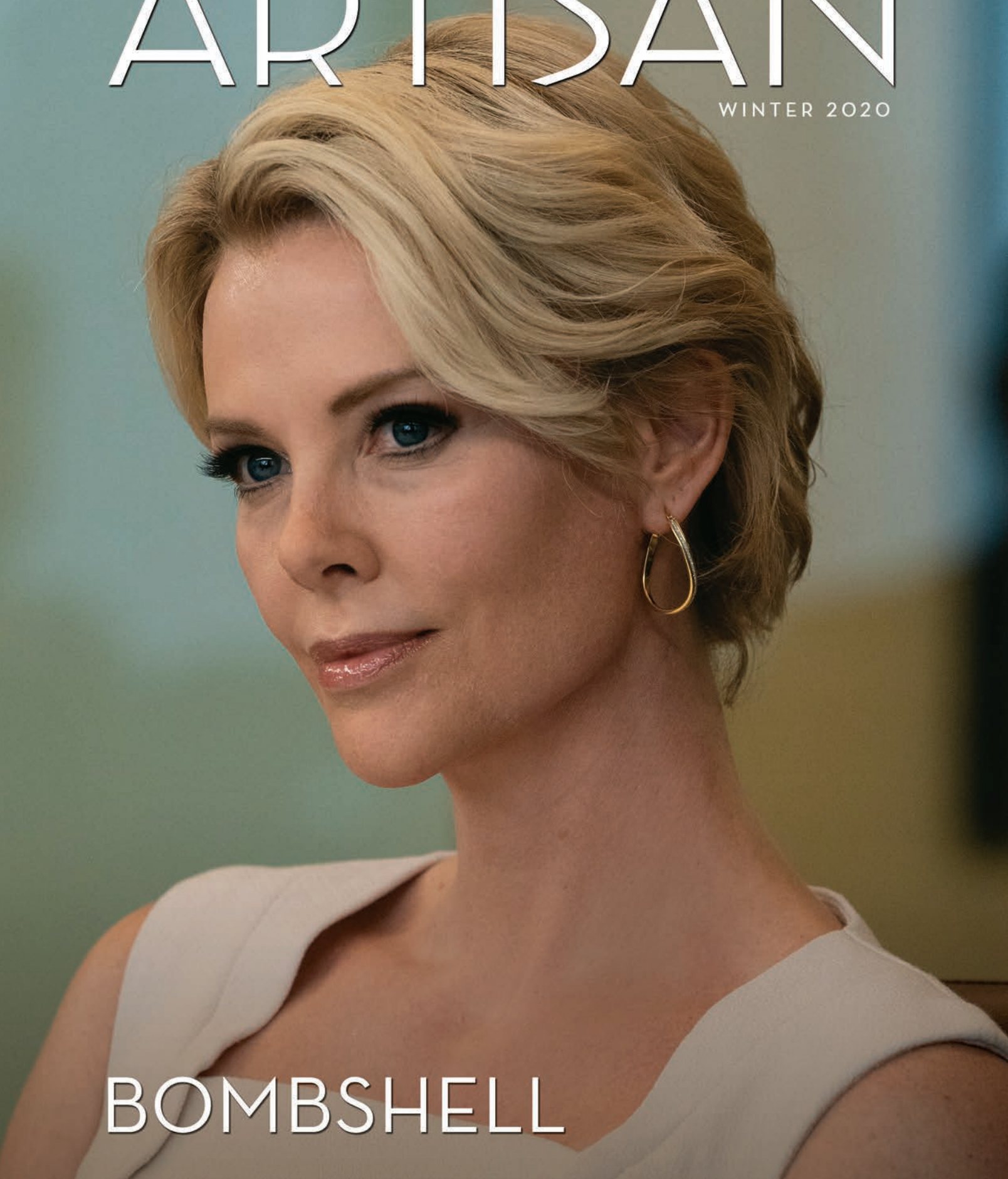


MAKE-UP ARTISTS & HAIR STYLISTS GUILD

THE
ARTISAN

WINTER 2020



BOMBSHELL



MAKE-UP ARTISTS & HAIR STYLISTS GUILD
AWARD NOMINEES

BEST PERIOD AND/OR CHARACTER MAKE-UP

NICKI LEDERMANN TANIA RIBALOW SUNDAY ENGLIS

BEST CONTEMPORARY HAIR STYLING

KAY GEORGIU VANESSA ANDERSON MITCHELL BECK

JOKER

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE

BEST MAKEUP AND HAIRSTYLING

MAKE-UP DEPARTMENT HEAD
NICKI LEDERMANN

HAIR DEPARTMENT HEAD
KAY GEORGIU

**“THE FILM OF
THE YEAR.”**

— TERRI WHITE, **EMPIRE**

**“A BRAVURA PIECE
OF FILMMAKING,
IT SPEAKS TO THE WORLD WE
ARE LIVING IN TODAY IN WAYS
THAT FEW FILMS DO.”**

— PETE HAMMOND, **DEADLINE**

WINNER
GOLDEN LION BEST FILM



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2019



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VOLUME 16 NUMBER 1

THE ARTISAN

WINTER 2020
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Cover: Charlize Theron as Megyn Kelly in *Bombshell*. Photo by Hilary B. Gayle/Lionsgate



“You don’t have to be great to start, but you have to start to be great.” –Zig Ziglar

A good reminder that the only way to never reach your goals is to never start.

The first time anyone tries something new, it is never great; it may not go well at all, but these facts never change. In order to become proficient, skillful or great at something, you need to get in there and actually do it. How many artists do we see that are amazing artists in beauty make-up, wig work, prosthetics, updos and all different skills. Ask them what is your secret? How do you do that? Most if not all will say, I have been doing this over and over for a long time and I practiced, experimented and learned from practice and others what to do and not do.

I am convinced that the only thing that stands in the way of every single artist being “great” at all facets of our crafts is the time and effort put into it.

Some people are lucky and have opportunities to hone their work on the job or learn from other very generous artists. If every day you are at work styling wigs or applying facial hair for example, you become quite proficient in the art of styling wigs or facial hair application.

Trying techniques and products other artists share with us can also build an arsenal of experience even if you try something and learn you prefer to do it a different way.

Just like there are different roads you can take to get to a particular destination, some may take the freeway, others surface streets or a combination. There are different “roads” to achieve the same type of character. Take the time to map out your way of doing things. Do not be afraid to try new products or applications if you find doing something your own way works better and makes sense. Each artist is a bit different with their own style but what remains the same in the great artists is the mastery of the skill needed to achieve the final creation.

If you are busy and working nonstop, that’s great you have a place to practice and try different things even if it’s during part of your lunch or during downtime. If you’re working, invest in your education, buy a couple of wigs or appliances, hair, whatever skill you wish to practice. Find a crew member or fellow artist who either wants to learn too or will be a model and help you.

For those not working at this time, there is still no excuse. And that’s not a problem either. There are education opportunities that are either free or do not cost much, including contract services classes, craft meetings, Local 706 classes and classes offered at the beauty supply houses.

You can set up your own classes by getting together with your friends or practicing by yourself. If you don’t have the money to buy certain supplies, we all have our basic kits, work with what you have already, you may discover a new technique by necessity.

The lesson is simple: all you need to do is take the first step. The more well-rounded a make-up artist or hair stylist you can become, the closer you are to achieving whatever goals you set out to accomplish.

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

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F O R Y O U R C O N S I D E R A T I O N



MAKE-UP ARTISTS &
HAIR STYLISTS GUILD
AWARD NOMINEE

**BEST SPECIAL
MAKE-UP EFFECTS**
SEAN SANSOM
SHANE ZANDER
IANTHA GOLDBERG

BEST MAKEUP AND HAIRSTYLING

PROSTHETICS DESIGNER/DEPARTMENT HEAD
SEAN SANSOM

MAKE UP HEAD OF DEPARTMENT
SARAH CRAIG McEATHRON

HAIR HEAD OF DEPARTMENT
RYAN REED

CHAPTER TWO

NETFLIX
PROUDLY CONGRATULATES OUR

MAKE-UP ARTISTS AND HAIR STYLISTS GUILD AWARDS NOMINEES

6 UNDERGROUND

THE
LAUNDROMAT

DOLEMITE
IS MY NAME

MALIBU RESCUE

FULLER HOUSE

No Good Nick

GLOW

Paddleton

Grace *and* Frankie

RUSSIAN DOLL

THE
IRISHMAN

A SERIES OF UNFORTUNATE EVENTS



Brothers and Sisters:

My preferred pronouns are ‘he/him/his’—but I will respond to any pronoun said in respect.

Inclusion. Diversity. Respect in the workplace.

Words that we are hearing a lot. Our employers and our union are using these words more often these days. But what exactly do they mean?

Inclusion means a sense of belonging; feeling connected and part of our “work family environment.” **Inclusive** work environments allow people to feel welcomed and valued—and encouraged to invest our whole creative unique selves to the project. **We can all learn to be more inclusive at work.**

Inclusion means that **everyone** gets their instructions, supplies and start paperwork on their first day. **Everyone** should be included in the morning meeting to know **what** we will be doing, **how long** we have to get it done, and **who** are the designated leaders to go to when we have the inevitable questions or concerns. These simple steps allow **everyone** to be treated equally, and establishes each individual as a vital part of the team right from the start.

Inclusion also means that **we celebrate our Diversity at work.** Building a **diverse team**—of skills, ages, experience, ethnicities and genders—allows us to maximize our strengths/minimize our weaknesses, giving us greater opportunities to solve problems and create new solutions. We already face a diversity of challenges, skin tones, demands, hair textures, temperaments and egos in our profession each day. Having a **diverse team** allows every individual to operate at their peak skill, and lets **everyone on the team** be valued for their matchless knowledge and distinctive expertise. **Diversity** on this planet may be our greatest asset. **Diversity** in our departments (or our stock portfolios...) builds safety, stability, longevity and strength!

Respect in the workplace means that we appreciate what everyone has to offer **professionally**. Our personal political or religious views, nationality, background, who we love, where we were born, or what we look like under our clothing is not open for discussion, as it has nothing to do with accomplishing the job that we are hired to do.

Personal comments, “compliments,” and questions are almost always unwelcome, have no place at work, and do not celebrate **Inclusion, Diversity or Respect**—quite the opposite. Today’s employers have correctly taken a “zero tolerance policy” regarding harassment, bullying and bigotry in the workplace, and personal topics are labeled ‘Off Limits’ at work for good reason:

*Are you pregnant?!
Did you vote for that idiot?
Seriously—are you pregnant?!?
What happened to your wedding ring?
How far along are you in your transition?
What’s with the hijab? What’s that all about?
You’re so ‘exotic’... where are your parents from?
Did you get breast implants? Wow! They really look great...
Do you prefer to be referred to as ‘black’ or ‘African American’?*

While all may seem on the surface to be well-meaning, the underlying theme to all of these probing questions is “Let’s talk about subjects that are none of our business here at work.” [BTW: All of these can be answered with a simple “*This really has nothing to do with the work we have to get done today...*” and the last can be answered with “*You can refer to me as ‘Joyce.’*”]



“ **Inclusion. Diversity. Respect in the workplace.** ”

The more important takeaway from all of this is: **we need to start the conversation. Now.** There are ways to foster and nurture **inclusion and diversity and respect in the workplace**, and old stereotypes, demeaning talk or offensive actions are not going to be tolerated anymore—not by employers, and not by this union. We can all start to make simple, meaningful and demonstrative changes in the way we crew our departments, treat our co-workers, and relate to others.

Just consider: Start the day by introducing yourself, and explain what **your** preferred pronouns are: she/her, he/him, they/them, etc. This opens the dialogue for **everyone on the team** to safely voice **their** preferred pronoun(s)—which may not be so apparent. More people today feel comfortable with a nontraditional gender-diverse non-binary pronoun—but are afraid to be the first to speak up. Open the door. Start the conversation. This takes nothing away from anyone’s anything, but allows **everyone** to feel included and respected.

Try it. I just did.

Inclusion. Diversity. Respect.

It all starts with you.

You are the union.

Please enjoy your issue of *The Artisan*.

Sincerely and fraternally,

Randy Sayer



ROBBIE COLLIN *The Telegraph*



ED POTTON *THE GLOBE TIMES*



PETER BRADSHAW *theguardian*

“A BRILLIANT CELEBRATION OF MOVIES AND THE MOVIEGOING EXPERIENCE”

JOSH HOROWITZ 

“A GLORIOUS LOVE LETTER TO LA AND THE MOVIES.”

DAVE CALHOUN *Time Out*

“A FLAWLESS RECREATION OF A LONG-GONE TINSEL TOWN.”

JORDAN FARLEY *FILM*

“A DAZZLING, GORGEOUS, ELEGIAC MOVIE.”

MICHAEL HAINES *Esquire*



SonyPictures-Awards.com





DAVE CALHOUN **Time Out**



DAVID SEXTON **EveningStandard.**



PAUL HEATH **THN**

MAKE-UP ARTISTS AND HAIR STYLISTS GUILD NOMINEES

FEATURE-LENGTH MOTION PICTURE

BEST PERIOD AND/OR CHARACTER MAKEUP

HEBA THORISDOTTIR ♦ GREGORY FUNK

FEATURE-LENGTH MOTION PICTURE

BEST PERIOD AND/OR CHARACTER HAIR STYLING

JANINE RATH-THOMPSON ♦ MICHELLE DIAMANTIDES

FOR YOUR CONSIDERATION

ONCE UPON A TIME IN...

HOLLYWOOD



With Love and Gratitude: Diane Burns Miller

by Sue Cabral-Ebert



Top row, from left: Local 706 business representative Randy Sayer, former business representative Tommy Cole. Bottom row, from left, includes former Local 706 president Sue Cabral-Ebert, Diane Burns Miller, Kathy Sain. Below: Gray crew.

We celebrate and thank our longtime accounting specialist Diane Burns Miller for her 20 years of service and loyalty to the membership of IATSE Local 706. Diane and Kathy Sain both joined our Local within a few months of each other in 1999 and have worked together as an amazing team, keeping the finances in order yet outstretching a hand of kindness to get the members through rough times. Diane has been the guiding light for so many members, clarifying the procedures involved to join 706, accounting, education, to volunteers for a multitude of events over the years. She has opened her huge heart (but doesn't put up with %*&!), and those of us who have gotten to know her well will miss her desperately, she has been an incredible asset. Diane married Tom Miller in 2016, and they make their

home in Salt Lake City. Diane, you have no idea how much we love you and will miss you. Thank you for all your dedication, and we wish you a bright and wonderful future. Diane's last day will be December 31, 2019.



FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

BEST PICTURE

BEST SPECIAL MAKE-UP EFFECTS

(FEATURE LENGTH MOTION PICTURE)

MIKE MARINO, MIKE FONTAINE, CARLA WHITE



**"EXQUISITELY MADE, EVERY DETAIL CAREFULLY CONSIDERED.
IT FEELS UTTERLY TRANSPORTING."**

**The
Guardian**



THE IRISHMAN

The Dynamex Decision and AB 5

This article is informational only, it is not an official statement of any entity and is only meant as education but is not legally binding. (Excerpted from the California Labor Federation and the IATSE Basic Agreement.)

What is Dynamex?

In the Dynamex CA Supreme Court case, the Court ruled unanimously that companies must use a simple test, already adopted by other states, to determine if a worker is truly an independent contractor instead of an employee. The ruling removes uncertainty for businesses and ensures that companies aren't cheating workers out of basic protections like a minimum wage, unemployment insurance and workers' compensation that they deserve as employees.

What is AB 5?

Worker advocates have joined with Assemblymember Lorena Gonzalez Fletcher to enshrine the Dynamex ruling into state law and close loopholes that allow some big corporations to continue cheating. The bill, AB 5, clarifies the decision and protects both employees and those who are actually independent contractors.

Why is AB 5 needed?

By enshrining the Dynamex decision in state law, we can create one clear definition of employment that is easy to understand and follow.

In addition, this bill will clarify what employment relationships are not covered by the decision, providing certainty to industries that are unsure of the case's implications.

The reality is that most businesses do not misclassify workers and have been forced to compete with this illegal model. With the Dynamex decision and the clarity from AB 5, we can level the playing field for companies that follow the law and raise standards for millions of California workers.

If someone wants to be an independent contractor, shouldn't they have that choice?

Anyone who wants to go into business for themselves as an independent contractor will continue to have that choice. This bill in no way limits legitimate independent contractors. There's always going to be a place in our economy for those who want to be their own boss and contract their services to businesses that follow the law. What we need to stop is the practice of some unscrupulous employers calling employees "independent" just so they can cut corners on costs. When businesses flout the law with these schemes, we all pay the price. Good businesses struggle to compete. Workers are cheated out of pay and basic protections and our state loses billions in revenue that supports our schools, public safety and roads. That's why Dynamex and AB 5 are so important.

How does this affect an IATSE Local 706 member? (excerpted from the Basic Agreement)

XXXIV. Loan-outs

The Producer may utilize the services of an employee on a loan-out basis for work covered by the Basic Agreement, the Videotape Agreement and the West Coast Studio Local Agreements (Applicable Agreements) under the following conditions:

(a) All seniority rights and terms of the Industry Experience Roster of the Basic Agreement and Paragraph 68 of the Local Agreements shall be fully applicable to the use of the services of the employee on loan-out.

(b) With respect to compensation and conditions under the Applicable Agreements, the Producer shall provide at least the minimum compensation and conditions under the Applicable Agreements to the loan-out company, but shall not be responsible for payment by the loan-out company to its employee.

(c) Any claims or disputes between the employee on loan-out and the Producer regarding salaries or terms and conditions of employment that would be covered by the grievance and arbitration provisions of the Applicable Agreements if the employee had been hired directly by the Producer shall be subject to such grievance and arbitration provisions with the right of the IATSE and the Local Unions to file grievances on behalf of employee on loan-out.

(d) With respect to pension and health and contract services administration, during such time as an employee is engaged by a borrowing Producer through the employee's loan-out company, the borrowing Producer shall make pension and health and CSATF contributions directly to the Motion Picture Industry Health Plan and the Motion Picture Industry Pension Plan on behalf of the employee so employed based upon hours worked or guaranteed, whichever is greater. Contributions may not be made by loan-out companies.

(e) A Producer who borrows an employee from a loan-out company under this section, whose employment if directly by the Producer would have been covered by the Applicable Agreements, shall, within ten (10) days after the execution of the agreement covering the loan-out transaction, give the IATSE a written notice of the transaction including the names of the loan-out company and the employee loaned out to the Producer. An inadvertent failure by the Producer to give such notice shall not be deemed to be a breach of the Applicable Agreements. "Loan-out company" for purposes of this Article is defined as a company controlled by the loaned out employee, who is the only employee of the loan-out company who performs work covered by the Applicable Agreements.

"A WORK OF ART"

DAVID SEXTON, LONDON EVENING STANDARD



FOR YOUR CONSIDERATION

BEST MAKEUP AND HAIRSTYLING

Makeup and Hair Designer LIZZIE YIANNI GEORGIU

Wig Supervisor / Hair & Makeup Artist TAPIO SALMI

Prosthetics Co-Designer BARRIE GOWER

ROCKETMAN

MARV ROCKET

NEW REPUBLIC

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FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING
BEST PICTURE | BEST INTERNATIONAL FEATURE FILM



“FIENDISHLY WELL-CRAFTED”

INDIEWIRE

PARASITE

BEST HAIR AND MAKE-UP

KIM SEO YOUNG



NEON



BarunsOn E&A

Contract Services “Injury Class”



Contract Services “Injury Class” was held on November 9 and 10. John Goodwin and Karen Westerfield were the teachers. After an introduction to “Casualty Make-Up,” the students sculpted in clay to create small prosthetic pieces. Take-home silicone molds were made of their sculptures, and multiple pieces were made in vinyl, silicone and latex. On Sunday, they applied pieces made from the molds. It was a hardworking class, but we all still had a lot of fun.



“OLD TIMERS” MEET FOR LUNCH

From left: Ron Snyder, Dan Striepeke, Steve Robinette and Frank Griffin.

CORRECTIONS

In the fall 2019 issue, the “Making Apes” article should have mentioned that in 1973, Thomas R. Burman and his brother Ellis Burman Jr. joined John Chambers starting the first independent make-up effects lab.

In the the fall issue’s *Ford v Ferrari* article, Jenni Brown Greenberg should have been listed as a make-up supervisor.

2019

December 8 Board of Trustees Meeting 10 AM
December 16 Executive Board Meeting 8 PM
December 24 **Offices close at 2 PM**
December 25 **Christmas Day observed, offices closed**
December 31 **Offices close at 2 PM**

2020

January 1 **New Year’s Day observed, offices closed**
January 5 Board of Trustees Meeting 10 AM & Golden Globes
January 6 Executive Board Meeting 8 PM
January 11 **Local 706 Awards**
January 11 - 12 IMATS LA
January 22 Oscar nominations announced
Jan 25 - 27 ISSE Hair Show, Long Beach, CA
Jan 22 - Feb 1 General Executive Board Meeting in Dallas, TX

February 9 Board of Trustees Meeting 10 AM & Oscars
February 10 Executive Board Meeting 8 PM
February 17 **Presidents Day holiday (Monday), offices closed**

*Dates subject to change

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[youtube.com/c/JaponesqueBeauty](https://www.youtube.com/c/JaponesqueBeauty)

JAPONESQUE®
CREATE BEAUTY

MAKE-UP ARTISTS & HAIR STYLISTS GUILD AWARDS **NOMINEE**

“**MESMERIZING**
MINDBENDER.”

RollingStone

FEATURE LENGTH
MOTION PICTURE

BEST
CONTEMPORARY
MAKE-UP

SCOTT WHEELER
TYM SHUTCHAI
BUACHARERN
SABRINA CRUZ
CASTRO

Theme Park, Theater & Broadcast Television News

BY PATRICE K. MADRIGAL
Theater Business Representative
I.A.T.S.E. Local 706



For the last year plus, it has been my great pleasure to represent the Local's non-roster membership. I am your biggest cheerleader, and I am putting a challenge out there to all of you. Please consider submitting your great work for inclusion within the pages of *The Artisan*.

It's our magazine too, and it's a fantastic way for others to see what you do. Submitting an article and photos is open to our entire membership. So, let's share!

GUIDELINES FOR THE ARTISAN EDITORIAL SUBMISSIONS

Ideally, the article would combine both make-up and hair styling as a team. If it is a team article, the total wording should be no more than 2,100 words. Split it up whatever way you like. There are approximately 700 words per page, so it equals three pages.

Most importantly, this is a Local 706 magazine about 706 members working on projects.

The readers really like reading about techniques and products.

They love to read funny little "inside stories" we can all relate to.

Mention Guild members who were on the permanent crew and their duties.

Article Format:

- If it is a combined artisan article, the maximum is 2,100 words.
- Single article about one craft—I,400 words maximum
- Articles should be submitted as a Word Document to the following email: hillywdmkupartist@yahoo.com
- Articles are to be single-spaced, and 12-pt. Times New Roman font.
- DO NOT attach as a PDF. Please use Word Document for editing purposes.
- Not everyone can write well, which is understood. We're make-up artists and hair stylists, not necessarily journalists, but we will work to put you in the best light. If you get your PR department to write it for you, please make sure to have them do it so it sounds "first person" not a press release.

Photos:

- JPG attachments to the email above. Send your photos as single attachments. Imbedded photos within the text of an email are not print quality. If photos are sent by cellphone, please send them in the largest format possible. All photos should be no less than 300 dpi. We are looking for approved production stills, and behind-the-scenes photos of you and your crew. Captions and photo credits are also needed.
- If you have more than 7-10 photos to submit, you can also use Dropbox.
- Consideration for a magazine cover requires no less than 300 dpi.
- **VERY IMPORTANT.** Please get production approval for the photos you submit.

RollingStone PETER TRAVERS

“THE MOVIE HITS YOU
LIKE A SHOT IN THE HEART.”

WIRED ANGELA WATERCUTTER

“BEAUTIFUL, MASSIVE FINALE.”

FOR YOUR CONSIDERATION

BEST PICTURE

**BEST CONTEMPORARY MAKE-UP
IN A FEATURE-LENGTH MOTION PICTURE**

JOHN BLAKE FRANCISCO PEREZ DENNIS LIDDIARD

AVENGERS
ENDGAME





"GORGEOUS AND EXACTING PERIOD DETAIL."

THE WRAP, DAVE WHITE

"VISUALLY LUSH, RICH AND EXALTING."

THE WALL STREET JOURNAL, JOHN ANDERSON

FOR YOUR CONSIDERATION

DOWNTON ABBEY

BEST PICTURE OF THE YEAR

BEST DIRECTOR MICHAEL ENGLER

BEST MAKE-UP AND HAIR STYLING ANNE NOSH OLDHAM MAKE-UP AND HAIR DESIGNER ELAINE BROWNE MAKE-UP & HAIR SUPERVISOR



2 MUAHS
AWARD NOMINATIONS
BEST PERIOD AND/OR CHARACTER MAKE-UP
BEST PERIOD AND/OR CHARACTER HAIR STYLING

CARNIVAL

FOCUS
FEATURES
A COMCAST COMPANY

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© 2019 FOCUS FEATURES LLC. For more on this film, go to www.FocusFeaturesGuilds2019.com



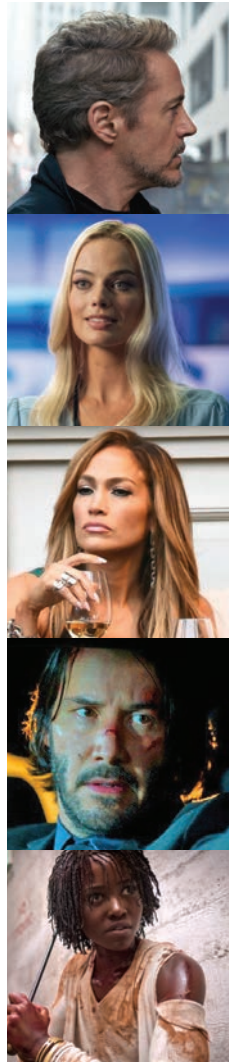
2020 AWARDS
MAKE-UP ARTISTS &
HAIR STYLISTS GUILD

Nominees have been announced for the 7th Annual MUAHS Guild Awards honoring outstanding achievements in make-up and hair styling in motion pictures, television, commercials and live theater. Winners will be honored at the black-tie gala on Saturday, January 11, 2020, at The Novo by Microsoft at L.A. Live.

Thomas Burman, Emmy®-winning make-up artist, and Martin Samuel, Oscar®-nominated film and celebrity hair stylist, will receive Lifetime Achievement Awards.

Final voting begins December 3, 2019, and ends January 3, 2020.

BEST CONTEMPORARY MAKE-UP



AVENGERS: ENDGAME

John Blake, Francisco Perez, Dennis Liddiard

BOMBSHELL

Vivian Baker, Cristina Waltz, Richard Redlefsen

HUSTLERS

Margot Boccia, Roxanne Rizzo

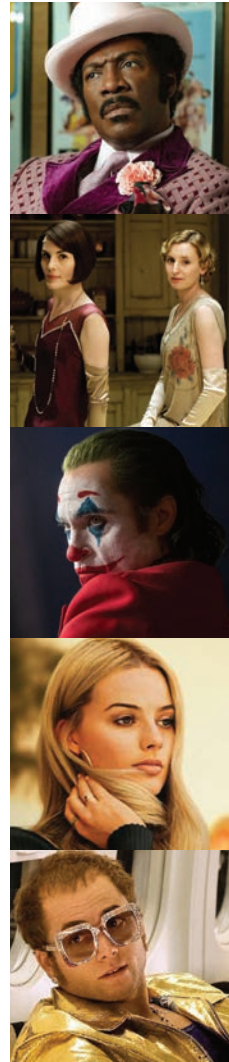
JOHN WICK: CHAPTER 3 – PARABELLUM

Stephen M. Kelley, Anna Stachow, Jacenda Burkett

US

Scott Wheeler, Tym Shutchai Buacharern, Sabrina Castro

BEST PERIOD AND/OR CHARACTER MAKE-UP



DOLEMITE IS MY NAME

Vera Steimberg, Debra Denson, Deborah Huss Humphries

DOWNTON ABBEY

Anne Nosh Oldham, Elaine Browne, Sam Smart

JOKER

Nicki Ledermann, Tania Ribalow, Sunday Englis

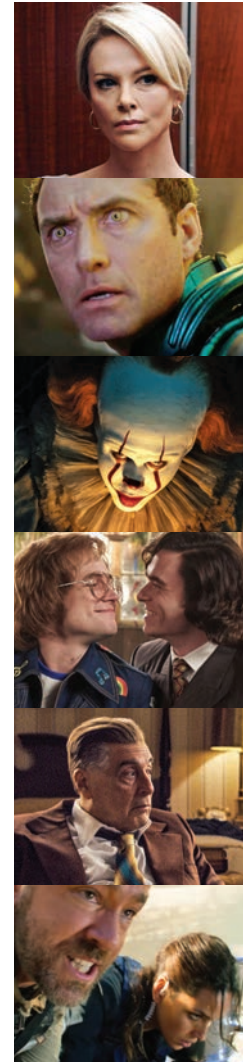
ONCE UPON A TIME ... IN HOLLYWOOD

Heba Thorisdottir, Gregory Funk

ROCKETMAN

Lizzie Yianni Georgiou, Tapio Salmi, Laura Solari

BEST SPECIAL MAKE-UP EFFECTS



BOMBSHELL

Kazu Hiro, Vivian Baker, Richard Redlefsen

CAPTAIN MARVEL

Brian Sipe, Alexei Dmitriew, Sabrina Wilson

IT: CHAPTER TWO

Sean Sansom, Shane Zander, Iantha Goldberg

ROCKETMAN

Barrie Gower, Lizzie Yianni Georgiou, Victoria Money

THE IRISHMAN

Mike Marino, Mike Fontaine, Carla White

6 UNDERGROUND

Jana Carboni, Leonardo Cruciano,

**BEST
CONTEMPORARY
HAIR STYLING**



BOMBSHELL

Anne Morgan,
Jaime Leigh McIntosh,
Adruitha Lee

HUSTLERS

Angel De Angelis,
Dierdre Harris

**JOHN WICK: CHAPTER
3 - PARABELLUM**

Kerrie Smith, Therese Duceyo

JOKER

Kay Georgiou,
Vanessa Anderson,
Mitchell Beck

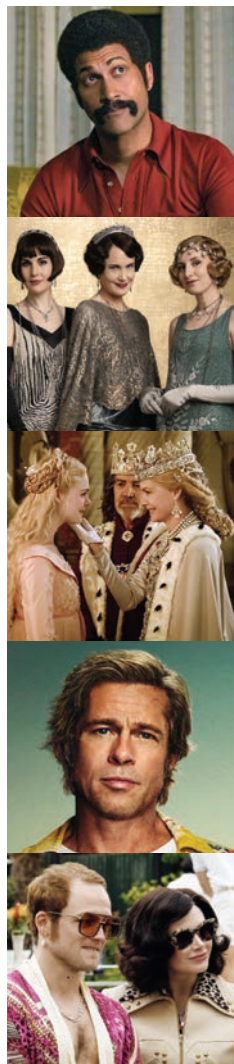
THE LAUNDROMAT

Marie Larkin, Yvette Stone,
J. Roy Helland

6 UNDERGROUND

Giuliano Mariano,
Domingo Santoro,
Luco Saccuman

**BEST PERIOD AND/
OR CHARACTER
HAIR STYLING**



**DOLEMITE IS
MY NAME**

Carla Joi Farmer,
Stacey Morris,
Linda Villalobos

DOWNTON ABBEY

Anne Nosh Oldham,
Elaine Browne,
Marc Pilcher

**MALEFICENT:
MISTRESS OF EVIL**

Audrey Futterman - Stern

**ONCE UPON A TIME ...
IN HOLLYWOOD**

Janine Rath - Thompson,
Michelle Diamantides

ROCKETMAN

Lizzie Yianni Georgiou,
Tapio Salmi,
Laura Solari

**BEST
CONTEMPORARY
MAKE-UP**



BIG LITTLE LIES

Michelle Radow,
Erin Good - Rosenmann

EUPHORIA

Doniella Davy,
Kirsten Coleman

GRACE AND FRANKIE

Melissa Sandora,
David De Leon,
Bonita DeHaven

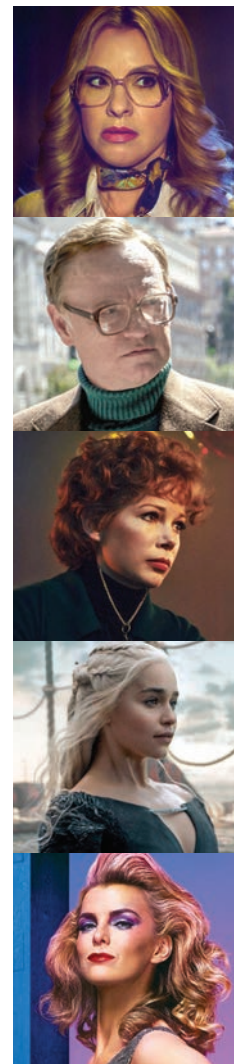
RUSSIAN DOLL

Amy L. Forsythe,
Heidi Pakdel,
Danielle Minnella

**THE HANDMAID'S
TALE**

Burton LeBlanc,
Alastair Muir,
Faye Crasto

**BEST PERIOD AND/
OR CHARACTER
MAKE-UP**



**AMERICAN HORROR
STORY: 1984**

Carleigh Herbert,
Michael Mekash,
Abby Lyle Clawson

CHERNOBYL

Daniel Parker,
Natasha Nikolic - Dunlop

FOSSE/VERDON

Debbie Zoller,
Dave Presto,
Jackie Risotto

GAME OF THRONES

Jane Walker, Kay Bilk

GLOW

Lana Horochowski,
Maurine Burke

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BEST MAKEUP
AND HAIRSTYLING

JENNY SHIRCORE
SARAH KELLY
JACQUELINE BHAVNANI
JOE HOPKER

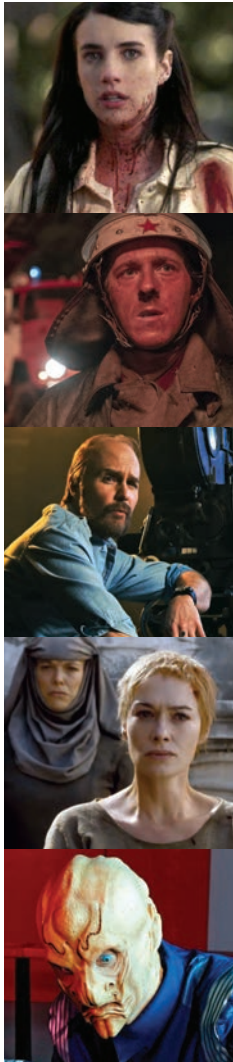
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EFFECTS**



**AMERICAN HORROR
STORY: 1984**

Michael Mekash,
Vincent Van Dyke,
Carleigh Herbert

CHERNOBYL

Daniel Parker,
Barrie Gower,
Paul Spateri

FOSSE/VERDON

Debbie Zoller,
Dave Presto, Jackie Risotto

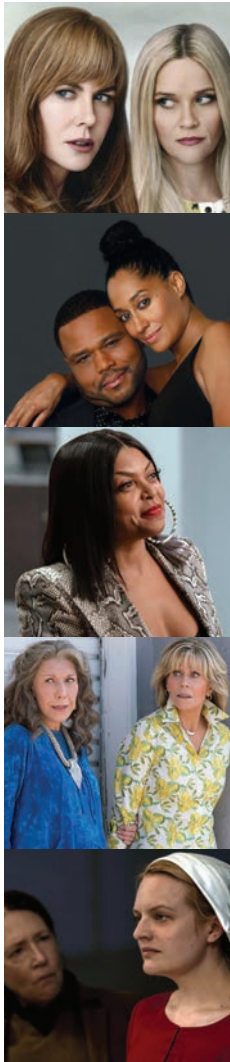
GAME OF THRONES

Barrie Gower,
Sarah Gower

STAR TREK: DISCOVERY

Glenn Hetrick,
James Mackinnon,
Rocky Faulkner

**BEST
CONTEMPORARY
HAIR STYLING**



BIG LITTLE LIES

Jose Zamora,
Lorena Zamora, Lona Vigi

BLACK-ISH

Araxi Lindsey,
Enoch Williams

EMPIRE

Melissa Forney,
Al Payne,
Nolan Kelly

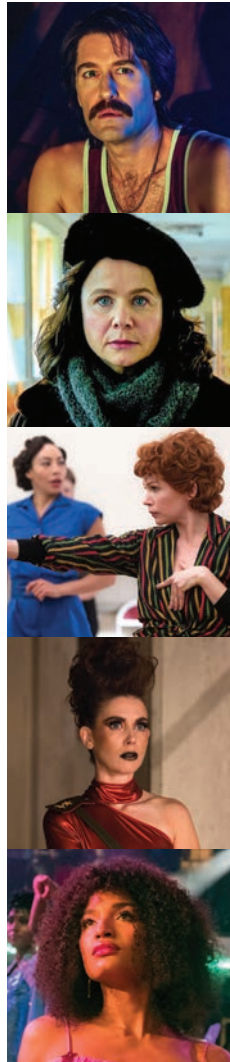
GRACE AND FRANKIE

Kelly Kline,
Jonathan Hanousek,
Marlene Williams

**THE HANDMAID'S
TALE**

Paul Elliot,
Ewa Latak - Cynk

**BEST PERIOD AND/
OR CHARACTER HAIR
STYLING**



**AMERICAN HORROR
STORY: 1984**

Michelle Ceglia,
Anayn Cruz,
Taschi Lynell

CHERNOBYL

Daniel Parker,
Julio Parodi,
Bozena Maisejenko

FOSSE/VERDON

Christopher Fulton,
Christen Edwards,
Christine Cantrell

GLOW

Theraesa Rivers,
Valerie Jackson

POSE

Barry Lee Moe,
Timothy Harvey,
Sabana Majeed

TELEVISION SPECIAL,
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LIVE PROGRAM SERIES
OR MOVIE MADE FOR
TELEVISION

**BEST
CONTEMPORARY
MAKE-UP**



AMERICAN IDOL

Tonia Green, Gina Ghiglieri,
Michelle Chung

**DANCING WITH
THE STARS**

Julie Socash,
Alison Gladieux,
Donna Bard

SATURDAY NIGHT LIVE

Louie Zakarian,
Amy Tagliamonti,
Jason Milani

**SO YOU THINK YOU CAN
DANCE: SEASON 16**

Tonia Green, Silvia Leczel,
Alison Gladieux

WORLD OF DANCE

Tonia Green, Danielle Rush

**“HAIR AND MAKEUP WIZARDS HAVE DONE A MASTERFUL JOB
of turning Annette Bening into Feinstein”**

VANITY FAIR

**“From her beauty-shop hair
to her iron-lady gaze to her
voice of delicate will,
BENING IS NOTE-PERFECT”**

VARIETY



C O N S I D E R T H E T R U T H
BEST PICTURE
BEST MAKEUP AND HAIR
MARTHA MELENDEZ, KIRSTEN SYLVESTER,
SUZY MAZZARESE-ALLISON, ERIN KENNEDY LUNSFORD

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TRUTH
MATTERS

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F O R Y O U R C O N S I D E R A T I O N

FEATURE-LENGTH MOTION PICTURE — BEST CONTEMPORARY MAKE-UP

MARGOT BOCCIA, ROXANNE RIZZO

FEATURE-LENGTH MOTION PICTURE — BEST CONTEMPORARY HAIR STYLING

ANGEL DE ANGELIS, DIERDRE HARRIS



— EMPIRE

“MESMERIZING EXUBERANCE. HUSTLERS FINDS A FULLNESS IN THE FLAIR, AFFORDING THESE STRIPPERS TURNED CROOKS ALL THE MESSY CONTOURS OF REAL LIFE WHILE STILL RENDERING THEM IN STUNNING, ARTFUL PORTRAIT.”

— VANITY FAIR

HUSTLERS

TELEVISION SPECIAL, ONE HOUR OR MORE LIVE PROGRAM SERIES
OR MOVIE MADE FOR TELEVISION

**BEST PERIOD AND/
OR CHARACTER
MAKE-UP**



DEADWOOD: THE MOVIE

Lana Horochowski,
Maurine Burke,
Leslie Nielsen Duff

**LIVE IN FRONT OF A
STUDIO AUDIENCE:
NORMAN LEAR'S "ALL
IN THE FAMILY" AND
"THE JEFFERSONS"**

Patty Bunch,
Farah Bunch

PATSY & LORETTA

Jori Jenae McGuire,
Julie Callihan, Laura Godwin

RENT LIVE!

Zena Shteyzel Green,
Angela Moos, Donna Bard

SATURDAY NIGHT LIVE

Louie Zakarian,
Amy Tagliamonti,
Jason Milani

**BEST SPECIAL
MAKE-UP
EFFECTS**



**CELEBRITY BIG
BROTHER: SEASON 2**

Tyson Fountaine,
Brian Penikas,
Scott Wheeler

**MTV - 2019 VIDEO
MUSIC AWARDS**

Angelique Velez,
Kyle Krueger

PADDLETON

Vyvy Tran

**SATURDAY NIGHT
LIVE**

Louie Zakarian,
Jason Milani,
Tom Denier Jr.

**BEST
CONTEMPORARY
HAIR STYLING**



**AMERICA'S GOT
TALENT**

Dean Banowitz,
Ryan Randall,
Cory Rotenberg

**DANCING WITH
THE STARS**

Mary Guerrero,
Kimi Messina, Gail Ryan

**SO YOU THINK YOU
CAN DANCE**

Dean Banowitz,
Melanie Verkins,
Ryan Randall

THE VOICE

Jerilynn Stephens,
Meagan Herrera - Schaaf,
Amber Maher

WORLD OF DANCE

Dean Banowitz,
Meagan Herrera - Schaaf,
Cory Rotenberg

**BEST PERIOD AND/
OR CHARACTER
HAIR
STYLING**



DEADWOOD: THE MOVIE

Melissa Yonkey,
Laine Trzinski,
Jose Zamora

**LIVE IN FRONT OF A
STUDIO AUDIENCE:
NORMAN LEAR'S "ALL
IN THE FAMILY" AND
"THE JEFFERSONS"**

Tim Burke,
Pixie Schwartz,
Conrad Hilton

PATSY & LORETTA

Yvette Stone,
Teresa Morgan

RENT LIVE!

Barry Lee Moe,
April Schuller,
Erica Adams

DAYTIME TELEVISION

BEST MAKE-UP

DR. PHIL

Cool Benson,
Alan Bosshardt,
Christina Patch

THE PRICE IS RIGHT

Carol Wood

THE BOLD AND THE BEAUTIFUL

Christine Lai Johnson,
Chris Escobosa,
Stacey Alfano

THE REAL

Melanie Mills,
Uzmee Krakovszki,
Motoko Honjo - Clayton

THE YOUNG AND THE RESTLESS

Patricia Denney,
Kathy Jones,
Laura Schaffer Holmes

BEST HAIR STYLING

DR. PHIL

Mimi Vodnoy - Love,
Annette Jones

THE BOLD AND THE BEAUTIFUL

Lisa Long,
Danielle Spencer,
Lauren Larsen

THE REAL

Roberta Gardener - Rogers,
Noogie Thai,
Ray Dodson

THE YOUNG AND THE RESTLESS

Adriana Lucio,
Regina Rodriguez,
Lauren Mendoza

CHILDREN & TEEN TELEVISION PROGRAMMING

BEST MAKE-UP

ALL THAT

Michael Johnston,
Melanie Mills,
Allan Apone

A SERIES OF UNFORTUNATE EVENTS

Rita Ciccozzi,
Tanya Hudson,
Krista Seller

HENRY DANGER

Michael Johnston,
Patti Brand - Reese,
Brad Look

JUST ADD MAGIC

Myriam Arougheti,
Merry Lee Traum

NO GOOD NICK

Myriam Arougheti,
Merry Lee Traum,
Jacklynn Evans

BEST HAIR STYLING

ALL THAT

Joe Matke,
Dwayne Ross,
Roma Goddard

A SERIES OF UNFORTUNATE EVENTS

Julie McHaffie,
Dianne Holme

FULLER HOUSE

Anna Maria Orzano,
Sandra Munk

MALIBU RESCUE

Pavy Olivarez,
Monique Hyman,
Laura Caponera

LIP SYNC BATTLE SHORTIES

Jerilynn Stephens,
Kathleen Leonard,
Cory Rotenberg

COMMERCIALS & MUSIC VIDEOS

BEST MAKE-UP

ALL THAT

Michael Johnston,
Melanie Mills, Brad Look

BOTCHED: SEASON 6 PROMO

Jason Collins,
Carlton Coleman,
Michael McCarty

GEICO: A WITCH FOR A THIRD ROOMMATE

Dominie Till, Pepe Mora

POSE: PROMO CAMPAIGN

Kerry Herta,
Sherri Lawrence

'MONSTERS: WAREHOUSE' SPECTRUM COMMUNICATIONS AD CAMPAIGN

Edward French,
Kevin Haney, Bruce Fuller

BEST HAIR STYLING

BUDWEISER - RESERVE COPPER LAGER COMMERCIAL

Enzo Angileri

POSE: PROMO CAMPAIGN

Joe Matke,
Fernando Navarro,
Barry Lee Moe

SOMETHING AMAZING

Craig Gangi,
Naomi Bakstad

WEIRD AL YANKOVIC: PRESS PROMO - OFF CAMERA WITH SAM JONES

Sean James Cummins

THEATRICAL PRODUCTION (LIVE STAGE)

BEST MAKE-UP

CATS THE MUSICAL

Jakey Hicks,
Sierra Peterson

INTO THE WOODS

Vanessa Dionne,
Donna Levy,
Jeff Knaggs

LA BOHEME

Darren Jinks,
Brandi Strona

REEFER MADNESS

Michael Johnston,
Fernando Navarro,
Lauren Lillien

SWEENEY TODD

Sharon Peng,
Raven Winter

BEST HAIR STYLING

CATS THE MUSICAL

Jakey Hicks,
Sierra Peterson,
Chantry Tach

HAMILTON

Charles LaPointe,
Daryl Terry

INTO THE WOODS

Vanessa Dionne,
Stephanie Fenner,
Jeff Knaggs

LA BOHEME

Darren Jinks,
Raquel Bianchini,
Linda Cardenas

SWEENEY TODD

Sharon Peng,
Raven Winter

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THIS IS THE KIND OF UNIVERSALLY
MOVING WORK THAT CAN ONLY
EMERGE FROM SOMETHING IMMENSELY
SPECIFIC AND PERSONAL"

AP Associated Press



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SCREENWRITER AWARD
SHIA LABEOUF

4 — NOMINATIONS —
FILM INDEPENDENT SPIRIT AWARDS
BEST DIRECTOR ALMA HAR'EL
BEST SUPPORTING MALE
NOAH JUPE • SHIA LABEOUF
BEST CINEMATOGRAPHY NATASHA BRAIER

— NOMINEE —
IFP GOTHAM AWARDS
BREAKTHROUGH
ACTOR
NOAH JUPE

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ANTHONY WILSON, RITA TROY

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Saoirse Ronan, Laura Dern, Eliza Scanlen, Florence Pugh and Emma Watson in Greta Gerwig's *Little Women*. Opposite page: Saoirse Ronan.



REIMAGINING LITTLE WOMEN

BY FRIDA ARADOTTIR

DEPT. HEAD HAIR

It was an honor to design the hair for *Little Women*, the film based on the iconic novel that has been a source of inspiration and empowerment for girls and women for so many years.

In reimagining the looks for the characters, a family of strong women, director Greta Gerwig and I felt it was important that there be a common thread to their looks in the hair styles in order to suggest they all helped in taking care of each other's hair of the period.

Department Head Hair Frida Aradottir (sunglasses) with cast and crew.



We often talked about these women being the original hippies; very forward-thinking, independent and without a lot of means. In order to tell the story of who the March sisters and their mother were through their hair, I wanted to create looks that were simple, accessible, unfussy, loose and free. It was vital that the hair move, therefore, hair spray was completely absent.

The March sisters take their looks and ideas, including the way of doing their hair from their mother, Marmee (Laura Dern). I wanted her to set the tone.

As the characters go from girls to young adults, we introduced subtle changes in their hair to indicate the passage of time and personal evolution of each character. For example, for Amy (Florence Pugh), at her youngest, she wears her hair in long braids with bangs; as she matures, the bangs go away and she moves into more sophisticated up-hairdos.

Photos courtesy of Frida Aradottir

For Beth (Eliza Scanlen), her hair fades slightly in color and gets thinner as her illness progresses.

Jo (Saoirse Ronan) is our heroine with very long, wavy hair. She has a dramatic moment in the film when she cuts all that long hair off and sells it in an attempt to help the family's financial situation.

None of our cast had the long hair of the period. The hair styles for Laura Dern, Saoirse Ronan, Eliza Scanlen, Emma Watson and Florence Pugh were achieved by using lace front wigs and three-quarter wigs. We used braiding, finger waving and ironing techniques to accomplish the desired looks for these styles that take place over about 10 years.

For the male characters in the movie, we left their hair mostly au natural—again, unfussy and real. Luckily, they all had great hair. Mr. Laurence, played by Chris Cooper, is a bit more groomed due to his stature and wealth.



Clockwise from top: Aradottir with Emma Watson; Timothée Chalamet and Florence Pugh; Pugh, Saoirse Ronan and Watson; Aradottir putting finishing touches on Watson.



**“A GRIPPING,
FIGHT-THE-POWER EXPOSÉ.
STUNNINGLY REAL
AND INTRICATELY
CRAFTED.”**

VARIETY, Owen Gleiberman

FOR YOUR CONSIDERATION

DARK WATERS

BEST PICTURE OF THE YEAR

Produced By
Mark Ruffalo, p.g.a. Christine Vachon, p.g.a. Pamela Koffler, p.g.a.

BEST MAKE-UP AND HAIR STYLING

Patricia Regan Department Head Make-up
Marie Larkin Department Head Hair

BEST DIRECTOR

Todd Haynes

BEST SUPPORTING ACTRESS

Anne Hathaway

Screenplay by MARIO CORREA and MATTHEW MICHAEL CARNAHAN
Directed by TODD HAYNES

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There were several large crowd and ballroom scenes, both in America and in France.

A debutante ball in Boston that Meg attends is all about young women and men in pastels and flowers; we wanted the look to be pretty, young and fresh. The grand ball in France needed to look more formal and reflect the height of fashion of the time, while the local dance in New York was quite informal. These large crowd scenes were all executed with many containers of extra hair extensions and hairpieces, as well as additional hairdressers. We provided mood boards for the additional hairdressers on the large ballroom scene shooting days so that the entire team had a clear understanding of the looks we were trying to achieve.

On a movie like this, it's so important to have a good team. Jennifer Bell, my key hairdresser, oversaw all of this with me. Jennifer, Laurel Kelly and Lori Fenton were all immensely important in the execution of the vision that I had for the look and texture of the movie. I am also very grateful to the make-up department, led by Judy Chin and Miho Suzuki. •





Hair of The Irishman

MANY YEARS, MANY WIGS

BY SEAN FLANIGAN
DEPARTMENT HEAD HAIR

ALL PHOTOS COURTESY OF NETFLIX, EXCEPT AS NOTED





Being chosen as the department head hair for a film of the scope and magnitude of *The Irishman*

was a peak moment in my 25-year career. Nicki Ledermann, Department Head Make-up, brought me in as her partner in crime. In our initial discussions about this movie which featured more than 200 principal actors, a plot that spanned 60 years, and call sheets that regularly brought in up to 40 hairdressers per day—Nicki's first question (half-joking) was "So ... how are you with wigs?" I laughed and said I have learned a thing or two, not afraid of them, shouldn't be an issue; only to find out that nearly every actor was going to need one (in most cases, two wigs) because of the span of time we were recreating. It's not often that someone offers you the chance to collaborate on a masterpiece. After meeting the design team, I knew instantly that I wanted to contribute to this magnificent piece of cinema ... and it turned out that I could "paint houses" with the best of them.



Background: Baby baptizing ceremony.
Inset at left: One of the many wigs used in the production. Inset at right: Sean Flanigan and Nicki Ledermann style Anna Paquin.
Photos courtesy of Sean Flanigan



It goes without saying of course, that among the film's many "wow factors" was the opportunity to be directed by Martin Scorsese. I shook off the inevitable self-doubt that every artist feels when they take their first steps toward a massive project. Nicki (and a few other artists I trust and respect) convinced me that I was the right person to take on this huge challenge. And a challenge it was. This job presented the conditions that allowed all of the skills I had picked up and tucked away in the back of my mind over the years to come to the surface all at once and play on the screen. Like drawing water from a fountain, every trick of the trade I learned from my formative years as a young hair stylist in Local 706 poured out of me as I worked alongside the superb period hair stylists of Local 798.

Being new to New York, I was very dependent on Nicki and Jerry Popolis to help me find my crew. Thankfully, the three main characters all had their own personals. Robert De Niro had my dear friend Jerry Popolis. Al Pacino had my longtime colleague from 706, Tricia Almeida. Joe Pesci was taken care of by James Sarzotti. The rest of the cast of hundreds was taken care of by myself and my team.

Jerry had an inventory of wigs that he used on De Niro. Meanwhile, Pesci and Pacino were wigged to visually move the plot along by showing their ages in various decades. This classic theatrical technique was used alongside the innovative digital de-aging process, which was used only on these three men. All of the aging for later years was done practically for Bob and Joe.

Pulling all of the different decades together was easier than I thought it would be. Fortunately for me and for my

team, I was able to compound the thorough research I'd already put together, alongside amazing photographs given to us by production's own brilliant research team. They supplied us with actual images of most of the characters. I can't deny our satisfaction as artists when we were able to match actors' looks with actual Sheeran family photos, or gleefully pulling actual mug shots of the mobsters. Prior to the start of filming, Marty brought together the design team to look at footage of union rallies held by Hoffa and Tony Pro. The differences were noticeable and those little details were implemented in our design. I learned so much about the fine details that visually come into play and how it added to the story of the characters.

However, there were many hurdles we needed to clear. One of the biggest was how to age and de-age characters that were carried through the film in multiple periods. Many wigs had to be utilized to accomplish the looks for the men. We had to remove grey on some, while adding grey to others. Shooting schedules being what they are, this placed a heightened importance on continuity as we would shoot 1950s on a given morning and 1970s that evening. There were wigs for certain decades to get the correct hair length for the period we were shooting for the day. I also utilized skin wefts on some of the gentlemen to get the longer hair needed for the '70s and of course, keep their haircuts maintained for the '50s and '60s. And as the design team loves to say ... we all felt like we were doing six movies in one!

Bobby Cannavale was amazing as Felix 'Skinny Razor' DiTullio. For his look, Sunday Englis, co-key make-up, applied the bald pate and I followed her work with one



Opposite page from left: Front men
Jesse Plemons, Ray Romano, Robert
De Niro, and Al Pacino. This page,
clockwise from top left: Sean Flanigan
and Nicki Ledermann with Stephanie
Kurtzuba; Jesse Plemons; Kathrine
Narducci and Harvey Keitel.



N O M I N A T E D F O R

3 FEATURE LENGTH MOTION PICTURE AWARDS



BEST CONTEMPORARY MAKE-UP

“BOMBSHELL”

VIVIAN BAKER
CRISTINA WALTZ
RICHARD REDLEFSEN

BEST SPECIAL MAKE-UP EFFECTS

“BOMBSHELL”

KAZU HIRO
VIVIAN BAKER
RICHARD REDLEFSEN

BEST CONTEMPORARY HAIR STYLING

“BOMBSHELL”

ANNE MORGAN
JAIME LEIGH MCINTOSH
ADRUITHA LEE

BOMBSHELL

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“THE MAKEUP AND COSTUMES IN ‘BOMBSHELL’ ARE FEATS OF MASTERY.”

ERIC KOHN, INDIEWIRE

“CHARLIZE THERON IS MESMERIZING TO WATCH.”

FRANK BRUNI, NEW YORK TIMES



“NICOLE KIDMAN PLAYS GRETCHEN CARLSON WITH COIFFED PERFECTION.”

ZOE HAYLOCK, VULTURE

“JOHN LITHGOW IS A DOPPELGÄNGER FOR ROGER AILES.”

BRENT LANG, VARIETY





of two wigs we had built, depending on the decade we were shooting for the day. Domenick Lombardozzi was beautifully transformed into Fat Tony. The great FX make-up artist Mike Marino and his team applied his prosthetics. When these amazing artists finished their job, I stepped in to apply whichever wig we needed for the decade we were shooting that day. Days could get crazy when we would start in one decade and end in another.

I couldn't have been luckier with our female cast. Besides being totally amazing, they were open to all the looks we had planned. Again—the wigs!!!! The tremendous time that we saved by setting and styling the hair in advance was truly a life-saver. My team all brought years of experience. Among our stylists, I brought in several career hairdressers who were more than 70 years old, proving that we are never too old or too good to learn from one another. Along with their peerless skills and experience, they brought diagrams from actual period roller sets that I directed my team use for all the women.

Anyone who's ever worked with Marty knows that he's a stickler for detail. He was emphatic that the background characters' (BGs') look had to be accurate. Without fail, each day when I finally completed the cast, I would run to BG holding. I was constantly amazed at the work that was being pumped out by the BG hair stylists. I knew that if something was not right, Marty would see it and point it out. I never wanted to let him down for trusting me to carry out his vision.

In a movie full of bad guys with guns, my heroes held blow dryers. Truly, it was my team that made me look good! Josh Gericke, an amazingly talented young hair stylist, helped me in the trailer every day with his beautiful work on the beautiful women I kept putting in his chair. Gary English kept me giggling and was responsible for managing and staffing the multitudes of hair stylists we employed on a daily basis. And

I was—and will always be—so thankful for Nicki Ledermann and her brilliant make-up team who cheered on this new New Yorker.

Among the countless new experiences and nuggets of wisdom that I took away from this job, the most important is to be fearless and trust yourself. After that, my secret to success is collaboration and working as a team. Raise each other up to be better and to teach each other. To me, teaching someone is the best lesson of learning. I would always tell people to look at and ask questions of the production designer, the make-up designer, and the costume designer. We all are on the same team and have a part to do to create one heck of an amazing cohesive painting! •



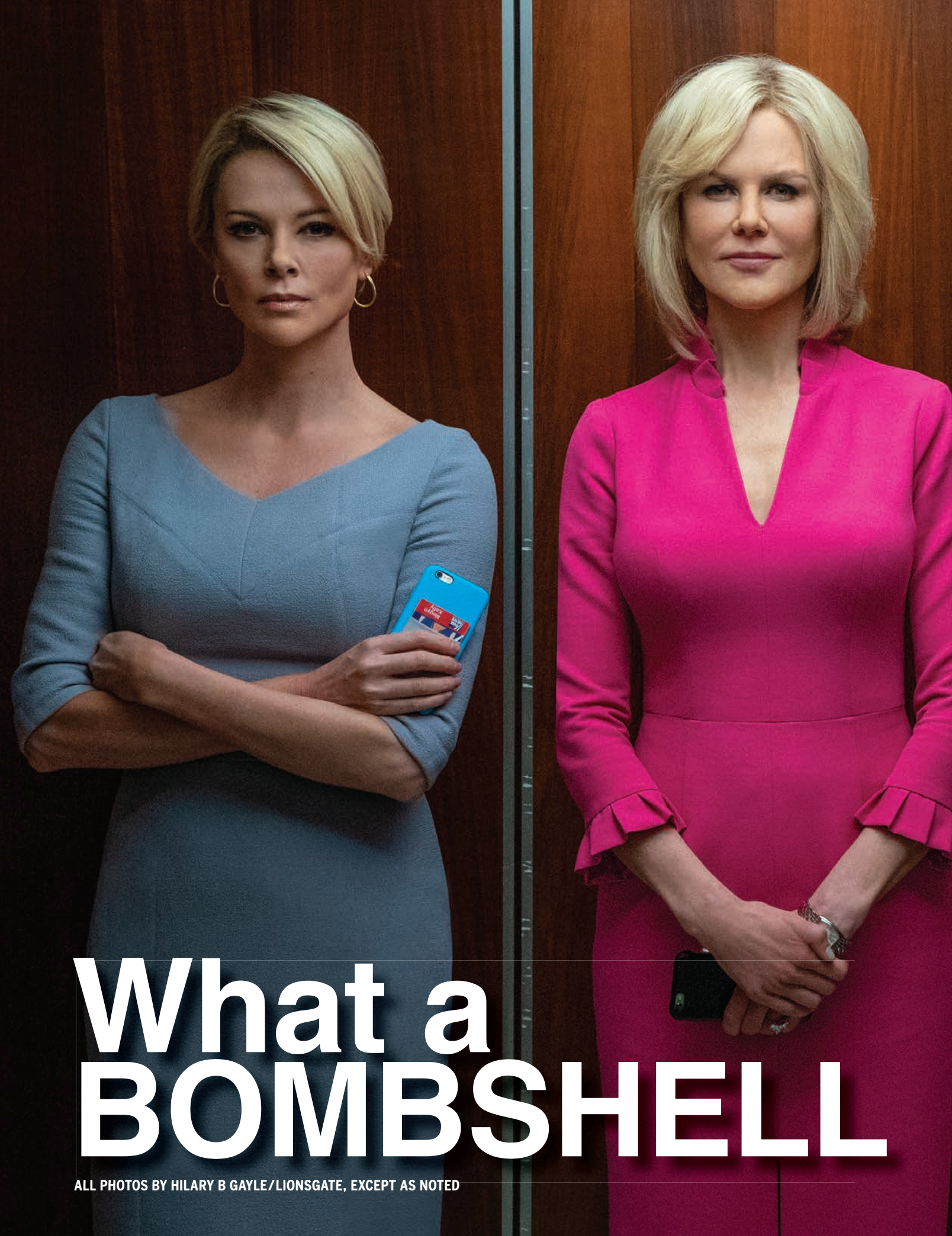
F O R Y O U R C O N S I D E R A T I O N



CAPTAIN MARVEL

**BEST SPECIAL MAKE-UP EFFECTS
IN A FEATURE-LENGTH MOTION PICTURE**

Brian Sipe, Alexei Dmitriew, Sabrina Wilson



What a BOMBHELL

ALL PHOTOS BY HILARY B GAYLE/LIONSGATE, EXCEPT AS NOTED



SPECIAL MAKE-UP EFFECTS

BY **KAZU HIRO**

PROSTHETIC MAKE-UP DESIGNER

In July of 2018, I received an email from Charlize Theron's assistant, Matt Maher. He asked me if I was available for a film where she would be playing Megyn Kelly. I had met Charlize briefly when I was working on *Mighty Joe Young* and *The Devil's Advocate*. I've always respected her work immensely, so I replied right away to express my interest.

Continued on Page 46

PROSTHETICS & MAKE-UP

BY **VIVIAN BAKER**

DEPARTMENT HEAD MAKE-UP

I received a notification from Kazu Hiro via social media about a film he was working on. He needed a department head make-up while he focused on designing the prosthetics for the three main characters. This felt like divine intervention, considering I had just returned home from working overseas and had two potential new projects go down. I was excited to receive such an intriguing offer from someone of his talent.

Continued on Page 51

HAIR

BY **ANNE MORGAN**

DEPARTMENT HEAD HAIR

A few years back, I had the pleasure and honor of working on a project called *All the Way*. Jay Roach was the director. In that experience, we had such freedom with creative process and such support that I vowed that if I ever had the opportunity again, that I would do anything Jay asked in the future. That opportunity arose with *Bombshell*. Jay is a dream of a director. Actors love him for sure but his ease and ability to make you feel like everything you do is everything that he cares about, makes for a crew that wants to deliver whatever he asks.

Continued on Page 54

From left: Charlize Theron as Megyn Kelly, Nicole Kidman as Gretchen Carlson and Margot Robbie as Kayla Pospisil.



Department Head Make-up Vivian Baker and prosthetic make-up designer Kazu Hiro work on Charlize Theron.

SPECIAL MAKE-UP EFFECTS Continued from Page 45

I met the director Jay Roach and producers Beth Kono, Bob Graf and Karen Getchell. It was clear to me that this movie was being made with true compassion and love and by a great group of people.

It was a very challenging job since I needed to do likeness make-up of people who are currently living or had recently passed away as opposed to historical figures. On top of that, the actors were very recognizable A-list talent. Most audiences watching the film would know both—what they looked like in person, and what the real-life characters looked like. Of course, the make-up also needed to be believable and invisible.

I was brought on board before we had a make-up and hair department head but we decided to go ahead to schedule life cast and 3D scans for Charlize, as well as the other two leads, John Lithgow and Nicole Kidman. I asked Vincent Van Dyke and his team to work as our lab team. I have been working with them since *Darkest Hour*. I designed and sculpted at my studio, then Vincent's crew molded and casted appliances.

Charlize has such a beautiful face with each part of her face a different delicate perfection. My challenge was to modify each of those parts of her face to resemble Megyn without exaggeration. I studied both faces and decided what was most important to change without losing balance. For instance, Megyn's nostrils are much bigger than Charlize's. Charlize

had actually noticed that and requested to make nose plugs even before we did her life cast. During the life cast, we took normal full headrest and also her nose and the inside of her nose separately.

We also took a 3D scan which I started at the same time as the life cast, since there are so many uses for the 3D scan. It is very important to have both in order to get accurate information. In particular, this is important for an open-eyed head cast when making her eyelid appliances.

I decided to make subtle small pieces which only changed the key points of her face so she had plenty of freedom for her acting. The final design included eyelids, nose tip, nose plug, chin and jaw. Irises are much darker, so I asked Jessica Nelson to make tinting cornea lenses. This would mean we could still see Charlize's irises and pupils through the lenses.

The eyelids were the hardest to change. They needed to move with her eyelid without discomfort. I sculpted three different versions before the test make-up. Then after filming started, I made three different versions until I got the best version.

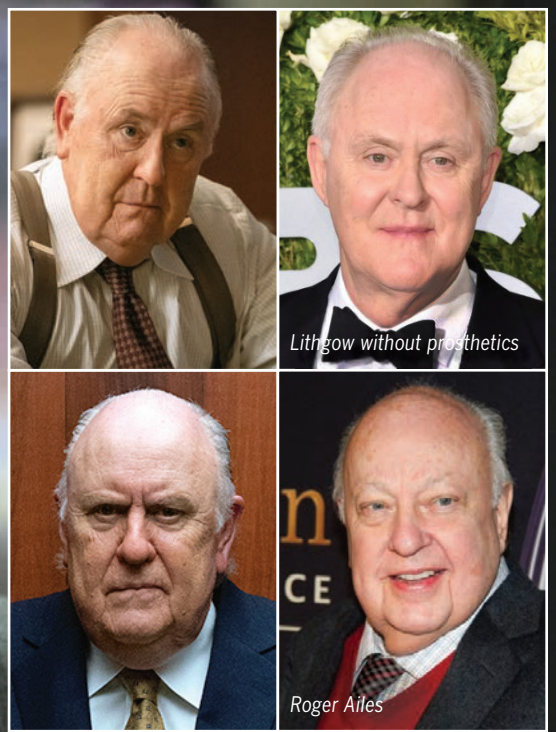
Each piece was cast in silicone in a different softness. The nose was mixed with 100 percent deadener. The eyelid was 220 percent. Other pieces were 170 percent.

If the bald cap material was slightly thick, they showed up right away, so they needed to run very carefully. If we are applying on 20 years old skin, it was much easier, and also, beauty

Charlize Theron as Megyn Kelly



John Lithgow as Roger Ailes





Nicole Kidman as
Gretchen Carlson



The Fox News team, standing from left:
Spencer Garrett as Sean Hannity, Tony Plana
as Geraldo Rivera, Michael Buie as Bret Baier,
and (far right) Anne Ramsay as Greta Van
Susteren.

make-up on top of appliances made everything even harder.

The original sculpture I did for Nicole was her nose, chin and cheeks since Gretchen has a rounder face compared to Nicole. But Nicole and Jay discussed it and we decided to eliminate the cheek pieces. This made the application much trickier.

Decisions on both female designs were brave and challenging ones. I would typically avoid using this kind of small appliance in the middle of a female face. But for this film, it was unavoidable. This is a serious story filled with subtle acting and a lot of close-up shots, so it was necessary to get it perfect.

As for the other characters, John Lithgow was another big challenge. Jay was clear he did not want to diminish John acting under the make-up. He wanted to keep all of the characters subtle but with enough effect to show the essence of each person they are portraying.

To begin with, since Roger Ailes was a much larger man than John, he would need to gain a lot of weight. Our amazing costume designer Colleen Atwood made a bodysuit for John at the same time that I was designing his make-up. Since our budget was somewhat limited, it was also important that all



of the actors, and John in particular, could have their make-up applied relatively quickly so that they could have as much time on set as possible. Our aim in designing his make-up was that it could be applied in less than three hours.

Roger Ailes had a very particular head shape and hairline that were quite different from John's. I asked John if he would let me shave his hairline to change his facial proportion and explained this would significantly help to reduce his time in the make-up chair. I then gave him a nose, cheeks, neck and ear lobes. Later, Anne Morgan cleaned up his hairline beautifully, and she also attached hair extensions, plus added some color.

In the scenes where Roger Ailes shows up at a younger age, I made an additional lower-lip piece to make his lips fuller. He was also painted with younger complexion and his hair was darkened.

Since I started before there was a make-up and hair department head on board, we had to look for that role at the same time the design process was starting. I asked my good friend Bill Corso and he recommended Vivian Baker. We needed someone who was particularly strong with beauty and

prosthetics. I knew Vivian's work and I had heard how amazing she was, but she turned out to be the absolute perfect fit.

Our hair department head was Anne Morgan. Anne had worked with Jay in the past so she was obviously a great choice. I feel so fortunate that I was able to work with these amazingly talented artists.

Kelly Golden and myself applied Charlize's prosthetic make-up. Then Vivian applied beauty make-up on top. Charlize actually did some of her make-up herself as well. She is a great make-up artist in her own right.

The wig was designed by Anne Morgan and applied daily by Adruitha Lee.

Bill Corso applied Nicole's make-up, and her wig was dressed and applied by Kim Santantonio. Richard Redlfsen and Hiroshi Yada applied John's make-up. Vivian gathered a really great make-up team in the trailer.

This production had amazing people in every department. This project truly had the most difficult make-up to apply that I've ever seen but it's an incredible testament to the team that it was also the most pleasant production I have ever worked on.



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PROSTHETICS & MAKE-UP Continued from Page 45

Upon interviewing with Jay Roach and the producers, I was informed that Charlize Theron would do her own beauty make-up after Kazu's prosthetics were applied. Nicole Kidman would also have her own team, which meant I had the opportunity to work with Margot Robbie. While I still had more than 100 well-known media personalities to design and execute, I was delighted to work with her. With the talent and collaboration of Anne Morgan, everything was falling into place.

After the final prosthetic make-up tests, everything changed. Not only did Nicole request that I do her prosthetics and beauty make-up, but I was informed that I would be doing Charlize. Since I knew it wasn't feasible to do all three leading ladies, I worked with the producers to devise a new plan. They rearranged the schedule so that Nicole and Charlize would initially not work on the same days. I designed Nicole's look and worked with her a few days before Bill Corso was available to be her personal. Meanwhile, they found a way for me to execute Margot's make-up but allow Cristina Waltz to cover her on set. With a lot of flexibility and teamwork, the producers arranged a tight schedule so that I was able to also focus on Charlize.

After several years of working primarily overseas, I realized I no longer have a local team in Los Angeles. Considering the scale of the show, I knew I needed artists who could do full-on glamour make-ups, in addition to heavy character/prosthetics work. My first hire was Richard Redlefsen. Kazu and I agreed that he would be a great addition for both our teams. Next,

I asked Cristina Waltz to be my key, an artist with advanced fashion and prosthetic skills who could handle anything. Lastly, to handle the administrative duties and allow my artists to be artists, I hired a make-up PA, Megan Longmeyer. As an aspiring union artist whom I'd worked with for over a year, I knew she had the skills and temperament the film required.

Considering I now had the responsibility of two leading ladies and my department, I knew I needed another artist ... fast! I asked Richard and Cristina for suggestions, and they recommended Tara Lang Shah. She confirmed her availability and began immediately. A fresh young artist thrown into the fire, she became a valuable asset to our team.

When it came to running our background team, I reached out to Randi Mavestrand. I usually don't leave the responsibility of BG to one person, but I knew she could handle it. My hands were full and I knew she would take that weight off my shoulders. She assembled an amazing team, including Claire Doyle, Karen Blynder, Denise Paulson, Jennifer Clark-Keys, Laci Simon, Phyliss Williams, Jacklyn Evans, Annette Lorant, David Abbott, Jenni Brown, Kathleen Freeman, Joleen Rizzo and Elaine Thomas. I never once had to check on them, other than to tell them what a great job they were doing.

Jay Roach said from the beginning that he didn't want the actors to be replicas of the people they were portraying. He and Michelle Graham did an amazing job of casting actors with a similar "essence," but I still wanted to elevate their looks. After all, we were working with Kazu, the best, so we needed to be the best.

Margot Robbie





Malcolm McDowell as
Rupert Murdoch



Connie Britton as
Beth Ailes

Richard Kind
as Rudy Giuliani



Tony Plana as Geraldo Rivera and
Alanna Ubach as Jeanine Pirro

For the prosthetics required of the remaining cast members, I decided to collaborate with the immense talents of Vincent Van Dyke. Since he was already molding and running the silicone pieces for the lead actors, I knew his quality of work would match Kazu's. After discussing specific characters, we decided on the pieces that would best bring them to life.

Three of our transformations included prosthetic pieces for Malcolm McDowell as Rupert Murdoch, Richard Kind as Rudy Giuliani and Tony Plana as Geraldo Rivera. Malcolm needed the iconic chin of Rupert Murdoch. After doing his life cast, Malcolm requested and approved to have Vincent do his make-up on set. The chin piece and application were essential to Malcolm's transformation into Murdoch. The next challenge was creating Rudy Giuliani. In addition to fake teeth, Vincent created a four-part bald cap for Richard Kind, an idea I conceptualized for a specific purpose. It was kept thin so that no girth was added to the head, and the multiple pieces prevented any interference with his forehead movement. Lastly, several pieces were needed to create the look of Geraldo Rivera. Richard sculpted and applied a nose prosthetic, while I designed the mustache, sideburns, and brows that were created by ventilator Diana Choi.

The remaining character work on our other actors was very subtle. I did a full hand-laid beard on Stephen Root, who plays Neil Mullen. Ann Ramsay required teeth and heavy lifts for Greta Van Susteren. Fake nails, teeth, and contact lenses were added to many of the other characters to help match them to their real-life counterparts.

Lastly, after doing extensive research about the make-up applications "required" at Fox News by Ailes himself, I designed the heavy make-up applications of both the male and female newscasters. Cristina Waltz took the lead in executing the designs in order to tell the story. Multiple sets of lashes were used on the women to direct the eye shape, assisted by heavy eye shadow and thick mascara. These looks were enhanced further by the use of coloration, contour, brow shape, forced lip shapes, and heavy highlights and gloss. The men were also heavily forced in the shapes of their face and skin tone.

Our team of artists was focused and diligent to the attention of every detail. While I have certainly assembled and worked with many great artists in the past, this was the first time I had a team of artists that I had never worked with before. Kazu began the look with his exceptional designs and the film came to life with what we created together.

There were quite a few cosmetic lines we used. Each team member got the whole line of the following cosmetic brands:

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Margot Robbie and
Charlize Theron



Department Head Hair
Anne Morgan touches
up John Lithgow



Director Jay Roach
instructs the actors

HAIR Continued from Page 45

After so many years of hearing about Kazu and seeing his phenomenal work on screen, I was thrilled to have this moment to work together. Vivian and I have worked in the past and have enormous respect for each other. I knew both Kazu and Vivian would be striving for detail and perfection as much as myself and I was excited to get started.

Each actor/actress that came in our trailer was patient with the process and eager to become the character they were portraying. It was an honor to help them transform.

I worked with a new hair team on this. After recommendations, I had the great luck of having the support of my two hair teammates: Jamie-Leigh MacIntosh and Margarita Pidgeon. Both of them were incredible and we worked together to make it happen on screen. There was also a great background department that really listened to the detail and directive that was given for any scene. I am so grateful for their hard work.

Vivian and I felt that we each needed to be in the same workspace as our teams. It really was a heartbreaker to not be together in the same trailer but the decision we made during prep was necessary for logistics and space.

Reputation precedes but the complete transformation, perfection and attention to detail that Charlize Theron brought to this role set the bar high and set the tone. I usually spread the work around with different core wigmakers contingent on what I might need. Peter Owen made the four wigs for Charlize, as well as the wigs for both Nicole and Margot. For many of the characters' wigs, I might take a wig that exists and have them re-front for expediency or cost-efficiency. Wigmaker Associates, as well

as Diana Choi were standing by for all our needs, no matter how small.

Kazu had been working with John Lithgow when we met. His transformation was so beautiful yet elaborate and occupied a considerable amount of time. I liked the balance of using John's own hair. I knew my work needed to be minimal in design and execution. His hair grows quite dense so I thinned it using a clipper within the interior, and an electric shaver. I maintained this daily. Roger Ailes' hair had an interesting pattern of graying, so I colored John's hair the same. When he plays a bit younger, I used a water-based pigmented pomade to keep it tight and neat and affect the color subtly. I added Hair Palette touches for detail. I used (skin) wefts on occasion to further the stringiness and unkempt quality. I colored these to match. For texture and fuzz, I used a Japanese small-barreled iron. The goal was to balance the shape of John's head with the prosthetic appliances; Roger had a much rounder head that I kept in mind with the desired result.

Jay had a photo hanging in his office during prep. It was a grid of headshots of the on-camera women of FOX. They all looked THE SAME! It was THE singular image of inspiration for me. They were so overtly sexualized and it was such a blatant tonal palette of skin and hair color. This was my blueprint. Any female on camera would likely be blonde (with some exception). Long hair. Wefts ... flat irons, curling wands... They would be stylized according to the Roger Ailes dictate at FOX ... what HE liked on camera.

Even the men became caricatures once we started breaking down their looks. Geraldo Rivera, Brett Baier, Sean Hannity...

Megyn Kelly is well documented, as were most of our



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characters. Once I knew where Kazu planned to place the pieces, then I made the decision that we needed to change and lower the hairline of Charlize to really liken the shape of Megyn's face. In real life, Megyn's hair looked to be quite fine and trashed. I cut, low-lighted and rooted all of Megyn's wigs, taking care to darken her widows peak so it would clearly define the hairline.

(Wig #1) I chopped into what could be called a "bi-level." We allowed it to be quite thin. We used tape-in wefts to load it up for her "FOX" look. I adapted their color with Tressa Watercolour shampoos and rooted with matching color.

(Wig #2) This one was made to be super snug and needed the wrap to be done just right for the part to show and to fit and look real at the nape. The cut was tight so you really had to get it right.

(Wig #3) I had intention that the third wig would have more wave and be medium length. Unfortunately, it took on too much of a Charlize-look when we tried it ... so we chopped it up a bit more than originally planned. My suspicion was that in real life, maybe Megyn Kelly had gone to the hairdresser with a photo of the haircut Charlize had at that time. Therein, it was a coincidence that the tables were turned in art as in life! I used an iron and more of a paste pomade to help this wig in movement and shape.

(Wig #4) The flashback wig. It was more golden honey and fuller with a soft longer bob. The idea was to make her more fresh faced as when she had originally landed at Fox. The golden hue helped her skin tone to look soft and younger.

Adruiitha Lee had worked with Charlize in the past. She came in a bit after we had started shooting and took my little group of Megyn wigs and carried the torch further. She made sure Charlize was happy. I was lucky to have her and I know Charlize felt the same.

Most all our cast was affected by the use of wefts, hair color, extensions, toupees or Wiggys, hot rollers, airbrush... It was a full bag of tricks.

The styles Nicole Kidman wore as Gretchen Carlson were researched and replicated beautifully by Kim Santantonio. Peter Owen also made her wig.

Victoria and Rob at Wigmaker Associates accommodated every detail and request that I asked for the Rudy Giuliani wig. They had a tight window on delivery and yet it was exceptional ... like fine lace.

They re-fronted a Peter Owen wig for the late casting of Connie Britton. Connie has that infamously gorgeous mane of hair that needed to be all tucked up inside and look more conservative as Beth Ailes. Dealing with an active lower hairline on her forehead meant that the wrap and details needed to be exacting.

Leading in to my favorite, Margot Robbie. What can I say other than creating Kayla Pospisil was an extremely gratifying experience for me. Kayla was not an actual real person, so I had artistic license. I used a conservative right-wing woman named Tomi Lahren for inspiration. I loved the overly stark white blonde and felt that it befitted the persona of Kayla as a weather girl from Florida.



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Hair: Tori Gill

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She wore one wig by Peter Owen and I used basic styling to tell these story points. I have a shorthand connection with Vivian and we don't have to say too much to each other in specifics but we dovetail in our vision beautifully. I gave it a weighted cut so I could create movement and shape at the face in either direction. I did a quick bleach cap and shampoo toner. It had arrived natural but it needed to be more forced. I wanted icy-white. I gave it a subtle root for depth. Her intro look is quite sweet. We upped her game with her promotion as Kayla makes more of an effort with straight blowouts or use of a curling wand.

For the makeover look, I used two packs of tape-ins for "sandwich" application. This gave an exaggerated "Barbie doll" effect, one that could be used for an on-camera personality at FOX. I made sure to not cut them or blend them so they were more obvious. We continued with the use of some wefts for a period after the makeover while Kayla functions in her position at FOX. I think one could mistake the beauty of Margot with the look of Kayla ... in fact; this character look is quite far from Margot herself.

Telling this story was powerful and I was convicted to making sure that it felt real and it served the story. It takes a village and here we certainly had some of the very best artisans. It was tough as the schedule was tight and being a perfectionist can be tricky with timing but we all had the same goal, delivering the best. Sometimes the stars align and for this I am grateful. •

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ONCE UPON A TIME...

BY **HEBA THORISDOTTIR** | DEPT. HEAD MAKE-UP
& **JANINE RATH-THOMPSON** | DEPT. HEAD HAIR

When Quentin Tarantino calls and says he wants to make a film about Hollywood in 1969, you know you're about to do your dream job! And it's not going to be just another period piece, but a true-to-L.A.-culture film. Quentin grew up in Los Angeles and wanted to keep the look authentic to the city's very specific style—Hollywood glitz and glam, blended with relaxed SoCal beach/pool life. He wanted to contrast traditional Angeleno style, including the Hollywood establishment, the counterculture, and the hippie aesthetic that was creeping into the mainstream. We used real-people references instead of film or internet pictures by collecting family photo albums, yearbooks, newspaper clippings, and any documentaries about L.A. to see the real people. From recreating famous Hollywood icons and villains to dirtying feet on background, we stayed true to the city and the time—and we gave Quentin his authentic memories of Hollywood.

Quentin had screenings for us every week during prep, where he showed movies from 1969 that were shot in Los Angeles. This provided great reference, as well as the *You Must Remember This* podcast that was on continuous play in the trailer, along with KHJ radio and *Billboard* 1969 top hits. It was a lot of fun and every day was epic on set.

In *Once Upon a Time ... in Hollywood*, many of the characters in the film are real people, either associated with Charles Manson or celebrities of the time. The film is a fairy tale of Quentin's memory of L.A. as a young boy growing up in the suburbs and taking trips into the heart of Hollywood to see movies with his mother and stepfather in their Karmann Ghia. Because it is his memory/fairy tale, we were not tied to 1969 with some of the celebrities, it was more about their iconic looks or how Quentin remembered them.



Leonardo DiCaprio as Rick Dalton

beautiful people, perfectly packaged. Then when we go outside, we see scruffy hippies walking down Hollywood Boulevard, barefoot with their hair undone. You instantly feel different without quite knowing why. For the background actors, we tried to show the Hollywood establishment; the older generation with a little more eyeliner, colored eye shadow and frosted lips and their once-a-week visit to the hair parlour; nothing bounces like a wet set! As opposed to the hippies with no make-up, armpit hair and would “rather die than be caught with clean hair look”! When it came to the men’s hair, it would have been too obvious just to show the difference between mainstream culture and counterculture using short hair versus long hair. The men who came of age in the ’50s often still used shiny products like Brylcreem, which can ruin a costume, so we did a lot of wet look on the old school Hollywood men, by mixing Leonor Greyl Eclat Naturel and Huile Secret de Beaute.

LEONARDO DICAPRIO AS RICK DALTON

Sian Grigg, make-up, and Kathy Blondell, hair, were personals for Leonardo DiCaprio and subtly showed Rick Dalton’s story of a down-and-out alcoholic B actor struggling with obsolescence vs. the slightly more hip Dalton who came back from Italy with a chili pepper hot wife. They took him through recreations of time-correct TV series and commercials from the time i.e., *Lancer*, where he had to sport a huge phony mustache and longer hair to look more “like a hippie” per the show’s director’s request, not much to Rick’s liking.

And we recreated 10 actors to look like real-life movie stars. All iconic and the actors did not look like them. All out of kit and without prosthetics. Ninety-three wigs. No CGI. The Quentin Way—because we love making movies!

Additionally, we had several commercials and advertisements we shot to be used on television screens, movie posters and billboards in the film. We also did two episodes of Dalton’s TV episodes. Quentin was adamant while shooting *Lancer* that we approach it as shooting a Spaghetti Western in 1969 so when we watch the film, it feels we are watching *Lancer* until we break the fourth wall. It had to look realistic for 1969 and we did all make-up, facial hair, hair and wigs as such.

Leonardo DiCaprio’s and Brad Pitt’s characters are fictional. They showcased the difference between an average guy that lived true to himself and the old Hollywood establishment trying to stay relevant. Leonardo DiCaprio’s character, Rick Dalton, and Al Pacino’s Marvin Schwarz, were given a more traditional make-up, reminiscent of old school Hollywood.

With the younger crowd and Manson family members, we went for a minimalistic, unkempt look. After we got the casting email, we emailed all the girls: “Do not shave. ANYTHING. Not your armpits or legs and please do not pluck your eyebrows! It all has to be hairy and natural.” The poor girls all had to wear long-sleeved gowns to events while we were shooting.

The Musso & Frank Grill scene was a prime opportunity to showcase patrons of this landmark Hollywood restaurant. Men and women there are all very polished and beautifully coiffed. It portrays the more glamorous look of the days of Marilyn Monroe and Rock Hudson—



Brad Pitt as Cliff Booth

BRAD PITT AS CLIFF BOOTH

Jean Black was a personal make-up artist for Brad Pitt. Stevie Bettles did his EFX make-up and Janine Thompson, our department head hair, did his hair.

Brad's hair was styled to look like it was styled by him driving in his Karmann Ghia all day. Classic. California. Carefree.

When working with Rick, Cliff brings his own wig as any good stuntman would at the time. His wig is his bread and butter and Quentin wanted it to be comical, so we made it hard as a rock, and when Brad pulled it on and off, it did not move. We made the Pompadour a bit too high to add to the humor of it all. Jean Black accentuated his California good looks and Stevie created and applied numerous scars for Brad's face and body, reflecting a carrier in stunts and past military service.

MARGOT ROBBIE AS SHARON TATE

Sharon Tate was very fashion forward and whether it was because of fashion or her being pregnant, she gave up on the more styled hair and make-up and spent plenty of hot summer days in the pool and she let her hair go. We pulled up every photo we could find of her and narrowed the looks down to the looks we all loved and matched them with the outfits Arianne Phillips, our costume designer, and Quentin had locked down.

We walked a fine line while trying to create an authentic impression of Sharon Tate without changing a lot of who Margot Robbie is. Both Sharon and Margot are beauty icons and we felt the need to honor them equally. Sharon was so angelic, and that is what Quentin wanted to capture. We wanted to show her at home doing everyday things, being herself.

Sharon had two cowlicks which we included in her wigs. We had them colored to the classic 1969 Champagne Blonde and the color was kept up with Overtone Color Conditioners when Sharon was in "Movie Star Mode" and Over Tones Gold Conditioner once she became more of a homebody. With her hair becoming more natural, so did her make-up. She looked more Bohemian where bronzed skin and natural eyebrows took precedence over her more iconic "Greta Garbo" look. Her signature look emphasized her eyes. Major lashes were always part of that, and lucky for us, Cherry Lashes had just come out with "Valley of the Dolls eyelash box set" which was a life-saver. When she made *Valley of the Dolls*, Ben Nye took a classic Greta Garbo and adapted it for Sharon. He used a technique which is called the "banana," which is a dark line in the crease of the eyes. She loved that look and made it her own. We redesigned the look yet again for Margot's Sharon, where it was softened a bit to fit into Quentin's



Margot Robbie as Sharon Tate

laid-back 1960s Los Angeles using neutral shadows from Viscart and using eyebrow mousse in Taupe for the "banana" and still upper and lower lashes but more natural individual lashes from Picky. For her iconic look at the Playboy mansion, we used both strip lashes and individual on top of them. Hourglass foundation in two different shades was used for her Bohemian look and SUQQU for her iconic look. Professional Vision Care fit her for Amber contact lenses which finished her look.

In general, on this film, blow dryers were avoided as they were not that common in the '60s. However, we used them sometimes for Sharon because her former boyfriend, Jay Sebring, was at the forefront of introducing them in the States through his salon. We did a few wet sets on Margot as well because a wet set will always bounce more than a blow dry. It is a fun technique that uses huge rollers. At the time, L.A. women would go to the salon and get a beautiful updo but leave the hair at the nape of their neck a little messy and undone: "pool fuzz." They wanted people to know they had a pool—or think they did, even if they did not. We saw many photos of Sharon with hair loosely



Top row, from left: Damien Lewis as Steve McQueen; Mike Moh as Bruce Lee; Margot Robbie as Sharon Tate and Rafal Zawierucha as Roman Polanski. Bottom row, from left: Damon Herriman as Charles Manson; Dakota Fanning as Squeaky Fromme.

twisted into a knot in the back of her head, so we recreated the kind of soft waves you would get as a woman who is hot and pregnant in Los Angeles in August.

DAMIEN LEWIS AS STEVE MCQUEEN

Hand-laid eyebrows, lace sideburns to complement the SoCal-styled wig.

MIKE MOH AS BRUCE LEE

This was really fun! Such an iconic look to recreate. For his hair, we had a beautiful wig and a haircut with old school heavy perimeter lines that no one would do these days. Make-up added subtle lace pieces to his sideburns and Mike did the rest!

RAFAL ZAWIERUCHA AS ROMAN POLANSKI

The only thing Roman and Rafal have in common is they are both from Poland! We got him brown contact lenses, full wig and colored in his sideburns and eyebrows.

AUSTIN BUTLER AS TEX WATSON

Character make-up around his eyes, his beard kept to

length and needed to be darkened. His own hair colored dark so we could use his natural hairline. His dark hair may have clinched his role as Elvis Presley in his next project.

JAMES LANDRY HEBERT AS CLEM

Teeth by KNB FX, sunburn, beard matched, fight injuries (in the film), bleached natural hair and a horseshoe wig

DAMON HERRIMAN AS CHARLES MANSON

Creating Manson was interesting. It started as a hand-tied wig and a hand-laid beard for a character BUT when those almost black contacts went in, the resemblance was so striking that he was hard to look at. Our Manson was both charismatic and terrifying at the same time.

SPAHN RANCH

DAKOTA FANNING AS SQUEAKY FROMME

We did freckles, sunburn and brown contact lenses, “Jiffy Feet” as Quentin wanted her to look like she had walked barefoot across the floor at Jiffy Lube! Black on the bottom of her feet and otherwise just a little patina and



sunburn on her body with the freckles. Her hair-colored strawberry blonde to work for Dakota as Squeaky.

MARGARET QUALLEY, LENA DUNHAM AND OTHER MANSON FAMILY MEMBERS

We mixed up “Spahn Ranch Patina” to match the grounds there and everyone had a wash of it on, along with painted-on texture, sunburn, greasy hair and filthy feet.

To make a period film of this size, it takes a village and as we shot Hollywood for Hollywood, we had a smorgasbord of talent to choose from.

For make-up, first and foremost, I would like to thank Greg Funk who has put up with me bossing him around for more than 10 films, Seana Gorlick and Jennifer Zide whom I love to pieces, along with Kevin Westmore, Marsha Shearill and Jennifer Aspinall, who were all with us, along with Kim Fiallo, Jacqueline Fernandez, Kathleen Vaughn, Akiko Matsumoto and many, many more who killed it with all the different BG we had. Judy Hudson and Sean Kenney made sure all the actors wore their contacts safely and last but not least, hair stylist Trish Almeida who taught me to dance with Al Pacino!

When you get a call to do a 1969 period film, your first thought is ... “Lord, PLEASE let there be amazing hair stylists available!!” And I got lucky because I had the best team in the world!! Michelle Diamantides is my other half and I couldn’t have done it without her!! Karen Bartek may be my “other” other half! Anna Quinn, Natscha Ladek, Nicole Venables, Kristen Saia, David Danon, Yvonne Depatis Kupka, Joy Zapata, and so many more!!

Thank you all for how much talent and knowledge you brought to this project! •

Clockwise from top: Emile Hirsch as Jay Sebring; James Landry as Clem; Austin Butler as Tex Watson; Sydney Sweeney as Snake; Lena Dunham, Margaret Qualley and Brad Pitt; the Manson family.





Clockwise from above: Anne Hathaway, Mark Ruffalo, Tim Robbins and Mare Winningham.



BY MARIE LARKIN

DEPARTMENT HEAD HAIR

RISING ABOVE DARK WATERS



DARK WATERS IS A STORY ABOUT A REAL-LIFE HERO.

Attorney Rob Bilott takes on DuPont chemical company, that for decades, dumped toxic chemicals into the air and water of a small town in West Virginia. PFOA is a chemical that has spread all over the world and now is in everyone's blood, a contamination on a global level. It's based on *The New York Times* article by Nathaniel Rich, "The Lawyer Who Became DuPont's Worst Nightmare." The film was shot in Cincinnati where Bilott actually worked, and we even shot in his real-life law office.

My local crew consisted of key hair stylist Anna Maria Reyer and my third, Crystal Lewis, and a posse of hair stylists who we mostly pulled out of salons. The talented Anne Morgan was Anne Hathaway's personal hair stylist. Make-up was lead by the lovely Patricia Regan (Local 798) of *Marvelous Mrs. Maisel* fame, and her local key was Jodi Byrne.

Since this was essentially a biopic, there was a plethora of historical photos and tapes that we used as research. Director Todd Haynes was great about sharing his research and mood boards and he wanted us to be as accurate as possible when portraying these characters.

Mark Ruffalo played the attorney Rob Bilott, and Patricia and I had to work hard to play down his movie star good looks! She did everything with paint, shadowing around his eyes and pulling them down at the corners to make him look sad and tired, using Ben Nye's bruise wheel in blue and black, and a wine-colored Mac pencil around his eyes. She shadowed the marionette lines around



Bill Camp (left) and Anne Hathaway

his mouth and hollowed out his cheeks and also highlighted them, using Dermacolor foundation because it stayed on. She extended his brow line, pulling them down at the ends as well.

I had my key, Anna Maria, give Mark a Brazilian Blowout to straighten his very curly hair. I gave him a corporate haircut, similar to Rob Bilott's. I blow dried with a vent brush, and shaped his hair with a very small flat iron. The movie took place between 1998 and 2015 so I used Bluebird's dark hair palette to darken it in the early years and and Reel Hair silver hair palette to age it in the later years. This became challenging as we would jump back-and-forth, sometimes several times a day and I would have to do it quickly on set, as we were working against tight time restraints. I removed the old color with 99 percent alcohol and Wet Ones, and reapplied whatever color was appropriate ... with a crew waiting. That was fun. Obviously, this was not a precise science and I crossed my fingers and sent a prayer to the hair gods every time!

Anne Hathaway played Rob Bilott's wife, Sarah, and she wore three wigs that were made by Peter Owen. Morgan worked closely with the wigmaker to ensure that the color, texture, and density were correct. She styled them with various irons and she pulled from research pics to portray the different time periods. She also met the real-life Sarah Bilott so she could get a genuine sense of her style. Patricia did her make-up, using colors of the late '90s. Sarah was very fond of Mac's Marrakesh lipstick.

Bill Camp played Wilbur Tennant, the farmer who first approached Bilott with evidence that DuPont was poisoning his cows. His look evolved very last minute and it was an organic process. In retrospect, I might have done it differently to cut down on time, but those are the things we sometimes learn after the fact! I cut Bill's hair and Patricia created a pair of eyebrows from an old pair of Manlio Rocchetti sideburns.

She ventilated some long white hairs into them. We decided I would do his sideburns and I painstakingly painted in white hair with white permanent magic markers and I extended that color a bit through the sides and back. I then used a bit of hair spray for the sheen. If any of you have worked with Bill Camp, you know he's quite the chameleon and a sweetheart of a man. He studied the deposition tapes of the real Wilbur Tennant and transformed himself into the farmer who started this whole ball rolling against DuPont. He was so convincing that people wept on set at his performance.

Mare Winningham played Darlene Kiger, another real-life player in the story. She only worked a few days so production didn't really have the budget for a custom wig for her. I used a John Blake wig and thinned it out, cut it, darted and sewed it for a tighter fit. Mare is allergic to all glues, so that was a challenge, especially with a wig that didn't have a custom fit. We just did some very precise and strategic anchoring and pinning.

All in all, I think it worked out.

Many of the actors that Todd cast were local. My crew did a lot of coloring, cutting and perming to take them back to the '90s and I was gob-smacked that they let us do it. I mean these looks are not pretty... The local crew really had to think outside the box and study the research. They all were unfailingly pleasant and hardworking, I'm not sure if it's the midwestern hospitality and work ethic, but I felt like I really lucked out with these gals.

Every once in a while, you come across a project that means something, a story that needs to be told. Those usually don't include a lot of money, but we do other projects for the paycheck. I'm really proud to be a part of this movie, it was told with such sensitivity and heart. I loved working with Todd Haynes and Mark Ruffalo and all the other amazing actors. Please go see it, and throw out all your Teflon pans while you're at it! You'll know why. •

"We can judge the heart of a man by his treatment of animals."

— Immanuel Kant



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Left and right: Vivien Leigh's make-up test. Only three of the many actresses reading for the part of Scarlett in *Gone with the Wind* were tested on film. Above: Monte Westmore (left) and Hazel Rogers (right) doing make-up on Olivia de Havilland.

REMEMBERING THE Golden Year of Hollywood

BY MICHAEL WESTMORE

1939 was known as the Golden Year of Hollywood's film history. Many great and classical films were released that year. This year, 2019, all are celebrating their 80th anniversary. A few of the films include *Gone with the Wind*, *The Wizard of Oz*, *Stagecoach*,

Goodbye, Mr. Chips, *The Hunchback of Notre Dame* and more. The number one viewed and when adjusted to ticket price of inflation, ranked as the highest grossing film ever released in the United States was Oscar winner *Gone with the Wind*.



Clockwise from above left: Monty Westmore applying make-up to actor Leslie Howard. 706 members (from left) Eric Stacy (asst. director), Ben Nye (make-up), Martha Acker (hair stylist), unknown, Eddie Allen (make-up), unknown, Hazel Rogers (hair stylist) and Monty Westmore (make-up & hair supervisor); 706 guild list from 1939; Monty with actor Rand Brooks in consultation for his-torical character Jefferson Davis.

A	Alan Alden	L	Harold B. Alderly
B	Ben Alderson	M	Bert Lindley
C	Bob Allen	N	Bob Littlefield
D	Dol Armstrong	O	Ray Lopez
E	Ed Labor	P	Albert MacQuarrie
F	Carl Ascollo	Q	Bill Madala
G	James Barker	R	Otis McLean
H	Robert Gordon Bow	S	Bob Mori
I	Charles D. Brown	T	Frank McCoy
J	Charles Burner	U	J. Robert Widing
K	Don Scott Burns	V	Berbert Miles
L	Irving Burns	W	Vernon M. Hardsch
M	Hal Burns	X	Dick Herr
N	Alfred A. Bunker	Y	Bill Hoffman
O	Joseph A. Bunker	Z	Wes Merin
P	Garland Eridon		Joe Merin
Q	Layne Britton		Ben Ego
R	Clay Campbell		Bob Overlander
S	Stanley Campbell		Louis Phillips
T	Jack Casey		Dud Phillips
U	Don Cahn		Fred Phill ps Jr.
V	Wilson Casar		Bill Phillips
W	Steven Chantoux		Webster Phillips
X	Jin Collins		Jack Piroe
Y	Ted Coedley		Sna Polo
Z	Willard Cooley		Bernard Pundal
	Robert Cowan		Harry Pringle
	Irving Pringle		Norman Pringle
	Harry Lee Ray		Richard Roy
	Bill Riddle		Don Roberson
	Walter Rodgers		Sam Rower
	Ruglio Roman		Ray Rosero
	Harry Ross		Carl A. Russell
	Louis Sainty		Phillips Schoey
	Bob Schiffer		Charles Seaman
	Ray Sebastian		Al Sencator
	A. B. Shoro		Howard Salt
	Leland Stanfield		Paul Stanhope
	Bob Stephanoff		Joe Stinton
	Arthur Stone		Arthur Steno
	Keosler Sweeney		Frank Taylor
	Armond Triller		William Tuttle
	Eddie Voight		Will Walkman
	Fred T. Walker		John B. Wallace
	Man Iton Westmore		Monty Westmore
	Pure Westmore		Willard Westmore
	William Wood		Charles Wright
	Ernest Young		Jack Young
	Ed Zimler		Walter Guy Frazier
	Louis Lagna		Sidney Perrill
	Paul Malcolm		Eddie Polo
	Dick Smith		Alan Snyder

If you have ever viewed any of these great movies, you will notice when the screen credits roll by that most of the make-up artists, hair stylists and body make-up artists involved with these monumental epics are UNCREDITED,

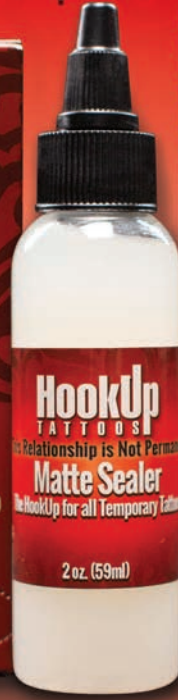
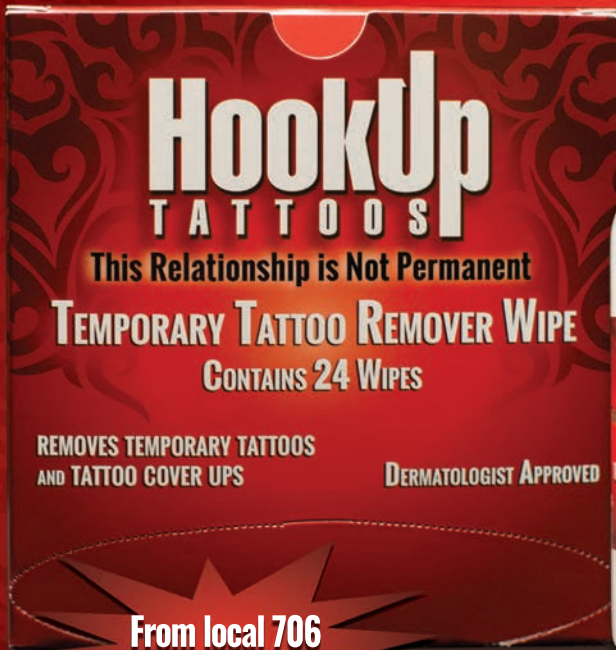
Of all the 1939 films, there is one in particular I have been attached to because my father Monty Westmore Sr. was the Department Head of Make-Up & Hair Styling for *Gone with the Wind*. My dad, along with the following artists, were credited not on the film but in a 1939/40 original playbill that was distributed in theaters when the film opened in the United Artists Theatre in downtown Los Angeles. Ben Nye Sr. and Paul Stanhope Sr. were listed as associate make-up artists. Sydney Guilaroff and Hazel Rogers were listed as associate hair stylists. Most of the artisans mentioned here were already members of the newly formed 1937 guild. Sydney, throughout his successful career, never joined.

When my father started to organize his department before filming, producer David O. Selznick gave him a large black-covered book containing 80 pages of pertinent information. It was much like the one given to me by Gene Roddenberry before we started our 18-year *Star Trek* adventure in 1987.

Selznick's special book contained descriptions on all the major characters as to their personalities and appearances, both facial and costumed. All of the typed notes were drawn and researched from author Margaret Mitchell's bestselling novel. Most surprising was an old yellow piece of paper tucked into the back of the book. It was the 1939 Union Eligibility List.



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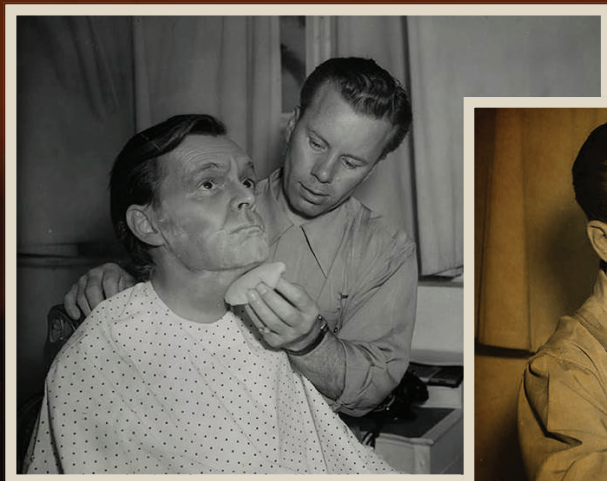
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Top left and center: Monty Westmore applying make-up to actor Carroll Nye; film poster. Second row from left: Westmore with Vivien Leigh; the Marietta Gone with the Wind Museum at Brumby Hall in Georgia.

In 1939, there were 318 names on the Union Eligibility List which included 143 make-up artists, 11 make-up apprentices, 138 hair stylists and 26 body make-up artists. Today, there are more than 2,000 members. Many of the well-known, unknown, talented and respected artisans of former years and decades were listed there as available young men and women, each one a lifetime achiever. Over my time as a youth and early career behind the camera I have met, been mentored by and worked alongside more than 50 percent of them. Our Guild can be proud of all the active and retired members that have given so much to the motion picture and television industry.

Along with advancements in all the crafts, the new Technicolor process using high-intensity lights gave movie audiences a state-of-the-arts visual experience. The art of studio make-up was advanced with a new cosmetic formula and colors. There was also a new wave in how make-up techniques were applied and styled. It all came down to a new term in Hollywood, called "The Natural Appearance."

An event occurred this year (2019) that inspired me to share this history of our Guild and my families' connection

to the Golden Year of Hollywood. Just outside of Atlanta is a town called Marietta that was very much involved with the real Civil War. On the front of the grounds where the Georgia Military Institute used to stand before the war is Brumby Hall (built in 1851). This colonial edifice is where Col. Brumby, the superintendent of the institute, resided.

Presently, Brumby Hall is the home of the Marietta Gone with the Wind Museum. It houses a magnificent collection of *GWTW* memorabilia, photos, paintings and costumes. This is a private collection owned by Dr. Christopher Sullivan and directed by Mrs. Connie Sutherland.

This year being the 80th anniversary of *Gone with the Wind*, Marion and I were invited to attend their (2019) convention. It gave me a great opportunity to lecture about my father, his assistants and the unions involvement in the production of the film plus showing on-set photos, make-up tests and sections of the black book. It was amazing. What other movie has continuous fans that would assemble year after year from all over the world to celebrate the number one film in Hollywood's history? •

Tricks and Treats



BY **BRIAN KINNEY**
 JOURNEYMAN MAKE-UP ARTIST,
 MAKE-UP CRAFT PRESIDENT

On October 13, the third Local 706 Make-up Craft Meeting of 2019 was held at Local 80, giving more than 80 members a full program of education and some fun surprises.

Things kicked off with 706 member **Stevie Bettles'** "Out of Kit" prosthetics, an easy-to-apply system of wounds, aging appliances, and more. All members were even given appliances to take home and some even won full kits in the raffle. We welcomed back **Monique Boyer** and returning favorite **MAC Cosmetics**. **Suzanne Carter** presented her **MYO Cosmetics** Cases (as in Make Your Own), a customizable system to decant cosmetics into for kit convenience on the go. Also on hand were **Moroccan Magic** lip balms and **Epicuren** skin care. Local 706 make-up artist **James MacKinnon** showcased his popular monster-themed

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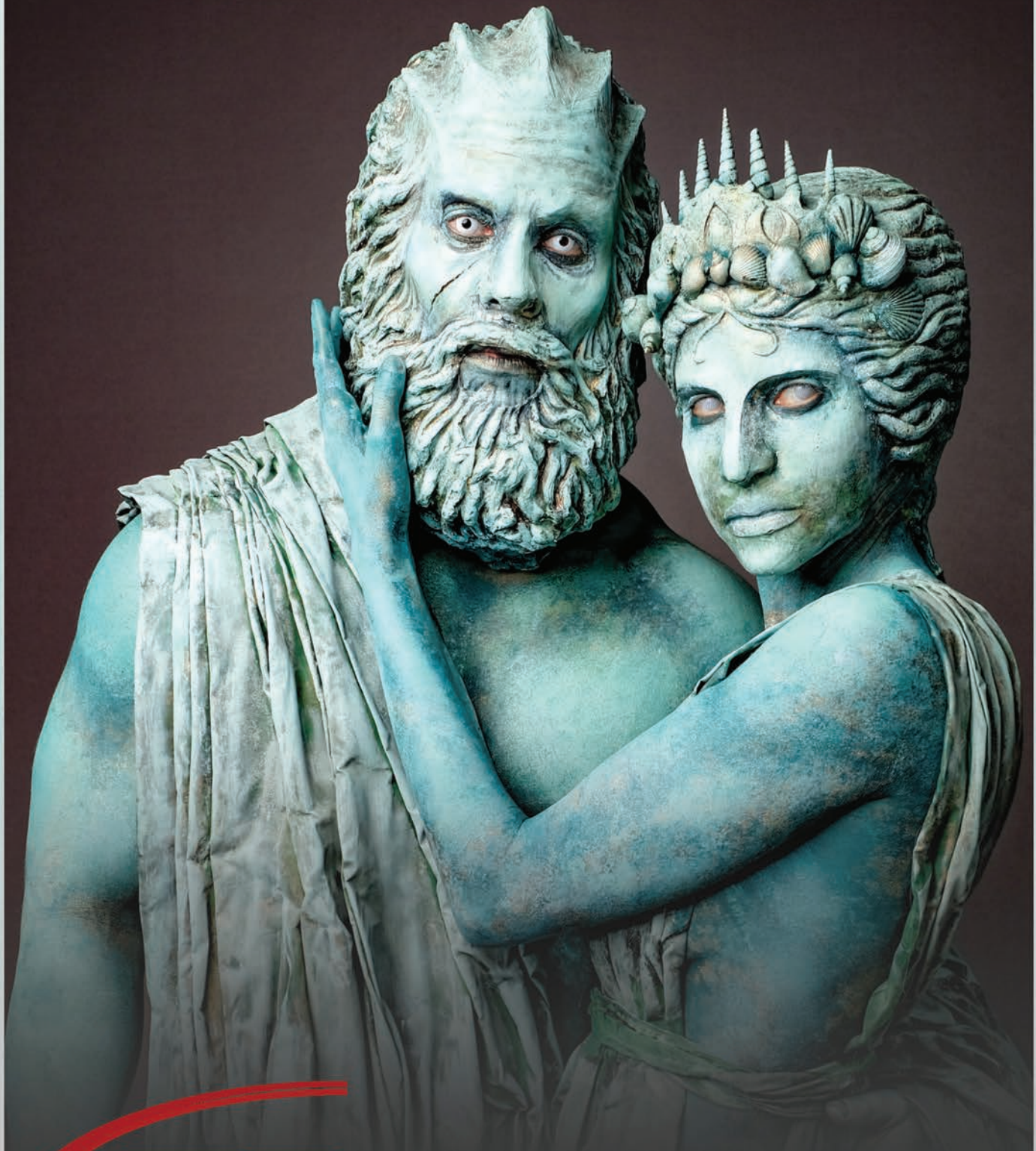
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and artist-designed **Bigmack Trailers**, with a sneak peek at the epic **Bigmack Prime**, coming in 2020.

Paige Padgett of our Guild presented her book *The Green Beauty Rules*, featuring clean and toxic-free beauty tips. 706's **Vanessa Dionne** represented **Jeunesse Global**, featuring **NV skin care**. 706 artisan **Robyn Rebbe** presented her line, **The Rebbe Mat**, a make-up station mat available in two sizes, as well as custom sizes to order, in over a dozen beautiful colors and glittery finishes. The day concluded with dozens of raffle prizes and essential kit swag for everyone. Thank you to all presenters and contributing artists, raffle donators, and thanks to all members who came out for another fun afternoon.

The next Make-up Craft Meeting will be Sunday, December 8, the final meeting of the year. Look for the yearly "wrap up" in the next issue of *The Artisan*. See you in 2020!

deasy**penner**podley

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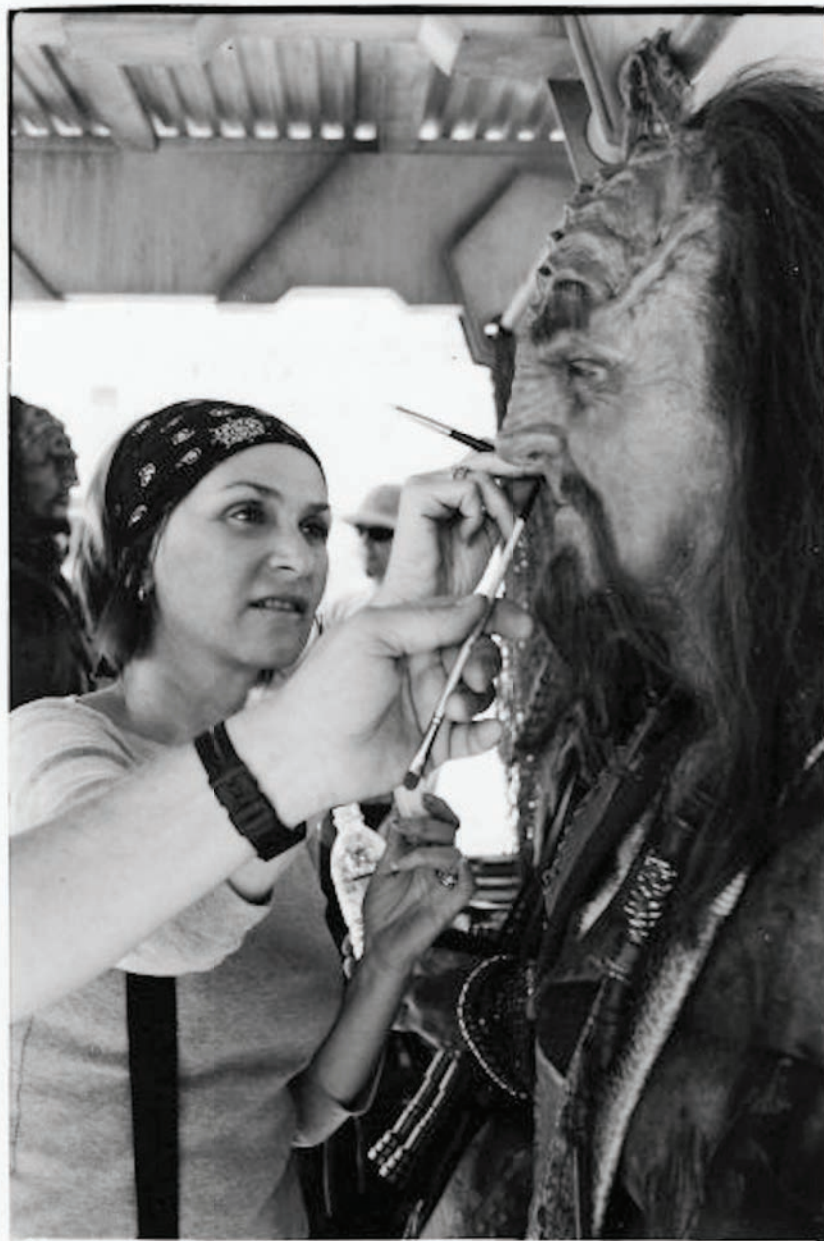
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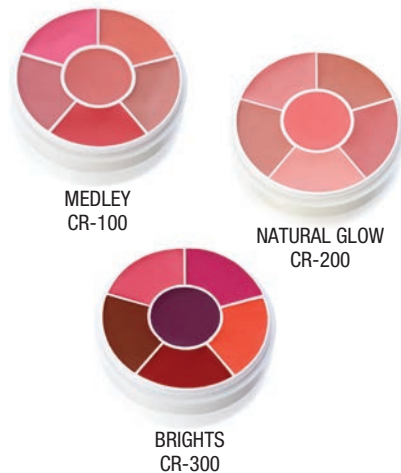
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