

MAKE-UP ARTISTS & HAIR STYLISTS GUILD

THE ARTISAN

FALL 2023



POKER
FACE

2

EMMY® AWARD NOMINATIONS

OUTSTANDING PROSTHETIC MAKEUP

JAMES MACKINNON, HUGO VILLASENOR, BIANCA APPICE, KEVIN WASNER,
AFTON STORTON, KEVIN HANEY, NEVILLE PAGE, VINCENT VAN DYKE

OUTSTANDING CONTEMPORARY MAKEUP

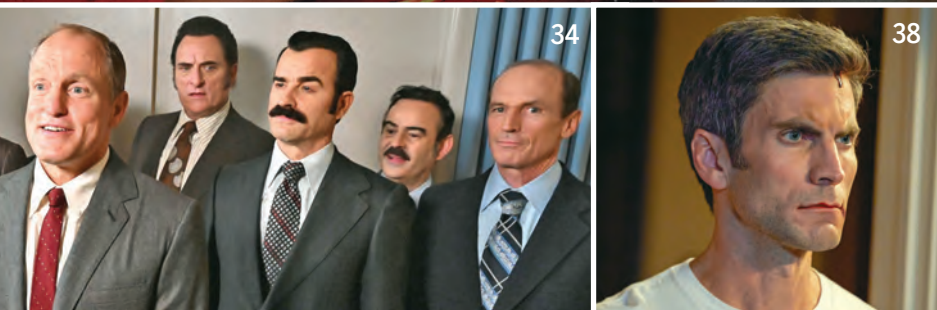
SILVINA KNIGHT, TANYA COOKINGHAM, ALLYSON CAREY,
PETER DE OLIVEIRA, HANNY EISEN, KIM AYERS



"GRADE A.
A WELL-CRAFTED EVENT."
INDIEWIRE

STAR TREK
P I C A R D





VOLUME 19 NUMBER 4

THE
ARTISAN
FALL 2023
what's inside

FEATURES

- 16 *Poker Face*
What are the odds?
- 22 *Fatal Attraction*
Going beyond the surface
- 26 *A League of Their Own*
All-American girls on the field
- 30 *Shrinking*
Evolving looks reveal emotions
- 34 *White House Plumbers*
Finding the (Watergate) leak
- 38 *Yellowstone*
A Western makeover
- 42 *Quasi*
Medieval times revisited
- 46 Hollywood's First Hunchback

DEPARTMENTS

- 2 From the President
Focus, time management, and organization
- 4 Local Perspective
Let's talk about solidarity
- 6 Guild News
- 10 Calendar of Events
- 12 Craft Education
- 15 Extended Family News
- 48 Last Looks

Cover: Natasha Lyonne in *Poker Face*.
Photo by Phillip Caruso/Peacock



**"The bad news is time flies.
The good news is you're the pilot."**

—Michael Altshuler

In this current world, there are so many things for us to accomplish and with technology at our fingertips, we often get distracted from what we are doing. Without thinking, we are constantly on our smart devices answering texts, looking at social media and multitasking all

day. We are so used to being "on call" and available to everyone at all hours that it sometimes leads to a variety of issues or dilemmas such as productivity interruptions, mistakes, and time management problems. When we constantly stop what we are doing, it can cause a domino effect wherein items can be forgotten, and one can become disorganized which inevitably means it takes longer to get work completed. Focus, time management, and organization are key to completing tasks efficiently and leaving you free to relax and decompress.

A few things to keep in mind that can help with time efficiency: When working on the computer or a project and your phone is constantly pinging and ringing, if you must pick it up, keep a notepad right next to you and before answering any text or a call, jot down exactly what your train of thought is at the time or what exactly you are working on in that moment. It is so common to get caught up on the phone that when you get back to the project or computer, you have forgotten where you are. This sometimes leads to missing deadlines or omitting important information altogether. Later, when you must go back supplement or correct your mistakes, it takes more time than if you had simply completed the task before picking up the phone. Texting has its own unique issues when there are a whole series of texts, it eats up so much time and the back-and-forth is usually unnecessary. Rather it is better to wait until you are free to give your proper attention to the original text and compose a correctly thought-out answer.

Another time management skill is to block out increments of time even if they are as short as 15 minutes to 20 minutes where you don't interrupt or even look at your phone. Then if you really need to take a break, answer all your texts, emails, and calls all at once during another "block of time." One's attention span is not very long to begin with and if you get used to scheduling short blocks of uninterrupted time, you will be amazed at how much more you can accomplish. Think about it, as a make-up artist or hair stylist being constantly interrupted in the trailer while getting talent ready and asking how long you will be ends up adding more time than if you are uninterrupted during the process. When you compartmentalize, you end up organized and streamlined. It is a natural progression for work to be completed when you have a plan.

Athletes in training do different sets or types of practice at certain times with no interruptions. You don't see athletes stopping to have a conversation or answer a text during the allocated block of time concentrating on their sport.

Finally, think about proper manners and communication skills. When having a conversation with a colleague or friend, you will likely avoid many misunderstandings if each party makes a concerted effort to actually listen to each other and avoid interruptions. Constantly stopping to text, read a text, or take a call while having a conversation is not only impolite, it wastes everyone's time.

There will be much more goodwill when you show people they are important enough to get your undivided attention. If your time is limited, communicate that right up front and when that time is up, explain politely you must get back to work and if need be, the conversation can be continued later.

It takes a lot less time to collaborate or fix a problem when both parties are fully engaged which then leaves more time for creativity and leisure time.

JULIE SOCASH
President

THE ARTISAN

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

Managing Editor
ADAM BRANDY

Contributing Writers
MICHAEL F. BLAKE
BRENDA BLATT
RICK CAROTO
LINDA CHOI
CLAIRE ALEXANDRA DOYLE
AMY L. FORSYTHE
SARIT KLEIN
JANI KLEINBARD
CHERI MONTESANTO
GREG MOON
TIM MUIR
LORNA REID
JULIE SOCASH
AMY SPARKS
DERRICK SPRUILL
MARY ANNE VALDES-POOLE
KAREN WESTERFIELD

Publisher
INGLEDODD MEDIA

Office Manager
KATHY SAIN

Mailing List Manager
KATHY SAIN

The Artisan is published quarterly
by Make-Up Artists & Hair Stylists,
I.A.T.S.E. Local 706, 828 No. Hollywood Way,
Burbank, CA 91505
Phone (818) 295-3933 Fax 818-295-3930
All editorial and photo submissions
should be sent to email address:
hllywdmkupartist@yahoo.com

To update member information,
email to: dispatch@ialocal706.org

Advertising:
IngleDodd Media
(310) 207-4410
muahs@IngleDoddMedia.com
www.IngleDoddMedia.com

Officers of I.A.T.S.E. Local 706



President
Julie Socash

Vice President
Kim M. Ferry



Recording Secretary
Daniel Curet

Secretary-Treasurer
David Abbott

Sergeant-at-Arms
Sherrita Cole

Business Representative
Karen J. Westerfield

3 EMMY® AWARD NOMINATIONS

INCLUDING

OUTSTANDING PERIOD AND/OR CHARACTER HAIRSTYLING

NIC COLLINS GIORGIO GALLIERO

“THE HAIR IS
JAW-DROPPING.”

San Francisco Chronicle

“From decadent jewels
to increasingly
elaborate hairstyles,
THE CREATIVE
TEAM HAS
REALLY
OUTDONE
THEMSELVES.”

COLLIDER

FROM SHONDALAND

QUEEN CHARLOTTE

a BRIDGERTON story



FYC.NETFLIX.COM



Let's talk about SOLIDARITY ... shall we?

Giving support to a person or a group on their own terms is known as solidarity. In the labor movement, solidarity means workers standing shoulder-to-shoulder, hand-in-hand, and toe-to-toe in SUPPORT of ALL workers in their pursuit of better contractual terms and conditions for themselves and their sisters, brothers, and kin.

The WGA (Writers Guild of America) went on strike May 2, 2023, followed by SAG-AFTRA (Screen Actors Guild-American Federation of Television and Radio Artists) on July 14, 2023.

This has not occurred since 1960, when Ronald Reagan was the President of SAG (Screen Actors Guild). The WGA and SAG collectively and successfully shut Hollywood down for about six weeks.

Sixty-three years later, history is repeating itself—guilds take a strike authorization vote; ask for federal mediation to step in; negotiations come to a standstill; a mass membership meeting is held; and the strike is officially announced. Sound familiar? Even the proposals sound familiar: In 1960,

“Everything in the business

will be changed—production, distribution, exhibition.” In 2023, the WGA and SAG-AFTRA are both pushing for wage parity and, an increase to counter yearly inflation; shrinking residuals and “lack of” in streaming content; and let us not forget, AI (the amount of known and unknown information on this one subject could keep the negotiations going for days—once they get back to the table).

Like in most, if not all negotiations, it always comes down to the financial proposals: health, pension, and welfare, and of course, wages. Even additional holidays, vacation, and sick pay

all equate into wages (monies). When costing out a contract, EVERYTHING that can be, is broken down to the nearest penny. The above-mentioned items are carefully calculated to see the actual cost of adding or subtracting them into that contract. What would the cost really be per hour if a member needed to pay for their own health insurance? For the IATSE below-the-line crafts, I am told that amount is approximately \$15-\$18 per hour or more that would be added to our base pay. The costs of healthcare have sky rocketed ... but, so has food, gasoline, transportation, rent, and the list goes on and on.

The world is watching for what the writers and actors are going to do next. They will set the climate for how other similar unions will be negotiating in the future.

Paul W. Fleming, General Secretary of Equity, the actors' union in Britain, said in an interview, “Actors everywhere are facing **‘long-standing, shared fights’** over issues such as pay and residual payments, as well as new challenges, including artificial intelligence.” Later adding that, **“Securing fairness in pay, terms, and conditions is critical**—whether it's with traditional producers or new global streamers, this includes the new modes of making and distributing work to a larger global audience.”

Q: How much longer can the WGA and SAG-AFTRA continue to strike?

The most important word in the language of the working class is **‘solidarity.’**

HARRY BRIDGES

A: As long as it takes for the unions to get a FAIR and equitable deal.

If you are reading this now and the WGA and SAG-AFTRA have gone back to the table and are coming to an agreement in their contracts, Fantastic!

If by chance the unions are still picketing by the time this edition comes out, please brace yourself ... it may be a long bumpy ride.

Please remember that we, **IATSE—SUPPORT ALL WORKERS' RIGHTS!!** Volunteer to help the WGA and/or the SAG-AFTRA unions—participate by walking the picket line to show your solidarity; gently honk your horn as you drive by sisters, brothers, and kin showing their solidarity. Volunteer to be a part of a food drive or donation center; reinvest in the **Member-2-Member** program; or be an **Angel** and make a phone call to any Local 706 member and have a chat, say “Hello” or ask them **how they are doing.**

Whatever you choose, remember that Local 706 is here to help you with any of your needs during this time. Visit the website behind the member's wall and access the Welfare Committee's thoroughly researched resource papers, with references for San Diego County, Orange County, Los Angeles County, San Jose, and the San Francisco/Marin Counties (anywhere a Local 706 member works in California).

In Solidarity and Unity always,

Karen J. Westerfield



7 EMMY® AWARD NOMINATIONS

INCLUDING

OUTSTANDING PROSTHETIC MAKEUP

SEAN SANSOM, MIKE HILL,
SHANE ZANDER, KYLE GLENCROSS, MEGAN MANY

"Ambitious and meticulously crafted.
THE MAKEUP IS INCREDIBLE."

CHICAGO SUN-TIMES



▷ GUILLERMO DEL TORO'S ◁

CABINET OF CURIOSITIES



FYC.NETFLIX.COM



Locs & Twists winner
Jennifer Lord



Braids winner
Ursula Simpson



Barbering and Fantasy
winner Robert LaMarr
Randle, Sr.



Fantasy winner
Sheila Holden

CROWN DAY

Artistry Showdown

THE 1ST ANNUAL HAIR COMPETITION IN
CELEBRATION OF THE CROWN ACT &
NATIONAL CROWN DAY

Presented by the Make-Up Artists & Hair Stylists Guild
IATSE Local 706 and the DEI Board

What is **THE CROWN ACT**?

CROWN stands for:

C creating a
R respectable and
O open
W world for
N natural hair

National CROWN Day was established in celebration and commemoration of the passing of the bill which became law in California in 2019 through the efforts of **Sen. Holly Mitchell** and **The CROWN Coalition**. This bill protects a specific demographic in the workplace from discrimination against cultural hair styles such as locs, twists, braids, Afros, and other protective hair styles.

This amazing event was held virtually and the voting was done through **YouTube**. The competition was inclusive to hair stylists and barbers of the locals. The incentive was a \$500 cash prize donated by **The House of Joy**, along with many amazing hair product suppliers such as **Tokyo Nature Lab**, **Janet Hair Collection**, **Pacific Instruments** and **Daily Dose**, along with our MUAHS Guild Awards gifting suite sponsors, **Dove**, **Schwarzkopf Professional**, **Farouk Systems**, **Chi/BioSilk Haircare**, **Urban Decay Cosmetics**, **Black Opal Beauty**, **Hollywood Fashion Secrets**, **Giovanni Cosmetics**, **Tablette Palette**, **Skinshine Beauty**, **Beauty Blender**, **LeMieux**, **Ardell Beauty**, **Fusion PKG Beauty Company**, **Clubman Pinaud**, **Woody's For Men**, and **Punky Hair Colour**.

The four categories were **Locs & Twists**, **Braids**, **Barbering** and **Fantasy**.

Winners were chosen and announced on July 3, 2023, **National CROWN Day**:
Locs & Twists: Jennifer Lord, Local 798
Braids: Ursula Simpson, Local 706
Barbering: Robert LaMarr Randle, Sr., Local 706
Fantasy: Robert LaMarr Randle, Sr. and Sheila Holden

Thank you to our other contestants:

Locs & Twists:
Kamaura Eley, Local 706
Nae Beamon, Local 706
Autumn Sanders, Local 706
Yunea Cruz, Local 706

Fantasy:
Antoinette Black, Local 798
Amber Hamilton, Local 706
Autumn Sanders, Local 706

Braids:
Filisha Jones, Local 706
Autumn Sanders, Local 706
Yunea Cruz, Local 706
Antoinette Black, Local 798

Barbering:
Hubert Guy, Local 798

Congratulations to all the winners & participants. Please visit <https://local706.org/crown-day-artistry-showdown/> for photos and links to videos of the artisans and their creations.

National CROWN Day is an annual celebration. We can't wait to see your creations for the next CROWN Day Artistry Showdown in 2024. Put your a-game on and get ready.

CONGRATULATIONS
P-VALLEY

2023 EMMY® NOMINEE
OUTSTANDING CONTEMPORARY HAIRSTYLING



**ARLENE
MARTIN**

DEPARTMENT HEAD
HAIRSTYLIST

**LATOYA
KELLEY
HOWARD**

KEY HAIRSTYLIST

**KASI
YORK**

HAIRSTYLIST

**LEVURA
GEUKA**

HAIRSTYLIST

**JASON
YANCEY**

BARBER

STARZ

Congratulations to Our Emmy Nominees

Outstanding Contemporary Hairstyling

Abbott Elementary | “Festival” | ABC

Moiria Frazier, Department Head Hairstylist

Dustin Osborne, Key Hairstylist

Christina Joseph, Hairstylist

The White Lotus | “Abductions” | HBO Max

Miia Kovero, Department Head Hairstylist

Outstanding Period And/Or Character Hairstyling

Dahmer – Monster: The Jeffrey Dahmer Story | “Lionel” | Netflix |

Ryan Murphy Productions for Netflix

Shay Sanford-Fong, Department Head Hairstylist

Maggie Hayes Jackson, Key Hairstylist

Michael S. Ward, Hairstylist

Havana Prats, Additional Hairstylist

The Mandalorian | “Chapter 19: The Convert” | Disney+

Maria Sandoval, Hair Designer

Ashleigh Childers, Key Hairstylist

Sallie Ciganovich, Hairstylist

The Marvelous Mrs. Maisel |

“A House Full of Extremely Lame Horses” | Prime Video | Amazon Studios

Kimberley Spiteri, Department Head Hairstylist

Outstanding Contemporary Makeup (Non-Prosthetic)

American Horror Stories | “Bloody Mary” | FX

Tyson Fountaine, Department Head Makeup Artist

Ron Pipes, Key Makeup Artist

Gage Hubbard, Makeup Artist

Heather Cummings, **Natasha Marcelina**, **Michael Johnston**,

Additional Makeup Artists

Star Trek: Picard | “Vox” | Paramount+

Silvina Knight, Co-Department Head Makeup Artist

Tanya Cookingham, Key Makeup Artist

Allyson Carey, Makeup Artist

Peter De Oliveira, Personal Makeup Artist (Sir Patrick Stewart)

Hanny Eisen, **Kim Ayers**, Additional Makeup Artists

Outstanding Period And/Or Character Makeup (Non-Prosthetic)

Dahmer – Monster: The Jeffrey Dahmer Story | “Bad Meat” | Netflix

Gigi Williams, Department Head Makeup Artist

Michelle Audrina Kim, Key Makeup Artist

Daisy Jones & The Six | “Track 10: Rock ‘n’ Roll Suicide” | Prime Video

Rebecca Wachtel, Department Head Makeup Artist

Sherri Simmons, Key Makeup Artist

RJ McCasland, Makeup Artist

Kim Perrodin, Makeup Artist

The Mandalorian | “Chapter 22: Guns for Hire” | Disney+

Cristina Waltz, Department Head Makeup Artist

Ana Gabriela Quinonez Urrego, Key Makeup Artist

Alex Perrone, Makeup Artist

Crystal Gomez, Makeup Artist

The Marvelous Mrs. Maisel | “Susan” | Prime Video

Michael Laudati, Makeup Artist

Stranger Things | “Chapter Nine: The Piggyback” | Netflix

Amy L. Forsythe, Department Head Makeup

Lisa Poe, Makeup Artist

Outstanding Prosthetic Makeup

Star Trek: Picard | “The Last Generation” | Paramount+

James Mackinnon, Makeup Department Head and Prosthetics

Hugo Villaseñor, Key Prosthetic Makeup Artist

Bianca Appice, Key Prosthetic Makeup Artist

Kevin Wasner, Prosthetic Makeup Artist

Afton Storton, Prosthetic Makeup Artist

Kevin Haney, Additional Prosthetic Makeup Artist

Neville Page, Prosthetic Designer

Vincent Van Dyke, Prosthetic Designer



2023 BET Awards Make-Up & Hair Team

Make-up crew: Geneva Nash Morgan, Jenn Garcia, ShaDara Holmes, Naz Olivia, Schuron Womack, Camille Evans, Jenn Bennett, Constance Fox, Alyssa Hudson, with **Dept. Head Make-up April Chaney**.

Hair crew: Candi Russell, Quentin Drew Burrell, Rochelle Jones, Conrad Hilton, Andrey Joseph, Ursula Simpson, Cheryl Reid, with **Dept. Head Hair Brian Banks**.

Fast, precise drying.
Rethought for stylists.



Magnetic attachments
A complete suite of attachments engineered for different hair types and versatile styling.

Engineered and tested to endure busy salons
Made with hardened, long-lasting materials. Dropped 1,800 times and twisted 300,000 times to ensure durability.

Protects your client's shine
Intelligent heat control measures the temperature over 40 times a second to prevent extreme heat damage – even when styling up close.

Light and balanced design
Motor in the handle means better balance and more comfort for all-day use.

Spare filter.
No down time.
Attaches magnetically for quick swaps between appointments.

Compact head for greater precision
A shorter head allows you to get closer to your client's hair and style with more control.

Fast airflow for fast drying
The Dyson digital motor V9 generates high-velocity, high-pressure airflow for fast drying. Perfect for back-to-back appointments.

Engineered for low noise
The powerful motor is acoustically tuned to help create a more pleasant salon ambience.

Washable heavy-duty filter
Depth-loaded, maximum efficiency, maximum airflow (MEMA) filter captures particles, such as hairspray, to protect fast-drying performance.

10.8 ft. professional length cord
Extra reach to work on your client's hair from any angle.

With engineered attachments for more versatile styling.



New Flyaway attachment
Hides flyaways under longer hair. For a smooth, shiny finish.¹



Professional concentrator
Precise, powerful airflow gives you maximum control, enabling you to achieve a diverse range of styles.



Diffuser
Mimics natural drying to help reduce frizz and create defined curls and waves.



Wide-tooth comb
Helps detangle, shape and lengthen curly or coily hair.



Gentle air attachment
Softer, cooler airflow for sensitive scalps. Helps prevent color fade due to high heat.

dyson supersonic professional

1. To be used on dry, straight hair.

CALENDAR OF EVENTS

2023

Aug. 27	General Membership Meeting – Hybrid
Sept. 4	Labor Day – Offices Closed
Sept. 10	Board of Trustees Meeting at 10 AM – Hybrid
Sept. 11	Primetime Emmys & Governors Ball
Sept. 12	Executive Board Meeting at 7:30 PM via Zoom
Oct. 8	Board of Trustees Meeting at 10 AM – Hybrid
Oct. 9	Executive Board Meeting at 8 PM via Zoom Note time change.
Oct. 31	Halloween
Nov. 12	Board of Trustees Meeting at 10 AM – Hybrid
Nov. 13	Executive Board Meeting at 8 PM via Zoom Note time change.
Nov. 19	General Membership Meeting – Hybrid
Nov. 23-24	Thanksgiving Holiday – Offices Closed

Dec. 3	Board of Trustees Meeting at 10 AM – Hybrid
Dec. 4	Executive Board Meeting at 7:30 PM via Zoom
Dec. 22	Offices Close Friday
Dec. 24	Christmas Eve
Dec. 25	Christmas Day
Dec. 29	Offices Close Friday
Dec. 31	New Year's Eve

2024

Jan. 1	New Year's Day
Jan. 2	Return to Work

All General Membership Meetings are Hybrid



AKG | CHRISTIE'S
INTERNATIONAL REAL ESTATE

#1

LUXURY TEAM IN
LOS ANGELES

\$1.9 BILLION

TOTAL TEAM
SALES VOLUME IN 2022

\$16 BILLION

TOTAL TEAM
SALES

As an experienced entertainment industry professional, I am your go-to agent in Hollywood.

BUY | SELL | INVEST

Let me help you set yourself up for success in the real estate market in Los Angeles and by referral nationwide. With my unique perspective as a hair stylist and entrepreneur, I have a thorough knowledge of the real estate landscape and can provide you with valuable insights and guidance. Let's collaborate and find the perfect solution to exceed your goals.



DANIEL CURET-RODRIGUEZ

DRE 02061033 | 323.697.455 | DANIEL@DANIELCURET.COM

21 Emmy[®] Nominations

INCLUDING

Outstanding Contemporary Hairstyling

Nicky Austin
Hair Designer

Nikki Springall
Key Hairstylist

Sophie Roberts
Key Hairstylist

Nicola Pope
Hairstylist

FOR YOUR CONSIDERATION

TED LASSO Outstanding Comedy Series



Craft Education & Local 706 Co-Host Event

CONTRIBUTORS

CLAIRE ALEXANDRA DOYLE

MAKE-UP CRAFT EDUCATION PRESIDENT

JANI KLEINBARD

HAIR CRAFT EDUCATION PRESIDENT

& BRENDA BLATT

HAIR CRAFT SECRETARY

On April 23, both Craft Education and Local 706 Education hosted a joint event at The Elks Lodge in Burbank. This was a full day of education for both make-up and hair stylists, including a lighting class, a live 3D-scanning demo, and various other presentations.

The morning program of Local 706 Education was hosted by President Julie Socash, and taught by make-up artist Vivian Baker, along with **TML's** (The Makeup Light) Michael Astalos. This three-hour class discussed lighting technology, including color theory, color temperatures and even the ever-changing lightbulb technology. Vivian and Michael led a slideshow presentation that showed how lighting affects the work of the make-up artist and hair stylist, both behind and in front of the camera.

This presentation was followed up by **Big Mac Trailers** with Local 706 make-up artists James and Dyane MacKinnon discussing the importance of efficient lighting in the trailers and how to set up your workspaces with appropriate solutions. This



portion of the day was filmed by director of photography Don Morgan ASC (husband to Local 706'er Geneva Nash Morgan) and will be edited and uploaded for our members to watch online in the

future. James and Dyane brought a Big Mac trailer, set up with portable TML lighting. Vivian and Michael walked through the trailer with our attendees giving our artists a hands-on opportunity to see how these lighting options can be put to use. James and Dyane were also on site to demonstrate their hair and make-up trailer, designed for the current and working make-up artists and hair stylists, including wig dryers, wig storage, and private "Crow's Nest" stations.

After a generous lunch donated by **First Entertainment Credit Union**, our Craft Education portion of the day began with a live 3D life-cast scanning presentation from **Autonomous F/X** and their new custom wig company **Wig Worx**. Our members watched in real time as a face and head were scanned and printed in about 30 minutes, offering our members an alternative and updated education to the traditional life-casting techniques of the past, while demonstrating the technology of the present day.

Kryolan shared samples of some of their products that are versatile for both make-up and hair work,





9 Emmy[®] Nominations

— INCLUDING —

OUTSTANDING LIMITED SERIES
OUTSTANDING PERIOD MAKEUP
(NON-PROSTHETIC)

REBECCA WACHTEL, Department Head Makeup Artist
SHERRI SIMMONS, Key Makeup Artist
R.J. MCCASLAND, Makeup Artist
KIM PERRODIN, Makeup Artist
DARLA EDIN, Makeup Artist
EMILY BURGARD TATUM, Makeup Artist

“An **exhilarating slice**
of 1970s rock ‘n’ roll”

CHICAGO SUN-TIMES

TCA AWARDS
NOMINEE
OUTSTANDING LIMITED SERIES

Daisy Jones & the Six

6 Emmy[®] Nominations

— INCLUDING —

OUTSTANDING
PROSTHETIC MAKEUP

JASON DOCHERTY, Prosthetics Designer
DAN PERRY, Key Prosthetics Makeup Artist
MARK KNIGHT, Senior Prosthetics Makeup Artist
SIMON ROSE, Senior Prosthetics Makeup Artist

“A **colorful**
waking dream”

CHICAGO SUN-TIMES

THE LORD OF THE RINGS

THE RINGS OF POWER

prime | FYC

including their aqua color, glitter gels and also brought samples of their color-tinted wig powders. First Entertainment discussed their services to our artists, as well as their online financial literacy courses. **Pacific Instruments** discussed their hand-crafted shears, scissors, additional professional



beauty tools (including scissors and palettes), and their custom engraving services on their tools to make great gifts. Make-up artist Austyn Cuccia demonstrated her company **Blood Rugs & Layable Liquids**. Austyn discussed how her special effects company can create customizable and reusable rubber-like liquid mats that can be great alternatives for

blood pooling on sets, resulting in less cleanup for actors' skin and wigs.

SAG/AFTRA was also on site to make introductions to some of their business reps and shared some info as how some make-up and hair circumstances actually fall under guidelines for their guild members. Resulting in a lively discussion between some of our attendees, it was great to get the introductions and get the conversations started between our Guild and the ones we work with.

Additional information on our presenters may be found at www.bloodrugs.com, www.surgical101.com, www.autonomousfx.com, www.sagaftra.org, themaakeuplight.com, www.bigmacktrailers.com, www.firstent.org, and www.kryolan.com



This was a full day loaded with education and we would like to thank all our volunteers who showed up to help set up, clean up, and run the day. Our volunteers are essential to the success of our education events and we thank them for always being there for the membership. On behalf of myself (Claire), Julie Socash, and Hair Craft President Jani Kleinbard, we would like to acknowledge our volunteers from this event: Michele Teleis, Yunea Cruz, Elena Arroy, Jamie Hess, Annie Maniscalco, Iris Abril, Brenda Blatt, Elaine Kandel, Kerry Mendenhall, Liz Rizzo, Gloria Conrad, Kc Mussman, Ciara Adise-Bangle, Patrice Madrigal, and Geneva Nash Morgan. Additional thanks to our sound technician Naola Greaves and additional cameraman Jeff Amaral.



In Memoriam



Kathleen Lynch (1968-2023)
Hair Stylist

Kathleen Lynch, originally hailing from the vibrant San Francisco Bay Area, had eventually made her home in Lindon, Utah. Although she had been a trainee hair stylist in Local 706 since June 2021, Kathy had been honing her hair styling skills ever since she attended cosmetology school at the tender age of 17.

Her true passion lay in the captivating world of film and television, where she had the privilege of collaborating with numerous exceptionally talented artists. Kathy's journey led her to work on the esteemed Western drama series *Yellowstone*, where she excelled as both the key hair stylist and later, the Department Head. More recently, she showcased her skills in period hair styling and wig craftsmanship on the captivating show *For All Mankind*.

Kathy firmly believed that education was the cornerstone of growth in one's craft. Fueled by this belief, she embarked on a journey to London to master the art of wigmaking. Armed with this newfound knowledge, she not only enriched the film and TV industry with her expertise but also extended her creativity and compassion to craft beautiful wigs for individuals struggling with hair loss.

Tragically, on May 19, 2023, Kathy's radiant spirit succumbed to her illness, after an arduous and courageous battle that had spanned the past nine months. Our hearts are heavy as we extend our deepest condolences to her devoted husband of 25 years, Wayne Lynch, and her four beloved sons, Ryan, Brett, Cody and Damon. May they find solace in cherished memories and the enduring legacy Kathy leaves behind.



Joyce Westmore (1937-2023)
Journeyman Make-up Artist

Joyce Westmore started in the entertainment industry as an actress, aka Jennifer Davis, in the mid-1970s. She worked on *MASH*, *Trapper John*, *M.D.* and *Foxy Brown*.

Joyce joined Local 706 in February 1993 as a make-up artist. She worked on *Space Rangers* in 1992 to gather her qualifying days for entry into Local 706. She started her make-up career doing the pilot for *Lois & Clark* and then proceeded to do the series. She and her husband Marvin Westmore worked several shows together: *Sweet Justice* which shot in New Orleans, *Childhood Sweetheart?* with Melissa Gilbert, *Lansky*, *St. Michael's Crossing*, and then, *The Untitled Cameron Crowe (Almost Famous)*, *Off Today* and *13 Days*.

She went on to work for several David E. Kelley shows going forward. She worked two seasons on *The Practice* and *Ally McBeal*. Joyce took an Honorable Withdrawal in 2003 and retired in May 2004.

Marvin and Joyce wished to be interred in a completely natural burial site in Joshua Tree, wrapped in shroud. Services were only held for family at the time of burial. Deepest condolences to Joyce's family and friends.



*L-R: Luis Guzmán as
Raoul, Natasha Lyonne
as Charlie Cale*

PHOTOS COURTESY OF PEACOCK



PUTTING ON A **POKER** **FACE**

BY AMY L. FORSYTHE
DEPARTMENT HEAD MAKE-UP

As someone who grew up watching *Columbo*, hearing the news that Natasha Lyonne and Rian Johnson were pairing up for a show like *Poker Face* was incredible enough, but to get the call to head the make-up department was a dream come true.

Poker Face had everything I'd ever wanted to do in an episodic series. There would be a charismatic lead character who takes center stage throughout all 10 episodes, while every two weeks, a completely new ensemble cast would arrive on set giving me the opportunity to create exciting, brand-new characters. Between the creative genius of Rian and Natasha and their hand-picked department heads—each a powerhouse in their own right—every box was checked and I was over the moon to get started.

While I hadn't worked with Rian before, *Poker Face* gave me the chance to reunite with several members of the *Russian Doll* creative team, including Natasha and hair designer Marcel Dagenais. Along with the exceptionally talented production designer Judy Rhee and costume designer Trayce Gigi Field, we quickly formed a tight-knit partnership and without them, I wouldn't have been able to hone in on some of the details that I think shine the most. And, of course, if not for our incredible make-up team—Heidi Pakdel, Rebecca Levine, and Shannon Dollison—we wouldn't have had the production value that we had. They were so integral to the polished look of the series.

My favorite part of the initial creative process was how in sync we all were when it came to striking the delicate balance between timelessness and contemporary relatability for both the look of the series and the characters who inhabit this world. My mood boards were tied to the 1960s and 1970s as I wanted to pull inspiration from the stylized cinematic looks of this era, using them as influences while always putting a modern spin on the looks and never giving the audience the sense that we were tethered to any one time period.



We started filming with episode nine, “Escape from Shit Mountain,” in which Charlie (Natasha Lyonne) is covered head-to-toe in mud. When I was talking with Rian, I said, “What do you mean, covered in mud?” Because that can mean so many different things. He said, “Completely covered, unrecognizable.” I said, “Ohhhhhhh, like *Predator*!” And then later in the episode, he wanted her to be a little more cleaned up, though still sweaty and with some remnants of dirt. I said, “Like *Rambo*?” He said, “Yes!” It’s always helpful to have visual references to pull from when creating a shorthand with somebody you’ve never worked with before.

The boards I created for Charlie included images of Brigitte Bardot, Farrah Fawcett, and Stevie Nicks. I really wanted to use warm tones with a peaches and cream vibe. Charlie is natural, but cool; messy, but pretty. She’s made up, but not very made up. I wanted it to still be believable that she rolls out of bed looking this way. We were also able to modify her look between episodes because each is a standalone story—so she could have the same color palette but with a different vibe. I love how each individual episode shows a different version of Charlie Cale and yet she’s clearly always the same person. I played with variations of intensity for her rust-colored lip, and Charlotte Tilbury’s “Pillow Talk Medium” was the top choice.

Charlie’s tattoos were a fun design. A stick-and-poke of her final winning poker hand from before she had to quit playing; a dagger with a snake; and a blurry cat tattoo that I not only have tattooed on myself, but that I had designed for a lead character in the film *Her Smell*, directed by Alex Ross Perry. We never quite saw it enough to tether the two together but even so, why couldn’t Charlie be a fan of some fictional ’90s punk band?

I enjoy placing Easter eggs in my work. In addition to the blurry cat, I also incorporated a tattoo from a film I worked on with director Riley Stearns called *The Art of Self-Defense*. Riley had designed a heavy metal version of the title art so I asked him if I could use it for a tattoo that would stretch across the shoulder of the drummer, Gavin, in the “Rest in Metal” episode.



L-R: Natasha Lyonne, Benjamin Bratt as Cliff Legrand, and Adrien Brody as Sterling Frost Jr.



L-R: Natasha Lyonne and Stephanie Hsu as Morty



Cherry Jones as Laura

Gavin had more elaborate character designs that we had to sort out before we even knew who would fill the role. Pulling from my tattoo archives that I've designed with tattoo artist Jeremy Sutton, I had an array of tattoos printed by Thursday night when Nick Cirillo was cast in the role. We did a quick meet-and-greet and consultation on Friday, tested the full tattoo make-up on a PA on Saturday, and hit the ground running on Monday. It was moments like these—not only with Gavin but with all our new characters—that made the job exhilarating as a team to pull off.

One of the most thrilling aspects of this project was wondering who would be cast next in each of the upcoming episodes. All the

actors who came in were really fun, playful, and had great ideas. It really was a collaboration. In “Escape from Shit Mountain,” with Stephanie Hsu’s character, Morty, Rian really wanted her to look weathered. She’s transient. She’s a grifter. And because we started with that episode, as I watched Stephanie’s transformation into this cold weather person—and her actions when she was in that mode—I realized that I needed to be adding this slightly sinister element to more characters. So I began to punch in some eerie designs into other looks, regardless of whether or not they were the bad guy, just to keep the audience guessing.

We took this approach with Cherry Jones and her Cruella



Chloë Sevigny
as Ruby Ruin



Nicholas Cirillo
as Gavin



K Callan as
Betty



de Vil vibe in the “Orpheus Syndrome” episode. Cherry’s character, Laura, has a cold, calculated make-up to match her persona. Natasha scripted a scene where she’s only wearing her make-up on half of her face. It’s so subtle yet off-putting.

It was also fantastic to collaborate with Chloë Sevigny again after working with her on *Golden Exits* and *Russian Doll*. She texted me to say, “I’m at this photo shoot and they bleached my eyebrows. Can we keep it?” And I was like, “Yassssss, I’ve been jonesing for a bleached brow moment!” We darkened them slightly for the scenes when she’s working at the Home Depot as if they’re grown in from the last time she went on tour. Then we kept it freshly bleached for her new tour, along with smeared charcoal eyeshadow which is a little bit underwhelming—like she’s phoning it in. But then when this new hit song comes along, we wanted her to create a new signature. Chloë really wanted the pointy exaggerated cupid’s bow so with that angularity, I wanted something geometric with her eyes. The use of graphic liner was crucial in conveying that she kept a steady hand when she applied it after killing a man.

In a show like this, there are no small parts. Everything needs to be intentional. For instance, in “Time of the Monkey,” the design for K Callan’s character, Betty,



included bringing the pink lips and turquoise liner through her charred face after the explosion. I think it's visually more interesting when you pull tiny recognizable details of the character through the soot.

And Charlie's neighbor, John-O, in the opening episode is proof that when you have all the creatives playing together, some really fun characters can be borne out of thin air in the eleventh hour. His box-dye chops and rockabilly look were the perfect touches to what kind of trailer park neighbor Charlie would have. The cohesive look of the show is a testament to the seamless communication from Rian, Natasha, and all our department heads. Rian really articulates what he wants and it's fun to rise to the challenge.

In a nutshell, *Poker Face* was by no means an easy show to pull off, but its challenges were so rewarding, and I'll be damned if it wasn't one of the most fun projects I've ever had the pleasure of working on. Designing for Natasha, Rian, and our revolving door of all-star cast was everything I hoped it would be and I can't wait to meet even more of these captivating characters in Season 2. •

14 Emmy® Nominations

INCLUDING

OUTSTANDING PERIOD

HAIRSTYLING

KIMBERLEY SPITERI

Department Head

Hairstylist

OUTSTANDING

PERIOD MAKEUP

(NON-PROSTHETIC)

PATRICIA REGAN

Department Head

Makeup Artist

“The hair and makeup
are **luxuriant**”
The New York Times

The **Marvelous** Mrs. **Maisel**

prime | FYC

FATAL ATTRACTION

GOING BEYOND THE SURFACE

MAKE-UP

BY CHERI MONTESANTO

DEPARTMENT HEAD MAKE-UP

Fatal Attraction was such a fun and creative project to work on. This series takes place between 2008 and 2023. Many days we were jumping between decades within the shooting day.

We had a great cast and our directors and entire producing staff were not only welcoming to collaborative ideas and designs but also genuinely nice people.

On our first day of camera tests, Joshua Jackson who plays Dan Gallagher came into the trailer with a beard. This would have been challenging to keep his real beard since we jumped between decades often. I asked if he was open to shaving it. He said it made him look older and thought he needed it to help age him.

With the blessing of the producers and directors, I asked Josh if I could age him for the test by aging his eye and skin, etc. If we collectively feel like you look older, then can we shave it? By lining his face with alcohol-based make-up and then doing a very carefully placed stretch and stipple, we achieved an older look. We also added jowls and broken capillaries and subtle age spots. I used a combo of alcohol-based make-up, gels and anti-shine for a dry patchy look. This worked so well. We were all so happy, we shaved off his beard.

It was a story point that Dan has a beard in the opening scenes. I assured everyone I could hand-lay a beard (I did a lot of hand-laying facial hair on *El Camino*). I usually lay hair on the first day, but day one of filming, I hand-laid his beard. I used crimped human hair combining five different shades. I had an advantage because the day before, I saw and photographed Josh's real beard, so I had a great reference of colors and growth direction.

All our characters who were aged had a combination of stretch and stipple and highlight and shadows to change face shapes and in many cases, we hand-laid facial hair and grayed up sideburns and eyebrows.

For 2008, depending on the actor, we sometimes had to make them look quite a bit younger. In the case of Arthur, I put on eyelids to give him a youthful and lifted eye, and

Continued on page 24



Joshua Jackson as Dan Gallagher 2008
version, and below in 2023





Lizzy Caplan as Alex Forrest 2008 version, and below 2023



HAIR

BY RICK CAROTO

DEPARTMENT HEAD HAIR/DESIGNER

Having worked with Glenn Close for many years in film, television, theater and glam, I was already very familiar with the film *Fatal Attraction*, as well as Glenn's thoughts that the character of Alex Forrest could be explored from her perspective. This would mean approaching the story from the angle of mental illness, dropping the "crazy woman" moniker given to women when the film originally debuted.

I had also worked with showrunner Alexandra Cunningham on the *Dirty John: Betty* series and was a huge fan. We spend so much of our time on set and having a showrunner like Alexandra in your corner means the world. With that in mind, when she reached out to see if I was interested in heading the hair department for *Fatal*—paired with the Glenn Close background—I couldn't say YES fast enough.

The very first production meeting we had, Kevin Hynes and Silver Tree (both executive producers) and Alexandra made it very clear that this was not a story about a crazy woman or a loveless marriage or about women hating each other. It was a deep dive into the background of Alex Forrest and the actions and consequences that follow.

The series *Fatal Attraction* mostly takes place in 2008 and modern-day 2023, with some flashbacks and interim events between. Knowing the series would immediately be compared to the classic film, I wanted to give nods to the original with the hair but not replicating or making it appear dated.

Joshua Jackson plays Dan Gallagher and from our very first discussion, we were on the exact same page for Dan's looks. Styling Joshua in 2008, we went with the Michael Douglas *Wall Street* meets Gavin Newsom, using a vent brush to smooth his thick curls and two types of gel to keep the look sleek and structured with movability. Tip: Using creaseless clips to set the waves helped to not make Josh's hair look shellacked and kept the style all day.

For Josh in 2023, we see Dan in prison and his subsequent release. With this look, I leaned into Josh's natural texture using saltless salt spray and a diffuser—adding more

Continued on page 25



Touching up Alyssa Jirrels as Ellen Gallagher



Amanda Peet as
Beth Gallagher
2008 version,
and below in 2023



MAKE-UP *Continued from page 22*

also changed the shape and density of his eyebrows to be fuller and lengthened his sideburns. I gave his skin tone a much healthier tan look. Contouring (especially jawline) was a big part of this look and since the make-up was applied heavier, I worked closely with our DP. I used eye tabs and the same general approach on all of the 2008 actors but using their face structure and their real age in accordance for the best results.

Lizzy Caplan played Alex Forrest. Most of her storyline was 2008. I kept to the shades of the year and as her character went deeper into her mad world, I subtly enhanced that with the intensity of her eye make-up. When we went back in time to her college days, I changed the shape of her eyes by using the eyeliner in a different part of her eye and I arched her eyebrows by using Jordan's palette. Also made her lips fuller to appear more youthful. Warming up her skin tone helped portray youth.

I love character work, so this was a great project to be on. Working closely with the hair department that frames our "pictures" was seamless. Rick Caroto, Department Head Hair, is not only a great hairdresser, but also a great collaborator and his team, Jamie Amadio (Assistant Department Head Hair) and Guyla J. Wilkerson (hair stylist), were such a pleasure to work alongside. And of course, I couldn't have done this without my team: Laverne Munroe (key make-up), Kati Urszuly, Jataunia Schweitzer and Angela Peralta. •



HAIR *Continued from page 23*

pronounced gray hair with an alcohol-based skin illustrator. Paired with the aging make-up by Cheri Montesanto, Dan Gallagher in 2023 was a shell of the “clean cut suit and tie guy” of 2008.

Approaching the character of Alex Forrest with the amazing Lizzy Caplan was a bit more of a labor of love when it came to the hair style for Alex. When Lizzy and I first met, she wasn’t sure where exactly she saw the hair but I came prepared. With a dozen wigs in hand, I went to Lizzy’s home where we “played.” Ultimately, we used Lizzy’s real hair but the wigs were a great way to photograph looks and for Lizzy to “feel” them on her. Lizzy looked fantastic in every color, texture and length but this was a new Alex Forrest and we wanted to get it right. I had my favorite but I wanted Lizzy to sit with it. In the end, she kept gravitating to a more textured look than we are used to seeing her in, and it is exactly what I had thought gave her an iconic look that gives the audience a nod to Glenn Close but also gives Lizzy an “it factor.”

We permed Lizzy’s natural hair, deepened the color, added permed tape in skin wefts and razor-cut the shape that really flattered her face. I couldn’t be happier with how she looked and she loved it. Creating a statement look allowed us to use that look solely and not rely on various styles. For flashbacks of Alex in college, we replaced her short tape in wefts with longer ones that we also permed and used the texture to create youthful looks that seem plain compared to the striking look of 2008.

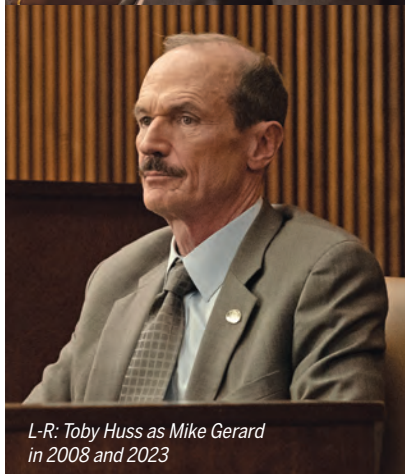
For many of our characters, they were represented in both 2008 and 2023.

My team, including Jamie Amadio, Guyla J. Wilkerson, and Erik Taylor Sr. (barber), had to jump back-and-forth using temporary hair colors, alcohol-based skin illustrators and hairpieces to age and de-age Beth Gallagher (Amanda Peet), Toby Huss (Mike Gerard), Brian Goodman (Arthur Tomlinson), Reno Wilson (Earl Brooker), and many other supporting characters.

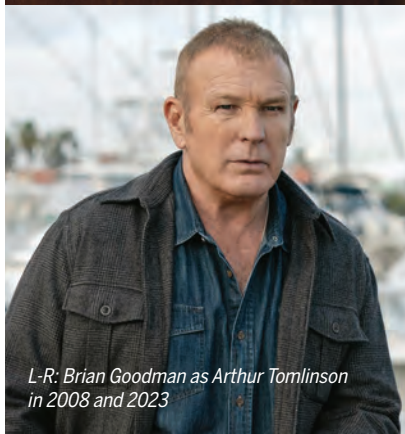
Designing all the looks with the make-up department, headed by the super-talented Cheri Montesanto, and including Lavern Munroe and Jataunia Schweitzer was a dream. Being able to collaborate with professionals who bring zero ego to the table makes for a glorious artistic project that we in Local 706 dream of. I hope the series *Fatal Attraction* is liked by both fans of the original film and also by a new generation of viewers who will get to explore a detail-oriented exploration of what consequences our actions create, as well as what actions create who we are. Enjoy. •



L-R: Reno Wilson as Detective Earl Brooker in 2008 and 2023



L-R: Toby Huss as Mike Gerard in 2008 and 2023



L-R: Brian Goodman as Arthur Tomlinson in 2008 and 2023

A LEAGUE OF TEAM PLAYERS

BY MARY ANN VALDES-POOLE

DEPARTMENT HEAD HAIR/DESIGNER

Middle America, 1943, World War II, average people with a few glamorous exceptions. Baseball, America's favorite pastime sport, was slowly becoming less frequent since men were going to fight in the war.

Based on the movie of the same name, *A League of Their Own*, the series was also based on the All-American Girls Professional Baseball League, which delved into more of the adversity toward racial and sexual issues of the time while maintaining some comedic lightheartedness to the series. Abbi Jacobson, lead actress, writer, EP, and Will Graham, writer and EP, presented the treatment for the series to Penny Marshall, and she gave it her blessing.

I had previously worked with producer Michael Cedar and director/producer Jamie Babbit, and was very excited when I was asked to design the hair styles and head the hair department on this project. Period hair being one of my favorites, especially the 1940s. I immediately began the research process, which I love to do.

We were all impressed seeing how hard the cast and ball players practiced playing ball, way before filming began. We needed to match up baseball doubles and stunt doubles to all cast baseball players physically, and then I needed to match hair color, length, cuts, or prep wigs for the aforementioned doubles. There were also 2-3 other girl teams which also had to have 1943 period hair. Adding this element to make-up, costumes and sets to transform the viewer to 1943.

Fittings and prep began very early due to having to create and decide on wigs, hair style, haircuts, and hair color. It was very important for the hair department to have a team of hair stylists with very diverse skills on this production, wig application, and styling all types of hair textures. The director needed the audience to be able to quickly recognize each ballplayer on the field with all the fast action while playing ball. For this reason, we had to make sure every ballplayer had their own signature look, which complemented their character.

I was very fortunate to put together such an amazing team! My team consisted of Kemi Cooks, Iraina Crenshaw, and Maaliq Elliott. Joining us later were Andrey Joseph and Karen Dick. Other hair stylists who made appearances from Los Angeles were Justina Tuck and Mary Lum. Not to forget Nancy Stimac, John McCormick, and Carla Gentry for their fantastic work on the pilot. We also needed the help of local Pittsburgh hair stylists due to the enormity of the cast, day players and background actors. Candace Orlandi, Bunny Giuliani, Felecia Bates just to name a very few. I am so appreciative for everyone's hard work and dedication to this project.

The wig fitting for Abbi took a lot of creative vision since the only wig that was available to me with the correct length and texture was a



Chanté Adams as
Max Chapman





Abbi Jacobson
as Carson Shaw



L-R: D'Arcy Carden as Greta Gill; Melanie Field as Jo De Luca; Molly Ephraim as Maybelle Fox; Abbi Jacobson

golden blonde color, which was not good for Abbi's complexion, and which was not the color we had already designed for Carson. But with all the creative juices flowing, I designed her first look. Abbi has long, very dark, curly on top, and wavy on the bottom hair which needed to have a lightened base color, then natural-looking sun-kissed highlights, and haircut to 1943 period length. I used a blow dryer to balance the hair texture, a medium curling iron, then set dry in pin-curls to create a natural soft period hair style. For the haircutting scene, I matched a three-fourth-inch custom fall and extensions to Abbi's newly colored hair to simulate that her hair was being cut.

We had already decided that Greta should be a glamorous redhead, but what shade of red? What hair style? I started looking at famous redheads from the '40s and finally decided on Rita Hayworth. Now which color? Strawberry blonde did not suit D'Arcy's complexion, so I pulled every red shade of wig I could get my hands on. We opted for a deep red, custom-made wig so I could cut it to a proper period length and choose the proper texture of hair to hold the more glamorous look, even while playing ball. I wet set on larger perm rods and pin-curls with Lotta Body using a wig dryer to achieve her 1943 hair design. And behold, Greta was born!

Chanté came to her wig fitting with extensions! Don't know how we finally came up with her look, trying on wigs with a head full of extensions, but we did it and created Max! The custom wig I had made for her was designed with natural textured hair so the hair style created would be authentic textured hair of that time. Kemi did a fantastic job when later in the series, Max gets her hair cut short.

Bemi as Clance, her wig was designed with natural hair that looked, pressed leaving the base, close the scalp, a natural texture since pressing combs could not get too close to the scalp for fear of the heat burning the scalp. We decided on a roll bump bang, a roll in the back, and flat Victory rolls on the sides.



D'Arcy Carden looking glamorous as Greta



Lea Robinson as Bertie



*Gbemisola Ikumelo (Bemi) as Clance Morgan;
Chanté Adams*



It was unanimously decided that Maybelle should be a blonde with short, waved hair. Molly's hair was naturally very dark so bleaching was not an option as that would damage her hair and the maintenance would be time-consuming while filming, so I went with a wig, a pretty platinum blonde. I designed the wig to come forward slightly to cover her dark hair. Iraina also applied blonde hair powder to diminish the darkness of her hairline.

There were so many wigs used on our guest actors, day players, and background actors, too numerous to mention them all. Every female African American cast member wore a wig. Most of the time, due to delayed casting and actor availability, we decided which wig to use and created their look when they arrived.

There are a couple of cast members who required special design attention. First: Lea Robinson as Berti also referred to as Bert. Lea had a headful of dreadlocks we needed to cut but leave enough length to create a proper 1943 wavy men's hair style. My barber/hair stylist Maaliq did a wonderful job delicately cutting the dreds and leaving two inches in length, then clipper cutting the sides and back leaving the top with a little length to have a side part and waved top. Second: Marquise Vilson as Red Wright. Marquise came to us with a shaved head which was not the norm for a man in 1943. All the short-textured wigs we had in stock were too big, so again Maaliq came to the rescue and hand-laid Afro-Tech on the whole head and created a full head of textured hair which he then proceeded to cut into a proper 1943 hair style.

The biggest challenge had to be the large crowd scenes. The background artists supply the texture to the show. We made every effort to be as authentic and accurate as possible. This took place during COVID, the looming strike and very hot Pittsburgh summer temperatures.

It was such a thrill to meet some of the original women ball players from that era, most in their 90s at this time.

All in all, I was very happy with the way everyone looked, and how



L-R: Adams and Ikumelo

their appearance related to the period of time they lived in and the lives they led. This was an exciting project from start to finish. My hair team, especially my team in the trailer, went above and beyond creating an escape into 1943 history, when the All-American Girls Professional Baseball League was formed. They really knocked it out of the park! (No pun intended, well, maybe a little.) •



*Iraina Crenshaw working
on Bemi Ikumelo*



This page clockwise: Jessica Williams as Gaby; Christa Miller as Liz; Harrison Ford as Dr. Paul Rhoades; Heidi Gardner as Grace.

Jason Segel as
Jimmy Laird

EVOLVING LOOKS REVEAL EMOTIONS IN **SHRINKING**

HAIR

BY DERRICK SPRUILL
DEPARTMENT HEAD HAIR

MAKE-UP

BY LINDA CHOI
DEPARTMENT HEAD MAKE-UP

Designing hair on *Shrinking* allowed the hair department to portray real-life experiences that we've all encountered at some point of our lives, regardless of age, race, and social status.

With the help of each character/actor, we made a collaborative effort to ask questions that helped bring real-life hair by allowing things to be natural but polished. Take Sean (Luke Tennie) for example. He started out with a lot of deep feelings surrounding the trauma of being former military. It was imperative that his hair didn't have an arch until we saw him in episode six, which was when he visually started to heal. Being a Black man myself, I know in our community, we take pride in sitting in a barber chair or having our parents polish our hair before any event.

When dealing with grief such as what Alice (Lukita Maxwell) was experiencing, I remembered there were days when we didn't even look in the mirror, let alone know how to identify who we truly were at 16. We decided to keep it organic most of the time except when important events occurred, which we demonstrated by showing more waves and updos that made sense for that age.

Regarding Dr. Paul Rhoades (Harrison Ford), a psychiatrist working in a professional practice who has been diagnosed with Parkinson's, we researched and discovered that it's more important for the individual to maintain a part of themselves prior to the change. We kept his cut

Continued on page 32

When working in our industry, you just never know which project or relationship will lead to your next opportunity. I had been very fortunate to have established a relationship with Bill Lawrence and his powerhouse of a production company, Doozer. A production family I was integrated into 15 years ago on *Cougar Town*. *Cougar Town* was an amazingly funny show with a cult following that lasted six seasons because of the signature Bill/Doozer touch: A winning combination of comedic writing that charmingly highlights the dynamics of an exceptional cast. So, when I was offered the opportunity to department head *Shrinking*, it was an easy, "Yes!"

Going into pre-production, we knew the lead cast would include Jason Segel and Christa Miller. When it was revealed, Harrison Ford would be joining the cast, it was both exhilarating and intimidating. Come on! Harrison. Ford. Mr. Ford, being one of the biggest movie stars of all time, rarely agrees to television projects. This addition only increased my confidence that this would be a truly special show. They didn't stop there with their impressive casting which soon included Jessica Williams, Michael Urie, Lukita Maxwell and Luke Tennie. This all-star ensemble created one of the funniest heartwarming shows I am honored to be a part of, really showcasing Doozer's ability to produce amazing projects.

Continued on page 32



Lukita Maxwell
as depressed Alice



Luke Tennie
as tough Sean

HAIR *Continued from page 31*

consistent throughout the episodes and added more texture for the scenes that show his life beyond the office.

Gaby's (Jessica Williams) style evolved from her own personal day-to-day style by giving her a very natural bohemian goddess look. On the verge of a divorce, we wanted to let her hair indicate where she's at in that moment. Once moved on from her relationship, Gaby decides to support her former husband by attending his art exhibit. For that look, we gave her an updo by twisting her hair up putting in some hair jewels and let down some flirty pieces. This style showed that she's still emotionally attached and showing signs that she may not be fully over him.

Brian's (Michael Urie) look is best described as a polished structured lawyer who likes to appear put together but isn't. Playing off of his wardrobe, we felt that it was necessary to give him a look that could go conservative to hip. We achieved that look by shortening his sides and leaving his top longer.

Each episode of *Shrinking* acts as a reminder that we all deal with issues on a daily basis. Either it being at work, home or school. Being able to be a part of stories that brought light to what normally is viewed as heavy, angry and sad is what we need in the world today. Maybe applying some nontraditional practices to any therapy session may work for some. We took that approach in the hair department. •

MAKE-UP *Continued from page 31*

Bill has always granted his teams freedom when creating character looks, as he understands that a happy actor makes for a happy show. As the Department Head Make-Up, it is my job to ensure every actor is confident and comfortable with how they appear on screen, never wanting them to be distracted by their appearance. This allows them the freedom to concentrate on their character and performance. The camera



Lukita Maxwell
as Alice evolving



Jessica Williams



L-R: Ted McGinley as Derek
with Michael Urie as Brian



Michael Urie

lens can be unforgiving and cause distress or discomfort for some of our talent, so ensuring that they look and feel their best is essential to any make-up department. With this freedom, it makes for one of the most exciting aspects of being a department head, which is being given the opportunity to enhance and create looks for each character. As make-up artists, we have the ability to transform actors, enhance emotion, and help set the tone of a scene. Surrounding yourself with a strong and collaborative team is one of the most important parts of going into a new series. This season, I was fortunate to be joined by my key, Vicky Lee Chan, groomer for J. Segel & Corinne Foster, make-up artists Yvettra Grantham and Terrell Mullin. In collaboration, we each worked with our actors to create a look that corresponds with each actors' particular needs and brings out the essence of their individual characters.

Shrinking, being a contemporary show, allowed us to play with clean simple modern make-up looks, while being able to enhance and glam them up when the scenes called for it. The show, being based on real-life people with a comedic twist, called for some simplicity. When asking Corinne about creating Jason's look for the show, here's what she had to say: "When creating Jason's look, I wanted to be able to show slight changes in his appearance to help tell the story of his character. He prefers a no-fuss approach to his make-up and relies on his acting to help tell the story. Although, his character arch has several emotional up's and down's, which he allowed me to enhance with small changes in his make-up and hair."

Corinne continued, "I used basic grooming techniques, changing the length of his stubble to help show distress or confidence returning, as well as being fully shaven for flashbacks. Some days required multiple lengths which were either enhanced with color or blocked out to conceal the hair. We frequently enhanced his perspiration levels with the use of Tinsley—Glisten, Cover FX—Dew & basic Evian spray. His corrective make-up was punched up or toned down based on the scene. Making his overall look bright and polished for the finale, while always maintaining his 'everyday guy' charm."

This approach was true for all of us when establishing our characters. Vicky being able to use similar techniques when creating the grit and distress in Luke's character arch through his make-up. While helping Lukita maintain her innocence and teenage appearance, it allowed for a slow enhancement to her make-up look to show growth in her personal recovery and healing. This required covering all of her personal tattoos to maintain a young appearance. Jessica was able to showcase her character's hydrated and flawless skin, while adding enhancements such

as color changes or liner thickness when attending events throughout the series maintained by both Yvettra and Terrell. Having worked with Christa for the past 15 years allowed us to establish a great chemistry and ease in finding what works for each of her different characters.

For *Shrinking*, we were able to do a beauty look to really play up her housewife role. We made some adjustments to our normal approach by toning down some of the color choices or density in eyelashes. Fortunately, Bill Corso gave me some pointers on Mr. Ford's make-up, which helped me approach working with such a legend with more confidence. His character's simplicity and charm were what really needed to shine, which I feel we were able to do throughout the story. I was also very blessed to have Vicky on the team as she was able to help in creating the FX looks for both Luke and Tilky, while Corinne covered Jason's FX in the beginning of the series. All of this collaboration helped create what, in my opinion, was one of the most seamless and enjoyable shows I have ever been a part of.

The chemistry of the cast of *Shrinking* is one of the most signature aspects of the show both on and off the screen. I was fortunate to have felt that chemistry among my team of artists, as well and I look forward to creating more great memories in future seasons. Being a part of a truly successful show with an amazing team is like winning the professional lottery. Thanks to *Shrinking*, I am feeling beyond lucky and have already won! •



Luke Tennie
as a softer Sean

WHITE HOUSE PLUMBERS

Finding the Watergate (Scandal) Leak

BY SARIT KLEIN

DEPARTMENT HEAD MAKE-UP

White House Plumbers is a limited series that takes us on a satirical journey behind the Watergate scandal from the point of view of the main conspirators, Howard Hunt and G. Gordon Liddy. I was excited for the opportunity to work with director David Mandel (*Seinfeld*, *Curb Your Enthusiasm*, *Veep*) on this historic topic! We filmed in NY, DC and LA for more than six months in the summer of 2021.

David wanted to depict the early '70s in a cinematic and artistic way. It was paramount for him that we demonstrate authenticity in make-up and hair when recreating these historic figures. When the actors were not a close physical match, we would draw inspiration from the essence of the character and similar public figures of the time. We had a cast of 300-plus principal actors and thousands of background performers, many of whom were meant to depict the widely watched hearings. Prep consisted of endless research! We dug through a huge amount of newspaper articles, magazines, photographs, yearbooks and watched TV interviews and movies of that time period. The show's creators even gave us photos from the Hunts' personal archives!

There were several categories of characters in this story. Government workers were more conservatively styled toward the '50s and '60s with shorter sideburns and muted make-up. Court attendees were carefully matched to chronicled images and television footage. Most college students were more natural. LA/Miami individuals had a brighter color palette and we used magazines as reference.

I worked closely with my friends, Kat Drazen, Department Head Hair, and extraordinary make-up key, Michelle Kearns. We created a shared interdepartmental presentation in the keynote app. Each page represented a character and reference images were added (or inspo if documentation didn't exist). Once a role was cast, every principal went through the trailer for a make-up test.

Creating a balance between historical accuracy and practicality for various characters was a fun challenge. For likeness to E. Howard Hunt, Woody Harrelson wore custom upper dentures, sculpted by Tony Gardner of Alterian Inc. and produced by Fangs FX. I dyed the false teeth with black tea to make it look less artificial. Woody uses all vegan products, so per his request, I had coconut oil and Aloe Vera leaves as moisturizers/removers. I

darkened his brows with Beautycounter Blond Brow Gel and used oils for sweat.

To play Gordon Liddy, Justin Theroux assured me he can grow the amount of hair needed for the famous "Liddy" mustache in time for the camera test, and he did! I initially reshaped his stash and sideburns and once he dyed his hair at home, I maintained that look daily by grooming and darkening lighter areas with European Body Art Hair & Brow alcohol-based palette. Justin has wavy, shorter brows so I elongated and squared them with waterproof Make Up For Ever Aqua Brow. To color-correct his skin and conceal redness, I applied Maqpro Fard Creme and thinned out Charlotte Tilbury Magic foundation. I stippled "Dusty Mauve" from Sian Richard's Vida 4K long wear crème palette to add lividity. He wore brown contact lenses and I added a soft-brown bottom liner to make his eyes stand out. Designs to Deceive owner Josh Turi fabricated bottom dental plumpers to widen Justin's jaw. He loved them and they altered his voice so much that when he said wild lines and did ADR, he asked to use them! To finish off the Liddy look, Kat blow dried his hair and created hair color and scalp tint to give him that bold look.

With only a couple of research pictures to work with, I transformed Lena Headey into Dorothy Hunt by using

Lena Headey as Dorothy Hunt



*L-R: Justin Theroux as G. Gordon Liddy and
Woody Harrelson as E. Howard Hunt*



PHOTOS BY PVC @2021 - © PHIL CARUSO/HBO MAX



Kathleen Turner as Dita Beard



Domhnall Gleeson as John Dean



Judy Greer as Fran Liddy



*Woody Harrelson with
Kiernan Shipka as Kevan Hunt*

Jackie Kennedy as inspiration. Dorothy's beauty make-up was a combination of early '70s and late '60s influences. Filming during a hot and humid summer, skin prep and primer were essential. I applied Ilia Super Serum Skin Tint Foundation to keep her skin dewy, a light touch of Tilbury setting powder (blotting papers for set touch-ups), light blue/green-frosted Dior eyeshadows, Quick Flick liquid black thin upper liner, two coats of mascara and kept her brows natural, filled in with Anastasia "Brow Wiz." Glossier cloud paint "Puff" for blush and Clinique "Black Honey" (originated in 1971!) or Julie Hewett frosty pink "Nude Noir" lipsticks. Kat added hot rollers, a volume blowout, hairpieces, period-accurate hair accessories, and Dorothy's look was complete!

Both Lena and Justin needed daily tattoo cover on their fingers, hands, arms, and occasionally on their backs and legs. I mainly used Maeup Tattoo Cover Gel and Maeup Tattoo Cover It Rapide. When we covered Justin's whole back tattoo, we used PAX paint.

Fran Liddy was a housewife, so Michelle kept Judy Greer's make-up in neutral period colors from the Viscart palette with Jones Road foundation sticks for a natural un-make-up effect. For dinner out, she bumped her up with light blue Face Stockholm eyeshadow and pink lipstick.

Hunt's two daughters were worlds apart in style. Kevan Hunt, played by Kiernan Shipka, was not in research photos but we knew she attended Smith, so we modeled her after Nixon's daughter Tricia. Michelle implemented a frosty eye, heavy top mascara and Tom Ford Spanish Pink lipstick. Zoe Levin was brilliantly cast as Lisa Hunt, a college dropout. Their features were similar enough to be able to match Zoe exactly to photos, including the elongated liquid liner and blue nails she wore to trial. We found period colors for both girls' nails with Pacifica Plant Magic Nail Polish.

We based the Cubans' appearances on archival images and their mug shots. We shaved, reshaped and painted their mustaches and



sideburns. To transform Yul Yazquez into Bernard Barker, we had to rework his thick head of hair into a comb over. Steven Lawrence, our talented make-up third, created a bald cap that he applied and altered to prevent perspiration in the summer heat. The inside of the cap was painted with red PAX paint, two holes were cut in the back and secured to prevent ripping, as well as additional tiny holes on the top to alleviate heat and moisture. The cap was then colored with PAX and different tones were stippled to represent discolorations, age spots and sun damage. A combover wig was put on top.

One of the highlights of this project was transforming Kathleen Turner into Dita Beard. I designed a beauty & character make-up to match the archived looks from newspaper images. Viscart Neutral Matte eyeshadows, MAC “Dervish” lipliner and Ben Nye “Peachy Keen” or Besame “Chocolate Kiss” lipsticks were staples. To simulate illness, I stippled Skin Illustrator Glazing Gel “Character 1.”

To turn Domhnall Gleeson into John Dean, Michelle tinted his lashes darker, tanned his skin and re-shaped his sideburns longer than images found, to match his longer face. For Mo Dean, Michelle heavily tanned DeLaney Westfall, created thin rounded brows and added individual lashes to match Mo’s stylish look. For both, Dr. Hauschka Translucent Bronzing Tint added the perfect reddish tan tone.

The “Bay of Pigs” scene was filmed with an infrared camera and make-up with a red base either completely disappeared or turned milky-white. We conducted make-up tests fabricating blood (the winner was Bosco chocolate syrup mixed with Make Up For Ever Dust Grease) and different dirt types (powders/alcohol pigments) which were applied on multiple soldiers.

Transforming thousands of background actors in three different states was quite a process, especially during COVID. Nicky Pattison Illum and Jenn Blum were an asset to the make-up team and ran



background in NY. They maintained and cataloged 90 sets of sideburns and 150 mustaches. Every day they were all washed, dried, trimmed and curled with 2mm/4mm curling irons. Application involved shaving facial hair, cleaning skin and gluing pieces down. Loose hair and Afro hair was cut, hand-applied/glued to actors for accurate ’70s shapes. We had period-appropriate lip palettes for women. Hundreds of tattoos were covered using alcohol-based cream make-up, coloring-correcting, flecking, painting skin like finishes, and sealing to last 12 to 14 hours. Alexis Arenas assisted Jenn Blum in DC and Maurine Burke supervised background in LA.

This project was one of the most challenging jobs of my career, and we are so proud of what we’ve accomplished. Deepest gratitude to the incredible make-up team and more than 100 Local 798 and Local 706 make-up artists who came to work with us in three different states. •

YELLOWSTONE

A WESTERN MAKEOVER

HAIR

BY TIM MUIR
DEPARTMENT HEAD
HAIR/DESIGNER

Being a part of the *Yellowstone* family since the beginning has been a tremendous opportunity. *Yellowstone* is the story of what I would consider the dynasty of the West. It's about a land rich family of power and their struggle to keep the property their early ancestors had dating back to the late 1800s, who fought so hard to hold on to.

Designing and creating hair styles for this modern-day Western has been both challenging and fulfilling. I am blessed and grateful to have an amazing team behind me to help bring these characters' heads of hair to life.

Season 5 starts off with John Dutton winning his political campaign and of course, as always; Beth is right there to support her father. As we open the show, Beth Dutton (Kelly Reilly) is very much put together with her strawberry blonde locks a bit longer this season and a fresh blow out. One of the things I love about creating Beth's hair styles is, they are as calculated as she is in everything that she does. From a power updo in a business suit, to soft and vulnerable hair style with her husband, to a wild and wavy mane when no rules apply. For Beth's iconic color and hair styles, I use Goldwell and Schwarzkopf blonde me color. For styling products, I use Oribe Dry Shampoo, Dry Texture Spray, and Bumble and Bumble Sumotech.

I didn't change Rip (Cole Hauser) this season or really much of any season because rough and rugged is who he is and what his character should be. I always say if it isn't broke, don't fix it. For Rip's look, I color him using Matrix SoColor, and for styling, I use a water wax to give his waves that rugged sweaty "I've been working on the ranch all day" look.

For the Kayce (Luke Grimes) character, I like to keep him in a wild unkempt long shaggy haircut. The Kayce character for me is always

L-R: Kelly Reilly as Beth Dutton and
Cole Hauser as Rip Wheeler

PHOTOS COURTESY OF PARAMOUNT NETWORK



stuck between two worlds, not native and not cowboy but somewhere in the middle. I like to refer to his look as the modern-day Tristan from *Legends of the Fall*, and I think his hair reflects that. To get his look, I use Davines sea salt spray, Kenra dry texture spray, and a defuser.

Monica's (Kelsey Asbille) character had the biggest change for Season 5 with a new bold short haircut. After a tragic car accident and the devastating loss of her and Kayce's unborn child, Monica goes through a complete change. In that change, Monica transforms both inside and out in episode three, Monica cuts her hair off as she mourns her loss. I found this scene to be both heartbreaking and also meaningful. The significance of this action is many tribes cut their hair while grieving the death of an immediate family member, or to signify a traumatic event or a major life change. Cutting the hair for events penultimate represents the time spent with the deceased loved one and its ending. It can also represent a new beginning. This scene was challenging for a couple of reasons. One, we were filming out of sequence so I had to cut Kelsey's real hair before we shot this scene. In scene two, Kelsey had an extremely thick head of long hair and to put that under a short wig every day would have been uncomfortable for her. So I decided to create an integration wig piece to blend with her real hair so that it would be seamless and it would protect her already short hair underneath as she cut her braid off on camera with a kitchen knife. For Monica's look, I color her hair with Redkin shades EQ semi-permanent gloss and for styling, I use Kenra platinum silkening gloss and a one-inch flat iron by Bio Ionic.

Jamie's (Wes Bentley) character in Season 5 is charting his own path away from the status quo trying to take charge of his own destiny with a new accomplice (Sarah Atwood). For his hair this season, we've cut him

Continued on page 40

MAKE-UP

BY GREG T. MOON

DEPARTMENT HEAD MAKE-UP

Season 5 of *Yellowstone* finds us tracking a car wreck and a physical altercation between Beth and Summer just to name a few. Taylor Sheridan, the creator, writer and showrunner, always comes up with challenges and looks for the show. We have a good-size cast, and my main core of make-up artists work together in creating the look for the show. Our characters range from the new Governor John Dutton (Kevin Costner) and Senator Perry (Wendy Moniz) to the Dutton family, our Native cast, and the bunkhouse group to name a few.

The Artisan is a make-up magazine, so let's talk make-up. We do film a lot in the wilds of Montana and so it's important for us to take care of the actors' skin; put a barrier between their skin and the elements. The sunscreens we like to use are from Kiehl's, La Roche-Posay, Glossier and Supergoop! to name a few.

Lights aren't as harsh as they use to be for film, but HD isn't very forgiving on the look, so we like to use lighter make-up where called for to give a beautiful look of natural skin without being heavy on the make-up. I love light moisturizers as well. Ones that the skin absorbs without being heavy like a lotion. We use Koh Gen Do plant lotion, along with Kiehl's ultra moisturizer. I also like Koh Gen Do's moisturizing foundation because it's light, has SPF and looks like skin. Some of the other foundations we use on the show come from Make Up For Ever, Visiora, and La Mer. During filming, I like to have Koh Gen Do's herbal mist on hand in case someone's skin feels dry; you can mist it over the

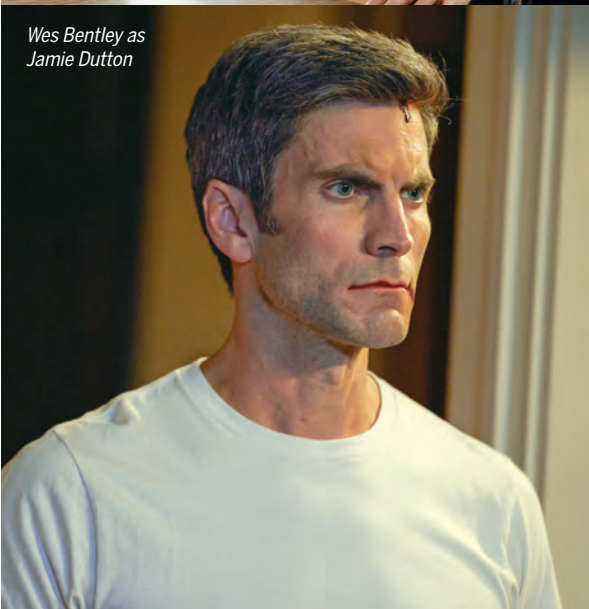
Continued on page 41



Gil Birmingham as Thomas Rainwater, Mo Brings Plenty, as Rainwater's driver, and Luke Grimes as Kayce Dutton



Jacki Weaver as Caroline Warner



Wes Bentley as Jamie Dutton

HAIR *Continued from page 38*

a much shorter and tighter fade around the sides, and finger-length cut on top giving his hair a little more texture and movement all the while giving him that politician/lawyer look. My key, Emerald Ortega, styles Jamie using American Crew matte clay and Kenra hairspray.

Dawn Olivieri's character "Sarah Atwood" is new this season. She is brought in by Caroline Warner to foil any plans the Duttons have. Sarah Atwood's character is a bit of a powerhouse. She is business yet plays with her sex appeal so for her hair, we went with a long A-frame bob with a lot of layers for texture. Emerald styles her using a one-and-a-half-inch bio ionic flat iron for her soft waves, Schwarzkopf osis+ dust it for body and Oribe dry texture spray.

Q'orianka Kilcher's character "Angela Blue Thunder" is back this season and ready for a fight. Angela's character is strong and bold so I felt for her that should reflect in her hair style! My third, Kenneth "K-Bobby" Edgar, styled Angela's waist-length locks with a strong, side part vintage pinup braided updo using Kenra dry texture spray for volume and Kenra hairspray for a hold.

Jen Landon's character "Teeter" is such a wild child. She marches to the beats of her own drum. I think she cuts and colors her own hair in the bunkhouse bathroom so that's what I want it to look like when you see her. She sports a short chin-length razor-cut bob for texture with a shaved back undercut, and for her pink color I use Joico rose to style. I use Kenra all-cure lightweight defining cream and Kenra platinum gloss.

Jacki Weaver's character "Caroline Warner" is a no-nonsense businesswoman who knows what she wants. I felt her hair should make a "don't mess with me" statement. I fitted her with a custom lace front wig in a light silver white color, then cut a razor-sharp shoulder-length bob style using a one-inch bioionic flat iron and Kenra hairspray.

Gil Birmingham's character "Rainwater" is such a huge part of the show. Rainwater has such a larger-than-life presence when he walks into a room, his whole look from the custom suits to his beautiful jewelry. For his character, I keep him very clean cut and styled with American crew fiber paste.

There are so many amazing looks in this show, and each character is set apart from one another due to lifestyle, culture, circumstance, or personality. It's been an amazing ride so far and I couldn't have done without my team: Emerald Ortega, Kenneth "K-Bobby" Edgar, Mia Atkins, and Cat Deriana. •

MAKE-UP *Continued from page 39*

make-up and it's light enough to be absorbed without ruining the look. Koh Gen Do also has some spa cleaning water tips that are great for cleaning under the eye or smudges that might occur.

Eyeshadows come in a range of colors nowadays and there are so many to choose from. I like the look of the matt eyeshadows on the show. There are times when the shimmer is needed, but for the most part, we stick to the matts. Matts have a tendency to not make the actors look like they are sweating; there is a fine line. I do use MAC's bamboo paint on Monica because it gives a natural look of contour to the lid. I've used this for years and love it. Other palettes we use are from Anastasia, Urban Decay, Tarte, and Koh Gen Do.

Early on in my career, I worked with Cheryl Tiegs and she was so sweet. I asked her what mascara she liked to use, and she said she still loved Cover Girl. To this day, I have Cover Girl waterproof mascara in our trailer. Some of the other mascara we use are Benefit They're Real, Glossier, L'Oreal and Lancome. I like to start the lashes with a brush of Urban Decay's Subversion on some of our ladies. We use individual lashes on some of the cast that need a little help making the eyes pop. Liners we use range from Make Up For Ever to Chanel. I do use Boundless Bisque from Make Up For Ever on the lower lid of an actress to help the eye appear open more.

The concealers we like to use on the women are from YSL. I particularly like this one because it's a liquid in a nice little pump tube and I don't have to worry about it melting when the weather gets hot. We use Make Up For Ever's concealers, as well as La Mer and Derma Blend. One thing I do like to keep in mind when buying products is where are they going to be used, and does heat have a factor. I know all of us at some point have had make-up melt in the heat of the day and you have a melted expensive mess on your hand. I rarely powder my concealers under the eye to prevent buildup in the creases. If I do, I like to use a fine-milled powder. Make Up For Ever's powder is great as is Laura Mercier. Setting powders, I still love MAC's blotting powder; it's light as well and doesn't build up on the skin. Whether you use a brush or need a matt look with a sponge to apply it, it's never failed me. I like Make Up For Ever's setting powder as well.

The lips we try and find liners that are close to the actress's own lip color to keep things naturally pretty. We do use liners and chub sticks to give color as well. Nars, Clinique, Make Up For Ever and Chanel round out the list of some we use.

On the men, we use sunscreen and moisturizer and Tom Fords bronzing tint to help make the skin healthy looking and give that "I've been outdoors" look. We found this on 1883 and I liked the look and we're using it here. When the cast is out in the corrals or working the range, we like to use our very own "Cole's" mix and Fleet Street's dirtworks dirt. We like muddy water and dark brun because we can mix them if needed to look like the dirt we're working in.

It wouldn't be *Yellowstone* without a fight or a wreck or something requiring blood or bruise or scars. The opening of Season 5 finds Monica and Tate in a wreck from hitting a buffalo. Bloods we like to use on the show are Fleet Street, and The Dark Art's Company Spray and Stay blood. I love the Spray and Stay blood because of the color and it's easy to clean up. Love Necessary Evil Mouth blood. You can put some on a Q-tip and have the actor swish it around in their mouth, works great, but it will stain. We use Skin Illustrator bruise palettes, along with Bluebird palettes for our bruising, scrapes and trauma looks. Most of our injury looks are coordinated through special effects artist Abigail Steele.



Ashley Platz as Hailey Brewer

Because Beth's make-up and her back scars are so extensive at this point, Abigail does Kelly's make-up, along with overseeing our effects on the show.

When I get all the scripts for the season, my first thing is to map out the scenes that need tracking. I decide how many days to track an injury and which episodes to track it through. I get together with Abigail Steele and we talk through the needs of the season and decide what and who does what.

At the end of the day, taking off the make-up is something we try and stress to our actors. Koh Gen Do's Oriental Plants moist cleaning cream is a favorite of mine and the actors. It's amazing what it will clean up, and it's gentle on the skin.

Special thanks to *The Artisan* for this chance and to my wonderful make-up team of Bern Kubiak (key), Shannon Hokama (key), Shane Bell (make-up artist), Abigail Steele (special effects/make-up artist), Rey Medrano (special effects assistant), Nancy Hvasta Leonardi (make-up assistant), Holly Decker (additional make-up). •





Erik Stolhanske as Cardinal Claude



Adrianne Palicki as Queen Catherine



Steve Lemme as Quasi



Jay Chandrasekhar as King Guy



THE QUASI CHRONICLES

MAKE-UP

BY AMY SPARKS

DEPARTMENT HEAD MAKE-UP

It was an honor to be the department head make-up for the movie *Quasi*, filmed in November/December 2021. Written by Broken Lizard, directed by Kevin Heffernan, and starring Steve Lemme, Kevin Heffernan, Jay Chandrasekhar, Paul Soter, Erik Stolhanske and Adrienne Palicki. *Quasi* takes place in 13th-century medieval times. The movie tells the tale of a sad hunchback who yearns to fall in love but finds himself tangled in a feud between the Pope and the King of France. After several discussions with the director and the actors, the design process of 11 main characters began. Having the restrictions of a 30-day shoot, the actors playing two characters each and sometimes playing opposite of themselves, the director also an actor and having a body double for every character and shooting in the post-COVID world, meant planning was both essential and imperative. During prep, with the help of Jason Collins of Autonomous FX, Inc., the design process for the hump featured ball sacs, port wine stained birthmark transfers, and a bloody neck appliance began.

The *Quasi* make-up team was comprised of four full-time artists: me, key make-up Marina Proctor, make-up artists Christopher Osorio and Karen Stein. Ken Niederbaumer and Heather L. Galipo additionally came in to help with special effects pieces. Gillian Whitlock and Kate Klein were the main two artists in charge of our background actors.

The shooting location with mud, rain, wind, hot and cold temperatures and the fast-shooting schedule were big challenges. In

Continued on page 44

HAIR

BY LORNA REID

DEPARTMENT HEAD HAIR

I got my dream job on *Tacoma FD* back in 2018 and quickly realized that these were my people! These are the silly dorks I want to be in the motion picture home with cast and crew! Working with these guys is like working with a family, a really funny, dysfunctional family! *Tacoma FD* swiftly became a sensation and we went on to do Seasons 2, 3 and 4! NOICE!!!!

During Season 2 of *Tacoma FD*, Kevin Heffernan and Steve Lemme kept mentioning this weird medieval satire, set in 13th-century France, that Broken Lizard had written more than 20 years ago. Hell yes! Amy Sparks and I were chomping at the bit, hoping they would ask us to come along for the ride. In 2021, Amy and I got the invite to department head *Quasi*.

Once we stopped peeing in our pants and laughing after reading the script, we had to immediately go into work mode. It was a tight budget with very little shooting days and a ton to undertake for every department.

Our motto in the hair department was: "*Quasi*, everyone gets a wig!" A serious challenge lay ahead of me. All of the actors were playing multiple roles! OMG!

WIGS, WIGS, WIGS! I was haunted by wigs, and to add another challenge, our fearless leader Kevin was directing as well! So this meant quick wig changes on the fly, with nothing but a flashlight in your mouth for light outside at night in the dirt, mud, and freezing cold! I know everyone has been there! Thank God for a good camping trolley!

Continued on page 44

MAKE-UP *Continued from page 43*

addition, changing the actors from their look #1 to their look #2 and making sure their body doubles were done and changed over was an everyday challenge.

Due to many big productions shooting at the same time, *Quasi* was prepping and filming and had shipping problems; lace facial hairpieces were very hard to come by. And since each of the main actors had to be changed out of one of their character looks into their second look quickly, laying hair was not time-effective for my team. Therefore, lace facial hairpieces were hunted down and used with the occasional hand laying of hair for blending.

Steve Lemme as Quasi/Jester & Kevin Heffernan as Duchamp: Henri-Francoise | Amy Sparks



Prothetic hump on Quasi | Christopher Osorio, Karen Stein, Ken Niederbaumer and Heather L. Galipo

To achieve Quasi's grimy, sweaty, un-groomed look, PPI Illustrator Grunge/Dirt Palette was used, along with Fleet Street Dirtworks and Aloe Gator Sunscreen for sweat. Additionally, the Bluebird FX Triage Palette, PPI Bloody Five Palette and Red Drum Blood were applied to create all his additional bruises and injuries. The hump was a foam latex prosthesis. Telesis, Pros-Aide cream and Beta Bond were used. Out of the Kit blenders helped transition the foam piece to skin. Pax/Skin Illustrator colors were used to blend the prosthesis/match skin tone. PPI Illustrator Grunge/Dirt Palette, Fleet Street Dirtworks/Aloe Gator Sunscreen were used to tie together his grimy look. Finally, a custom-made port wine stain birthmark transfer was added to complete his look. The Krylon Aqua Color Palette was used to create the initial Jester look. PPI Skin Illustrator FX Palette, Bluebird FX Triage Palette, PPI Bloody Five Palette, along with burn transfers were used to create the injured/burned Jester look. Hundreds of white feathers were glued with Duo Dark Eyelash Adhesive to hands and face for the final Jester look.

To achieve Duchamp's overall look, Amy used PPI Illustrator Grunge and Dirt Palette, Fleet Street Dirtworks and Aloe Gator Sunscreen to create the grimy, sweaty, un-groomed medieval villager look. In addition, to create additional injuries, Bluebird FX Triage Palette, PPI Bloody Five Palette, Red Drum Blood and custom bruise transfers were added. Three prosthetic ball sacs were built for the Duchamp character. One was used to nail to a tree stump and for close-up shots. The two remaining ball sacs were made to stretch as much as possible while being nailed to the stomp. Opposite to Duchamp, the royal 13th-century medieval look for Henri Francoise was very groomed. A John Blake lace mustache and beard was applied with Telesis adhesive to achieve Henri's handsome look.

Jay Chandrasekhar as King Gui/Blouin & Adrienne Palicki as Queen Catherine | Marina Proctor

Fresh, natural and dewy was the look we wanted for our Queen Catherine. Marina used Armani Luminous Silk foundation and neutral eyeshadow colors to create the clean fresh make-up.

Benetint Cheek & Lip Stain was used to keep her lips fresh and natural. Adrienne has around eight tattoos. Marina covered all visible tattoos with Dura Temptu Airbursh make-up.

King Gui was clean-shaven. Cold ice roller was massaged unto his face and under his eyes to help with puffiness. Ageless Beauty Instant Face Lift with Hyaluronic Acid was applied to under eyes to reduce eye bags/wrinkles/lines/puffiness. A clean moisturizer was applied to face and a light wash of Make Up For Ever HD Skin Foundation was used to even out his skin, along with eyebrows were groomed. Lip moisturizer was applied. For the Blouin character, a John Blake lace beard and mustache was used. Hand-laid hair was added. Then PPI Illustrator Grunge/Dirt Palette, Fleet Street Dirtworks and Aloe Gator Sunscreen were added to create his grimy, sweaty, un-groomed look.

Erik Stolhanske as Michel/Cardinal Claude & Pauyl Soter as the Pope/Lucien | Christopher Osorio and Karen Stein



Prosthetic neck piece on Michel | Christopher Osorio and Ken Niederbaumer

Chris and Karen shared the make-up duties for Michel/Cardinal Claude and The Pope/Lucien.

Michel was very unkept and grimy. PPI Illustrator Grunge/Dirt Palette, Fleet Street Dirtworks and Aloe Gator Sunscreen were used to create his overall dirty look. Michel's teeth were stained with the Fleet Street Tooth Lacquer Palette #2. Chris and Ken applied a silicone neck appliance with a prosthetic arrow with an epoxy base for a pierced neck effect to Michel. This appliance was rigged with a bladder to simulate blood flow from wound. Claude wore a three-piece lace beard and hand-laid hair was applied using KD151 & Super Baldiez. The Pope was clean-shaven with a light corrective make-up. His brows were colored using alcohol paints to match his wig.

Lucien wore custom-made veneers to create unkept teeth. A John Blake mustache was applied and PPI Illustrator Grunge/Dirt Palette, Fleet Street Dirtworks/Aloe Gator Sunscreen were added to have a lived-in grimy look. •

HAIR *Continued from page 43*

I called my wig queen, Stephanie Williams, at Art of Wigs. HELP!!!

I flew her in and we got all of the guys fitted and casted for wigs. We wanted to try our best to use as many of Stephanie's in-stock wigs/rentals as possible, as we didn't have the time to make customs. Altering in stock wigs, re-fronting and darting was our friend. We could stay on budget and save time! Also, since the Broken Lizards were playing duel roles, I wanted to try and have both of those roles in wigs that way, once out of the wigged look, they could quickly transition to the other look for which their natural hair was used.

Kevin Heffernan as Duchamp/Henri-Francoise

In addition to directing and being pulled in a million directions



Steve Lemme being made up as *The Jester*



L-R: Kevin Heffernan as Duchamp, Paul Soter as Pope Cornelius, and Erik Stolhanske as Cardinal Claude

at once, Kevin also played dual roles in *Quasi*. Kevin wears many hats, always has a joke, but is a watch tapper, so I had to make it quick, Kevin always says, “You have six minutes” for anything I do! This also means no going back to the trailer for changes; everything was in that camping trolley! Also, I had to take into consideration coloring his hair, as well throughout the shoot, cover the gray and be quick! A new 10-minute permanent color that was brilliant, Megix 10. Kevin has natural curly hair. We designed the look for Duchamp as relaxed and tossed. I had the idea to use a wiglet in the front to add length to the bang. I wanted the curls to look natural and have a slight frizz to them, so I set them on sponge rollers, with Paul Mitchell original sculpting foam for a light hold. Ambience by Hair Couture makes amazing human hairpieces that you can get right off the rack, color them, and easily incorporate them in so many looks.

As Henri-Francoise, the look was easy to transition to. The character almost always had a hat on, so we came up with a simple slicked back medieval mullet, again using the tried-and-true Paul Mitchell sculpting foam. I love this stuff. It is a great soft base for almost any style and can easily be wet and re-shaped into a new style without being too sticky.

Steve Lemme as Quasi/Jester

Quasi’s look was Sprout, from the Green Giant food company! It was a bit Sprout in the back and a bit *Something About Mary* in the front! Steve also has naturally curly hair, but it is very soft and doesn’t hold up without lots of base product! As I am a fan of a good mousse, I used a base of Pravana Full Volume mousse and used my amazing Gamma Italy IQ blow dryer with diffuser attachment to sculpt his hair into that look! Then took the Hanz de Fuko Hybridized wax and Schwarzkopf got2be glued to sculpt his Quasi hair peaks to create the finished look.

Jay Chandrasekhar as King Gui/Blouin

Jay’s look was classic royalty! Soft curls and a shoulder bob length. We used an Art of Wigs semi-custom, which I dyed it slightly

darker. The challenge was keeping all his heavy crowns on without pulling at the wig! Blouin’s look was easy to achieve, again mousing it up and tossing it in a natural way utilizing his own great wavy texture.

Paul Soter as the Pope/Lucien

The Pope’s human hair wig was a stark white lace front from Art of Wigs. Paul’s natural hair had to be colored to under that to conceal his natural color, but remember, we had to switch to his Lucien look quickly sometimes. So the second look again used the actor’s natural hair. We darkened it up with the timeless Roux Mousse and my friend Jani Kleinbard helped me design great small tape in bangs that we added to give that medieval bluntness in the front.

Erik Stolhanske as Michel/Cardinal Claude

Eric’s look as Michel was pretty easy to create; we wanted that medieval bowl look! Eric had grown his hair out a bit, so Ann Marie Luddy took care of his blowout in the morning, and used a flat iron when needed throughout the day. His Cardinal look was a stock wig from Art of Wigs that we cut into the classic 13th-century bob!

Adrianne Palicki as Queen Catherine

Luckily, Adrianne lives in Texas and so does my wigmaker! So off she went to see Stephanie at her studio in Austin. Our Queen was game for anything, and this is where we all had the most fun with styles. Stephanie had a gorgeous natural red custom that a customer changed their mind about! Lucky us! It fit our Queen beautifully. We ended up cutting it almost halfway back as Adrianne was cool with dying her blonde locks red. We used the leftover pieces of the wig to use braids, and filler pieces on her various Queen looks.

What a glorious trip back to 13th-century France we had! Thank you to my key Ann Marie Luddy and 3rd Jamie Amadio, and all that helped with pre-production and BG. I wouldn’t have been able to do it without you. We survived 2 a.m. wake ups, the bumpy road, the dust and oh, let’s not forget all the mud! •



Lon Chaney as
Quasimodo



Lon Chaney with
his make-up case

Known as Hollywood's "Man of a Thousand Faces," because of his canny ability to use make-up to portray various characters, Chaney had worked his way up the ladder, first appearing in theatrical musical comedies before entering films in 1913. Chaney had plenty of experience applying make-up from his theatrical days, and made good use of this knowledge as he established himself as a character actor in motion pictures.

When it came to playing Quasimodo, Chaney not only gave a stunning performance, but created a make-up that visually stunned film audiences around the world. Chaney's make-up faithfully recreated author Victor Hugo's description of Quasimodo as having "a tetrahedron nose ... horseshoe mouth, of that little left eye stubbled up with an eyebrow of carrotty bristles, while the right was completely overwhelmed and buried by an enormous wen; of those irregular teeth, jagged here and there like the battlements of a fortress; of that horny lip, over which one of those teeth protruded, like the tusk of an elephant ... his prodigious head was covered with red bristles; between his shoulders rose an enormous hump, which was counter-balanced by a protuberance in front; his thighs and legs were so strangely put together that they touched at no one point but the knees, and seen in front, resembled two sickles joined at the handles."

It would take Chaney three hours to turn himself into Quasimodo, a daily routine he endured for nearly six months. To create Quasimodo's pronounced cheekbones, Chaney did not use nose putty, as the material would not hold up on such a moveable part of his face throughout daily filming. Instead, he used the old stage technique of cotton and collodion. Spirit gum would be applied to the area where the cheekbones were to appear, and before the spirit gum dried, cotton would be pressed onto the gum. A coat of flexible collodion was brushed over the cotton, followed by placing another piece of cotton before applying an additional coat of collodion. This procedure would continue until the desired look for the cheekbones had been achieved. A final coat of collodion would be applied over the entire piece which would blend the edges into the skin. (Flexible collodion shouldn't be confused with nonflexible collodion.) Greasepaint, mixed with a dash of olive oil, would then be applied over the cheekbones. (The mixing of olive oil with greasepaint was the forerunner to castor oil-based make-ups used on foam rubber appliances.) This method of cotton and collodion build-up allowed Lon to use these pieces for several days with a minimum of maintenance and repair.

HOLLYWOOD'S FIRST HUNCHBACK

BY MICHAEL F. BLAKE

The motion picture has been around for 128 years, dating back to 1895 when the Lumiere brothers held their first public showing of their various films (running 50 seconds each) in Paris, while Edison's 1903 *The Great Train Robbery* marked the birth of the Western genre and is considered the first narrative American film. It's hard to believe that over the next 16 years, we will see many classic films celebrate their centenary birthdays, including *Frankenstein*, *Gold Diggers of 1933*, *The Wizard of Oz*, *Gone with the Wind*, *Stagecoach* and *Gunga Din*.

This year, one of the cinema's most famous make-ups celebrates its 100th birthday.

Lon Chaney's Quasimodo in *The Hunchback of Notre Dame* (1923) is one of the earliest memorable creations in cinema make-up history. In a period when film make-up was emerging from its infancy, and make-up artists and hair stylists were slowly becoming a permanent crew position, Chaney's work is all the more impressive given the antiquated materials that were at his disposal. The foundation of motion picture make-up was firmly rooted to theatrical make-up techniques dating back to the 1880s and 1890s. By the early 1920s, cinema make-up was taking those old techniques and advancing them.

For the wart on the eye, Chaney taped his right eye closed with adhesive tape and covered the area with nose putty. Crepe-wool hair was used for the bushy eyebrows, and Zan, the leading theatrical wigmaker in Los Angeles, created his wig. Chaney altered the tip of his nose with nose putty, which was further accentuated by the use of cigar holder ends placed in the nostrils to give a wider appearance.

When it came to the distorted teeth, Chaney turned to his dentist, James L. Howard, who had made various false teeth for the actor's other roles. Howard made an upper plate to fit over Chaney's own teeth, but it did not cover the molars. For the lower jaw, Howard fitted a plate over the natural teeth and extend well down on the sides of the mouth facing the cheek, which forced the actor's cheeks down half an inch. The dentist did not place any teeth in the lower plate, but cut out the front portion of the plate, letting Chaney's natural lower front teeth show through.

Chaney loved this effect, but was concerned how he could hold the lower contraption in his mouth. To solve that headache, Howard made good use of two pieces of an alarm clock spring, each about two inches long. He vulcanized one end of each spring to the upper plate in the molar regions, while letting the lower ends slant down and rest on the top ridges of the lower appliance. This caused strong pressure on the lower plate, permitting the mouth to open and close, while at the same time, forcing the muscles of the cheeks down.

Throughout the years, it has been erroneously claimed that to achieve the appearance of a hunchback, Chaney wore a 70-pound rubber hump. His co-star in the film, Patsy Ruth Miller, adamantly stated the hump was made of plaster and weighed no more than 20 pounds. Chaney designed a leather harness that held the plaster hump on his back, which also prevented him from standing erect. This harness fitted around his waist (like a belt), with straps over his shoulders that attached to the front part of the belt, thus keeping him in a hunched-over position. (During production, Chaney had a stool with arms on it that would allow him to rest between scenes.) For the famous whipping wheel sequence, Chaney had a shirt made out of rubber which allowed him to appear bare-chested. Crepe-wool hair was applied to hide the front seam and collar of the shirt.

Chaney's make-up showed the critics and movie audience just how effective make-up could be in creating a character. With the exception of John Barrymore in *Dr. Jekyll and Mr. Hyde* (1920) and Chaney's dual role as the doctor and the half-ape, half-man in *A Blind Bargain* (1922), movie audiences at that time were unaware how make-up could alter a person's appearance.

While Chaney's facial make-up and performance stunned critics and audiences, *The Hunchback of Notre Dame* was a major step in cinema history.

Universal Studios was known primarily for producing Westerns, melodramas and comedies for the second-tier theaters across the country. Irving Thalberg, who at age 20 was appointed head of production at Universal, strongly believed that the studio needed to produce a prestige picture to compete with other major studios. Lon Chaney had optioned the film rights to Hugo's novel, and his attempt to secure financing to independently produce the project was unsuccessful. Thalberg, however, realized this was Universal's chance to produce an epic and convinced studio head Carl Laemmle to greenlight the film with a \$1.25 million budget, one of the first films of the silent era with such a large allocation. Building the massive Medieval Paris set involved an army of craftsmen, which covered nearly 19 acres on the studio back lot. (Universal's "Earthquake" studio tour attraction stands on the former set's location.)

Production took nearly six months (December 1922 to June 1923), with three months devoted to night work that required every studio light in Hollywood to illuminate the massive set. With such a vast area, director Wallace Worsley used the Western Electric Public Address System to relay directions to the large number of extras (often numbering well over 1,500), as well as crew members.

The Hunchback of Notre Dame premiered at the Astor Theatre in New York City on September 6, 1923. *Photoplay* magazine praised the film as "a superb and remarkably impressive spectacle... His [Chaney] performance transcends anything he has ever done, both in his make-up and in his spiritual realization of the character." *The New York Times* noted it "is a film which people are going to talk about. Chaney wanted to make his work count, and he has gone to great pains and borne no end of discomfort to give a realistic and faithful performance of the hunchback of his conception." The trade paper *Variety* held a different opinion, calling the film a "two-hour nightmare... Mr. Chaney's performance as a performance entitles him to starring honors—it makes him evermore on screen, but his make-up as the Hunchback is propaganda for the wets." (The term 'wets' was slang for those who opposed prohibition.) While the trade paper felt the film could "become a detriment to the box office," *The Hunchback of Notre Dame* was a major success at the box office, earning well over \$3.5 million dollars in 1923 and 1924 (roughly \$61,233,625 in 2023 dollars), not counting subsequent re-releases throughout the 1920s.

Because of his ability at make-up, Chaney showed movie audiences just how important make-up was in creating a unique character. It was also a precursor for other versions, notably Charles Laughton's version in 1939.

Not bad for a hunchback who just turned 100. •

Michael F. Blake is a retired journeyman make-up artist and author of three books on Lon Chaney.



The Finale Touch



Department Head Hair Joe Matke makes it look authentic for one of seven cavemen in the finale of the popular children's series *Henry Danger*. Matke won two MUAHS Guild Awards for Best Hair Styling: Children and Teen Programming (*Henry Danger*) in 2016 & 2018.

CRUEL KIND



Hair works hard. Be kind to it with the nourishing formulas in HASK conditioning treatments. **Be kind to your hair.**



THE
ARTISAN

Make-Up Artists & Hair Stylists Guild
Local 706-I.A.T.S.E.
828 N. Hollywood Way
Burbank, California 91505

Prsrt Std
U.S. Postage
Paid
Santa Ana, CA
Permit No. 450

Celebrating



Years

RCMA
MAKEUP®
1963-2023

For 60 years it has
been our honor to
provide the professional
makeup artist with
reliable high-quality
products to help
them succeed in a
demanding field.