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Local 706—I.A.T.S.E.
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MAKE-UP ARTISTS & HAIR STYLISTS GUILD

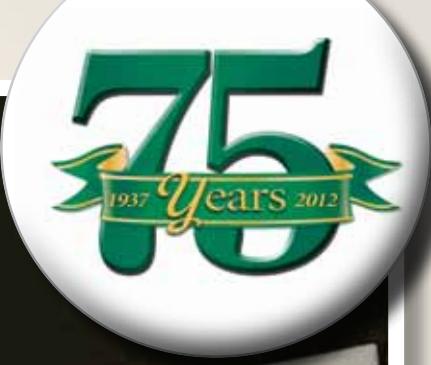
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HAIR STYLISTS GUILD

IATSE LOCAL 706

ANNIVERSARY ISSUE 2012



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Features

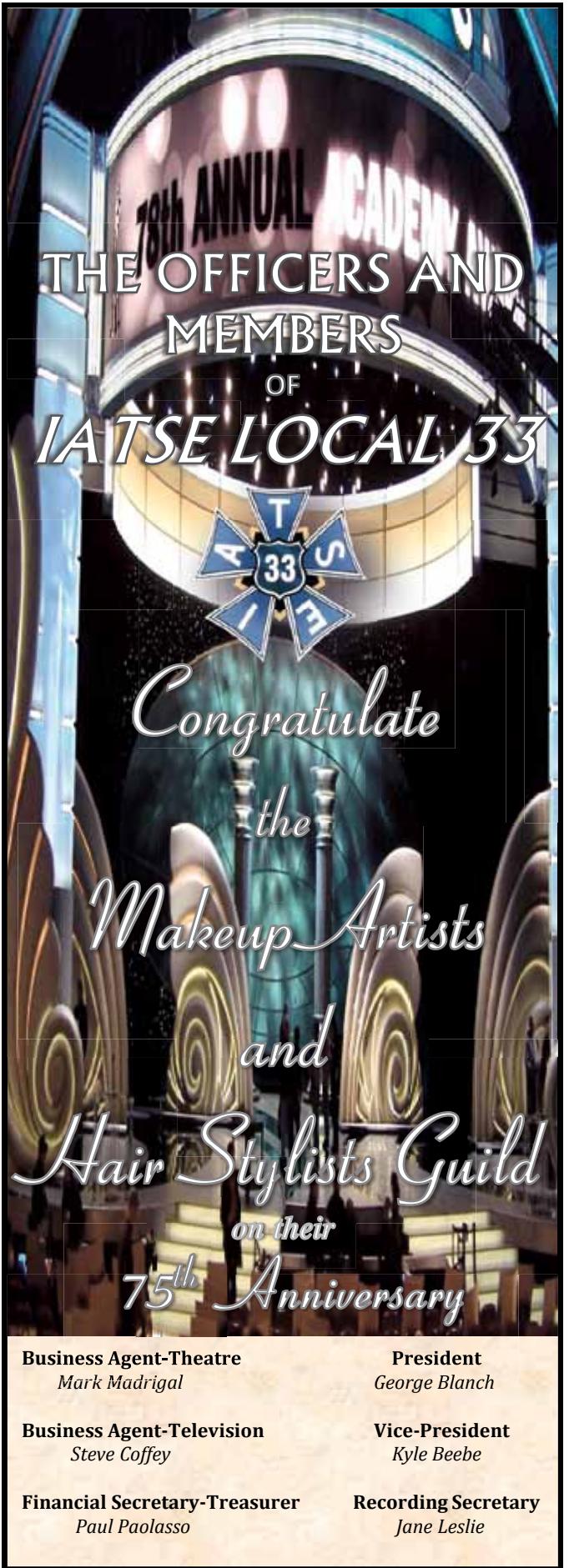
- 22** The Hollywood Museum
Congratulates Local 706
- 24** Creating the Fantasy
With hair & make-up effects
- 28** 75 Years of Wonderful History
The way we were

Departments

- 4** From the President
Tonight is your night!
- 6** Local Perspective
Artisans' 75th Anniversary
- 8** Special Thanks
A letter from Gov. Brown
- 10** Certificate of Recognition
From Mayor Villaraigosa
- 13** Guild News
The first contract
- 16** Government Proclamations

Top, left to right: Our charter, a hand-embroidered Local 706 banner before hairdressers came in.
Above, from left: Imogene Coca in make-up, Carmen Dirigo, hair stylist to the stars of the 1930s & 1940s.

Above: 1950s Deb Star Ball at the Hollywood Palladium



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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of our Professional Development and Craft.



**MAKE-UP ARTISTS &
HAIR STYLISTS GUILD**
IATSE LOCAL 706





FROM THE PRESIDENT

Tonight, we return to our original home, the Max Factor building where it all got started, now known as the Hollywood Museum. In the 1920s, a group of make-up artists and actors who became make-up artists, formed the Motion Picture Make-up Artists Association. Hair stylists and wig makers worked here as well and eventually, both make-up and hair joined forces to form IATSE Local 706. We were originally part of the Scenic Artists and Painters locals but were given our own charter in 1937. Unfortunately, none of our original members are still living, but their courage to challenge the studios and demand their right to form a union and earn decent wages, benefits and working conditions set the legacy for us to uphold 75 years later.

Tonight, we celebrate all of our members. We will not single out anyone to receive specific achievements because everyone contributes some part of their artistic excellence to every production no matter how large or how small, whether it is film, television, theater or theme park. We are all together as one body, toasting each other's accomplishments and rejoicing 75 years of solidarity. Men and women still come from all over the world to join our Guild. They still want to be known as a Hollywood make-up artist or hair stylist. We have more members on the Hollywood Walk of Fame than any other craft, and soon another will be awarded to Rick Baker.

Tonight, we raise our glasses to celebrate our history and appreciate not only each other, but the heritage of our brothers and sisters. It is our moment. The City of Los Angeles has proclaimed November 3, 2012, the official IATSE Local 706 Make-up Artists and Hair Stylists Day. We will be honored to have in attendance our own International President, Matthew D. Loeb, along with International Vice Presidents Michael Miller and Thom Davis. We will have proclamations honoring our membership from city, state and U.S. legislators. We thank, first of all, the Anniversary Committee (Melanie Mills, Terrie Velazquez-Owen, Michael K. Johnston and Shawn Finch) for initiating the celebration, the outreach to the member-

ship, research and groundwork they have done with the Museum. Second, without MAC Cosmetic's sponsorship, none of this night could have been achieved. As always, their generous support is from the heart and they have shown tremendous appreciation for our membership. The Hollywood Museum's Donelle Dadigan opened her arms to us with excitement and extreme generosity. She paved the way to Weissman/Markovitz, the PR firm that has handled the celebration's heavy lifting, IngleDodd Media for additional sponsorships and to Someone's in the Kitchen for the fantastic catering. Thanks also to our 706 Board of Trustees for their thoughtful fiduciary processes, to the Executive Board for their oversight, and to our Local 706 staff for balancing it all and maintaining a sense of humor. Finally, thanks to Jeff Angell, Michael F. Blake and Mike Smithson for their research, writing, photos and generosity of time assembling this souvenir program. We hope you enjoy it.

Happy 75th Anniversary Diamond Jubilee Local 706! Above all, we should all be grateful to the entire membership—active and retired—that has been the epitome of excellence in our crafts throughout the entire entertainment industry for an amazing 75 years.

Tonight is your night! Celebrate!

Fraternally,
Sue Cabral-Ebert, President



The beauty crew getting the star ready for the camera.

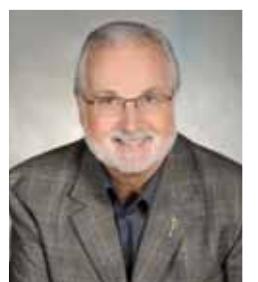


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LOCAL PERSPECTIVE

Artisans' 75th Anniversary

I couldn't write about our 75th anniversary without reflecting on how lucky many of us, including myself, have been to be a recipient of this fabulous business.

As a lot of you may know, I started out in front of the camera as a child actor/singer, hoping to spend the rest of my career as an entertainer. Little did I know at the time that my years on sets as a performer would be the ideal training ground for one of the most thrilling, fulfilling vocations one could ask for, and that is a career as a make-up artist. Like many "old timers," I can look back and honestly say "What a great ride!"

As a young actor I was able to be involved in the unique genesis of '50s television, and in the '60s, I discovered make-up as a career, and never looked back. That being said, let's do look back a little...

In 1937, Local 706 was chartered and formed from an offshoot of the studio painters, crafts persons who wanted to be distinguished as true "artisans." Around that same time, hair stylists were invited to join them. During those formative years, make-up artists were called make-up men, and I mean that literally, for back then we were a very chauvinistic group ... only men were allowed to pick up a make-up case, and hair stylists could only be women, and only make-up men could be in charge of both make-up and hair at the studios. I would say that things have changed just a little bit since then.

The '30s, '40s, and even into the '50s, were hard times for all unions; fair wages, overtime, turnaround, benefits, safety and decent working conditions were all items that came about only from hard-fought battles and a lot of blood and sweat from not only our International and Local 706 labor leaders, but all unions. So much of the good working benefits and protections we have today, were unheard of in earlier years. It took strikes, lockouts, and a

lot of bruises to get where we are, and thank God for those brave labor leaders back then, who fought at their own peril to get us to where we are in 2012.

I truly believe that the positive returns and life experiences that union members have had in this business is indicative of so many of our members' careers as make-up artists and hair stylists. Of course, a little luck, good timing and just plain hard work has something to do with success, but I can't look back at the hundreds and hundreds of awards that have been bestowed on our artists and stylists through the years without thinking ... wow, we are special, we are talented, and we ROCK! So, be proud of your heritage and play it forward!

I am proud to be a make-up artist and member of Local 706, and honored to be your Business Representative.

Have a wonderful 75th anniversary party!

Sincerely,
Tommy Cole



Lon Chaney with his famous make-up kit.



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OFFICE OF THE GOVERNOR

November 3, 2012

Make-up Artists and Hair Stylists Guild Local 706

On behalf of the state of California, I would like to congratulate the Make-up Artists and Hair Stylists Guild (IATSE, Local 706) on their 75th Anniversary and recognize their dedicated service and creative contributions to California's Entertainment Community.

The Make-up Artists and Hair Stylists Guild represents over 1700 creative artisans whose members are make-up artists and hair stylists. They have created the looks for Hollywood's most memorable characters and stars in motion pictures, television shows, commercials, "live" network television, all types of theatrical productions, Disneyland theme parks and the Internet.

We honor the Make-up Artists and Hair Stylists Guild in celebration of its founding seventy-five years ago, and commend the good work they do throughout the entertainment industry.

Sincerely,

EDMUND G. BROWN JR.

GOVERNOR EDMUND G. BROWN JR. • SACRAMENTO, CALIFORNIA 95814 • (916) 445-2841

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Congratulations to our friends at
Local 706 for 75 great years!

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GUILD NEWS

22-18-48 Printed in U.S.A.

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APPLICATION FOR MEMBERSHIP
—IN THE—
**Brotherhood of Painters, Decorators and
Paperhangers of America**

N.G.

Initiation Fee, \$ _____

To Local Union No. 731 at Hairpin

During my application for membership in the Brotherhood of Painters, Decorators and Paperhangers of America, I hereby expressly subscribe to, accept and agree to the constitution of the said Brotherhood, and to any and all actions taken by the officers in their official capacities, and acknowledge that I am informed of the宗旨 and provisions of said constitution, amendments and by-laws; and I further agree that if any statement or information given by me in connection with this application is untrue, I shall be liable to expulsion from the Brotherhood of Painters, Decorators and Paperhangers of America, or any local union thereof, and at my option, to any other body or organization affiliated therewith. I further agree to abide by the Constitution, By-Laws and Rules of the Brotherhood of Painters, Decorators and Paperhangers of America, or any local union thereof, as may be adopted, and the by-laws of the local union, district association, or other bodies to which I may belong.

I further agree to provide for myself, and for the Constitution of the Brotherhood) that if at any time I become disabled for these "moral" or social reasons equal to three months' dues, to forfeit all rights to member's rank or disability benefits, and to make no claim for such benefits, and that I will not receive any benefit under the rules of such local union or district association, or any other body or organization affiliated therewith, until I have earned back the date of such disability and forfeitures. I further agree to remain without right to death, accident or wife's health benefits until I have been in good standing (as defined in the Constitution) a sufficient time to retain these rights to benefits.

Name of Applicant Derry Leemain

Residence 204 So. McCarty Street B Hill

Age 23 Date of Birth Nov 26 - 1913

Married No Wife's Age -

Name and residence of beneficiary in case of death C.P. Leemain 731 So. Cypress St.

Questions for Applicant:

1. Are you now or have you ever been a member of any foreign union of our craft? Answer No

(If applicant answers "yes" and is otherwise qualified he should be admitted under the provisions of Section 8 of the Constitution.)

2. Are you a member of any dual association of Painters, or other trades affiliated with the Brotherhood, by a member of the Congressional Organization? Answer No

3. Have you ever been a member of any local union of the Brotherhood? Answer No

4. If so, what union? Answer No

Sec. 141. A former member shall also pay the local initiation fee and dues for the period unexpired when he was last made a member at time of acceptance.

5. Have you ever been fined for violation of any local rules or constitution? Answer No

If the applicant answers questions 3, 4, and 5 in the affirmative, he must be rejected. If he answers "no" to all three then the records of the local union of which he was a member, or to which he was applied for membership, shall then be checked to determine whether or not he has ever been fined him for non-membership. He may be granted a permit to work for a period of time (not longer than one month) if he was previously fined for the offense of which he was previously a member, a reasonable time being allowed for removal of his name.

6. How long have you been following the trade? Answer 3 years

Date Sept. 3d 1937 Signature Derry Leemain
(Circle not an answer)
Voucher:
Anna Dolph
George Tech
John Blaids

Investigating Committee.

Committee reports
(Parovably or universally)

NOTE.—Financial Secretary must bear this block on file, and if the applicant is admitted, insert his name, date of his initiation, his age at initiation, whether he is single or married, and his current address under the proper headings on the Financial Secretary's Meeting Report.

No MAKE Handwritten



One of the first applications from an artisan applying to the Brotherhood of Painters, Decorators and Paperhangers of America. Larry Germain applied April 14, 1937, to Local 731 of Hairdressers and got rejected. I guess the second time applying worked like a charm. Later, he became a Studio Department Head.

Marlene Dietrich with Sydney Guilaroff, getting her hair finished for *Kismet*.

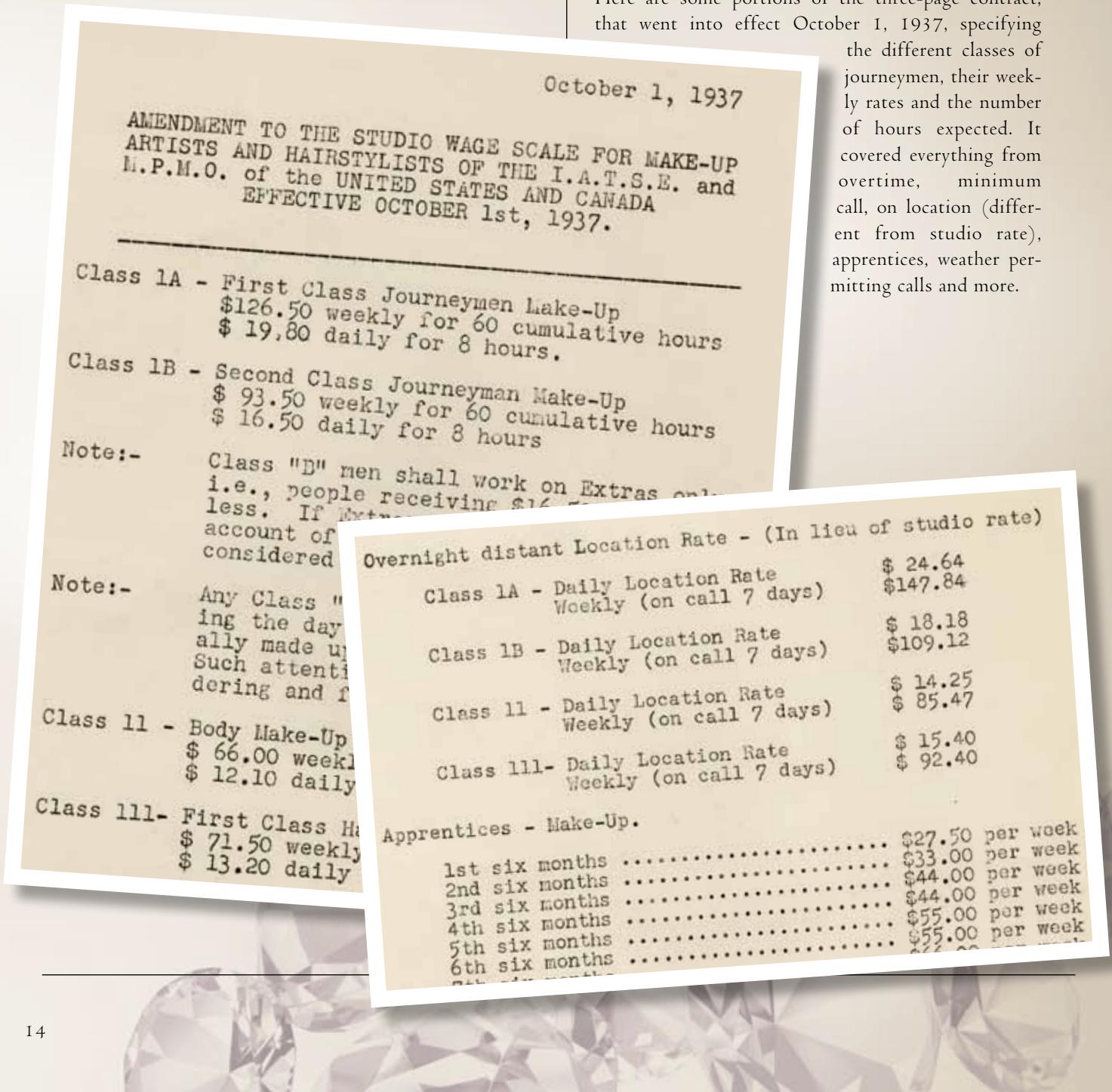


Application for Membership

**BROTHERHOOD OF PAINTERS,
DECORATORS AND PAPERHANGERS
OF AMERICA**

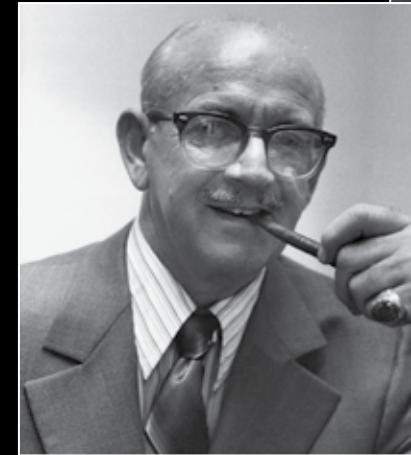
<p>6. Have you ever been fined in any local union for violating the trade rules or constitution? Answer <u>no</u></p> <p>If the applicant answers questions 3, 4, 5 and 6 in the affirmative, he cannot be admitted until it is ascertained from the proper officials of the local union of which he was a member, or to which he applied for membership, that there is nothing against his standing or character, that him for membership. He may be granted a permit to unfit by paying the usual amount charged in such cases until an answer is received from the union of which he was previously a member, a reasonable time being allowed for receipt of answer.</p> <p>7. How long have you been following the trade?</p> <p>Answer <u>5 years</u>.</p>	<p>which in fa union zens.</p> <p>13. . wise co zen? A</p> <p>I, a swere it be ments barre therh</p> <p>Date Sept. 3rd rejected. Sept. 3rd. 1937. Signature _____ (Strike out as necessary)</p> <p>Vouchers:</p> <p><u>Anna Delp</u> <u>Elmer Delp</u> <u>Edith Wallace</u></p>
---	--

1937 The First Contract



CONGRATULATIONS ON 75 MEMORABLE YEARS!

On behalf of our father, Ben Nye, Sr., we toast all Local 706 members, past and present, whose work has left an indelible mark on the entertainment industry.



Abraham Lincoln by Ben Nye, Sr. "Prince of Players", 1955



Off to Work - Ben Nye, Jr. with Kristen and Peter Nye
"Heaven's Gate", 1980



Best wishes for
the next 75 years!

Ben Nye, Jr. and Dana Nye

IATSE Local 706 was also recognized by many other government officials including:



Senator Barbara Boxer, Senator Dianne Feinstein, Senator Fran Pavley, Congressman Zev Yaroslavsky, Congressman Howard L. Berman, Congresswoman Loretta Sanchez, Controller Wendy Greuel, Assembly Member Mike Gatto, Assembly Member Mike Feuer, Assembly Member Anthony Portantino, City Council Member Paul Koretz, and City Council Member Paul Krekorian among others. City Council Member Richard Alarcon and City Council Member Eric Garcetti held a special ceremony at the Los Angeles City Council proclaiming November 3, 2012, as the Official "Make-Up Artists and Hair Stylists (IATSE Local 706) Day" in the City of Los Angeles.

Congratulations

Miller Kaplan Arase is proud to congratulate the Makeup Artists & Hairstylists Guild on its 75th year anniversary

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The Hollywood Museum Congratulates I.A.T.S.E. Local 706



THE HISTORY OF HOLLYWOOD IN PICTURES

The Hollywood Museum is housed in the historic Max Factor Building where Max Factor, Hollywood's make-up king, created the looks of Hollywood's Golden Era. Some of the stars include Joan Crawford, Bette Davis, Katharine Hepburn, Judy Garland, Mae West, Jean Harlow and Marilyn Monroe. See the exhibit rooms where Marilyn Monroe became a blonde and Lucille Ball a famous redhead.



MUSEUM SALUTES TV MEMORIES

The Hollywood Museum presents "Salute to TV Memories," opening November 7, 2012. This exhibit honors legends that have captured the hearts of Americans over the past 60 years, and showcases the largest selection of costumes and props from more than 40 television shows.

www.thehollywoodmuseum.com



Clockwise, from top left: The Max Factor Building housing the Hollywood Museum, the Blonde Exhibit Room, the Marilyn Poster and a part of the "History of Hollywood in Pictures" exhibit.

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MAKE-UP
ARTIST
MAGAZINE

Congratulates
LOCAL 706
for



Years
of excellent
service to our
industry.



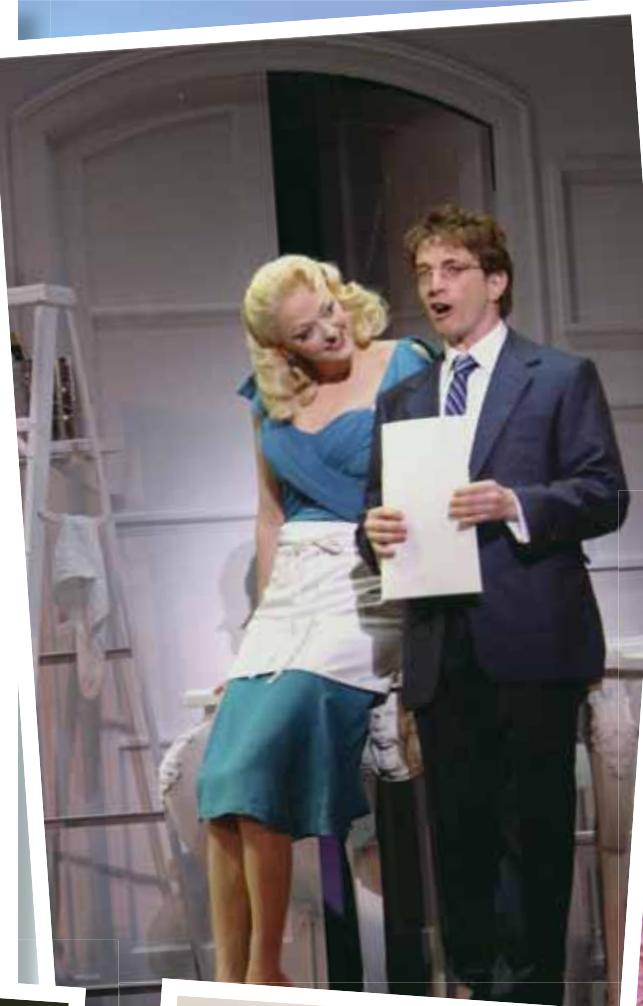
Creating the Fantasy

With Hair & Make-Up Effects



Top row, left to right: Elaine Stewart gets the star treatment from Charlie Schram and Tony Randall with William Tuttle for the film *7 Faces of Dr. Lao*. Bottom row, left to right: Elsa Lanchester on the set of *The Bride of Frankenstein*, Josephine Turner (right) and Kim Hunter as Zira during filming of *Planet of the Apes*. Opposite page: Hedy Lamarr getting touched up before her next scene.





Opposite page, counterclockwise from top: Hair stylist Julia Walker with Whoopi Goldberg on the set of *Jumpin' Jack Flash*, Marlene Dietrich, Barbara Stanwick. Above, clockwise from top (left): Martin Short from the theater production of *The Producers*, Greg Cannom applying make-up, John Chambers with his ape make-ups for *Planet of the Apes*, Lana Turner, Marlene Dietrich from *Kismet*.

75 YEARS *of* WONDERFUL HISTORY

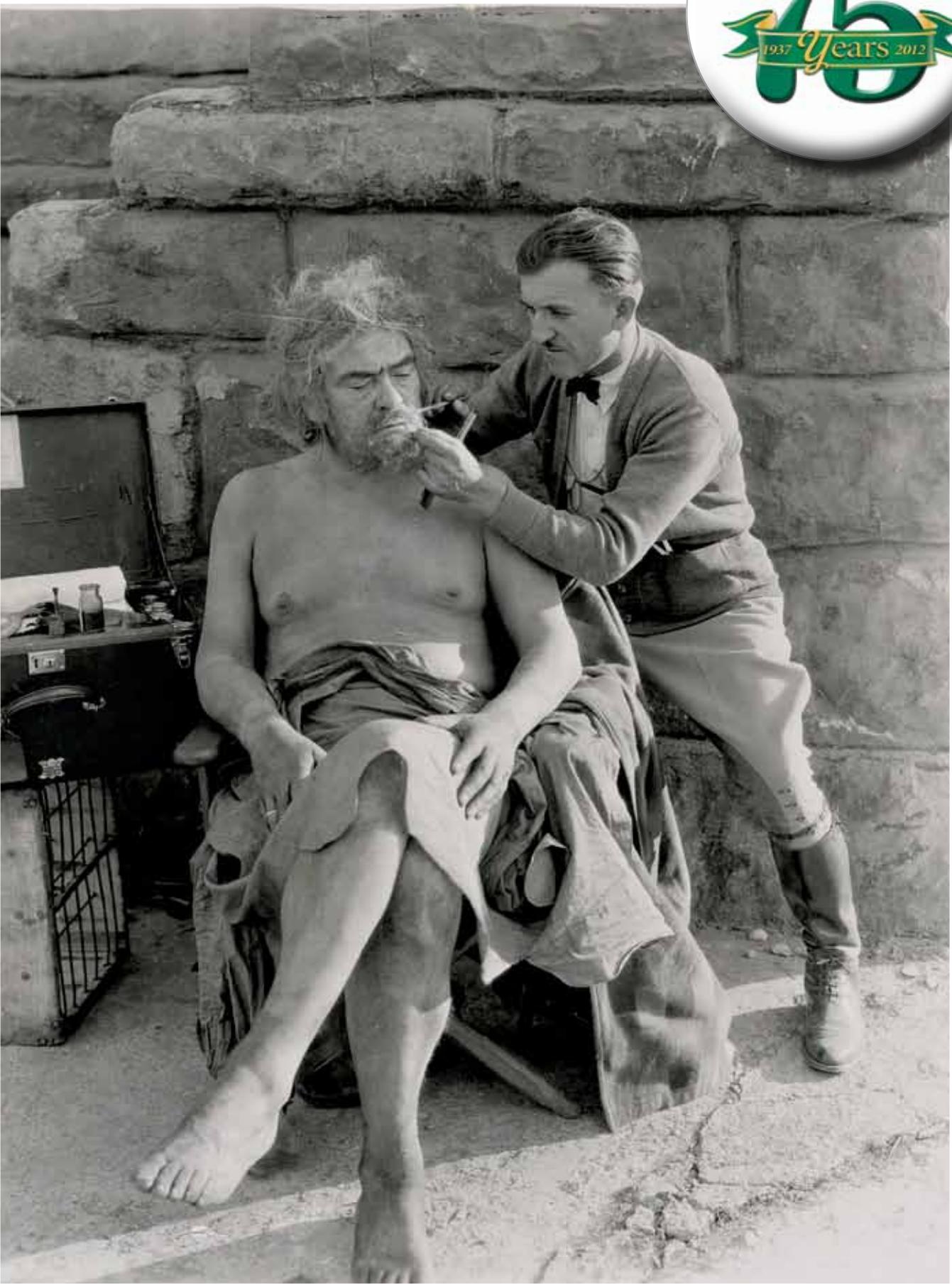
Jack Pierce. Cecil Holland. Jack Dawn. Karl Herlinger. Charles Dudley. F.B. "Dad" Phillips. Nellie Manley, Larry Germain, Edith Hubner, Joan St. Oegger, the Westmore brothers.

Thanks to them and others, Local 706 is what it is today. They were the pioneers of our craft of cinema make-up and hair styling. They forged new technological advances and perfected old techniques we still use today. They stood up for their brothers and sisters fighting for better working conditions. These are the people who made our craft what it has become. We ALL owe them a huge debt of gratitude.

As the industry began to grow and take shape, so did the beginnings of the studio system. Crews began to grow from one cameraman to two and an assistant. By the early teens, assistant directors, prop men and grips were all part of the crew. Lighting back then was furnished by the sun. At Universal Studios, a large outdoor stage was constructed that was 300 feet long and 65 feet wide, allowing 16 production companies to film side-by-side. This stage was equipped with a muslin cloth attached to wires, which could be pulled across the set to diffuse the sunlight, should it be too bright.

Jack Pierce applies a beard on set in the 1920s.

All photos courtesy of Mike Smithson (MakeupMedia Archives), Michael F. Blake and Local 706 archives.



1920s

The First Make-Up Department



George Westmore founded the first, very small make-up department at any studio—the Selig Polyscope Studios in 1917. Make-up artists did not formally come into the picture until the early 1920s. Before that, most make-up artists came from other professions within the industry. Many of them, like Lon Chaney and Cecil Holland, had vast acting experience, and had a knack with greasepaint and wigs from their time with stock companies traveling across the country. Some, like Jack Pierce, acted a bit, and then went to work as an assistant cameraman. When a specific make-up was needed or fellow performers need assistance, they would step in and do the make-up for a few extra dollars before going back to their regular job. Producers felt that a specific crew position for a make-up artist was not really needed, as many of the actors were fairly adept at the craft or someone else on the crew could do a special job if needed. (During this period, most make-up artists also did the hair on performers.) Producers, much like today, knew little about our craft, looking upon it with indifference—until of course, they really needed something.

As the studio system grew in the early 1920s, the make-up artists, hair stylists and wig makers were born in Hollywood.

From the time the first films were shown on a movie screen, it became readily apparent that actors needed make-up. The orthochromatic film stock used in those early films (from the 1890s through 1929), caused the actors' skin tone to photograph twice as dark as in reality. This discrepancy is clearly apparent in behind-the-scenes stills, where one only has to compare the faces of the director or the crew members (which appeared much darker) to those of the actors who appeared "pasty white" in comparison.

Make-up and hair styling techniques used in the legitimate theater were carried over to this new form of entertainment called the movies. However, film make-up required a whole new understanding of colors. What would appear to the eye as acceptable for the stage was not acceptable to the movie camera. Actors, and the budding make-up artists, had to retrain themselves to know what colors would or would

not work with this orthochromatic film stock. Reds, oranges and browns photographed black or very close to it. Freckles appeared darker, almost black at times. The colors of blue, pink, yellow and mauve would photograph white. Therefore, a make-up base that was pink with a bluish tone looked closer to a natural skin tone on film. No wonder the conservative residents of early Hollywood were aghast at the invasion of picture people, particularly if they were seen in their film make-up, which must have looked quite odd indeed!

The use of these different base colors is the reason why actors and actresses of the early silent screen appear to the present-day audience to have stark white faces. The color used to line or shade the eyes was not black, but red, gray-green, blue or violet, which photographed black. In the early years, lips, eyes and eyebrows were made up for both actors



Opposite page: Joan Crawford and Frank McCoy, getting ready to go on set. Above: Mae West

1930s-1940s

The Rates for Make-Up

and actresses with these colors. Today, when we view the older films, the make-up looks to be "over done." However, it was necessary in order to make the facial expressions register on screen. The actors in motion pictures had to deal with all types of environments; great activity, perspiration and the fact that their working day was from 10 to 12 hours long. It's no wonder that the movie actor's make-up required more touch-ups than their counterparts on the stage.

In about 1914, Max Factor developed a new greasepaint that would last longer and not require as much touch-up. Then in 1921, Factor came up with greasepaint in a collapsible tube. Another headache was that greasepaint required heavy powdering to reduce the shine and avoid smudging. The biggest problem was that an actor had to use powder a shade lighter than the base make-up, otherwise, when the powder would dry, it would turn a darker shade than the base make-up.



As the 1920s zoomed along, every Hollywood studio created their own make-up department, with a small staff (maybe four to five people) to oversee all production. Wigs were often supplied by Max Factor's company or by a small group of wig makers residing in the Hollywood area. By 1926, many crafts were forming guilds or associations as precursor to unions. The make-up artists and hair stylists were no different.

During production of *The King of Kings* in September of 1926, F.B. Phillips and other make-up artists got together and formed the Motion Picture Make-up Artists Association. Their first offices were located in the newly opened Max Factor building on Highland Avenue. In 1929, a group of hair stylists inquired what they needed to do to form a union for those working in the film industry. However, the Department of Labor felt they needed to wait, as the Great Depression had begun to take its toll on America.

In 1930, the rate for the head of make-up at a studio was \$30 for an eight-hour day, \$200 for a 60-hour week or \$250 for unlimited hours in one week. A journeyman make-up artist working on principal actors and cast was paid \$20 for an eight-hour day, \$133.65 for a 60-hour week or \$166.65 for unlimited hours in one week. While this was a good salary during the Depression, it did little to address working conditions.

American Federation of Labor refused to recognize the Make-up Artists and Hair Stylists Association (as it was now called) in the early 1930s. Many in Hollywood were forming guilds or unions to obtain fair and equal working conditions and benefits. It was the scenic artists' union who agreed to bring the make-up and hair craftspeople into their Local. For the first time, our crafts finally became part of organized labor.

By 1934-35, we joined the Brotherhood of Painters, part of the Conference of Studio Locals. Studio executives refused to bargain, and the Conference of Studio Locals went on strike. Labor unrest in Hollywood was rife. The I.A.T.S.E. realized how important the make-up artists and hair stylists were to movie making and offered them a charter in November of 1937.



Above: A note from Una Merkel. Opposite page: James Cagney (middle) with Bud Westmore and Jack Kevan on the set of *Man of a Thousand Faces*.



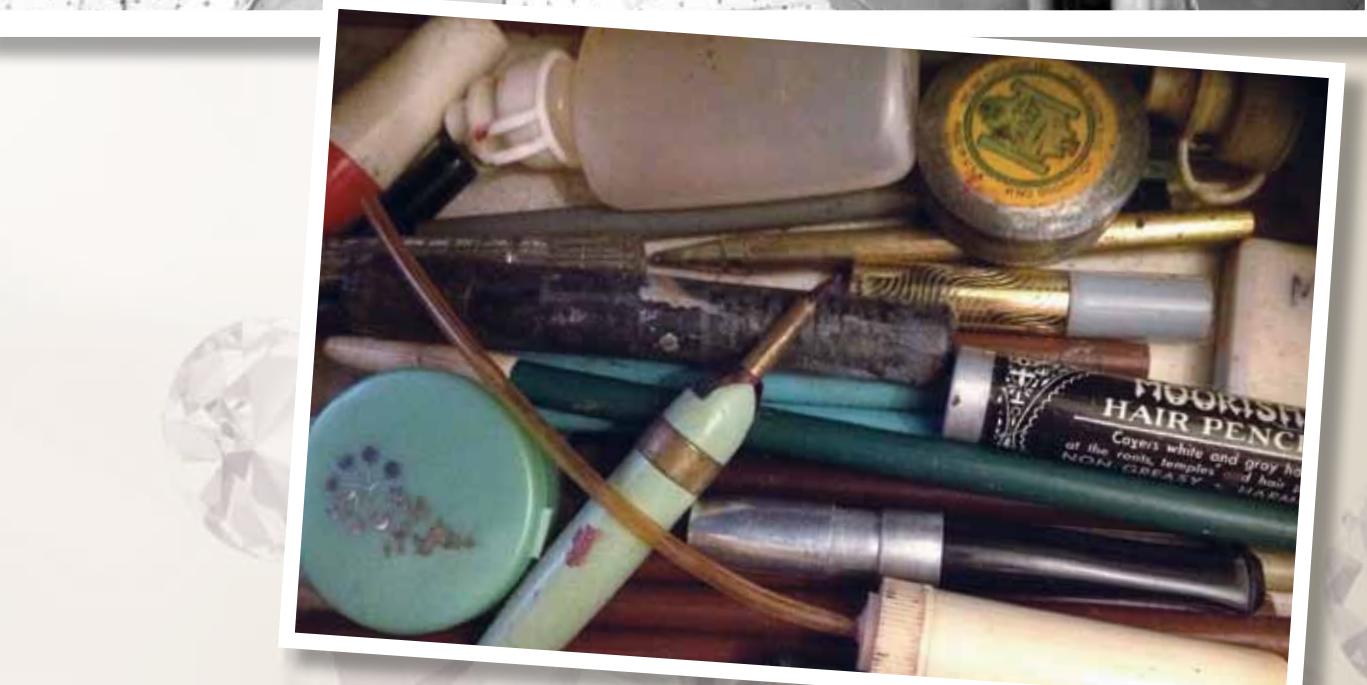
Local 706, Make-up and Hair Stylists, was now part of the I.A.T.S.E.

As time went on, we obtained better working conditions—overtime pay, meal penalties, turnaround call times, tents for location work and shelter for meals from outside elements. For years, there was minimal, at best, lavatory setups on locations. Strange as it may seem, Local 706 crew members led the way, called a strike and won contractual content for productions to provide lavatories for the crew. Thus, the honeywagon was born.

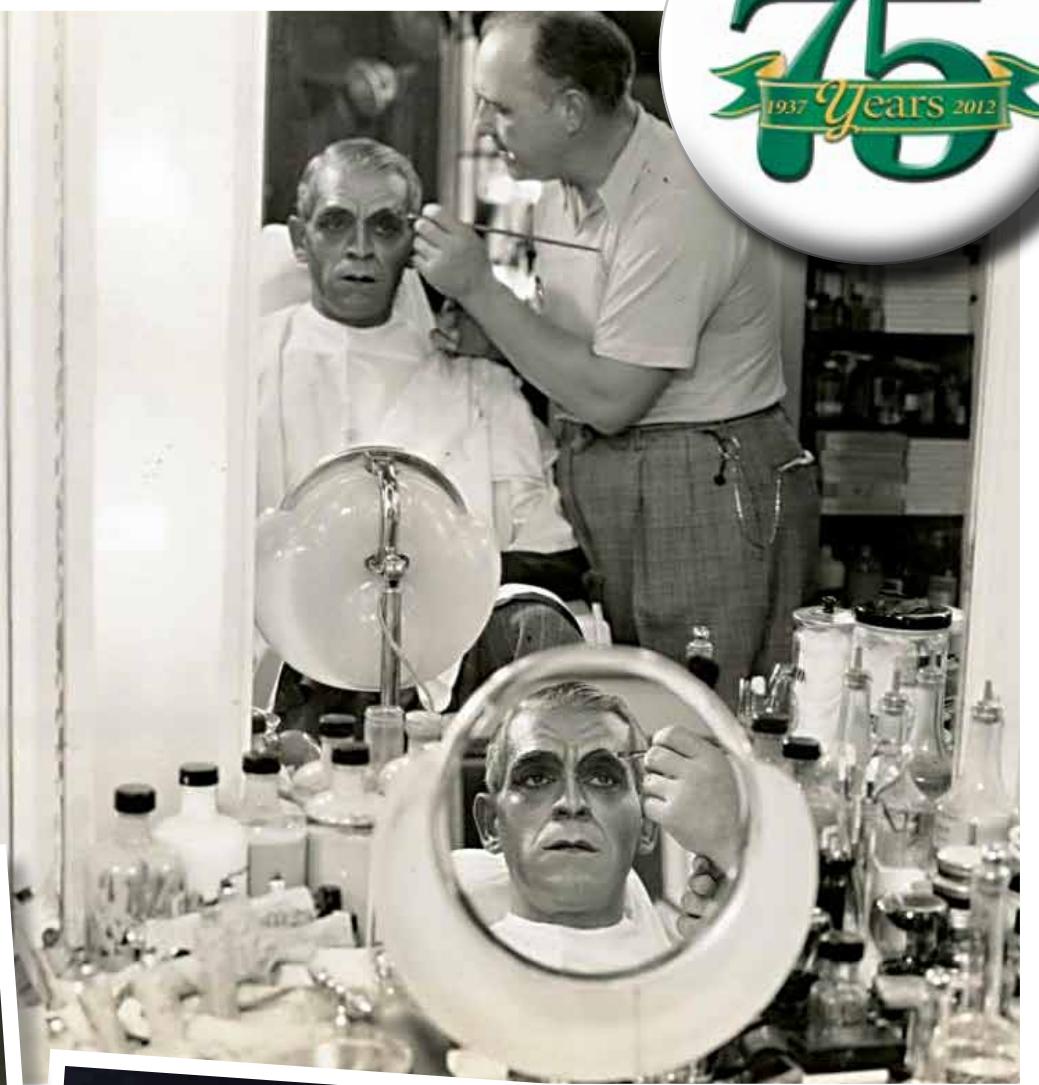
In 1953, the Deb Star Ball came to fruition. Twelve young actresses were presented to the industry at this lavish social event, with their hair and make-up provided by members of our Local. Many of the actresses chosen became contract players at several of the studios, including Kim Novak, Raquel Welch, Mary Ann Mobley, and Roberta Shore.

Over the years, the studio department heads of make-up and hairdressing were the only ones who received screen credit. By the 1950s that began to change, with individuals receiving screen credit for their efforts. Although Larry Germain was the studio department head hair stylist at Universal, no other male hair stylists became members until the early 1970s. That decade brought about great changes in our Local. Minorities began to enter the workforce with representation in both make-up and hair. Renowned San Francisco artists Lilli & Rex Rogers, Charles Mullen and Stan Dufford fought for and achieved representation by Local 706. Make-up artists had always been men, with the exception of Dot Ponedel—the first female make-up artist—who worked with Marlene Dietrich and Judy Garland. Finally in the mid-1970s, the first group of women joined as make-up artists equal to the men.

Above: Vivien Leigh on the set of *Gone With the Wind*.



Top: Leslie Howard with Montague Westmore getting made up for *Gone With the Wind*. Above: Make-up artists' tools of the trade.



Clockwise, from top left: Paulette Goddard, Norma Shearer, Dave Grayson applying make-up and Judy Garland.

Clockwise, from top right: Boris Karloff, Elsa Lanchester and Robert Taylor.



Since the inception of the Academy of Television Arts & Sciences, make-up artists and hair stylists have had their own categories, expanded over the years to include miniseries and other long-form television productions. Many of our members have won these distinguished awards. In 1979, we won a contract provision that required the heads of make-up and hair styling for a television movie to receive screen credit.

The category for make-up and hair with the Academy of Motion Picture Arts and Sciences was always an idea but never realized. That all changed in 1981 with the awarding of the first Oscar for Outstanding Make-up to Rick Baker for *An American Werewolf in London*. At first, a hair stylist would only be nominated in the category when it was shown that a hair style was an integral part of the make-up. That changed in 2012 with the inclusion of hair stylists being nominated along with make-up artists.

Our crafts have made huge strides from the early days of Jack Pierce, Cecil Holland, Larry Germain and Nellie Manley. Our Local has expanded its representation to include make-up and hair craftspeople through all areas of the entertainment industry. In the 1950s, "live television" artists John Chambers, Dick Smith, Irma Kusely and Carmen Dirigo pioneered that new medium that became a training ground for many of the apprenticeships of many fine artists. In 1989, world-class talent artisans joined our membership in San Francisco and San Diego at the finest opera and ballet companies, as well as the Pink Contract members who tour the country. Disneyland theme park members tried for 14 years to become part of Local 706 and were finally successful in 2005.

We have a storied history within the entertainment industries that continues to grow on a daily basis. Just imagine what the next 75 years holds for us!

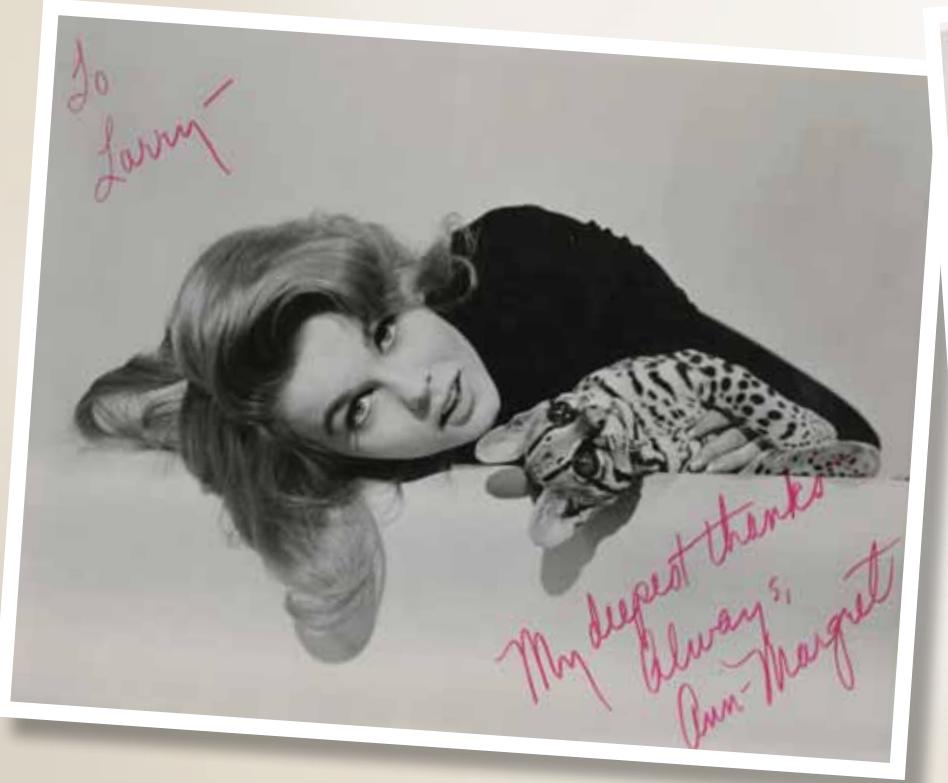
—Michael F. Blake, journeyman make-up artist

Above, from left: Rod Steiger (in hat) with Dave Grayson, Robert Dawn applying body make-up to a gladiator.

Top: Rock Hudson and Jennifer Jones. Above: Jackie Gleason (far left) & Dave Grayson, and Bob Hope (far right).



1950s-1960s Deb Star Ball Debutantes



Clockwise, from above top: The Three Stooges, Larry Fine, Joe DeRita & Moe Howard, having fun, Jack Pierce working on a mustache for Larry Blake, make-up artist Paul Standhope, Sr. with Brian Donlevy, Eva Gabor with Jack Wilson, Ann-Margret.

Top: Deb Star Ball young starlets from 1953. Above: Deb Star Ball debutantes from the 1960s.



1970s-1990s

Special Effects: All the Rage

Top row, left to right: Westmore sculpting his own head, Make-up Center on the Universal Studio Tour, with wigs by Larry Germain, make-up demonstrations by apprentices from the make-up department for the Universal Studio Tour. Middle row on the set of *Planet of the Apes*, Dan Cash Sr. applying make-up for *Planet of the Apes*, Francis Ford Coppola, Jeff Angell and Teri Garr on the set of *One From the Heart*, Jill Rockrow. Bottom row, from left: Rick Baker, Stan Winston joking with Mike Meyers, Stan Winston, Mike Meyers and Mike Smithson working.



2000s-2010s

Anything & Everything Goes



Clockwise, top left: Flying monkey masks created by Matthew Mungle, cracked lake body make-up on Djimon Hounsou in *The Tempest* by artists Richard Redlefsen and Bryan Furer, Donna Levy working on Chorus, Terry Baliel styling Helena Bonham Carter's hair (make-up by Valli O'Reilly) for *Alice in Wonderland*, Mia Wasikowska as Alice.

Top: Jim Carrey as Lemony Snicket with hair and make-up by Mitch Stone, Anne Morgan and Valli O'Reilly. (Photo: Francis Duhamel/I.A.T.S.E. Local 600) Above: Jessica Lange as Big Edie in *Grey Gardens* ages 40-53 by Sean Sansom, Linda Dowds and Vivian Baker.



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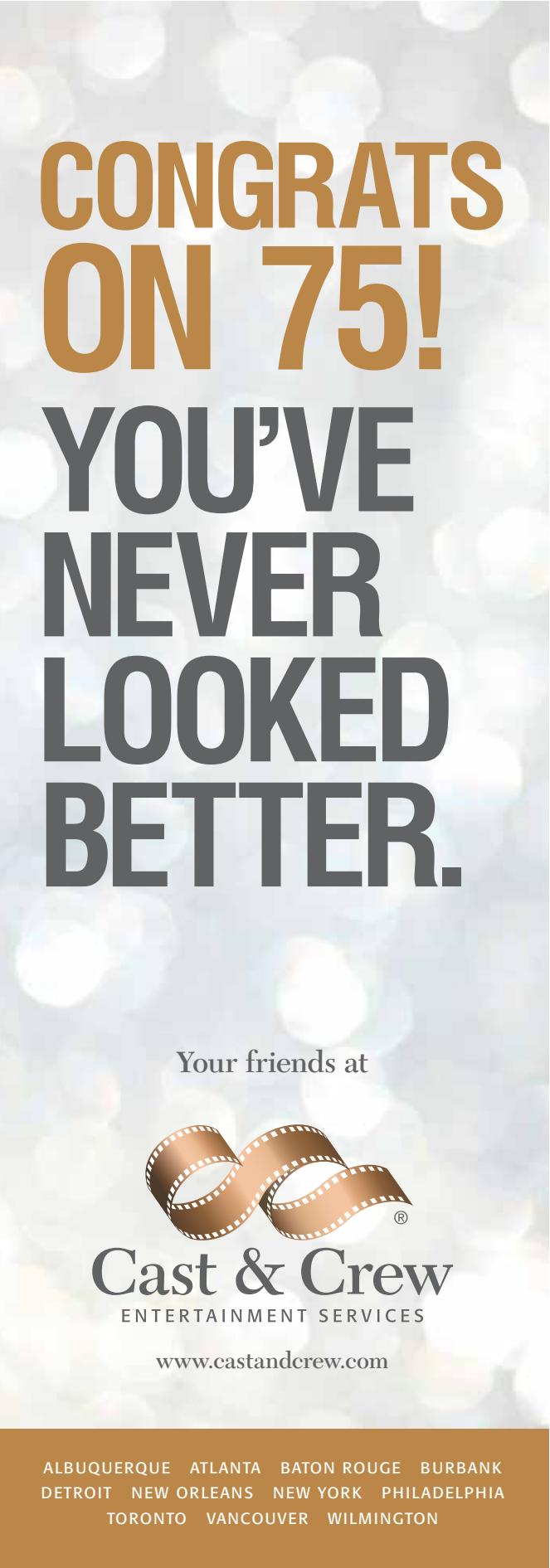
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Sarah Van Patten in Page's Guide To Strange Places (© Erik Tomasson)

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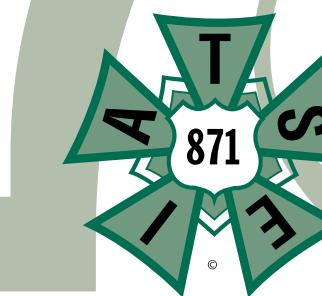


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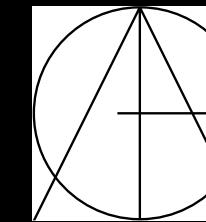
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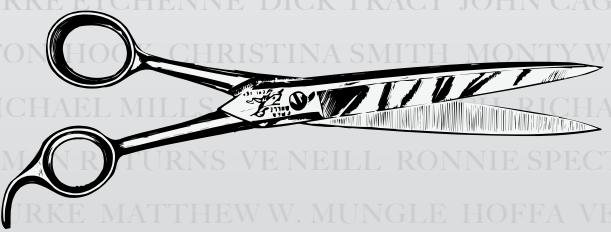
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