

# THE ARTISAN

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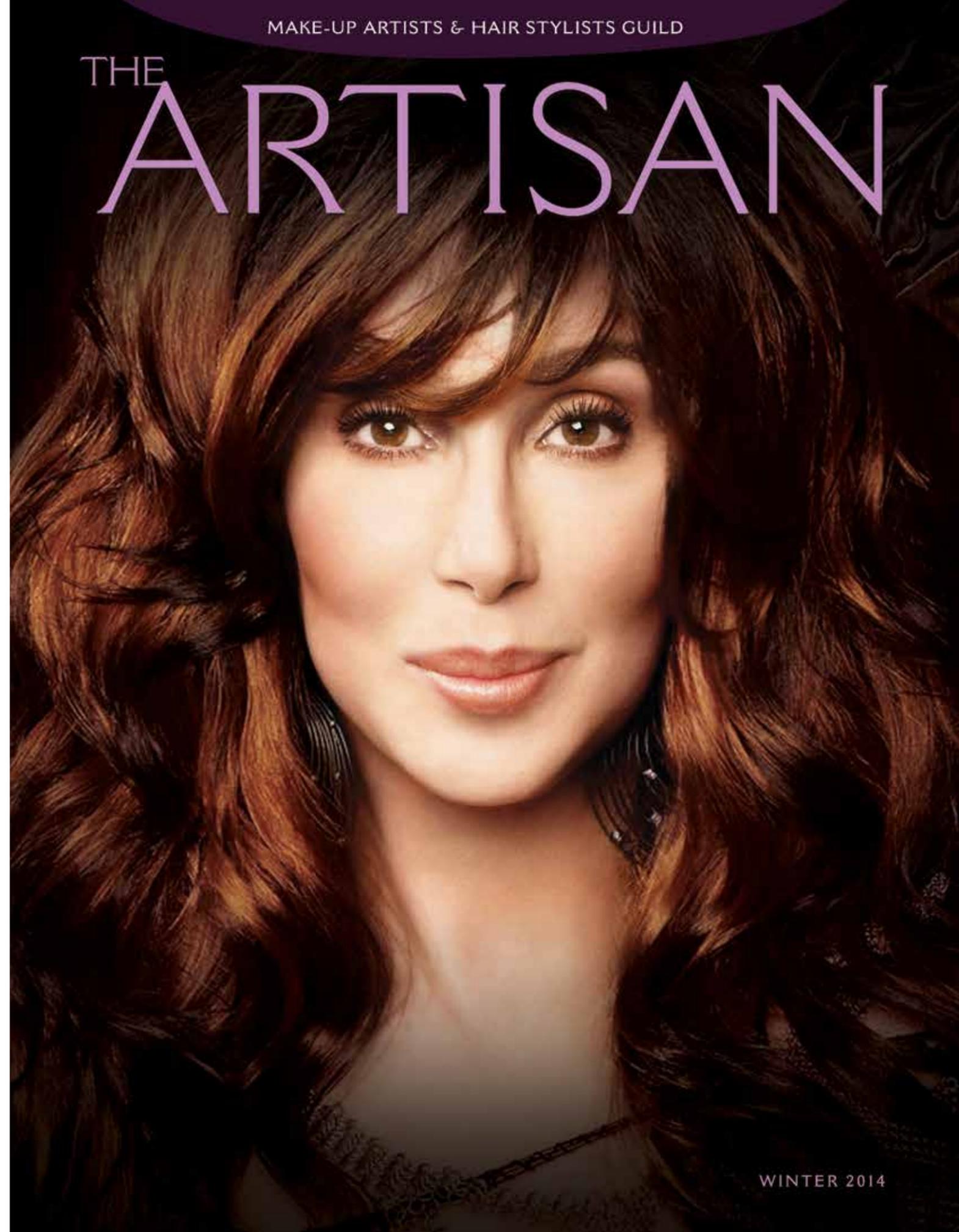
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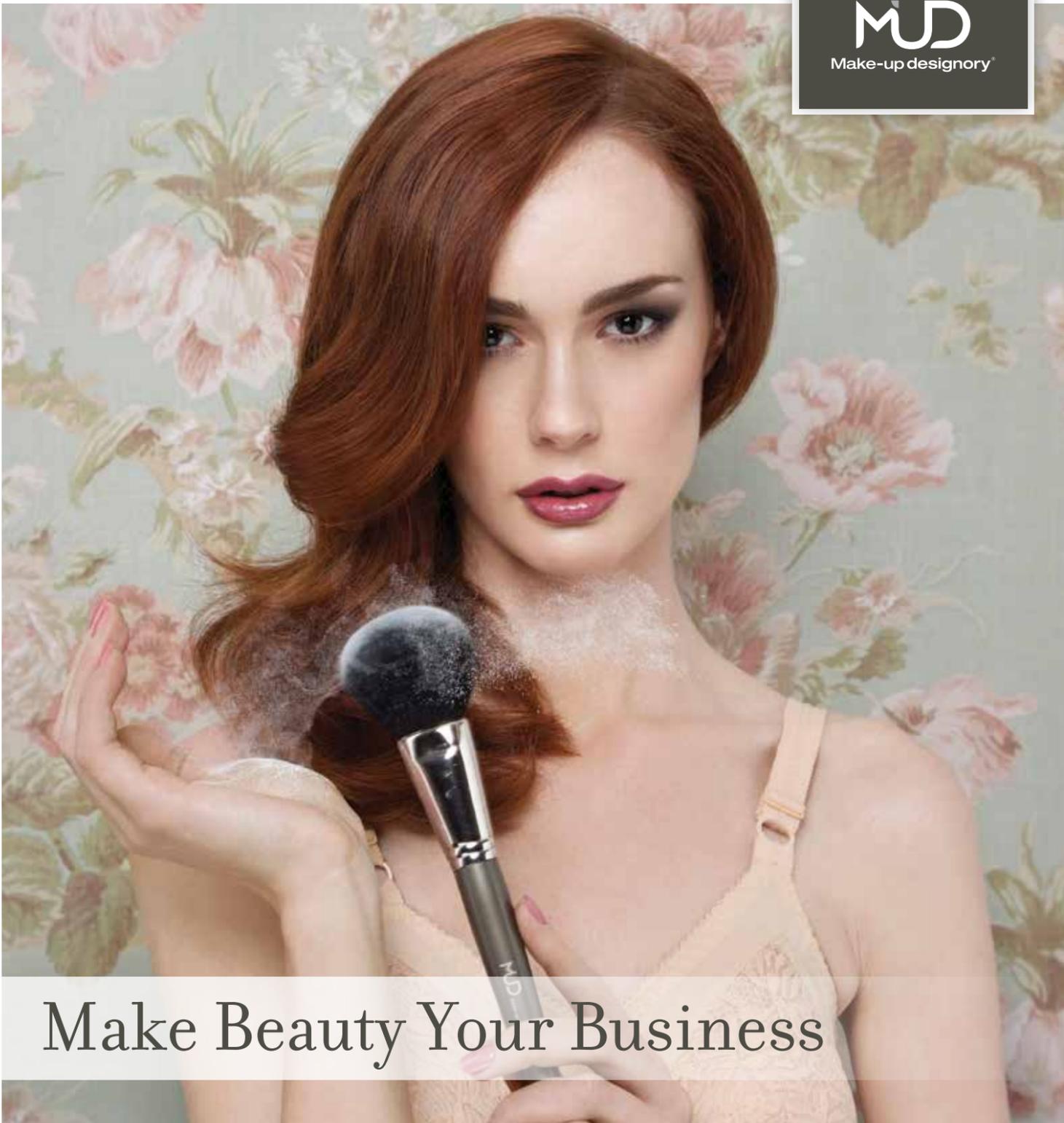
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# THE ARTISAN



WINTER 2014



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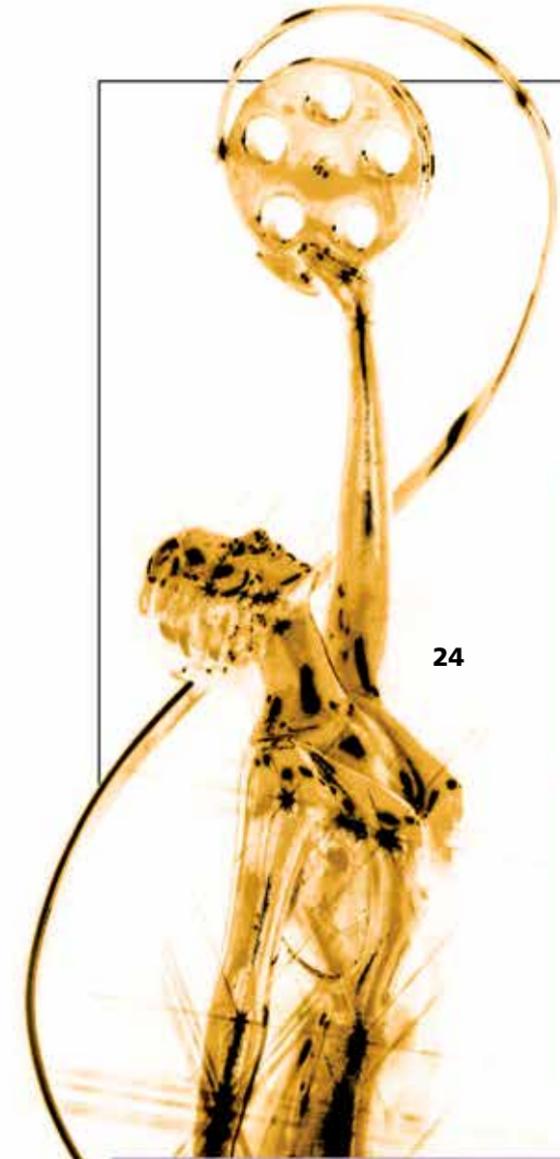
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# Winter 2014

*what's inside*

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Cover: Cher

## PRESIDENT

FROM THE PRESIDENT

**We have a lot to be excited about** with the upcoming awards season. Not only have Local 706 make-up artists and hair stylists swept the Oscars, they're also represented in the BAFTA Awards, the Critics' Choice Awards and best of all, our Make-Up Artists and Hair Stylists Guild Awards. We're back! We're getting press coverage from all over the country and the world, sponsors are lining up to honor us, and we've got the attention of the entertainment industry. Almost every article starts off "after 10 years..."

New filmmakers are sadly uneducated about the depth of experience it takes to become a Hollywood hair stylist or make-up artist, and they rarely appreciate our skills and abilities. All they want is faster and cheaper, no matter the consequences. This year's awards should open their eyes to the vast amount of creative excellence, and understand that we deserve more respect. These are the people who think you can go without brush cleaner much less understand that a handmade wig is not something you leave in the hands of an intern. Perhaps it will begin to stimulate the producers' senses to realize the equal importance of both the make-up and hair crafts. It's also why we appreciate artists like Johnny Depp who work collaboratively with their artistic teams and demand that the proper respect be given to accomplish the image.

We hope everyone will give us a little slack and remember that this is our first year back. We were not without a few bobbles in the submission process, but we also had three times as many submissions as anticipated. There were entries from not only Local 706, but make-up artists and hair stylists from all over the United States, Canada, Ireland, England, France, Eastern Europe, China, Australia and New Zealand. The committee that spent 22 hours viewing the film clips did so without knowledge of who was on the ticket—they watched solely the work on the screen. It was not a popularity contest.

Great and many thanks go out to both of the committees that worked hard to form the infrastructure of the awards rules and regulations, and to those who attended the screenings and decided the nominees. The committees were made up of hair stylists and make-up artists in film, television and theater. There were newbies and long-timers, but all were active or active retired members. There was a lot of popcorn eaten during those days. Special thanks to Richard and Greg, our computer IT pros who made it all happen. There was a tremendous amount of technology involved.

While all this was going on, IngleDodd Media and Weissman/Markovitz Communications were going strong in the background, working on sponsorships and presenters, catering, press releases, social media, scripting the show, gift bags and all the mechanical pieces necessary. It definitely takes a village, but we actually did it with a hamlet on 706's side of the joint venture.

Once again, MAC Cosmetics is our primary sponsor and showed phenomenal support (great cocktail hour!). It is wonderful that not only were the product companies we deal with on a daily basis excited to see us back up and running, it is great to see the support and sponsorship from the agents who work with our members. Our lineup of presenters is based upon the wonderful relationships our members have with their actors. Make-up artists and hair stylists asked their casts, and many responded in great and positive ways to support our event. We all will enjoy the red carpet!

Our strongest anchor through the whole process has been Kathy, our office manager. She had been through the processes and had the archival information of the previous awards show, and was the pivotal point for everything from guiding information to and from the website to supplying us with background info, then reformulating everything into the 21st-century electronic era. Of course, Diane held down the fort and kept it stable while we were all going crazy.

Best of all was the true joy so many expressed in person, phone calls, emails and FB messages that our Make-Up Artists and Hair Stylists Guild Awards are back. Thank you all for taking that extra moment to share your excitement. Cheers! Hope to see you there.

SUSAN CABRAL-EBERT  
President



## THE ARTISAN

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Make-Up Artists & Hair Stylists.  
Published in the Interest of  
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& Hair Stylists I.A.T.S.E. Local 706

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FOCUS FEATURES PROUDLY CONGRATULATES  
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**BEST MAKEUP AND HAIRSTYLING**  
ROBIN MATHEWS AND ADRUITHA LEE

**MAKE-UP ARTISTS AND HAIR STYLISTS GUILD**  
NOMINEE  
**BEST PERIOD AND/OR CHARACTER MAKE-UP**  
ROBIN MATHEWS

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**BEST SUPPORTING ACTOR JARED LETO**

**WINNER**  
CRITICS' CHOICE AWARD  
**BEST ACTOR MATTHEW McCONAUGHEY**  
**BEST SUPPORTING ACTOR JARED LETO**

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SCREEN ACTORS GUILD AWARD  
**BEST ACTOR MATTHEW McCONAUGHEY**  
**BEST SUPPORTING ACTOR JARED LETO**

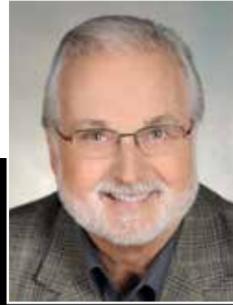


For more on this extraordinary film, go to [www.FocusGuilds2013.com](http://www.FocusGuilds2013.com)

FOCUS  
FEATURES

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

This is the first *Artisan* issue for 2014 and also the start of my 11th year at the local; I would like to say thanks to those of you who have believed in me as their Business Representative and allowed me to be their eyes, ears and advocate for them over the last 10 years. Your trust and support helps make my job work and I thank you.



In the last issue of *The Artisan* in 2013, I touched on how we (the unions) are involved in the political process here in California and the importance of educating our members on being proactive in the labor movement; supporting labor-friendly politicians and raising money to fight and defeat anti-labor initiatives and anti-labor legislators. Part of the political picture is the depletion of our motion picture and television productions here in California. Foreign countries and many states are openly poaching our industry away from us with better enticements and incentives, and we must at any cost turn this trend around and get our work back, or better yet, keep the work from leaving in the first place! A positive way you can help to make this happen is by volunteering to join the Entertainment Union Coalition's (EUC) efforts to increase our state's incentive program to put us back in the game to compete with other states and countries. If you wish to participate and you haven't already joined, you may fill it out online at [backtoca.com](http://backtoca.com) and send it on electronically; it will go directly to the EUC Database. Your advocacy could be your best New Year's resolution ever.

Just as Make-up or Hair Department Heads are only as affective as the people they hire (or surround themselves with), the same applies to my job as Business Representative. It is a team effort, and I have been fortunate to have great support at the office, with Sue and Randy as my right hands, whose assistance is invaluable, and Kathy our office manager and Diane our accounting specialist, who both are unflinchingly dedicated to the welfare of our membership, along with two progressive Boards ... the Executive Board and the Board of Trustees. Every single one

of these folks takes their roles as leaders and their responsibilities seriously, and we are very lucky to have them in our court. Their input and wisdom each month is what makes our local strong and affective as a labor organization, and I am very proud to be part of it all.

Each year in our bulletin, there are times that I report the passing of one or more of our members. Some I knew personally, some socially, and some not at all, but each one made an indelible imprint on our local and the industry. They were: hair stylists Nicole Frank-DeFrancesco, Melonie Cleric-Monier and Gerry Leetch; body make-up artist Martha Kail, make-up artists Nancy Baca, Isabella Wiley and Diane Cummings; Karl Silvera and Carol Strong. We salute them, and may we never forget their talent and generous contributions. God bless them all.

A very wise man gave me some simple advice early on in my career as a make-up artist that helped me throughout my career. He said, no matter if you are a department head, part of permanent crew or a day-checker, there are some simple rules to follow if you want to be asked back by your peers and production. They are: show up on time and leave your personal life at home; work hard and be a team player, don't gossip, and at the end of the day, say thank you.

Pretty simple philosophy!

Time and time again I have seen our members overcome adversity and challenges with just plain stubborn tenacity of purpose ... they hang in no matter what comes their way ... holding to the

belief that dreams and wishes can and will happen if you just stand by your convictions and work in a positive manner. On that note, may your day be full of purpose and creativity.

Please enjoy this issue of your *Artisan*,

Sincerely and Fraternaly,  
Tommy Cole

“Show up on time and leave your personal life at home; work hard and be a team player, don't gossip, and at the end of the day, say thank you.”



## WARNER BROS. PICTURES THANKS THE MAKE-UP ARTISTS AND HAIR STYLISTS GUILD AND CONGRATULATES OUR NOMINEES

BEST PERIOD AND/OR CHARACTER MAKE-UP

THE GREAT GATSBY

MAURIZIO SILVI  
LESLEY VANDERWALT

BEST CONTEMPORARY MAKE-UP

PRISONERS

DONALD MOWAT  
PAMELA WESTMORE



**“This movie never could have worked without Stephen Prouty and his team’s incredible makeup and hairstyling.**

**I had to be up close and personal with real people and be absolutely believable as ‘Irving Zisman.’ Their work made that possible.”**

**-Johnny Knoxville (“Irving Zisman”)**



**academy award® nominee**  
**stephen prouty**  
**best makeup and hairstyling**

**jackass presents**  
**BAD GRANDPA**

## An Introduction to Our Future



BY BILL CORSO  
*Journeyman Make-Up Artist*

To all my fellow make-up and hair artists,

A few years back, some of you may remember I helped put together some Photoshop classes for our members, because I felt it was an essential tool for our artists to learn and use to help design and conceptualize looks for actors, directors and productions. Those classes were very popular and successful and were a platform that helped raise the level of artistry in our field and help bring us one step into the future.

I believe it’s time for us all to take another step.

For many years now, a question has been asked, “Will digital VFX ever replace the need for on-set make-up and or hair (whether it be prosthetic FX or corrective)? And for years we’ve all said “No way” or at least not as long as actors are employed who want us there. Well, I’m here to tell you that for the past few years, this question has slowly been becoming a reality. Ask many departments: Set Design, Props, Costume, and they’ll tell you they’re all slowly losing work to the ‘Post Production VFX’ process. Just look at film-developing labs, stop-motion and creature FX, going, going, almost gone.

The reality is, there hasn’t been a film in the past few years that hasn’t seen many make-ups or hair styles retouched, removed or replaced digitally. Sadly till now, nary a make-up artist nor hair stylist have had the opportunity to be part of that process. Several artists and I have spoken at length about how to bridge the gap between VFX and ourselves. Leonard Engelman went so far as to organize a think tank of brilliant artists to throw around ideas of how to best do just that, offer consultation to the VFX industry. But my opinion is that, sure, we can offer our collective, amassed experience and artistry to that industry, that will then learn from us, take that knowledge and use it without any further involvement from us.

Now, I’m a big fan of VFX, have always been. Perhaps that’s why I’ve always befriended the VFX team on every shoot I’ve worked on. I’ve watched very closely the overlap of our two professions and was frustrated at the lack of our involvement when it involves the art we do.

Therefore, due to the love I have for our craft and my desire that our ‘artists’ should be the ones calling the shots, I’m starting DMG (Digital Makeup Group), a ‘Digital FX’ post

facility that will specialize in make-up and/or hair augmentation for all media, film, television and commercials. This will put the skills of talented digital artists at the disposal of all of our brother and sister artists who work on any and all productions, thereby raising the standard of all our work and providing limitless character-design possibilities.

Our goal at DMG is to create a production-friendly pipeline that will allow our artists to design make-up & hair looks with the knowledge that any digital cleanup on actors, any augmentation of looks and/or full replacement of looks would be supervised by them, the artists who worked on the picture, thereby ensuring not only a continuity of look, but also allowing those artists to maintain ownership of the looks they create.

The response and support I’ve gotten from producers, directors, actors and even VFX houses has been outstanding. I’ve got some of the biggest names in production and VFX consulting on this so that it’s put together in the best way possible.

Eventually, I’d like to provide education for our members, so they can see and learn what the possibilities are and will be, as the technology advances and eventually, we’ll extend this service internationally to every country and artist who wants and needs this technology.

This is a service that our whole industry seems to be using more and more so I’m thrilled to share this with all of you.

We’re in the early stages, although I’m already partnered with an FX house and providing shots for two features, it’ll be a while till we get all our ducks in a row. I’m hoping to fully extend our services to all of you, to pass on to your actors and productions as of this summer and I’ll be sending out updates with info (website, etc.) soon.

At this early stage, we’re seeking out the best possible digital artists who have a talent in this area, especially if they come from or have had some practical hands-on make-up or FX Mu experience. Finding the right artists will be crucial to DMG’s success, so if you are or know of someone with that special skill set, please feel free to pass that name on.

EVENTS

CALENDAR OF EVENTS

2014

<b>February 2</b>	Board of Trustees Meeting	<b>May 18</b>	General Membership Meeting Local 80 2-4 PM
<b>February 10</b>	Executive Board Meeting	<b>May 19</b>	Theatrical Meeting 7 PM
<b>February 15</b>	Make-Up Artists and Hair Stylists Guild Awards	<b>May 26</b>	Memorial Day, Offices Closed
<b>February 16</b>	BAFTA	<b>June 8</b>	Board of Trustees Meeting
<b>February 17</b>	Presidents' Day, Offices Closed	<b>June 16</b>	Executive Board Meeting
<b>March 1</b>	Oscar Symposium	<b>July 4</b>	Independence Day, Offices Closed
<b>March 2</b>	Executive Board Meeting & Oscars	<b>July 13</b>	Board of Trustees Meeting
<b>March 10</b>	Executive Board Meeting	<b>July 14</b>	Executive Board Meeting
<b>March 16</b>	General Membership Meeting	<b>August 3</b>	Board of Trustees Meeting
<b>April 6</b>	Board of Trustees Meeting	<b>August 11</b>	Executive Board Meeting
<b>April 14</b>	Executive Board Meeting	<b>August 17</b>	General Membership Meeting Local 80 2-4 PM
<b>April 18</b>	Good Friday, Offices Closed	<b>September 1</b>	Labor Day, Offices Closed
<b>April 28</b>	San Diego Regional Membership Meeting 7 PM	<b>September 7</b>	Board of Trustees Meeting
<b>May 4</b>	Board of Trustees Meeting	<b>September 15</b>	Executive Board Meeting
<b>May 5</b>	SF Regional Membership Meeting 7 PM	<b>September 20</b>	Creative Arts Emmys
<b>May 12</b>	Executive Board Meeting	<b>September 28</b>	Emmys & Governors Ball



MAKE-UP ARTISTS AND HAIR STYLISTS GUILD AWARD  
NOMINEE

BEST PERIOD AND/OR CHARACTER HAIRSTYLING (FEATURE FILMS) KATHERINE GORDON & MICHELLE JOHNSON

10 BAFTA AWARDS  
NOMINATIONS  
INCLUDING BEST FILM  
BEST MAKE-UP AND HAIR

3 GOLDEN GLOBE® AWARDS  
WINNER  
INCLUDING  
BEST PICTURE

4 CRITICS' CHOICE AWARD  
WINNER  
INCLUDING  
BEST HAIR & MAKEUP

10 ACADEMY AWARD®  
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INCLUDING  
BEST PICTURE



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JOY OF EXPERT FILMMAKING ON EVERY LEVEL, I CAN'T IMAGINE ANYONE  
WHO LOVES MOVIES NOT LOVING THIS MOVIE."

CHICAGO SUN-TIMES  
RICHARD ROEPER

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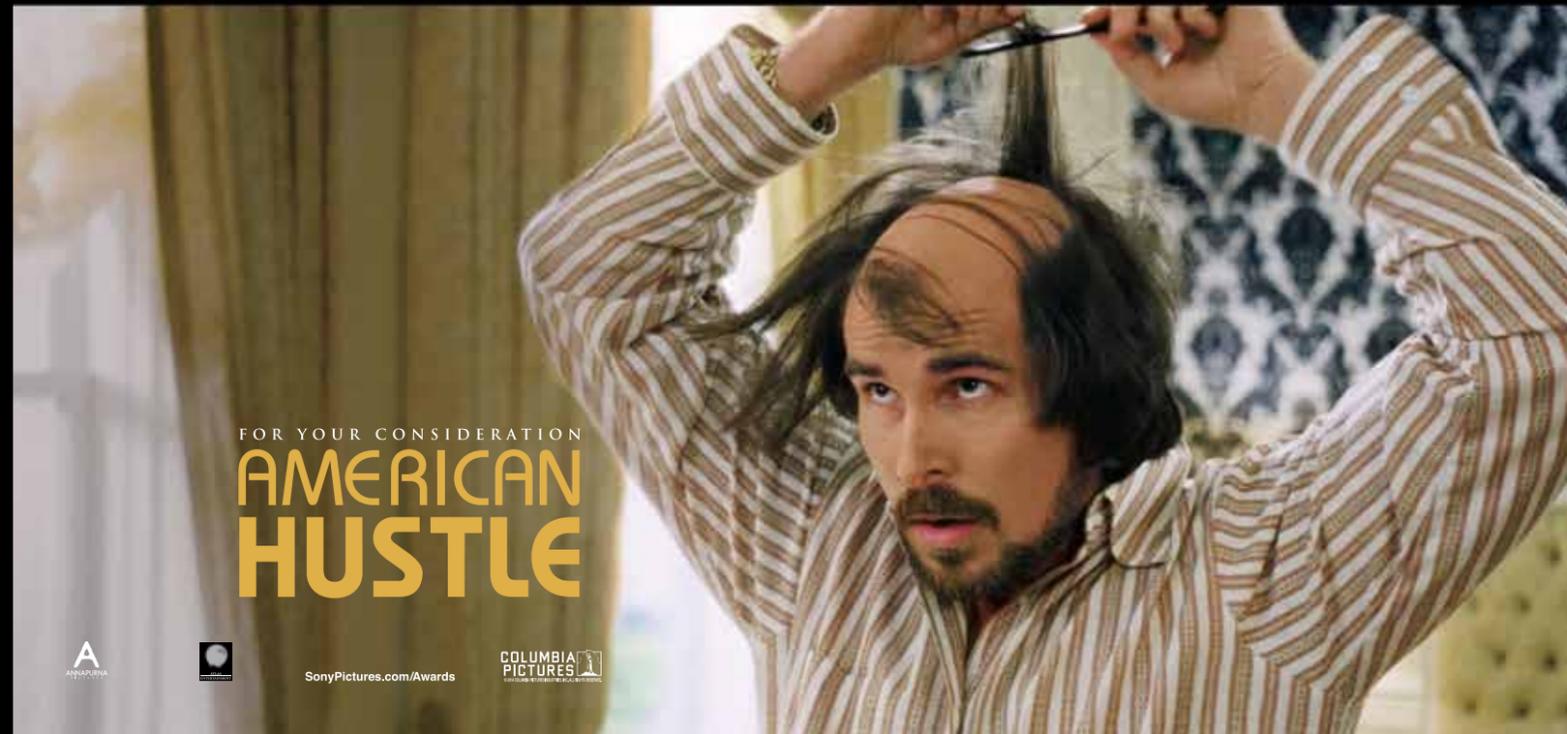
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VE NEILL  
 NIKOLETTA SKARLATOS



THEATER  
 THEATER NEWS

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

# Happy New Year, 2014!

**2013 was a banner year, in many respects.** Local 706 negotiated major new successor collective bargaining agreements with Center Theatre Group, San Francisco Ballet and San Francisco Opera, KTLA and NBC, and numerous other contracts at smaller venues. This year, I negotiated a record ten (10!) San Francisco Single Signatory agreements for touring Broadway shows, employing many of our regional members. To date, we are continuing to wrap up talks with CBS and the FOX stations, Pasadena Playhouse, and our first-ever agreement with the Pantages Theater in Hollywood. Tommy has another series of negotiations on the Low Budget Feature Length Motion Picture (Single Signatory and Term agreements), and I have another week in New York City to finish up work on the Non-League "Light Pink" Touring agreements. We are already laying the groundwork for our negotiations with Opera San Jose, Ballet San Jose, Broadway San Jose, LA Opera and Disneyland in 2014 which is time-consuming, extremely detailed, essential and exciting work, with much more to be done!

2014 will see the return of our own Make-Up Artists and Hair Stylists Guild Awards, back after a 10-year absence. To say that this event will be "star-studded" is an understatement ... The flashbulbs will pop, the champagne will flow, and our beautiful gold Guild statuettes will be handed out on Saturday, February 15, at the Paramount Theater on the historic Paramount Studios lot. I hope to see you there!

2014 will mark another important milestone: Gerd Mairandres, wigmaster for the San Francisco Opera since 1995, has announced his retirement at the end of the 2013-2014 season—after 39 consecutive seasons with the company! Gerd began at the San Francisco Opera in 1976, has designed make-up, wigs and hair styles for literally hundreds of productions, and has been a principal make-up artist for both the SF Opera and SF Ballet. Gerd is also known for his volunteer work, specifically with Friend To Friend—the nonprofit specialty shop at UCSF Medical Center at Mount Zion, providing wig styling and make-up lessons for women undergoing treatment for cancer. We all salute Gerd and wish him well in his future endeavors!

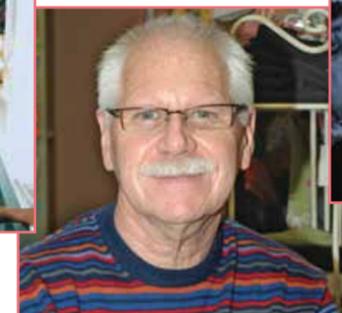
As I begin my eighth year as the Assistant to the Business Representative, I clearly see how much work is involved in preserving our *status quo*; any past advances we have made in the industry must be constantly (and vigilantly) maintained, through organizing, negotiating, policing and political action. We must continue to organize nonunion venues and productions, or we wither and die. We must continue to negotiate better wages, benefits and working conditions—and fend off the erosion of these gains—or we risk going backward instead of forward. We must constantly police our work sites and contracts, to be sure that the employers are living up to their end of the bargain. As union members, we must continue to put forward our views and issues, and this means being politically active—at the local, state and federal levels—to ensure that we remain strong, vibrant and relevant in the workplace. We need to vote; we need to cast our all-important ballot for the person or party who will most benefit the working middle class. By "we" I mean every single union member holding a union card—not just the persons elected to serve on a committee or a board or as a union officer. By "we" I mean you; you are the union.

A member recently said to me, "*The unions are redundant in Great Britain; no one cares ... huge productions are just as likely to be nonunion as union there ... the unions just roll over. You know, the same thing is going to happen here, eventually...*" and I thought "over my dead body; this union member isn't going to 'roll over' until they put me in a box!"



See you at the awards show, at the negotiating table, or in the wings...

Randy Sayer



*Wigmaster Gerd Mairandres is retiring after his 39th season with the San Francisco Opera.*





# Make-Up Artists and Hair Stylists Guild Awards

Local 706 President Susan Cabral-Ebert recently announced nominations for the 2014 Annual Make-Up Artists and Hair Stylists Guild Awards. Winners will be announced at the awards show on Saturday, February 15, 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.

*“We are so excited to receive entrees for our crafts from all over the world,” said Cabral-Ebert.*

*“We had a wonderful response and over three times as many entrees as we anticipated. Thanks to our dedicated committee who viewed all the submissions and made very tough choices.*

*We are proud of our nominees and the work that was submitted this year, which has the best examples of the finest of our craft.”*

## Feature Length Motion Picture (Feature Films)

### Best Contemporary Hair Styling



**Unfinished Song**  
Lucy Cain



**One Chance**  
Christine Blundell  
Donald McInnes



**Lee Daniels' The Butler**  
Candace Neal  
Robert Stevenson

### Best Period and/or Character Hair Styling



**American Hustle**  
Kathrine Gordon  
Michelle Johnson



**The Lone Ranger**  
Gloria Pasqua Casny  
Jules Holdren



**Jobs**  
Nina Paskowitz  
Michael Moore

### Best Contemporary Make-Up



**Prisoners**  
Donald Mowat  
Pamela Westmore



**August: Osage County**  
Carla White  
Bjoern Rehbein

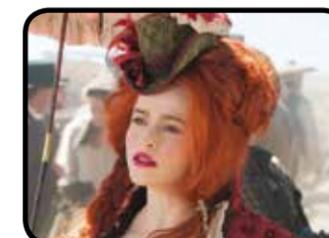


**One Chance**  
Christine Blundell  
Donald McInnes

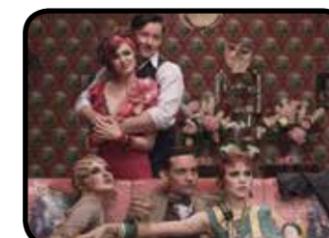
### Best Period and/or Character Make-Up



**Dallas Buyers Club**  
Robin Mathews



**The Lone Ranger**  
Joel Harlow  
Mike Smithson  
Robin Beauchesne  
(Petition)



**The Great Gatsby**  
Maurizio Silvi  
Lesley Vanderwalt

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### Feature Length Motion Picture (Feature Films)

#### Best Special Make-Up Effects



**Bad Grandpa**  
Stephen Prouty  
Tony Gardner



**Hansel & Gretel: Witch Hunters**  
Mike Elizalde  
Lufeng Qu



**The Hunger Games: Catching Fire**  
Ve Neill  
Nikoletta Skarlatos

### Television and New Media Series (Episodic TV)

#### Best Contemporary Make-Up



**Glee**  
Kelley Mitchell  
Jennifer Greenberg



**Super Fun Night**  
Debbie Zoller  
Shauna Giesbrecht



**Breaking Bad**  
Tarra Day  
Steve LaPorte

### Television and New Media Series (Episodic TV)

#### Best Contemporary Hair Styling



**The Voice**  
Shawn Finch  
Jerilynn Stephens



**Breaking Bad**  
Geordie Sheffer  
Carmen L. Jones



**Bates Motel**  
Donna Bis

#### Best Period and/or Character Hair Styling



**Vikings**  
Dee Corcoran



**Hell on Wheels**  
Chris Glimsdale  
Penny Thompson



**Key and Peele**  
Amanda Mofield  
Raissa Patton

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### Television and New Media Series (Episodic TV)

Best Period and/or Character Make-Up



**Boardwalk Empire**  
Michele Paris



**Hell on Wheels**  
Sharon Toohey  
Rose Gurevitch



**Key and Peele**  
Scott Wheeler  
Suzanne Diaz

Best Special Make-Up Effects



**Vikings**  
Thomas McNerney



**Longmire**  
Steve LaPorte



**The Walking Dead**  
Greg Nicotero  
Jake Garber

### Television Mini-Series or Motion Picture Made for Television (MOW)-Cable Network/MOWs

Best Period and/or Character Hair Styling



**Behind the Candelabra**  
Marie Larkin  
Yvette Stone



**American Horror Story: Coven**  
Monte Haught



**Killing Lincoln**  
Ardis Cohen  
Greg Bazemore

Best Period and/or Character Make-Up



**Behind the Candelabra**  
Kate Biscoe  
Deborah Rutherford  
Hiroshi Yada (Petition)



**American Horror Story: Coven**  
Eryn Krueger Mekash  
Christien Tinsley



**Game of Thrones**  
Paul Engelen  
Melissa Lackersteen

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## Theatrical Productions (Live Stage-Live Theater)



**Falstaff**  
Darren Jinks  
Brandi Strona  
Samantha Wootten  
(3rd Petition)



**Magic Flute**  
Darren Jinks  
Samantha Wootten  
Brandi Strona (Petition)



**Frank Zappa's  
200 Motels**  
Vanessa Dionne  
Cassandra Russek

## Commercials

Best Contemporary Make-Up



**Wash the Day Away  
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Tyson Fountaine  
Brian Penikas

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# Lifetime

## ACHIEVEMENT AWARD RECIPIENTS

Over the last 76 years, our Make-Up Artists and Hair Stylists Guild has been the home of so many world-renowned make-up artists and hair stylists that it is difficult to choose those who deserve the honor of the Lifetime Achievement Award. Recently, Local 706 Committee members went through the difficult task of selecting two recipients and voted for Dick Smith to receive the make-up award and Gail Ryan for her many achievements in hair styling.

### Dick Smith Make-Up



Amadeus (shared with Paul LeBlanc)



Mark Twain Tonight



The Exorcist

### Gail Ryan Hair Styling



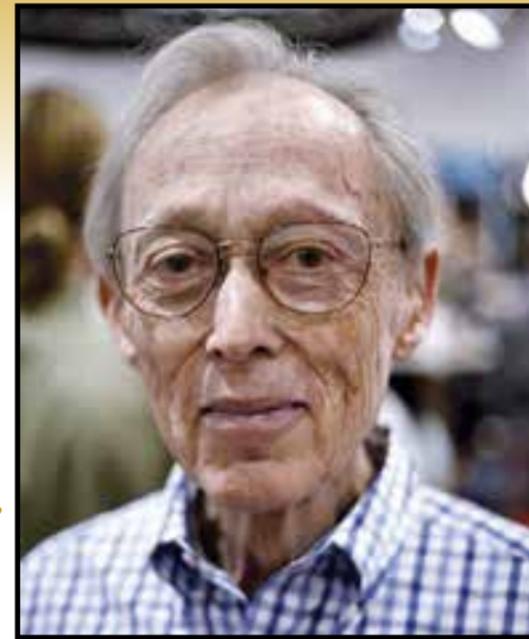
21 Grams



Taken



How the Grinch Stole Christmas (with Rick Baker)



Dick Smith

Dick began his career in 1945 at NBC in New York and was the first staff make-up artist, and in more than 60 years, he changed the make-up profession dramatically. What once was a secretive craft, he brought from the background, shared his knowledge and trained the next generation of world-class make-up artists. He is the only make-up artist to receive the Oscar (Governors Award) for a Lifetime Achievement. His technical innovations transformed the craft in both film and television and his mentorship groomed the careers of some of the most recognizable make-up artists in the world.

Dick has also received the Oscar and a BAFTA for his work on *Amadeus* (shared with Paul LeBlanc), one Emmy for *Mark Twain Tonight*, and three Saturn Awards for *The Exorcist*, *Altered States* and *Scanners*. Always the creative spirit, Smith also designed make-ups for operas, and was the first make-up artist for the Democratic National Convention. He authored *The Monster Makeup Handbook* in 1965 and in 1985, he wrote *The Advanced Professional Makeup Course* that was the training ground for many Oscar nominees and winners.

In his retirement, Dick has moved to California and been a popular guest at conventions, always showing kindness and generosity of spirit to those who just wanted to shake his hand or just say hello to "The Godfather of Make-up."



Gail Ryan

Gail began her hair styling career at NBC in 1970 and was the first staff hair stylist at ABC Los Angeles, responsible for variety shows that were known for their exciting looks and creative sketch comedy humor. *The Dean Martin Show*, *Donny and Marie* and many others were under her creative control and those shows treated the viewing audience with Hollywood glamour at its fullest.

Gail moved out of network television and into feature films, episodic television and movies-of-the-week. The excellence of her artistry led her to six Emmy nominations and in 2000, she won the Oscar, the BAFTA, the Saturn and our own Make-Up Artists and Hair Stylists Guild Award for her outstanding work with Rick Baker on *How the Grinch Stole Christmas*, the most statues given to our crafts for any film in history.

Those who have worked with Gail appreciate her confidence in the people she hires and allows them creative input and development when evolving characters. Her gracious and understated management style allows artistic freedom with hair styling teams, gently guided and constructive, always positive. People love working with her. •

This year's recipients of the Make-Up Artists and Hair Stylists Guild Awards are shining examples of the best of our industry and should give inspiration to all who follow in their paths.



# The creation of our GUILD AWARD

As a second-generation make-up effects artist for the past 35 years, the significance for me in designing and creating the actual Make-Up Artists and Hair Stylists Guild Award is rooted deeply in my DNA.

My father, Michael J. McCracken, was a member of Local 706, as was my brother-in-law, the late Jeff Kennemore. During their years in the industry, they made significant contributions to the field of make-up effects.

I have been extremely fortunate in my life to have spent time with many luminary artists in this industry. I spent a significant amount of time in my youth around John Chambers, and actually worked for him in his home studio.

**Sometime in 1998, I was told there was an open competition to design the Guild Award. I was told that the union was requesting people in the industry to submit a design that would be symbolic of the artistry done by the members of Local 706.**

Before I even put pencil to paper, I knew that the award I designed would invoke the spirit of Classic Hollywood, and that the figure would be a beautiful woman. I knew immediately that I would design the award in an art deco style.

Art deco is a style that embraces beauty and technology. The film reel the female figure holds above her head is symbolic of technology in the entertainment industry. As time goes by, technology will certainly change, the film reel remains a strong iconic symbol of entertainment, art and technology, and is a touchstone to our mutual shared past.

As a sculptor, I have always been inspired by the Golden Age of Hollywood, Classical Hollywood cinema from the 1930s and '40s. So many great icons were created during that era by the great Westmore family, Jack Pierce, Jack Dawn and Maurice Seiderman and so many others. The beauty and glamour make-ups, the monsters and old-age make-ups, all have withstood the test of time and are still today, a benchmark of excellence. Great Hollywood films diverse as *Frankenstein*, *King Kong*, *Citizen Kane*, *The Wizard of Oz*, *Gone with the Wind*, *Spellbound*, etc., have one unifying thing that links so many of these films together, and that is **the "Leading Lady."** **The heavy emphases on creating a memorable female in film seem to be a universal theme.**

**For her face, I was inspired by the images created by George Hurrell, a photographer that made a significant contribution to the lasting legacy of Hollywood during the 1930s and 1940s.** Hurrell's photographs of leading ladies Carole Lombard, Clara Bow, Bette Davis, Jean Harlow, Marion Davies, Greta Garbo, to name just a few, set a very high standard in beauty and glamour. I wanted to capture the essence of these stars for the design of the award.

**For her hair style, I knew that the figure should have a Marcel Wave. Marcel revolutionized the art of hairdressing all over the world and**

**it remained in vogue for over 50 years, and is symbolic of Classic Hollywood.** I am awestruck in the difficulty in using those hot irons as it requires tremendous skill and craftsmanship.

For the figure, I wanted her to be dressed in an evening gown that accentuates the natural female form. It should be a dress that Dolly Tree, Edith Head or Madeleine Vionnet, queen of the bias cut might design for a leading lady.

Finally, I knew that the award should be cast in bronze and gold plated, as a lasting testament to the dedication, hard work and excellence the artists of Local 706 have given to the world. Without the hard work, creativity and dedication of these unsung heroes, the modern world would certainly be less interesting, visually.

I am especially happy that this year the Lifetime Achievement Award will be awarded to Dick Smith and Gail Ryan. Dick Smith and John Chambers set the world on fire with their creative imaginations. Gail Ryan has been a truly iconic and inspirational hair styling talent in our industry for decades. Both have won Academy Awards. The power of their creative spirits gave birth to several new generations of amazing make-up artists and hair stylists, many of whom are working in every major city around the world today.

Thank you.

Sincerely,  
Michael S. McCracken



Creating a Guild Award in bronze is a process called “lost-wax casting.” It is a process that is approximately 5,000 years old. The entire process in the foundry typically takes several weeks to produce a single bronze.

In order to simplify a very complicated process, one must think of the process in eight steps.

**Step #1: Complete the original sculpture.**

**Step #2: Make a negative mold.**

A silicone mold is made of the original sculpture and supported with a plaster “case mold.” The original sculpture is removed from the mold thus making the mold empty. The empty mold is now ready to have molten wax cast into it.

**Step #3: Make a hollow wax replica.**

Molten wax is poured into the mold and then poured out evenly coating the interior walls of the mold. About three coats of wax will make a hollow wax replica of the original sculpture with consistent 1/8” thickness. After cooling, this hollow wax replica is removed from the mold. Any surface imperfections in the wax are corrected. For each

sculpture to be cast in the edition, separate wax replicas are made.

**Step #4: Gating the sculpture.**

The wax replica is then sprued and gated. This means that a wax pouring cup, wax rods, called “sprues,” that will later serve to channel molten metal into the piece, and air vents to release trapped air when the metal is poured are attached to the wax replica. This engineering process is to prepare the piece for the bronze pour. Now an investment, or “ceramic shell,” is applied to each wax by dipping it into liquid ceramic, “slurry,” then coating it with a heat resistant sand or “stucco.” Each of the six to 12 coats must be dry before the next coat is applied. This step normally takes between one and two weeks.

**Step #5: Wax is “lost” and bronze is poured.**

After the ceramic shell covering the wax is completely dry, the piece is inverted and placed in a kiln at 1,800 degrees which causes the shell to become hard like porcelain. The wax melts and pours out of the ceramic shell, thus the term “lost wax.” This empty ceramic shell is placed in a secure

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John Calpin Photography

stand with the pouring funnel on top. Molten bronze heated to 2,200 degrees is poured into the funnel and travels down through the sprues into the cavities of the shell. As the bronze cools, the positive is created.

**Step #6: Cool and finish the casting.**

After the bronze cools, the shell is broken away revealing the bronze casting. Sprues are cut off, and the sculpture is sand blasted and the surface is polished to resemble the surface of the original sculpture. This reworking of the surface is termed "metal chasing" and takes many hours of labor-intensive work.

**Step #7: Color the bronze.**

The "patina" is applied to the base by brushing and spraying various chemicals onto the metal that has been heated with a blowtorch. Different chemicals are used to create the variegated colors.

**Step #8 Gold plating.**

The film strip is silver soldered onto the figure. The figure is polished again and sent out for the gold-plating process.

In the plating process, several thin layers of nickel, silver and gold are applied to the figure.

The figure is then attached to the finished base with a bolt through the bottom of the base and the figure. Felt is attached to the bottom of the base and a final hand polish is given to the finished award.



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Clockwise from top left: Cher in *The Witches of Eastwick*; *Burlesque*; *Closer to the Truth*; *Suspect*.

# 27 Years and Counting

BY LEONARD ENGELMAN

It is often strange how working relationships begin and grow. A little over 27 years ago, I began working with Cher on a tremendously enjoyable film, *The Witches of Eastwick*. The film was going pretty well with a few ups and downs; however, the make-ups were looking great. I was making up Cher and Michelle Pfeiffer. Ben Nye Jr. was making up Jack Nicholson and Susan Sarandon. We each took care of the rest of the cast. After a few weeks, Renate Leuschner, Cher's hair stylist for many years, told me Cher wanted me to do her next picture. I said, "No. She is another make-up artist's client, so I won't do the film." Renate said, "But she wants you to do it." After a great deal of conversation and persuading, I changed my mind and said yes to a film that would begin three months after completing *Witches* with locations in Washington, D.C., and Toronto. At that time you said yes to everything and then selected what worked out best on your calendar.

A week later, Cher told me of another film offered to her starting immediately after *Witches* and shooting in New York and Toronto. I said, "Look, there is no way I can be away for six months." Cher said if I could only do one of the films, it would be best to do the second as she was sure it would be the most successful. The first film was *Moonstruck* and the second was *Suspect*. It just shows you can't always predict. You may not have even heard of *Suspect*. I thought OK, fine. She'll do the first film on the East Coast and chances are that make-up artist will end up working with her on the second film and I will be off the hook and not have to say "no."



Cher at first looks matronly in Moonstruck (above), then becomes glamorous (below).



A short time later, I received a call at home from Ronny Myers, Cher's agent and presently, Vice Chairman NBC Universal. Ronnie and I had a working relationship from films with Sylvester Stallone. He was telling me all the reasons why I needed to do *Moonstruck* immediately after *Witches*. I remember his words, "What does it take for you to say yes? After the film, do you want a trip to Europe?" Needless to say, he was very persuasive.

Cher and I worked together back to back on *The Witches of Eastwick*, *Moonstruck*, *Suspect* and immediately went onto music videos and promotions for her album *If I Could Turn Back Time*. Cher said at the time that "we were joined at the hip."

Cut to 27 years later, and this year we were promoting her new album *Closer to the Truth* in New York, Germany, Italy, France and England ... "and the beat goes on."

One of the challenges and great joy for a make-up artist is changes and transformations of the actors. Working with Cher and the films she chose certainly gave me that opportunity.

In *The Witches of Eastwick*, Cher started out as a tomboyish, not very attractive woman, and after the encounter with Jack Nicholson's character, became a beautiful sophisticated-looking siren. For the change, instead of diminishing her looks as in the beginning, I emphasized with highlight and shadow to accentuate her cheekbones and open her eyes; her eyebrows were highly arched and beautiful choices of lipsticks used. My favorite scene is the three girls and Jack sitting at his dining room table with a lit fireplace in the background. The lighting was wonderful and I don't think the girls could have looked more beautiful.

Followed with *Moonstruck*, where Cher's character starts off looking matronly, with no make-up, and graying hair in a bun. One of my most rewarding experiences as a make-up artist was at the premiere of *Moonstruck*. In the film, Cher goes to the Met to meet Nicolas Cage. She has been to the beauty parlor, is now in the fabulous ensemble, great hair (again Renate), and when she steps out of the cab, the camera starts on her shoe and pans up to her face and the audience loudly went "Wow"! And I said to myself, covered in goosebumps, "YES!" That look has become almost an iconic image of Cher.

For her first look, I highlighted under her cheekbones and jaw line to help round out her face. I added to her eyebrows with a pencil by drawing in hair-like strokes to lower the brow minimizing the arch, and brought the eyebrows more together in the center. Her lashes were left uncurled and the eye emphasized in a slightly downward direction. Now when

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Cher is a hip mother in *Mermaids* (left), a wealthy socialite in *Tea with Mussolini* (above), and an owner of a nightclub in *Burlesque* (below).



she is to look great, I did the opposite. Strong highlight and shadow was used. I accentuated the outer portion of the eyes lifting with highlight. The lashes were curled and mascara applied. The previous eyebrow effect was removed and the brows were strongly arched and of course, the deep *Moonstruck* purple lipstick was applied.

The next transformation was for *Mermaids*, 1963 in Massachusetts. Cher is a very hip mother of two, a young Winona Ryder and Christina Ricci. She plays a sexy woman who dresses and styles her make-up and hair completely in the fashion of the time. Her eyebrows are full, the very dark stylish line in the socket of the eye, along with her lashes and great hair all accentuate the period.

*Tea with Mussolini* was a whole other change. Cher plays a wealthy New York socialite with all the looks and styles of 1939. She is visiting a group of English ex-patriot women in pre-war Italy. The other women, Judi Dench, Maggie Smith, Joan Plowright and Lily Tomlin, are not into fashion or cosmetics and are in great contrast to Cher's character. We began by tweezing her eyebrows very thin and in the shape of the day. Needless to say, this was done slowly so I didn't

over-tweeze or have the brow incorrectly shaped. The eyes were strongly lined along with appropriate lashes and of course, a number of red lipsticks.

*Burlesque* is the finale of the story. Here we could go all out beauty and glam. Cher, the owner of a night club, is seen in various make-ups; from the boss during the day, to the on-stage Mistress of Ceremonies at night. When on stage, glitter was applied in various sequences along with very dramatic "on-stage eyes." At other times, the look was a beautiful make-up that was not quite ready for stage ... but always BEAUTIFUL. Cher was joined by the beautifully made up Christina Aguilera, Kristen Bell and Julianne Hough.

IT'S BEEN A GREAT RIDE, CHER ... Thank you! •

*Among other activities, Leonard Engelman has served on the Local 706 Executive Committee for many years, served a term as Local 706 Business Representative, has been involved in member education, is Director of Education Emeritus at Cinema Makeup School, in the Academy of Motion Picture Arts and Sciences as the Makeup Artists and Hairstylists Branch Executive Committee Chairman and Governor, and a Vice President of the Academy.*

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