treasure and muse; it was just kismet that we met on an episode of *My Friend Irma*. I was a CBS usher and we were shooting at the Earl Carrol Theatre. She was a talented actress, with dance training. From USO shows to the Pasadena Playhouse, Glendale Center Theater, *The Adventures of Mark Twain*, starring Fredric March and Alexis Smith. The list includes *Meet Me in St. Louis*, *Mighty Joe Young*, *The Egg and I*, *Little Women*, *Singin' in the Rain* and *It's a Wonderful Life*. Too much to mention.

Gloria eventually proved not only a great actress, but a wonderful assistant, and finally, a magnificent make-up artist in her own right, becoming the second woman to join I.A.T.S.E. Local 706 in 1979.

A 25-year career in make-up ensued including numerous commercials and shows such as *Falcon Crest*, *Dynasty*, *Home Improvement*, *Growing Pains*, *Murphy Brown*, *Evening Shade*, and finally, *The Nanny*. I'm so proud of my talented wife, Gloria! •

Charlie Blackman: Partial Make-Up Credits

- Man on the Moon*: Jim Carrey, Danny DeVito
- One Good Cop*: Michael Keaton, Rene Russo
- Cape Fear*: Robert DeNiro, Jessica Lange
- For the Boys*: Bette Midler
- Bugsy*: Warren Beatty, Annette Bening
- Star Trek IV*: William Shatner, Leonard Nimoy
- Postcards From the Edge*: Meryl Streep, Shirley MacLaine
- Bonfire of the Vanities*: Tom Hanks, Melanie Griffith
- Scrooge*: Bill Murray
- Rambo III*: Sylvester Stallone
- Vibes*: Cyndi Lauper, Jeff Goldblum
- Ice Station Zebra*: Rock Hudson, Ernest Borgnine
- Planet of the Apes*: Charlton Heston
- Hour of the Gun*: James Garner, Jason Robards
- Spartacus*: Kirk Douglas, Tony Curtis
- Viva Las Vegas*: Elvis Presley, Ann-Margret
- The Misfits*: Clark Gable, Marilyn Monroe
- The Facts of Life*: Lucille Ball, Bob Hope
- Giant*: Rock Hudson, Elizabeth Taylor
- Picnic*: Kim Novak, William Holden



TRANSPARENT

TRANSPARENT, THE NEW SERIES ON AMAZON PRIME INSTANT VIDEO, RELATES THE JOURNEY OF A MAN AS HE TRANSITIONS INTO A WOMAN. JEFFREY TAMBOR PLAYS A CHARACTER NAMED MORT, A 70-YEAR-OLD RETIRED COLLEGE PROFESSOR WHO HAS NEVER BEEN COMFORTABLE IN HIS OWN BODY. IT'S THE STORY OF MORT'S METAMORPHOSIS INTO MAURA, AND JUST AS MUCH, ABOUT HIS FAMILY'S ACCEPTANCE OF HIS DECISION.

BY **MARIE LARKIN**
DEPARTMENT HEAD HAIR

We see Mort going through the physical and emotional transformation of gender change and the change becomes visibly apparent through hair, make-up and costume. A great gig if you love wigs!

I first worked with Jeffrey Tambor on *Arrested Development* about 12 years ago. He's a gifted actor and dives deep into his characters. He's finicky, cantankerous, funny as hell, and I love him to pieces. And by the way, he's bald which makes him easy to wig, which was a blessing because he wears six of them in season one.

We first see Mort as a man in the pilot as conceived by Department Head Hair Vito Trotta and his key, Gary Perticone. He wears a gray, disheveled lace front wig in a short ponytail. Then, as a woman, we see her in a long brown unflattering wig with dubious highlights. The producers at Amazon hired a consultant, a transgender woman named Zackary Drucker, to make sure our hair/make-up/costume choices were appropriate for someone just coming out. What we learned from her is that trans folk don't always have the practical knowledge of how to make themselves look good. They often have lived their lives in secret and haven't had the usual help from salons, make-up counters, friends' advice, etc. So when they first come out, it's often awkward at times. Zackary told me that Maura's first wigs should look like they were pulled out of a bag and plopped on her head ... well, we split the difference a bit for TV's sake, but the purpose was to still make her look very raw.

As her character progresses, she ditches the bad wig and gets some clip-on extensions, following the advice of a new trans friend named Davina (played by Alexandra Billings). I had some long silver extensions made by Bob Kretschmer and in the episode where she tries them on, she has clipped them onto her gray Mort wig. To cheat the look after this scene, I had Bob make a long silver lace front wig and I waved that to make it look like the extensions were married into her own hair. From there, Maura has several other looks, including a few flashback scenes as a younger man, and his first forays into public as a woman in the late '80s, early '90s. It would have been very easy to go drag at this point but it wasn't true to character. Department Head Make-up Emma Johnston Burton and I always had to work together to keep Maura's outward expression be consistent with her inward manifestation and growth.

Many of our other characters were wigged and/or wore pieces and my key was the talented Jean Webber. There were wigs and extensions all over the trailer, pretty much every



Top: Jeffrey Tambor as Mort/Maura, a man transitioning into a woman. Above, from left: Jay Duplass, Judith Light, Amy Landecker and Tambor.

day. She did a great job on Bradley Whitford, Alexandra Billings, Amy Landecker, Jay Duplass, etc., etc. We had a lot of great help from Bryn Leeth, Francis Mathias and Rhonda Burns, just to name a few.



Jeffrey Tambor as Maura.

For me, *Transparent* was different than any other show I've ever been on. I learned so much about the transgender community, since much of our writing staff, crew and cast were trans. Our bathrooms were even "Gender Neutral," which caused some confusion and awkwardness at times! And hopefully as more people see the show, it will create understanding and open the door of acceptance for transgender people, as many films and TV shows before this have done for the gay community. It was a creative endeavor with a lot of heart.

BY EMMA JOHNSTON BURTON
DEPARTMENT HEAD MAKE-UP

When I first began thinking of what *Transparent* should look like, before any production meetings and armed with only a couple scripts, I wasn't very well educated on the issues and realities of the trans community and veered way off course to drag. One of the biggest challenges of creating the make-ups for the characters on *Transparent* was creating looks that outwardly reflected who each character was and how they were evolving on the inside. On top of that, every character is based on a real person from Jill Soloway's life (she is the show creator, and show runner and *Transparent* is based loosely on her own experience and own family) and

she would always have little details about the characters she wanted to see put into their make-up. Luckily, I had worked with Jill a few years ago on her movie, *Afternoon Delight*, so I had an idea of what to expect from her on the looks for *Transparent*.

My first thought when hearing about Jeffrey Tambor's character, Maura was drag which got me super excited—big gaudy colors, drawn-on lips, huge eyelashes and probably glitter. However, when I started actually getting through the scripts, I realized that none of these characters are caricatures, especially Maura, they are very real and based on real people and drag would not factor into the looks (except that one part of that one episode but that was it). Maura is a 70-year-old transgender woman who had never gotten a chance to live out her life as her real gender so her look had to reflect that excitement and confusion without being too over the top. After meeting with Jill Soloway and Zackary Drucker (our trans consultant for the show), I got to look at some fantastic trans magazines and books and my thoughts for Mort and Maura's looks were aimed in a better, more believable direction. Even after nailing down her original look, we had to continue evolving throughout the span of the show to go along with finding herself as a woman and becoming more comfortable and self-possessed in that gender expression.

I was able to build a fantastic department thanks to Molly Tissavary; she brought in so many people that were so on top of it and so good and excited about the show that even though the biggest days of the shoot were chaotic, everyone worked together to get everyone done and keep us moving. Molly did beautiful work on Amy Landecker (Sarah) and Jay Duplass (Josh) as well and was constantly working to make her make-ups better than the day before.

Transparent at its heart is about transformations both physically and internally. We had to help tell the story of each character's journey so that if you compare any of them from the first episode to the last, you'd see an obvious difference. For my department, the best parts of the transformations were the flashback days. We had to match kids to the grown-up personas of Sarah, Ali and Josh and got to create the beginning of Maura and her cross-dressing friend Marcy. We got to shoot two whole days of Camp Camellia, our cross-dressing camp based on Casa Susana, a similar camp that existed from the '60s through the '90s on the East Coast. We were shooting in Calamigos Ranch and had assembled a team to take 75 men, some of whom were comfortable with the make-up and some who were absolutely not comfortable and transform them into a swarm of '90s-era cross-dressers. We had seven additional make-up artists on top of Molly, Dionne Smith and myself in the trailer while all the additionals—Tyson Fountaine, Rachael Downing Benson, Teresa Vest, Cool Benson, Adam Christopher Levi Vieira and Elizabeth Mbousia—

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



Alexandra Billings (left) as Davina, with Tambor.

were working nonstop to get all our cross-dressers body hair removed and made up in various levels of “expertise” to be ready to shoot for two days. It was one of those days that was so much work but every time Molly or I checked in, the room was pretty chaotic but the make-ups coming out of the room were amazing. Marie Larkin and I had pulled images from amazing books about Casa Susana and Fantasia Fair that had been given to us by Zackary, Rhys Ernst and Van Barnes. The three of them made visits to the trailer while we were prepping to talk about what camps like these are like and the different ways people approach these transformations.

Marie and I approached our prep for Camp Camellia like a proper period shoot. We pulled most of our images from the books we got from Zackary and Van and supplemented that with images from '80s and '90s fashion magazines and made boards. We wanted everyone to be as true to period as possible and since the majority of our background were men—some of whom do drag—and to keep any surprises to a minimum, we made sure they came with nothing on their faces and clean-shaven to keep them from turning out too campy or distracting. I decided on setting four looks for the background that everyone could cycle through while working through all 75 cross-dressers. Each one was a different expertise level for each of the cross-dressers. In our research, we found that, realistically, a lot of the men at the camp wouldn't be experts at make-up because cross-dressing was a secret part of their lives and at camps like Casa Susana, it was the only time they got to fully express their preferred

gender without the fear of being found out by someone in their everyday life. Because of this we had four different looks ranging from extremely minimal (picking one feature and roughly applying maybe just eyeliner or just lipstick) all the way to a full face. Each look had approved colors and little notes about how clean each look was allowed to be. There was one photo we particularly loved where the cross-dresser in the image had a very pretty face of make-up with pink nails held up to his face and he had put extra foundation as beard cover. It was a really endearing look because the beard cover was slightly lighter than the rest of her foundation. We encouraged people to add this detail to a few of our cross-dressers. It's something that Molly and I got really attached to and even if it's not something we can see in the final cut, I always like to put details like that into shows I do to add to the realism of what we've created.

I'm so proud of *Transparent* and all the work every single person that came through the make-up department put into it. Continuity was extremely hard to keep track of due to the shooting schedule that resembled a film rather than an episodic TV show. We shot it prioritizing location over everything else so there were days when we shot up to four episodes in one day. Shooting that way was hard on everyone and doing up to four changes in a day (including nails) was massively stressful but, on the days that were the most difficult, getting a chance to walk around in the world we helped create, whether it was the talent show, the funeral or especially Camp Camellia, I could not wipe the smile off my face because it all felt like a real event rather than just another day on set. •

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MAKING THE QUEST

BY MIKE ELIZALDE
DEPARTMENT HEAD MAKE-UP



TWO SUMMERS AGO, I HAD A VERY RARE OPPORTUNITY. I spent a month in Vienna, Austria, working on a TV show called *The Quest*. The sights were amazing, the food was incredible and the music, it was sublime. But that's not what made my trip so unique and even a bit surprising. What set this experience apart from most of the working experiences I have had in my nearly 30-year career was that I worked with no less than SIX executive producers on the show who actually valued the artists involved, not only on my team, but on the entire crew. Even more importantly, they valued and respected the artistic process. There was a sense of unfettered creativity that I felt working with these individuals and a feeling of being trusted to do the job I was given to do. That is what made the experience unforgettably unique.

Above: Mike Elizalde (left) and Lufeng Qu apply make-up to Douglas Tait. Right: The finished make-up transforms Tait into Verlox.



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Douglass Tait (left) as the Rana Chief and (above) as Verlox.

degree of trust in their abilities but this dynamic is too often trumped by the urge of non-artists to impose their capricious directives for the sake of being able to say that they somehow influenced a design.

That was never the case during the entire process of creating the prosthetic make-up effects for five of the main characters in *The Quest*. Because of the wisdom and confidence of our EPs, Jane Fleming, Mark Ordesky, Rob Eric, Michael Williams, Bertram van Munster (*love that name!*) and Elise Doganieri, the characters were born from pure creative freedom. The satisfaction of knowing that our hands had not been stayed or pushed by outside influences made the job pleasurable and rewarding in ways that we, as artists, may seldom appreciate.

The premise of the show was to take 12 individuals and transport them to a medieval castle named "Saenctum" in a kingdom called "Everrealm" to determine which of them was the *one true hero*. The reality-based competition put the con-

We've all had experiences where there were "too many cooks" in the make-up trailer or in the studio, deciding how much asymmetry was right or what "percentage of scary" a sculpture required. It is this pervasive meddling that yields the most unsatisfactory results, not only on a practical level, but also on a personal creative level. It seems to me that if someone has hired an artist, it is because they have some



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Prosthetics being applied by Mike Elizalde (top) and by Elizalde and Lufeng Qu (above)

testants, or "Paladins," face-to-face with towering Ogres, mystical witches, frog-like warriors, a howling banshee and, the ultimate foe, "Verlox, the Darkness." It was my job as the head of Spectral Motion Studio to guide my team in the creation of these denizens of Everrealm. I was also tasked with the application of the prosthetics on set, along with my colleague and Local 706 sister Lufeng Qu.

We took great pride in the fact that our make-up creations would be experienced by the Paladins in real time. They had no prior knowledge as to what they would encounter in the woods of Everrealm. The reactions were priceless as each of our creations was revealed to the unsuspecting contestants. It was the ultimate test of our abilities as make-up artists to deliver convincing characters, up close and personal. Along with Lufeng, the other member of my on-set crew was Bernhard Eicholz, whose main duties were to look after the Ogre costume and animatronic head worn by Douglas Tait, who delivered a startlingly believable performance. Indeed, when the Paladins first saw the Ogre revealed, they were stunned by the creature's realism, some even *cried*.

The time I spent with my team as part of the crew of *The Quest* will always be a cherished memory and a professional milestone. Thanks to our executive producers who made my crew and I feel like we were heroes each time a new creation of ours was unveiled on their set. •



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Make-up artist Marietta Carter Narcisse is so proud of her son Grégoire Carter Narcisse. In 2004, she relocated to South Florida to raise her son and it was well worth the move. Three higher education graduations in four years: (2014) University of Miami—age 19, master's of science in education: concentration sports administration. (2013) Florida State University—age 18, BA degree: majored in political science & sports management, *magna cum laude*, Phi Beta Kappa. Grégoire graduated as the youngest ever in the history of the school (age 18), and in 169 days. (2011) College Academy at Broward College—age 16, high school diploma & AA degree.

Marietta Carter Narcisse (standing, far right) with her family.

Ben Nye®

THE ARTISTS' MAKEUP

SENSATIONAL SHIMMER POWDERS



Light, finely-milled powders add radiant highlights to face and body! Available in 3 shades inspired by our popular Luxury Powders: *Cameo Shimmer SHP-1, Banana Shimmer SHP-5 and Bronze Shimmer SHP-7.*



Michaela wears Cameo Shimmer and Banana Shimmer Powders, Sandstorm, Sun Goddess and Sizzleberry Pearl Sheens.

EXPRESS CREATIVITY WITH PRECISION

When you choose a Grex airbrush, you're investing in a better built, longer lasting, more precise tool with the best considered set of features and ergonomics.

The difference is in the details, so learn how Grex precision crafted tools let you express your creativity freely.

GREX



Bodypaint by Lisa Berczel
Image © Adam Chilson

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Neutral Pearl Sheen Palette

Fourteen new shades combine vivid color + lush application + sparkle. Ben Nye's classic *Pearl Sheens* are now more luminous with added luster and shimmer. All available in refillable compacts.



PERFECT PEARL SHEENS

Two refillable 14-color *Pearl Sheen Palettes* are irresistible! Select from *Neutral* or *Dynamic Palettes* and prepare to bedazzle!



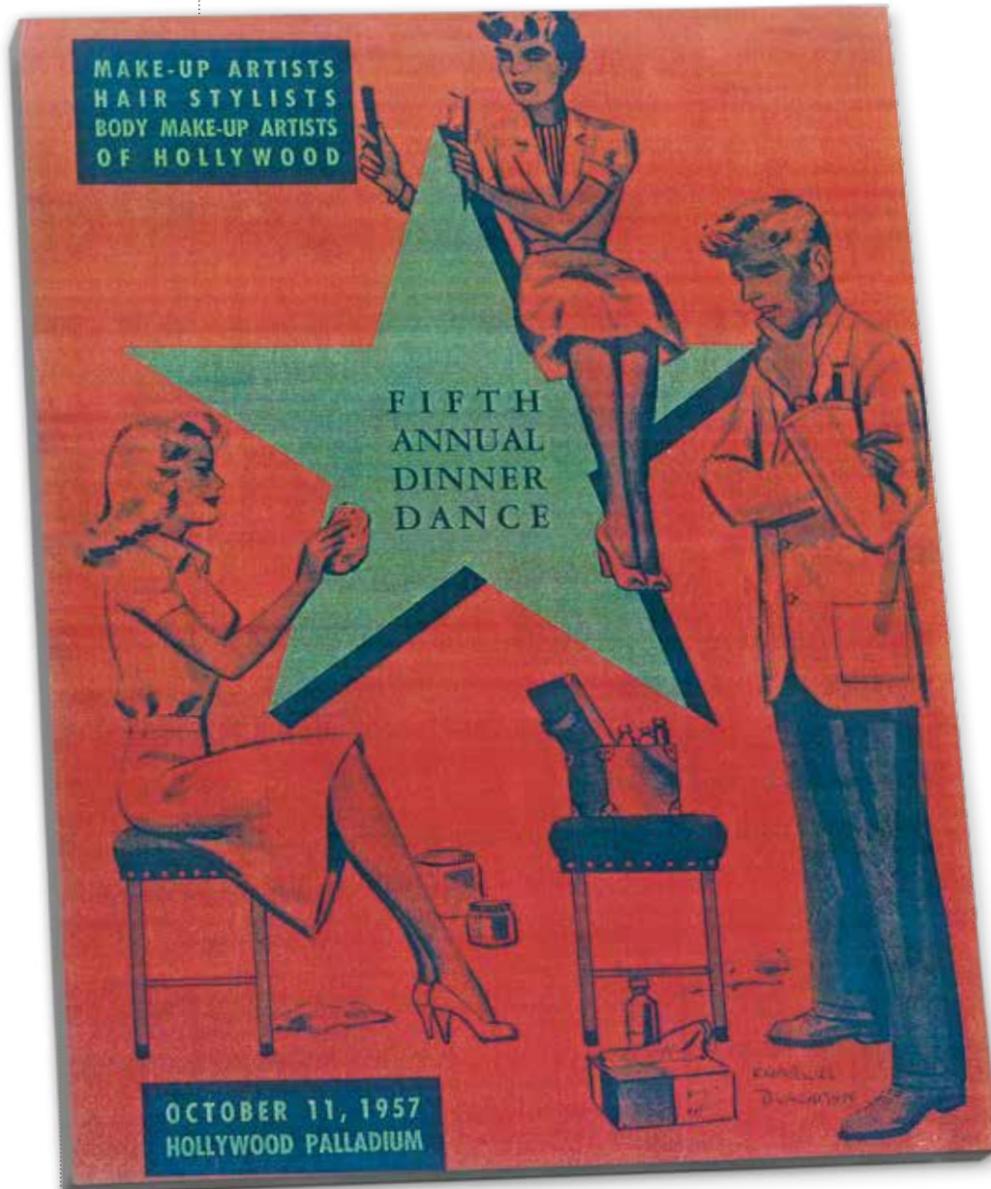
Dynamic Pearl Sheen Palette

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Dine and Dance



Charles Blackman, make-up artist to presidents and Hollywood stars, designed this cover for the Fifth Annual Dinner Dance program for what was then called the Make-Up Artists and Hair Stylists/Body Make-Up Artists of Hollywood. The dinner was held at the Hollywood Palladium, October 11, 1957.



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