



MAKE-UP ARTISTS and HAIR STYLISTS GUILD LOCAL 706



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Oregon State Committee on Business and Transportation
900 Court St. NE
Salem, OR 97301
Hearing Room B

RE: Oregon Senate Bill #836

To the Committee:

This is my testimony submitted to the Senate Committee on Business and Transportation in support of SB 836.

The Make-up Artists and Hair Stylists Guild, IATSE Local 706 was chartered in 1937 and has never required our make-up artists to hold either a cosmetology or estheticians license, either through the union contracts nor our own Constitution and By-Laws. Our current membership is approximately 1,800; over 1,100 are make-up artists in film, television, commercials and theater. The vast majority of both the Oscar and Emmy winning make-up artists are members of our guild. Our union membership is comprised of artists from every continent, ethnicity and age group.

It was realized in the early days of movies that make-up artistry for film, television and theater is a craft unto itself and has little correlation to make-up applied in salons, weddings or at the cosmetics counter. Make-up artistry for the entertainment field is not simply making someone attractive, it is the development of a character from a written script. We are sculptors of light and we translate the thoughts of the writer, director, costume designer and actor into an entity on the screen that will transport the viewer into another world. We apply color, texture and form to the human face and body, which by reflecting, absorbing and or refracting light will create the illusion of either beauty or character. The nature of this business has become such that the modern make-up artist may be reasonably considered part sculptor, painter, anatomist, medical researcher and even magician.

The artist must work in tandem with camera and lighting and should therefore be familiar with the appropriate techniques and procedures relating to the medium within which he or she is working. They will correct faults (sagging chins, scars, too thin lips, large noses, dropping eyelids) and must possess artistic knowledge of the human organism. The make-up artist must be also accurately reflect the health, temperament, heredity, environment, and general disposition of the character being portrayed by the performer.

While much of today's film and television is recorded digitally, the make-up artist must also become familiar with various types of film stock and lighting that will affect their mediums. Various types of camera filters affect the colors and products we use – from eye shadows and lipstick to blood and scar

tissue. Climate and temperature affect the adhesives we use for adhering prosthetics, bald caps, beards and moustaches. Our skills must allow us to create everything from babies to werewolves, from beauty queens to aliens. The artistry you watched this year on the Oscar nominated films *Les Miserables*, *Hitchcock* and *The Hobbit*, as well as Oregon-based television series *Grimm* and *Leverage* are perfect examples of the type of how little a cosmetology license has to do with our craft.

None of the IATSE (International Alliance of Theatrical Stage Employees, Artists and Allied Crafts) collective bargaining agreements require make-up artists to have or maintain cosmetology licenses anywhere in the United States or Canada. The Oregon law currently creates a conflict with union production, limiting those productions only to legally hire estheticians with skills better applied in a salon or wedding environment. The creative processes, abilities and training of a film, television, or theatrical make-up artist are completely different from the esthetician. The primary filming locations within the United States all have exemptions for make-up artists in the entertainment field from licensing. If you would like a perfect example, give an esthetician a hand-made human hair beard or moustache and ask them to apply and curl it to approximate the 1860s, and the camera must not see the lace or glue. Thus the artistry of those employed on *Lincoln*.

If the laws from Chapter 690 are enforced, it will severely curtail the abilities of production companies to hire the most highly skilled make-up artists in the entertainment field. Academy Award winning, third generation make-up artist Jeff Dawn (and 23-year resident of Oregon) would not be allowed to work in the state where he resides. How ironic, considering he has been a great support to the legislators encouraging film production in Oregon and has helped train local artists to improve their film and television skills. Barney Burman, Academy Award winning make-up artist for *Grimm* would also be ineligible to bring his imagination and creativity to the Oregon production. Make-up artists for the Shakespeare Festival would no longer be able to create the specialty make-ups so critical to conveying the specific time periods required.

No one disagrees that the esthetician and cosmetology licenses are appropriate when dealing with the general public, we all enjoy their talents. However directors do not rely upon the skills and abilities of salon estheticians to create the wonderful characters on *Grimm* that millions of viewers all over the world enjoy. In order for Oregon to keep current with other states that enjoy the fiscal benefits of entertainment production, it is hoped that Oregon will join with other states to encourage entertainment industry trained artisans and reform the current legislation and remove the barriers to their employment. Please support SB 836.

Sincerely,

A handwritten signature in black ink that reads "Susan Cabral-Ebert". The signature is written in a cursive, flowing style.

Susan Cabral-Ebert
President