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# Glenese Hand



I have been working professionally for the last 14 years in the world of Makeup, Prosthetics/Masks, & Special Effects. A particular focus of mine is to bring a higher level of those techniques to the community at large by figuring out a means by which they can afford the look they never thought their budget would allow. It is my belief that learning is a life-long endeavor – my creativity lives in the art of experimentation & finding ways to use materials unconventionally to see if it might have a beneficial outcome. I strive to inspire that same penchant of individual creativity & self-esteem to all up-&-coming individuals (no matter what their age, ability, or background) not only through instruction, but through real-world collaborative experience(s).

## Experiences

**Makeup Program Coordinator & Full-Time Lecturer; Columbia College Chicago** (specific courses taught listed below)

Fall 2013-Present  
(list last update: 2015...will revise)

Redesigned curriculum & syllabi of current classes

**Makeup for the Performer** -- fine-tuned the coursework to provide greater work time on the most commonly used makeup techniques for performance makeup (corrective, character, & aging techniques)

**Stage Makeup II (*Intro to Prosthetics*)** -- coursework restructured for smoother hands-on integration of techniques & materials (including face-casting & mold-making) based off of project progression geared towards theatrical, fashion/photography, & film/TV purposes

**Stage Makeup III (*Advanced Prosthetics*)** -- now split into two versions of this course: Foam Techniques & Silicone techniques. Hands-on practice with materials safety, comparison/contrast of materials, their advantages/disadvantages & cost evaluation covered in both versions of this course.

Newly created courses & curriculum

**Foundations of Makeup** -- Fashion/Beauty based makeup theory & practice geared towards a new designer tract of Makeup Design & Artistry. Covered in this introductory course -- developing your artistic 'style'; material research/acquisition, creating your kit; safety & sanitization; color theory & mixing, lighting concerns

**Advanced Prosthetics: Silicone Techniques** -- Silicone materials have become common practice (especially for film) due to its translucency & skin-like appearance/density. Safe handling of hazardous materials & sanitization; advanced designs & time management; & collaborative projects are at the forefront as real-world simulations

**Makeup Development & Design** -- Character-based makeup design course for theatre, fashion/photography, & film/TV geared towards "telling a story" through visual representation. Script analysis, introductory traditional & digital design & manipulation; application of beginning specialty materials & budgetary concerns are covered with hands-on experience in pre-production conceptualization through application practices.

**Topics in Makeup** -- a rotating specialty course covering a broad variety of materials, techniques, & theories (corresponding new curriculum & syllabi created as necessary)

*\*Injury Simulation* -- life-like recreations of researched gore/special effects/moulage techniques covering bruises, burns, diseases, & injuries/death; blood design & delivery; special materials include waxes, latex, & gelatin

*\*Reimagining Classic Hollywood Monsters* -- researching & reengineering of traditional iconic monsters; comparison/contrast of old & new materials & techniques; real-world situations including budgetary, time, & material constraints in both personal & collaborative design projects

*\*Mass Production* -- Pre-production aspects include – research, design, & product pitch; material acquisition & budgeting. Production aspects include – mold-making, high-volume prosthetics creation & application plus projects which simulate on-set conditions having to design & apply "for the masses" creating featured, secondary, & ensemble characters of the same genre. Final projects included in Columbia's year-end Manifest celebration.

\**Ventilating Hair* – Introductory course covering basic knotting techniques of hair onto lace pieces. Projects cover design & styling of moustaches, goatees, sideburns, & eyebrows, plus creating & adding lace fronts to otherwise more economical wigs.

\**Teeth* – Acrylic & Plastic techniques for design & creation of custom-fitting dentures & teeth additions suitable for performer & prosthetic makeup inclusion

\**Horns, Nails, & More* – design & creation of “finishing touches” for performer & prosthetics based makeup; materials range from paints & specialty materials such as Resins, Plastics, & Silicones

#### Advances to the Makeup Program

- *Growth*: Our newly developed full complement of coursework has resulted in a continued growth of enrollment with students ranging from across the wide variety of majors. Interest in Spring '15 courses has increased tremendously as all courses have reached its maximum both in terms of student enrollment & number of courses allowed in our allotted one classroom.
- *Student Websites*: As a way to prepare for modern-day common practice of digital meetings & product pitches, students of all levels are required to take daily project pictures & create personal websites which highlight their work, functioning as an online portfolio to jumpstart their career. All courses also require the submission of research & project ideas digitally with in-person product pitches to build up students' confidence & prepare them for everyday occurrences within this career path
- *Publicity*: on-hand at open house events to respond to questions from interested students/families & counselors/advisors; creation of (updated each semester) PowerPoint presentation for all of the Design/Tech programs in the Theatre Department. Creation of Makeup Program Website as a means to provide publicity of courses & announcements; FAQ's; instructor & student artist bios; featured artists & current shows/projects. Upcoming-- creation of informational pamphlet/brochure covering: course options & descriptions, examples of student work, definitive layout of the Makeup tract of the Design/Tech Theatre major; (if proposed minor is approved) definitive layout of the Makeup Design & Artistry minor coursework
- *Reformatting of the Makeup Program within the Theatre Department & throughout Columbia College*: Re-naming of all makeup courses/descriptions for a more relevant representation of the coursework covered, level of course, & most importantly, a clearly defined format to correspond with other courses offered throughout the college to alleviate confusion amongst current & future students for advertisement purposes. Continued work towards a more inter-departmental approach as well as a more visible appearance & inclusion of makeup for theatrical productions/courses & college-wide. Further collaboration with all Design/Tech faculty to create an official inclusion of makeup courses as an approved design tract with all associated courses listed appropriately

#### Other Duties

- *Advising*: completed Columbia's online SPPA Advising Tools Course (Fall '13); advisor to current list of advisees as well as all students interested in pursuing makeup (regardless of major &/or if students-at-large)
- *Mentoring*: provide support, encouragement, & instruction for student makeup & hair/wig designers of all levels for mainstage & student productions as well as film projects & other outside projects as necessary
- *Productions*: Makeup, Prosthetics, & Hair Designer (Splendor); Wig Designer (Hairspray); Makeup & Wig Designer (Into the Woods); Makeup Supervisor/Instructor (Mary Stuart); Wig & Hair Designer, hair styling/instruction for all mainstage & student directed projects as necessary
- *Coordinator*: scheduling of courses & instructors; budget/ordering for Makeup Program & production needs; scheduling of artists/technicians for theatrical productions

#### **Adjunct Faculty – Makeup Instructor** (Stage Makeup I & Stage Makeup II)

January 2010 – Summer 2013 (substitute teacher from March 2003 – December 2009)

- develop & present (alongside Kris Hill) plans for a new Makeup Minor & its associated courses
- acquire new techniques & continually progress how that translates into the ever-evolving curriculum
- analyze & provide feedback (personally & with digital follow-up) for student inquiries & designs

- Co-Founder, Production Manager, & Casting Agent for all shows & related projects (trailers, fund raising, publicity)
- Makeup, Special Effects (FX) & Blood Designer; Violence Design
  - *Prosthetics* – oversized “Bitch Tits” chest prosthetic worn during live fighting conditions; onstage live castration & removal of replica penis; replica hand being sawed through & removed live; appearance of both a missing hand & missing arm (at elbow) as a result of simulated rape & dismemberment; transformation of lead character with full-body & head slip-pieces, various prosthetics, & a variety of created creature bloods & wound oozes; Upcoming-- a fully-working hand with two missing fingers & a mutilated eye/socket due to a barb-wire attack
  - *Blood FX* – creation of various blood types (edible/non-edible, washable, hypo-allergenic) to be used across a variety of materials & techniques; on-skin application, blood bag delivery, rigged FX delivery via syringes & other tubing; constant bleeding of a character throughout an entire second act
  - *Unique makeup instruction/applications* – close-up realistic aging (30 year old performer to early 50’s); tribal clan tattoos; ‘street fight’ bruising with associated appearance changes as they worsen/heal; scarring
  - *Violence Choreography & Coordination* – live stage hanging of a performer to die via a safely engineered rig & harness technique to simulate a meat hook to the chest; various slight-of-hand torture techniques including a live power-drilling to a knee, cutting off of an ear, & numerous slit necks/slices/gun shot wounds; multi-cued stage violence & blood FX for iconic “shootout bloodbaths” (the final warehouse scene in *Reservoir Dogs*; tavern scene & theatre explosion for *Inglourious Bitches*)
- Theatre/Set Design & Technical Director/Construction
  - design, engineer, & construct a multi-functional two-level stage area; theatre designed with two viewing sections – one to simulate a widescreen view typical for movies (since that represented the typical format of our film inspirations) & one section which had head-on viewing typical to a tradition theatre setup; 38 person bleacher-style seating sections (upgraded to a 44-person seating with upgraded additional seating added); tech, bar, & lobby area
  - design & construction of all sets (except upcoming *History of Violence*); designed for quick in-scene transformation; all sets needed to be seamlessly reinforced for safe Violence staging & rigged for FX purposes
  - Hardware/material acquisition along with necessary set dressing furniture & prop items
- Visual/Graphics Design & Publicity
  - Photographer/Editor & digital formatting for all print purposes including posters, postcards, business cards, t-shirts, patches, & all digital representation of show/company listings
  - Writer for all company castings & show announcements
- Other duties (not stated above) specific to individual shows as stated:
  - History of Violence** (Spring 2015; a reworking of our original 2013 script)-- *Stunt Performer/Torturer*
  - Fight Club** (Summer/Fall 2014; based off of the novel & film of the same name) – *Stage Manager; Editor & Co-Adaptor* of original script created for this production; *Performer (Tyler #3)* – our adaptation included three Tyler performers, each which represented different character attributes & jobs symbolizing a visual representation of his created personas due to a mental/sleep disorder
  - TITUS: Apokalypse** (Spring 2014; Shakespeare’s *Titus* set in a post-apocalyptic setting) – *Lead Performer (Tamora, Queen of the Goths); Script Adaptor*; (due to scheduling difficulties) stepped in as *Stage Manager; Mentor* of Columbia student to become an FX Technician & trained her to transition to Stage Manager for performances
  - House of Yes** (Winter 2014) – *Show Photographer & Props Manager*
  - Inglourious Bitches** (Fall 2013/Winter 2014; gender- & racial-blind casting based on the film *Inglourious Basterds*) – *Lead Performer (Col. Hans Landa)*, learned & performed in German/Austrian, French, & Italian language & accents; adapted the script for theatrical purposes; stepped in as *Stage Manager* after the original one overbooked herself. Sell-out crowds nightly resulting in the need to expand our permanent theatre seating.
  - Reservoir Dogs** all-female casting theatrical version of the film of the same name) – *Stage Manager, Stunt Performer* (2013; Chicago); *Blood FX/Violence Design, Casting Agent, Asst. Director* (2016; co-production in Maine)
  - History of Violence** (Summer 2013; based off of graphic novel & film of the same name) – co-wrote portions of our original script; *Editor; Stunt Performer/Torturer*
  - the <mutant> FLY** (Spring/Summer 2013; based off of characters/story from the film, *The Fly*) – *Adaptor & Writer* of original script; *Stage Manager; Lead Performer (Ronnie); Supervisor* of company intern

- Visual examples of trailers, production stills & publicity can be found throughout at [BareKnuckleProductions.org](http://BareKnuckleProductions.org), on Facebook at [BareKnuckleProductions](http://BareKnuckleProductions) or on my website: [glenesehand.com](http://glenesehand.com)

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**Freelance Designer** (Prosthetics & Masks, Creature Creation; Special Effects, Blood Work; Makeup), May 2002 – Present  
*For examples, please visit my website: [glenesehand.com](http://glenesehand.com)*

**Latest Projects** – Makeup Design (entire cast) for *The Addams Family* (Mercury Theater), unique designs of iconic characters; Blood Designer for *Mr. Burns* (Theatre Wit; Jeff recommended), integrated compressed air blood rigging; Custom-fitting Hand/Nails, Ears, & Teeth, custom colors, plus makeup design & instruction of title character in onstage black & white production of *Nosferatu* (Silent Theatre Company); Makeup, Hair, & Mask Designer (with integrated LED's) for fashion-forward Sprites plus various other aspects including aging, corrective, & silicone/latex techniques for *Tempest* (City Lit); Creature, Makeup, & Blood Designer for *Morbius: the Living Vampire* (Short Film)

**Predator the Musical (& version 2.0)** – Complete facial mask (Polyurethane Foam, Silicone, Acrylic) with fully-working mandibles; Bio-Helms of Carbon Fiber fabrication with infused aluminum & integrated laser tracking system; matching Carbon Fiber body armor & laser/light integrated weaponry units

**Beauty & the Beast** – UPS for Downs, EDGE, Oak Lawn Park District Theatre Program, Rising Star Theatre Co. & others  
 \*Prosthetics \*Ventilated hair (head/body on lace &/or latex) \*Wig Construction \*Masks (Beast, Wolves; Steampunk Beast & Cogsworth)

**Prosthetics & Masks** – Various Companies: *Wizard of Oz*, *Into the Woods*, *Beowulf*, *The Princess Bride*, *The Ruling Class*, *Cyrano*, *Robin Hood*; Defiant Theatre: \**Dracula* -- transformed 25 year old male into 92 year old Dracula utilizing prosthetic facial & finger pieces with 3 inch unkempt nails (fully applied during show in under 15 minutes & removed (quick change into 'handsome' young man again); working 'blood transfusion' machine, severed head on a platter \**The Pyrates* -- transformed an average-sized male into "Don Lardo" an obese Spanish noble with creation/application of a 6-piece prosthetic & fabricated ventilated hair pieces; instructed 31-person cast on period, corrective, & wound/scar techniques

**Acrylic** – Vampire Teeth for *Dracula* & *Out on a Limb* (TV); Assorted projects with full/partial bridges &/or caps for Wolves, Werewolves, Alien, Guinea Pig, Beasts; Nails/Talons, Spikes/Spines & other random assortments of creature 'details'

**TV (hi-def)** – Frequency TV: *Out on a Limb* (2004 – 2009) & other assorted shows; *Improv Olympics*  
 Design & apply cosmetic, specialty & prosthetic makeups for the Emmy-nominated comedy show; Gore/FX, Aliens, Mythological Creatures, Baldcaps, Crepe Hair, Sex Change, Likeness

**Film** – *Zombie Island*: Makeup & Special FX Designer for a squadron of zombies (varying degrees of death types & decomposition), injury simulation; *Holy Knight*: Medieval sword injury simulation; *Pride & Prejudice & Zombies* -- instructor (aging & wound simulation), designer/artist in creation of the book "Denizens of the Dark: The Church of England's Guide to Dimmers" featured prominently throughout the film

**Spectacle** – five years with Redmoon Theater hired as: makeup artist, puppetry & props fabrication/manipulation; construction crew (wood & metal), technician; director, combat/movement choreographer, performer

**Body replicas** – Latex Hand (Ernst & Young), foot to be hacked off (*Misery*), Theatre Guignol style of *Princess Club*: extensive blood work, fingers & toes severed, operating removable foot with tubing to bleed when the toes were sawed off; pregnant woman's torso, full male body, numerous appendages & heads

**Wigs** – two productions of "Cats" equaling 73 wigs -- cut, style, airbrush; *Hairspray* emergency rescue of 17 wigs

**Misc.** – known for gore, injury simulation, undead, monsters: *Among the Dead* (Factory Theater) designed 8 & applied 13 of 21 zombies, *Terra Nova* (Backstage Theatre) -- windburn & gangrenous wounds plus necrotic falling toes, recognized by the Prosthetic Association as being true to life & believable while onstage; coordinator, scheduler, accountable for prototype prosthetics/costumes for demonic "Darklings" characters for *Darkness* (video game; 2K Games/Promo Guys Marketing); Chicago Opera Theater, Chicago BAR Association

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**Instructor/Presenter & Production Manager** – Makeup, Special Effects, Technical, Mask, Theatrical Combat, Performance  
*Esteem Development through Greater Expectations (EDGE)* Spring 2007 – December 2013

- utilize theatrical techniques, classes, & shows as a way to booster an individual's exploration towards self-awareness, confidence, & personal growth; organize, schedule, & communicate with parents concerning any updates &/or issues
- establish key areas of strengths/weaknesses & present those in a balanced & constructive manner as some individuals are not as keenly open to criticism before they have had the opportunity to loosen their barriers

**Contractor – Head of Makeup & Wig Department** (three years); Makeup & Prosthetics Technician

Navy Pier at Navy Pier; Six Flags Great America *JPM Productions, Inc.* October 2004 – November 2007

- design, application, & styling of makeup & wigs for all 40 characters plus a complement of ‘swing team’ members
- instruction of crew & area leads; inventory requisition & maintenance; scheduling crew
- supply materials & be on-hand for all press events; assist Company President with on-air applications

**Instructor:**

Dueling Arts Intl., Summer 2007 – 2013

Lake Tahoe Community College, Summer 2005

St. Agatha’s Family Empowerment, May 2000 – September 2001

Associate Instructor, Theatrical Combat

Basic through Advanced Theatrical Combat/Movement

Life Skills Instructor; Drama Instructor; Director

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**Performance Related – Various Companies**

- Stunt Performer in Wild West Stunt Show – Merryland Amusement Park; Guangxi, CHINA (performed in Mandarin)
- Title Character in *Predator: the Musical (& version 2.0)*; in discussion about possible re-mount (California)
- Performer with Navy Pier Entertainment – various characters (3 years)
- Lead Actor (Ivy) in *3HALOS*, an original live-action graphic novel theatrical production
- Stunt Performer & Violence Coordinator for Independent Films (super hero/action genre: *Morbius*, *Wonder Woman*, *Batgirl*, etc...)
- Bare Knuckle Productions – Lead Actor (4 shows); Stunt Performer (3 shows)
- Acting resume available upon request

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**Education**

**Columbia College Chicago, 1998 – 2002**

Bachelor’s degree (Honors) --Theatre with an Acting concentration (focus on Stage Makeup, Stage Combat, & Science)

**University of Hawaii at Manoa, Summer workshops 2001 & 2003**

Advanced Theatrical Combat with Dueling Arts, Intl.

**Skills & Duties**

- Develop ideas through meticulous research & analysis of ‘character’ & all available mediums
- Communicate design ideas at production meetings; stimulate creative collaborative ideas through presentation of concise sketches, material requirements, & other technical knowledge & support
- Calculate & manage procedural costs during pre-production while maintaining the targeted budget for design portions of all producer’s capital; Assure timely material & project deliveries (& transport/pick-ups as necessary)
- Self-budget time; Establishing individual & group ideas/goals & remaining vigilant with deadlines
- Management between director/producer, performers, & design team(s)
- Materials proficiency: prosthetic design & sculpting; fabrication, & application; mold-making; casting with latex, slip-casting, Polyurethane Foam, Baked Foam, Silicone, Gelatin; casting & incorporating Acrylics, Resins, & Carbon Fiber; manipulation of materials & their properties (i.e. so that Silicone could successfully be used alongside Latex)
- Other skills: Microsoft Word, Excel, PowerPoint, Search Engines; Photography & Digital Editing; Organizing budgets, contracts, & scheduling; Leader using constructive criticism & patience; Detail-oriented; Problem-solver

**Accomplishments**

- Co-Founder & Owner of Bare Knuckle Productions (recipient 2014 Best of Chicago Award, Performing Arts Group); alumnus of: “The Action Pack”, Slo-Panda Productions, Backstage Theater Co.
- Work & articles have been featured on WTTW, WYCC-20, film festivals; in Chicago Tribune, Chicago Reader
- Recognized two-time recipient of Excellence from United Parent Support for Down Syndrome
- Applied makeup across a broad spectrum of ages (2-95 years), ethnicities, skin types, & allergy adjustments
- *Odd yet true* – thawed a butchered pigs head to sculpt atop, mold, & cast it to make a replica for a slaughterhouse

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**References**

Available upon request.