

MAKE-UP ARTISTS & HAIR STYLISTS GUILD

# THE ARTISAN

FALL 2024



AHSOKA

# 18 EMMY® NOMINATIONS

INCLUDING

OUTSTANDING DRAMA SERIES

OUTSTANDING PERIOD  
OR FANTASY/SCI-FI MAKEUP  
(NON-PROSTHETIC)

Cate Hall, Emilie Yong-Mills



“ONE OF THE MOST  
WELL-MADE TV SHOWS  
IN THE MODERN ERA.  
THE LEVEL OF CRAFT  
IS IMPECCABLE.”

OBSERVER

THE  
CROWN  
THE END OF AN ERA

**N**  
FYC.NETFLIX.COM





VOLUME 20 NUMBER 4

THE  
**ARTISAN**  
FALL 2024  
*what's inside*

## FEATURES

- 16 76th Emmy Nominations
- 20 *Ahsoka*  
Uplifting a space fantasy
- 28 *Griselda*  
Makeovers on the run
- 34 *Twisters*  
Working up a storm
- 40 *On the Scent*  
How fragrance makes an impact
- 44 *Horizon: An American Saga*  
Creating images of the West
- 54 *Don't Tell Mom*  
*the Babysitter's Dead*  
Emotion behind the make-up

---

## DEPARTMENTS

- 3 From the President  
The importance of listening
- 4 Local Perspective  
Reaching a tentative agreement
- 6 Guild News
- 8 Calendar of Events
- 10 Extended Family News
- 12 Show News
- 14 Craft Education
- 56 Last Looks

Cover: Rosario Dawson as Ahsoka Tano in *Ahsoka*.  
Photo courtesy of Lucasfilm Ltd.



CONGRATULATIONS  
— TO OUR —  
**91** EMMY<sup>®</sup>  
NOMINEES  
— INCLUDING —  
OUTSTANDING HAIRSTYLING AND MAKEUP



**HBO** ORIGINAL

THE  
**GILDED AGE**

**OUTSTANDING PERIOD OR  
FANTASY/SCI-FI HAIRSTYLING**

"You Don't Even Like Opera"

Sean Flanigan, Department Head Hairstylist  
Christine Fennell-Harlan, Key Hairstylist  
Jonathan Zane-Sharpless, Key Hairstylist  
Aaron Mark Kinchen, Key Hairstylist  
Tim Harvey, Hairstylist  
Jennifer M. Bullock, Hairstylist

**WE'RE HERE**

**OUTSTANDING HAIRSTYLING FOR A VARIETY,  
NONFICTION OR REALITY PROGRAM**

"Oklahoma, Part 3"

Abdiel "Gloria" Urcullu, Department Head Hairstylist  
Tyler Funicelli, Hairstylist

**OUTSTANDING MAKEUP FOR A VARIETY,  
NONFICTION OR REALITY PROGRAM**

"Oklahoma, Part 3"

Tyler "Laila" Devlin, Makeup Artist  
Kalyd Sebastian Odeh, Makeup Artist

**max** ORIGINAL

*Hacks*

**OUTSTANDING CONTEMPORARY  
HAIRSTYLING**

"Yes, And"

Jennifer Bell, Personal Hairstylist

**OUTSTANDING CONTEMPORARY MAKEUP  
(NON-PROSTHETIC)**

"Yes, And"

Keith Sayer, Personal Makeup Artist

THANK YOU, TELEVISION ACADEMY MEMBERS,  
FOR YOUR RECOGNITION

**max**



# THE ARTISAN

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

Managing Editor  
ADAM BRANDY

Contributing Writers  
LUISA ABEL  
KIMBERLY CARLSON  
GLORIA CASNY  
APRIL CHANEY  
BRYSON CONLEY  
ALEXEI DMITRIEW  
ANGELA IANNONE  
VANESSA BLANCHARD LEE  
PATRICK K. MADRIGAL  
MARIA SANDOVAL  
JULIE SOCASH  
CRISTINA WALTZ  
KAREN WESTERFIELD

Publisher  
INGLEDODD MEDIA

Office Manager  
KATHY SAIN

Mailing List Manager  
KATHY SAIN

The Artisan is published quarterly  
by Make-Up Artists & Hair Stylists,  
I.A.T.S.E. Local 706, 828 No. Hollywood Way,  
Burbank, CA 91505  
Phone (818) 295-3933 Fax (818) 295-3930

All editorial and photo submissions  
should be sent to email address:  
hllywdmkupartist@yahoo.com

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

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

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

President  
Julie Socash

Vice President  
Elena Arroy

Recording Secretary  
Daniel Curet

Secretary-Treasurer  
David Abbott

Sergeant-at-Arms  
Sherrita Cole

Business Representative  
Karen J. Westerfield



© 2024 IATSE Local 706

## FROM THE PRESIDENT



**"Wisdom is the reward  
you get for a lifetime  
of listening when you'd  
have preferred to talk."**

—Doug Larson

**Some people become  
leaders; others aspire to  
be leaders.** Those who

decide they want to be part of a team overwhelmingly want to work for leaders who possess great communication skills and treat each individual with respect and kindness.

What some call "democratic leadership" also commonly known as participative leadership, is a technique which encourages participation from everyone, not just those in authority. It is a style that someone in a position of authority (i.e., department head of a production, business owner, union, or political leader) actively listens to the people they are working with and involve the "team" in the actual decision-making process.

For any successful relationship or business partnership, the crucial component is to listen and communicate. A helpful technique for any person to succeed in business is to engage in what is known as active listening. Active listening can be broken down into several steps and used by anyone as a communication skill to help their group or team prosper.

There are certain types of listening depending on the circumstances. They include appreciative, empathic, comprehensive, and critical.

An **appreciative listener** is one who enjoys listening and this is shown by engaging others to tell you what they are thinking, what they are excited about, or what they have done and want to share.

An **empathic listener** shows an ability to understand and share the feelings of another. There are times when people are visibly upset or angry and need a person they can speak to that will not sit in judgment but will listen and offer advice only when asked. Sometimes if one takes away their defensiveness, simply listens and does not debate or argue, it diffuses a situation that could become intolerable. It may also give the listener a new perspective. If you take away all preconceived opinions or bias and just listen and encourage the speaker to communicate how they want to resolve an issue or how they would like an issue to be handled, it can open up a new understanding as to what is needed to solve the problem. For example, if there is a member of your crew who is extremely upset because it seems another artist member gets to leave early every day and they never do, you can empathize and share how you wish to be able for everyone to go home early when needed. You can then let the artist member know you hear them and will try and find a solution. Next you may investigate and once you have all the facts, proceed to fix the issue.

A **comprehensive listener** is one who is focused on understanding the message. What is the speaker communicating and why are they communicating it. You need to make sure to understand what they are conveying to you. For example, if an artist on your crew is telling you a story about how they went to get their actor ready, and the actor became upset because they were out of their favorite product. Try to understand why they are sharing

this information and if need be, asking questions to make sure you comprehend what if anything they are asking you to do. Are they saying when supplies are ordered, they are insufficient? Are they just venting or explaining why the actor may make a complaint to you?

Listening and asking questions when clarification is needed can turn a potential bad situation around when there is the opportunity to recognize and correct it early.

**Critical listening** has at times been considered a barrier to understanding a person due to the speaker possibly misinterpreting responses or finding them to be impolite. However, it is an important form of listening that includes analysis, critical thinking, and judgment.

There are times when it is crucial to be able to analyze a situation or critique someone in order to figure out how to fix a problem or move forward when parties are at a stalemate.

Whether you are in charge or part of the working team, there will likely be some sort of problem or conflict which needs to be resolved and where honest feedback is essential when addressing the situation. This is especially true when working on the creative part of a production as a make-up artist or hair stylist. How you listen as a leader can also help de-escalate any conflicts.

The most important thing you can do as an active listener is to pay attention and give the speaker your undivided attention. Additionally acknowledge what they are saying to you, so they are fully aware you are listening.

Treat everyone as you would want to be treated. We all want to be heard and have people listen to us when we speak and not be busy formulating an answer while the other is still talking. If you are so busy trying to get out your point of view, usually you end up talking over each other and no one has a chance to really hear or comprehend what the other is trying to communicate. When it is warranted and asked for, that is the time you may provide feedback and respond in an appropriate manner.

There are times when conflicts are more complicated and there is no easy solution. In these scenarios, it can be difficult for all involved. Before any big decision is made, it is always best to wait and have a cooling-off period. Whenever possible, defer any sort of immediate judgment even if that means telling the speaker you need to think about everything they have said, and you will get back to them. This is especially true when trying to de-escalate conflicts between two other parties. By giving a pause and coming back when everyone is calmer, shows you have taken what they have said seriously, are clear on the issues, and they know you have listened.

After learning more about the importance of these communication skills, I will strive to become a more active listener and I hope this encourages others to do the same.

JULIE SOCASH | President





## Local 706 Reaches a Tentative Agreement!

Our Local 706 Basic Agreement marks a milestone in our Local's history on March 27, 2024.

It's been almost 87 years since we chartered in 1937 and it's the first time ever in our history that hair stylists will contractually make the same wages as make-up artists under the Basic Agreement (including the Video Tape Agreement "VTA" and the Long Form). Hair stylists will also receive the same amount of funds put into their IAP (Individual Account Plan, 401-H) as make-up artists.

We have all heard the stories throughout the years as to why hair stylists didn't make the same wages as the make-up artists: pay equality—men vs. women; make-up artists vs. hair stylists; whose work was more important to the project; who got hired first; who marked their territory first; the list goes on ad infinitum.

The thing that we all need to remember is that, **"WE FINALLY DID IT!"**

*As an added prize... Not only will hair stylists receive parity in wages with make-up artists, but after the ratification of the contract, come August 1, the yearly increase will be added on top of that ... **SSWEEEEET!!***

**CONGRATULATIONS!!**

I was once told by an amazing contract negotiator at Cornell ILR (Industrial and Labor Relations School) that "if you ask the same question over and over, you will get the same answer—over and over." So the biggest strategy the Negotiations Committee needed to come up with and discuss was how do we present this proposal in a different and new way to make parity happen. So we all decided that since the Hair Department finally became a stand-alone department in 2006, they were no longer under the Make-Up Department, per se. We used the strategy that each department **equally** contributes similar quality work that is necessary for the overall look of the actors and therefore, the production. One cannot exist or stand-alone without the other. Together, hair and make-up/make-up and hair, create through their talent, expertise, harmony, and professionalism, that special magic that makes the character come alive (oh, yes ... the actor, costumers, designers, and incredible production values also lend their talents to the overall look). But our expertise is what is housed in Local 706 and our members kick ... (another word for donkey)!!

I have been asked multiple times about what the negotiation team thinks about what we have accomplished.

All we can say is, **"IT'S ABOUT TIME!!"**

So, let's go back about 18 months or so and talk about the monumental effect and commitment that the 13 Hollywood Locals, their negotiation teams and committee members, along with the West Coast Office (Director, Vice Presidents, International Reps, Counsel, Assistants, office personnel) and International President Loeb, International Counsel Samantha Dulaney, Esq., and IATSE Director of Canadian Affairs John Lewis and the time, effort, and energy that everyone put in to get a tentative agreement (TA). *They all brought their "A" game!*

And, of course, let's not forget the 57,000 IATSE rank-and-file members who participated in numerous surveys, town halls, webinars, and rallies, that shaped the proposals and helped obtain the gains that we have today!

**Following is the timeline of the immense preparation that was set forth by ALL involved at the 2024-2027 Basic Agreement negotiations:**  
**2023**

- February 24 – Heads of locals begin meeting to discuss negotiation strategies and timeline
- May 3 – First meetings to begin preparing union-wide survey
- July 9 – First in-person Bargaining Class conducted at the West Coast Office

- October 23 – Membership Survey opens
- November 3 – Last Bargaining Class in-person (content moves to IATSE.net website)
- November 5 – Membership Survey closes (after the two weeks, 20,700 survey responses)
- November 8 – Subcommittees kick off with assigned chairpersons
- November 10 – Multi-local Town Halls begin (Basic Agreement, VTA, and On-Call)
- November 23 – Subcommittees meet to discuss assigned subjects, review & make proposal recommendations to the Table Team
- December 8 – Proposals due to the WCO (498 proposals submitted)

**2024**

- January 6 – Summary of proposals sent to BAs for initial review
- January 24 – Table Team meets to discuss submitted proposals & craft the full Joint Proposal document
- February 27 – Final proposal review
- March 3 – Solidarity Rally at Balboa Park: International IATSE, IAWCO, IATSE 13 HW Locals, Teamsters 399 and Basic Crafts, with WGA, SAG-AFTRA helped kick off negotiations
- March 4 – First Day of negotiations: Basic Agreement
- March 18 – First Day of Local negotiations
- March 27 – First Day of Local 706 Basic Agreement negotiations (We achieved a TA) (Yay!)
- April 19 – Conclusion of Local negotiations
- April 29 – Three more weeks of negotiations: Basic Agreement
- May 20 – First Day of ASA negotiations
- June 24 – Last two days of negotiations: Basic Agreement
- June 25 – Tentative agreement and the conclusion of the Basic Agreement negotiations
- June 27 – Tentative agreement and the conclusion of the Area Standard Agreement negotiations

Once again, I send a **heartfelt thank you & endless appreciation to the Local 706 Negotiations Committee:** Karen Blynder, MU - Geneva Nash-Morgan, MU - Vivian Maxwell, MU - Renee Vaca, HS - Polly Lucke, HS - Raissa Patton, HS - Julie Socash, MU - Tym Buacharem, MU - Leslie Devlin, MU - Patrice Madrigal, MU - Karen J. Westerfield, MU, along with Local 706 Counsel and the IATSE West Coast Office

*We must always remember who we are and what we stand for:* **WE ARE UNION, WE ARE IATSE.** (The International Alliance of Theatrical Stage Employees or IATSE (full name: International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, Its Territories and Canada), is a labor union representing more than 170,000 technicians, artisans, and craftspersons in the entertainment industry, including live events, motion picture and television production, broadcast, and trade shows in the United States and Canada.

In the Summer 2024 edition of *The Artisan*, I ended my article with the following: We are looking to get a signed contract before the expiration date of July 31, 2024.

**CONTRACT RATIFIES!!** On Thursday, July 1, 2024, both the Basic Agreement and the Area Standards Agreement Ratified...with 85.9% of members' votes in favor of approving the Hollywood Basic and 87.2% in favor of approving the ASA.

It's amazing what a positive outlook and attitude can do in any situation. Please remember to VOTE.

**This is your union. This is your contract!**

In Solidarity always,

*Karen J. Westerfield*





# FEUD: *Capote vs. The Swans*

**10 EMMY® NOMINATIONS**

OUTSTANDING PERIOD HAIRSTYLING  
EP 206 "HATS, GLOVES AND EFFETE HOMOSEXUALS"

**SEAN FLANIGAN**  
DEPARTMENT HEAD HAIRSTYLIST

**CHRIS CLARK**  
PERSONAL HAIRSTYLIST (NAOMI WATTS)

**JOSHUA GERICKE**  
KEY HAIRSTYLIST

**KEVIN MAYBEE**  
HAIRSTYLIST

OUTSTANDING PERIOD MAKEUP (NON-PROSTHETIC)  
EP 207 "BEAUTIFUL BABE"

**JACQUELINE RISOTTO**  
DEPARTMENT HEAD MAKEUP ARTIST

**KRISTEN ALIMENA**  
KEY MAKEUP ARTIST

**CHRISTINE HOOGHUIS**  
MAKEUP ARTIST

**KYRA PANCHENKO**  
PERSONAL MAKEUP ARTIST (NAOMI WATTS)

NOW STREAMING  
**hulu**





## Local 706 at the BET Awards

L-R: Tai Young, Lauren Guzman, Geno Freeman, Alyssa Hudson, Department Head Make-up April M. Chaney, Schuron Womack, Rebekah Aladdin, Jennifer Garcia, and Geneva Nash-Morgan at the Nokia Theater at L.A. LIVE.

## RETURN OF THE CRAFT FAIR:

(So nice we had to do it five times ... and counting!)

BY MARIA SANDOVAL

### A brief history:

In 2020, during the COVID pandemic, I was sitting on the couch and going rather creatively and financially stir crazy. I started to think back to the days spent with my father (a painter and wood sculptor) helping him at summer art fairs in my hometown of Santa Fe, New Mexico.

Realizing that many members of Local 706—in addition to being the best at their respective jobs of hair styling and make-up artistry—also have hobbies or interests that could translate into income, I thought ... why not organize some kind of fair that could help us generate some creativity, camaraderie, and money during such a weird uneasy time? I hopped on the phone with my like-minded friend, Amy Sparks, and the Hair Stylists and Makeup Artists Craft Co-Op was born!

During that summer, we held two outdoor fairs (adhering to strict COVID protocols) with 15 vendors each in the parking lot of the South Hills Burbank Church, which donated the space. With absolutely no advertising budget, our goal was simply to generate income for the participants so that they might supplement their unemployment. The money collected for the table spaces was then donated to the Motion Picture Entertainment Fund (MPEF).

Once COVID was in the rearview mirror and productions started up again, the craft fairs were pretty much forgotten—until the WGA/SAG strikes once again brought everything to a grinding halt. Finding ourselves in the same financial and creative predicament, Amy and I dusted off our sales aprons and decided to look into finding a bigger space for the event, finally settling on the sound stage at Local 80 as our next venue. Our first sale at Local 80 was held in July 2023, with 35 vendors and the addition of food trucks (all of



Ramona Fleetwood and Joleen Rizzo



Glenn Allen

Maria Sandoval and Amy Sparks

Photos by Frank Schaefer



將軍



# SHOGUN

26 EMMY® NOMINATIONS

OUTSTANDING  
PERIOD HAIRSTYLING

EP 107 "A STICK OF TIME"

**SANNA KAARINA SEPPANEN**

HAIR DESIGNER

OUTSTANDING  
PERIOD MAKEUP

EP 108 "THE ABYSS OF LIFE"

**REBECCA LEE**

MAKEUP DESIGNER

OUTSTANDING  
PROSTHETIC MAKEUP

EP 110 "A DREAM OF A DREAM"

**TOBY LINDALA**

SPECIAL MAKEUP EFFECTS DEPARTMENT HEAD

NOW STREAMING

**hulu**



who generously donated their time), and was a great success. I decided to raffle one of my father's paintings to generate additional income, and it seemed a very popular idea. Again, the monies from the tables were donated to the MPEF.

## Turning it up:

When it became apparent the strikes weren't going to end anytime soon, Amy and I decided to have another fair. At this point, vendors were contacting us and asking for spaces, and the buzz was such that we didn't have to do as much legwork to find people to sell. In October of 2023, we had another sale, and my husband made the suggestion that we increase the amount of raffle items to try and generate more income and more foot traffic. Luckily, I work on shows with actors who do a lot of conventions and are happy to sign items for a good cause, so I concentrated on getting some swag from my *Star Wars* community. We also reached out to our vendors and asked for donations of items or gift certificates. Brendan Wayne (who suit performs *The Mandalorian*) also offered to come sign autographs FOR FREE at the event to anyone who could show that they had made a purchase! These

additions, plus a hair braider, face painter, skateboarding Mandalorian, Stormtroopers and various other cosplayers, and even a live musician made the event a truly one-of-a-kind experience! It was our most successful sale, and we decided to donate the profits from the tables and raffle to Member2Member, which benefits those in Local 706 who might be having trouble paying their dues during the strikes.

Since post-strikes, it seems that very few people are still back to work, another fair was held June 9, 2024, with almost 50 vendors selling everything from baked goods to vintage items!! To date, we have donated over \$1,500 to the MPEF and \$6,000 to Member2Member.

We couldn't have done all of this without the amazing volunteers who came out to help! Amy and I started this ourselves but it takes a village to keep it going.

A sixth event is planned for October with the addition of make-up & hair styling opportunities being offered for patrons attending Halloween parties. Keep an eye out for emails from Local 706 announcing table sales. Follow @craftyglamsquad on IG or Facebook and check out the vendors on social media to purchase items!



### 2024

- August 25** General Membership Meeting 2:00-4:00 PM
- September 2** Labor Day (Monday) - Offices Closed
- September 8** Board of Trustees Meeting 10:00 AM
- September 9** Executive Board Meeting 7:30 PM
- October 6** Board of Trustees Meeting 10:00 AM
- October 7** Executive Board Meeting 7:30 PM
- October 31** Halloween
- November 3** Board of Trustees Meeting 10:00 AM
- November 4** Executive Board Meeting 7:30 PM
- November 17** General Membership Meeting 2:00-4:00 PM
- November 27** Day Before Thanksgiving (Wednesday) Close Early
- November 28-29** Thanksgiving Offices Closed
- December 8** Board of Trustees Meeting 10:00 AM
- December 9** Executive Board Meeting 7:30 PM
- December 24** Christmas Eve (Tuesday) Close Early 2:00 PM
- December 25** Christmas Day (Wednesday) Offices Closed
- December 31** New Year's Eve (Tuesday) Close Early 2:00 PM

Dates are subject to change.  
All Board meetings are via Zoom.





# THE BEAR

**23** EMMY® NOMINATIONS

OUTSTANDING CONTEMPORARY HAIRSTYLING

EP 206 "FISHES"

**ALLY VICKERS**  
DEPARTMENT HEAD HAIR

**ANGELA BRASINGTON**  
KEY HAIRSTYLIST

**MELANIE SHAW**  
HAIRSTYLIST

OUTSTANDING CONTEMPORARY MAKEUP (NON-PROSTHETIC)

EP 206 "FISHES"

**IGNACIA SOTO-AGUILAR**  
MAKEUP DESIGNER

**NICOLE ROGERS**  
KEY MAKEUP ARTIST

**JUSTINE LOSOYA**  
MAKEUP ARTIST

**ZSOFIA OTVOS**  
ADDITIONAL MAKEUP ARTIST

NOW STREAMING  
**hulu**



## In Memoriam



**Don Cash Jr.**  
(1944-2024)  
**MAKE-UP ARTIST**

Don Cash Jr. joined Local 706 in 1964 at the age of 20. He was a second-generation Local 706 make-up artist and enjoyed an incredible career. He began at the networks, then worked with his father Don Cash on the original *Star Trek* and *Planet of the Apes* films. He went on to work on many popular '70s films and TV shows such as *What's Up Doc*, *The Way We Were*, *Funny Lady* and *Charlie's Angels*. Don was incredibly involved in the Local and served on the Executive

Board from the late 1970s until 1991. He found a permanent home working at Fox News for many years before his retirement. Don received his Gold Card in 1997. In November 2018, he was honored for 50 years of membership in Local 706 and was presented with a special recognition at the General Membership Meeting.

Don is survived by his son Ryan. He was predeceased by his son Rob in 1992. We are awaiting information regarding services.



**Charles "Chuck" House**  
(1942-2024)  
**JOURNEYMAN MAKE-UP ARTIST**

Truly a lover of life, fast cars, horses and his friends, Chuck House came from a family entrenched in the early days of film and television. His father was a famous stuntman and his uncle was actor Andy Devine. Although he studied business in college, the lure of the film industry was in his veins and Chuck House became a make-up artist and Local 706 member after serving his apprenticeship in 1964. Throughout the '60s and '70s, he worked on many movies-of-the-week and the ABC Afterschool Specials. His talents were displayed in every genre of TV movies and feature films. In the late 1970s and '80s, he moved primarily into television series—*Hunter*, *Fantasy Island*, *CHiPs*, *Amazing Stories* and *Baywatch*. *Amazing Stories* won both a Primetime Emmy and a nomination for Chuck. He worked with Bill Murray and John Candy on *Stripes*, and Chuck was working on the feature film *Wagons East* in Mexico when Candy tragically died of a heart attack.

After more than 35 years as an active member of Local 706, Chuck retired to Arizona. He was still active in his new community, especially the Kingman Film Festival. Chuck produced and presented a one-man show reminiscing about his uncle Andy, John Wayne, Maureen O'Hara and even Elvis Presley.

In his later years, Chuck was in declining health but kept in touch with friends through social media until just recently. He passed away on May 9, 2024, but Local 706 was not notified until July. Charles "Chuck" House is survived by his son Chris, his daughter Jennifer, his brother, and nephew Andy. As was his sense of humor, Chuck mentioned numerous ex-wives, but there are no records. There were no notifications of memorial services.



# 17 Emmy® Nominations

including

## OUTSTANDING DRAMA SERIES

OUTSTANDING PERIOD OR FANTASY/SCI-FI MAKEUP (NON-PROSTHETIC)

**MICHAEL HARVEY**  
DEPARTMENT HEAD MAKEUP ARTIST

**KIMBERLY AMACKER**  
KEY MAKEUP ARTIST

**DAVID KALAHIKI**  
MAKEUP ARTIST

OUTSTANDING PROSTHETIC MAKEUP

**JAKE GARBER**  
SPECIAL MAKEUP EFFECTS DEPARTMENT HEAD

**RICH KRUSELL**  
PROSTHETIC MAKEUP ARTIST

**LINDSAY GELFAND**  
KEY PROSTHETIC MAKEUP ARTIST

**GREGORY NICOTERO**  
PROSTHETIC DESIGNER

**VINCENT VAN DYKE**  
PROSTHETIC DESIGNER

**LISA FORST**  
PROSTHETIC MAKEUP ARTIST

**“A vivid and captivating universe”**

Entertainment



### THE BEST OF 2024

AS OF 07/25/24

The Washington Post VOGUE USA TODAY The Guardian Entertainment VARIETY BBC  
Paste TimeOut COMPLEX Daily Mail CONSEQUENCE Polygon

# Fallout

prime | FYC



## Sustaining Employment and Fostering Growth

**In the dazzling world of entertainment**, in the entertainment industry, where every detail counts, make-up and hair play pivotal roles in transforming actors and actresses into their characters. Behind the scenes, skilled professionals work tirelessly to ensure that every look aligns with the narrative vision of the production. Within this creative realm, there exists a structured classification system within entertainment unions that categorizes the diverse roles and responsibilities of make-up and hair artists.

Our Guild oversees the representation of make-up and hair professionals in the film, television, theater, Disneyland, live venue, and Pink Contract tours. Our unions established classifications to organize the various specialties and expertise within the industry.

Make-up and hair stylists within our Local have formed a diverse and skilled workforce essential to bringing characters to life on stage. Through structured classifications and career paths, these professionals contribute to the creative and technical aspects of storytelling, ensuring that every visual detail supports the narrative vision of the production.

Live entertainment environments present unique challenges that further emphasize the need for careful, deliberate work in make-up and hair. Backstage areas can be cramped, with limited lighting and space, making it difficult for artists to maneuver and apply make-up with precision. The pressure of live performance adds an element of stress that demands resilience and adaptability from makeup and hair professionals.

The realms of live venues and television networks have traditionally been very busy for make-up artists and hair stylists, where their skills are essential for creating polished appearances

that captivate audiences. However, shifts in production behavior, technological advancements, and economic factors have led to a reduction in demand for these professionals in both settings.

Supporting all crafts on live set venues ensure quality and safety through collaboration. From make-up artists and hair stylists to lighting, set designers, sound, costuming to mention just a few, each craft plays a pivotal role in the success of a production. By fostering collaboration and inclusivity among all crafts, we can ensure there is ample work available while prioritizing the delivery of the high-quality, safe performances. Supporting all crafts on live set venues means recognizing the unique contributions of each discipline and ensuring equitable opportunities for employment. This involves creating structures that prioritize diversity and inclusion, where professionals from all backgrounds and skill sets can thrive.

For make-up artists and hair stylists, this support translates into consistent demand for their services across various productions and genres. By emphasizing the importance of their expertise in enhancing performers' appearances and ensuring camera-readiness, productions can maintain high standards of visual appeal while providing sustainable work opportunities.

In our industry, sustaining local employment and fostering growth amidst fluctuating work opportunities is essential. By prioritizing training and mentoring programs for industry members, we strengthen our collective skills and resilience. These initiatives not only enhance individual capabilities but also contribute to the overall competitiveness and attractiveness for entertainment productions. The current state of reduced work availability in TV networks, as well as in theater, our members have been facing many challenges. In this evolving landscape, it's crucial for us to demonstrate our value by consistently delivering exceptional work and supporting all cast and crew at every opportunity. By showcasing our expertise in make-up, hair and beyond, we enhance the on-screen presence and professionalism of every production. Our dedication to precision, creativity, and adaptability not only ensures seamless performances, but also underscores our indispensable role in maintaining high standards and elevating the overall quality of content. Through our commitment to excellence, we contribute significantly to keeping the work flowing and making lasting contributions to the success of every project. We work directly with the producers to support us in maintaining a robust workforce by continuing to provide opportunities for our skills in make-up and hair styling. With our dedication to craftsmanship and creativity, we are committed to delivering some of the highest quality work in the industry, ensuring productions shine with professionalism and visual excellence as some of it is shown here.

In Solidarity,  
Patrice K. Madrigal  
Assistant to the Business Representative





# 5 EMMY® NOMINATIONS

INCLUDING

## OUTSTANDING PERIOD OR FANTASY/SCI-FI HAIRSTYLING

“PART ONE: MASTER AND APPRENTICE”

MARIA SANDOVAL, DEPARTMENT HEAD HAIRSTYLIST  
ASHLEIGH CHILDERS, ASSISTANT DEPARTMENT HEAD HAIRSTYLIST  
SALLIE CIGANOVICH, KEY HAIRSTYLIST | MARC MAPILE, HAIRSTYLIST | ALYN TOPPER, HAIRSTYLIST

## OUTSTANDING PROSTHETIC MAKEUP

“PART EIGHT: THE JEDI, THE WITCH, AND THE WARLORD”

ALEXEI DMITRIEW, MAKEUP DESIGNER | CRISTINA WALTZ, MAKEUP DESIGNER  
ANA GABRIELA QUINONEZ URREGO, KEY MAKEUP | J. ALAN SCOTT, PROSTHETIC DESIGNER  
IAN GOODWIN, MAKEUP | CALE THOMAS, MAKEUP | ALEX PERRONE, MAKEUP  
SCOTT STODDARD, MAKEUP



The Telegraph



EMPIRE

“A STUNNING PRODUCTION WORTHY OF ANYTHING WE’VE SEEN ON THE BIG SCREEN.”

Forbes

STAR WARS

# AHSOKA



disneystudiosawards.com



© 2024 & TM Lucasfilm Ltd.



# Wellness and Restoration with Stacye Branché

BY CLAIRE ALEXANDRA DOYLE | MAKE-UP CRAFT EDUCATION PRESIDENT

The need to “connect” with the person in our chair has always been an essential trait of the working make-up artist and hair stylist. Our creations are collaborative; an exchange of creative thoughts, dialogues, and energies.

In March of 2020, some of us found ourselves unexpectedly dropping our brushes and combs and being rushed out of work. The effects of the global pandemic paralyzed many industries, including our own. While sheltering at home, many people found comfort in creative ways connecting with people both in-person and outside of the home. Within months, we were back to work with double masks, face shields, gloves, and paper suits. Some members created picture lanyards of themselves to wear while being covered up, as a creative way to humanize ourselves with the people we were touching and working on.

When we finally were feeling like our industry was bouncing back, and the face shields were no longer required, talk of the WGA and SAG/AFTRA contract strikes loomed in the air. We thought, “Are we *really* going to all be home all over again?!” Sadly, this became a reality, nicknamed “Pandemic Take 2,” and

lasted longer than we originally sheltered at home in 2020 for most of us. Again, we found ourselves looking to our friends, our union, our brothers, sisters and kin, to help keep us lifted while we rode this different storm.

I found ways to continue Craft Education, both in-person and on Zoom. I felt it was essential to keep the light on for our members, creating ways to bring our talents together and keep our spirits lifted. The creation of light is the absence of darkness. In the *Star Wars* universe, Master Yoda can be found saying, “In a dark place we find ourselves, and a little more *knowledge* lights our way.” It is this idea, which led me to create and collaborate another joint Local 706 Education and Craft Education event for hair stylists and make-up artists in August 2024 with a theme in “Wellness.”

To present at our event, I turned to fellow Local 706 make-up artist Stacye Branché. We had been introduced to each other through mutual friend and IATSE Local 798 member Selena Miller in 2010. It would be many more years before we would work on set together on the TV show *Mixed-ish*. During our downtime on set, I learned more about Stacye’s health journey and practices.

A member of Local 706 since 1994, Stacye is not only a make-up artist, but also an accomplished singer-songwriter, certified metaphysical practitioner and sound healer, wellness coach, public speaker, author, and cancer survivor. In 2009, Stacye was diagnosed with multiple myeloma, a rare cancer of the blood plasma, which is considered incurable and irreversible. From the beginning, Stacye chose to focus on alternative healing and rejected Western treatment. She began studying to learn not only more about multiple myeloma, but what was needed for all-around good health.

For our “Wellness” event, Stacye wanted to discuss and share how we care for the whole person, our body, our spirit, and how we can implement our wellness into everything we do, including on set. She spoke to the benefits of sound healing and home holistic methods for creating wellness and balance in our lives.

“What we do at work is so energetic and we have to learn to balance ourselves for our own well-being. When we are mentally and emotionally in a good place, it reflects in our work and how we treat others as well as how others treat us.” What helps keep me grounded every day, was coming home after work and using my sound bowls. The energy on my last project was so intense (because of the subject matter of the script) that I had to keep myself together, so I didn’t fall apart.”

Stacye has helped people live a healthier physical, spiritual, and social life through her blog and spiritual counseling. As Stacye often says, “We are each multifaceted,” and Stacye chooses to use her many facets to up-life and encourage others.

For more information and to connect with Stacye, go to [www.therestorationoasis.com](http://www.therestorationoasis.com)





# 16 Emmy® Nominations



INCLUDING

**Outstanding  
Drama Series**

**Outstanding  
Contemporary Makeup  
(Non-Prosthetic)**

"STRICT SCRUTINY"

**Outstanding  
Contemporary Hairstyling**

"THE KÁRMÁN LINE"

**THE  
MORNING  
SHOW**

# 11 Emmy® Nominations

INCLUDING

**Outstanding  
Comedy Series**

**Outstanding Period or  
Fantasy/Sci-Fi Hairstyling**  
"MAXINE ROLLS THE DICE"

**Outstanding Period or  
Fantasy/Sci-Fi Makeup  
(Non-Prosthetic)**  
"PILOT"



**Palm Royale**

**Apple tv+**





# Local 706 Congratulates the 76th Emmy Nominees!

## OUTSTANDING CONTEMPORARY MAKEUP (NON-PROSTHETIC)

*The Bear* | “Fishes” | FX

**Ignacia Soto-Aguilar**

Department Head Makeup Artist

**Nicole Rogers** Key Makeup Artist

**Justine Losoya** Makeup Artist

**Zsafia Otvos** Additional Makeup Artist

*Hacks* | “Yes, And” | HBO | Max

**Keith Sayer** Personal Makeup Artist

*The Morning Show* | Apple TV+

**Cindy Williams**

Department Head Makeup Artist

**Liz Villamarin** Key Makeup Artist

**Angela Levin** Personal Makeup Artist

**Tracey Levy** Personal Makeup Artist

Makeup Artists

**Keiko Wedding, Amy Schmiederer**

*Only Murders in the Building* | “Opening Night” | Hulu

**Arielle Toelke**

Department Head Makeup Artist

**Kim Taylor** Key Makeup Artist

**Joelle Troisi** Makeup Artist

*True Detective: Night Country* | Part 5 | HBO | Max

**Peter Swords King**

Department Head Makeup Artist

**Natalie Abizadeh** Makeup Supervisor

**Kerry Skelton** Personal Makeup Artist

Makeup Artists

**Flóra Karítas Buenaño, Hafþís Pálsdóttir**

## OUTSTANDING CONTEMPORARY HAIRSTYLING

*Abbott Elementary* | “Mother’s Day” | ABC

**Moira Frazier** Department Head Hairstylist

**Dustin Osborne** Key Hairstylist

**Christina Joseph** Hairstylist

*Hacks* | “Yes, And” | HBO | MAX

**Jennifer Bell** Personal Hairstylist

*Only Murders in the Building* | “Opening Night” | Hulu

**Jameson Eaton**

Department Head Hairstylist

**Jimmy Goode** Key Hairstylist

**Leah Loukas** Hairstylist

**J. Roy Helland** Personal Hairstylist

*The Bear* | “Fishes” | FX

**Ally Vickers** Department Head Hairstylist

**Angela Brasington** Key Hairstylist

**Melanie Shaw** Hairstylist

*The Morning Show* | “The Kármán Line” | Apple TV+

**Nicole Venables**

Department Head Hairstylist

**Jennifer Petrovich** Key Hairstylist

**Janine Thompson** Personal Hairstylist

**Lona Vigi** Personal Hairstylist

## OUTSTANDING PERIOD OR FANTASY/ SCI-FI MAKEUP (NON-PROSTHETIC)

*The Crown* | “Ritz” | Netflix

**Cate Hall** Makeup Designer

**Emilie Yong-Mills** Makeup Designer

*Fallout* | “The Head” | Prime Video

**Michael Harvey**

Department Head Makeup Artist

**Kimberly Amacker** Key Makeup Artist

**David Kalahiki** Makeup Artist

*Feud: Capote vs. The Swans* |

“Beautiful Babe” | FX

**Jacqueline Risotto**

Department Head Makeup Artist

**Kristen Alimena** Key Makeup Artist

Christine Hooghuis Makeup Artist

**Kyra Panchenko** Personal Makeup Artist

*Palm Royale* | “Pilot” | Apple TV+

**Tricia Sawyer** Makeup Designer

**Marissa Lafayette**

Assistant Department Head Makeup Artist

**Kenny Niederbaumer** Key Makeup Artist

**Marie DelPrete** Key Makeup Artist

**Simone Siegl** Personal Makeup Artist

**Marja Webster** Personal Makeup Artist

*Shōgun* | The Abyss of Life | FX

**Rebecca Lee** Makeup Designer

**Krystal Devlin** Key Makeup Artist

**Amber Trudeau** Key Makeup Artist

1st Makeup

**Andrea Alcala, Leslie Graham, Krista**

**Hann, Mike Fields, Emily Walsh**

## OUTSTANDING PERIOD OR FANTASY/ SCI-FI HAIRSTYLING

*Ahsoka* | “Part One: Master and Apprentice” | Disney+

**Maria Sandoval**

Department Head Hairstylist

**Ashleigh Childers**

Assistant Department Head Hairstylist

**Sallie Ciganovich** Key Hairstylist

**Marc Mapile** Hairstylist

**Alyn Topper** Hairstylist

*Feud: Capote vs. The Swans* | “Hats, Gloves and Effete Homosexuals” | FX

**Sean Flanigan**

Department Head Hairstylist

**Chris Clark** Personal Hairstylist

**Joshua Gericke** Key Hairstylist

**Kevin Maybee** Hairstylist

*Palm Royale* | “Maxine Rolls the Dice” |

Apple TV+

**Karen Bartek** Hair Designer

**Brittany Madrigal**

Assistant Department Head Hairstylist

**Cyndra Dunn** Key Hairstylist





# ARDELL® PROFESSIONAL



Ardell is the leader of false lashes worldwide, with the largest selection of high-quality lashes for every style and every occasion. Worn and loved by celebrities, makeup artists, and beauty lovers around the world, you're sure to find your new favorite lash style—from our iconic and much-loved Wispies™—and beyond.





**Tiffany Bloom** Key Hairstylist  
**Frida Aradottir** Personal Hairstylist  
**Jill Crosby** Personal Hairstylist

*Shōgun* | “A Stick of Time” | FX  
**Sanna Kaarina Seppanen** Hair Designer  
**Mariah Crawley** Key Hairstylist  
**Madison Gillespie** Key Hairstylist  
**Nakry Keo** Key Hairstylist  
**Janis Bekkering** Key Hairstylist

*The Gilded Age* | “You Don’t Even Like Opera” | HBO | MAX  
**Sean Flanigan** Department Head Hairstylist  
**Christine Fennell-Harlan** Key Hairstylist  
**Jonathan Zane-Sharpless** Key Hairstylist  
**Aaron Mark Kinchen** Key Hairstylist  
Hairstylists  
**Tim Harvey, Jennifer M. Bullock**

#### OUTSTANDING MAKEUP FOR A VARIETY, NONFICTION OR REALITY PROGRAM

*The Boulet Brothers’ Dragula*  
“Terror in the Woods” | Shudder  
**The Boulet Brothers**  
Department Head Makeup Artist

*Dancing With the Stars* |  
“Monster Night” | ABC  
**Zena Green**  
Department Head Makeup Artist  
**Julie Socash** Key Makeup Artist  
Additional Makeup Artists  
**Angela Moos, Donna Bard, Sarah Woolf, Brian Sipe, James MacKinnon, Tyson Fountaine**

*Saturday Night Live* |  
“Host: Ryan Gosling” | NBC  
**Louie Zakarian**  
Department Head Makeup Artist  
**Jason Milani** Key Makeup Artist  
**Amy Tagliamonti** Key Makeup Artist  
Makeup Artists  
**Rachel Pagani, Young Bek, Brandon Grether, Joanna Pisani**

*Taylor Mac’s 24-Decade History of Popular Music* | HBO | MAX  
**Anastasia Durasova** Makeup Designer

*The Voice* | “Live Finale, Part 1 and Live Finale, Part 2” | NBC  
**Darcy Gilmore**  
Department Head Makeup Artist  
**Gina Ghiglieri** Key Makeup Artist  
**Kristene Bernard** Personal Makeup Artist  
**Anthony Nguyen** Personal Makeup Artist  
Additional Makeup Artists  
**Nikki Carbonetta, Carlene Kearns, Elie Maalouf, Marilyn Lee Spiegel**

*We’re Here* | “Oklahoma, Part 3” | HBO | MAX  
**Tyler “Laila” Devlin** Makeup Artist  
**Kalyd Sebastian Odeh** Makeup Artist

#### OUTSTANDING HAIRSTYLING FOR A VARIETY, NONFICTION OR REALITY PROGRAM

*Dancing With the Stars* | “Finale” | ABC  
**Kimi Messina** Department Head Hairstylist  
**Dwayne Ross** Key Hairstylist  
Hairstylists  
**Joe Matke, Jani Kleinbard, Amber Maher, Marion Rogers, Brittany Spaulding**

*Saturday Night Live* |  
“Host: Ryan Gosling” | NBC  
**Jodi Mancuso** Department Head Hairstylist  
**Cara Hannah** Key Hairstylist  
Hairstylists  
**Inga Thrasher, Joseph Whitmeyer, Amanda Duffy Evans, Chad Harlow, Gina Ferrucci, Elliott Simpson**

*So You Think You Can Dance* |  
“Challenge #2: Broadway” | FOX  
**Crystal Broedel**  
Department Head Hairstylist  
**Cynthia Chapman** Key Hairstylist  
Hairstylists  
**Antoinette Black, Ashley Sedmack, Rie “Leay” Cangelosi, Victor Paz**

*The Boulet Brothers’ Dragula* |  
“Trash Can Children” | Shudder  
**Marco Gabellini** Hairstylist

*We’re Here* | “Oklahoma, Part 3” | HBO | MAX  
**Abdiel “Gloria” Urcullu**  
Department Head Hairstylist  
**Tyler Funicelli** Hairstylist

#### OUTSTANDING PROSTHETIC MAKEUP

*Ahsoka* | “Part Eight: The Jedi, the Witch, and the Warlord” | Disney+  
**Alexei Dmitriew** Makeup Designer  
**Cristina Waltz** Makeup Designer  
**Ana Gabriela Quinonez Urrego,**  
Key Makeup  
**J. Alan Scott**  
Prosthetic Designer  
Makeup  
**Ian Goodwin, Cale Thomas, Alex Perrone, Scott Stoddard**

*Fallout* | “The Beginning” | Prime Video  
**Jake Garber**  
Department Head Special Makeup Effects  
**Rich Krusell** Prosthetic Makeup Artist  
**Lindsay Gelfand**  
Key Prosthetic Makeup Artist  
**Gregory Nicotero** Prosthetic Designer  
**Vincent Van Dyke** Prosthetic Designer  
**Lisa Forst** Prosthetic Makeup Artist

*Shōgun* | “A Dream of a Dream” | FX  
**Toby Lindala**  
Department Head Special Makeup Effects  
**Bree-Anna Lehto**  
Key Prosthetic Makeup Artist  
**Suzie Klimack**  
Special Makeup Effects Artist

*True Detective: Night Country* | Part 3 | HBO | Max  
**Dave Elsey** Prosthetic Designer  
**Lou Elsey** Prosthetic Designer  
**Brian Kinney** Prosthetic Makeup Artist

*The Witcher* | “The Cost of Chaos” | Netflix  
**Mark Coulier** Prosthetic Designer  
**Deb Watson** Makeup Designer  
**Stephen Murphy** Prosthetic Makeup Artist  
**Josh Weston** Prosthetic Makeup Artist





## Eco Chic®

Bridging the Gap Between Natural  
and Salon-Quality Hair Care,  
Since 1979

## Giovanni® Eco Chic® Beauty

Since its inception in 1979, Giovanni® has been a beacon of revolutionary beauty, where each product is not just a formulation but a masterpiece. Synonymous with the elegance of Hollywood and the purity of nature, Giovanni® stands as a pioneer, seamlessly blending salon-grade luxury with earth-friendly ingredients since its early beginnings in a Sunset Boulevard salon. Each creation is a testament to the brand's commitment to excellence, transforming the everyday hair care and facial care routine into an art form.

### NOW AVAILABLE!

Special Entertainment Price List

Request one today, by emailing

[James@giovannicosmetics.com](mailto:James@giovannicosmetics.com)

Vegan Offerings  
Cruelty-Free

[www.giovannicosmetics.com](http://www.giovannicosmetics.com)





COLLABORATION, A SPACE FANTASY

# AHSOKA

BY **MARIA SANDOVAL** | DEPARTMENT HEAD HAIR  
& **ALEXEI DMITRIEW & CRISTINA WALTZ** |  
CO-DEPARTMENT HEADS MAKE-UP

It is rare to be presented with the opportunity to bring onscreen life to something that already has such a rich history and fan base, and rarer still to be able to do so with the actual creator, Dave Filoni, at the helm.

The beloved character of Ahsoka Tano came to all of us from *Star Wars* animation with a cast of incredible characters in tow, and it was our job—Maria Sandoval (Department Head Hair), Ashleigh Childers (Assistant Department Head Hair), Sallie Ciganovich (key hair), Alexei Dmitriew (Co-department Head Make-up), Cristina Waltz (Co-department Head Make-up), Gabriela Quiñonez (key make-up), and Alan Scott (prosthetic designer)—to collaborate and bring them all out of 2D and into a 3D world.





Ahsoka Tano (Rosario Dawson)



## AHSOKA TANO:

Alexei Dmitriew/Gabriela Quiñonez/Ashleigh Childers

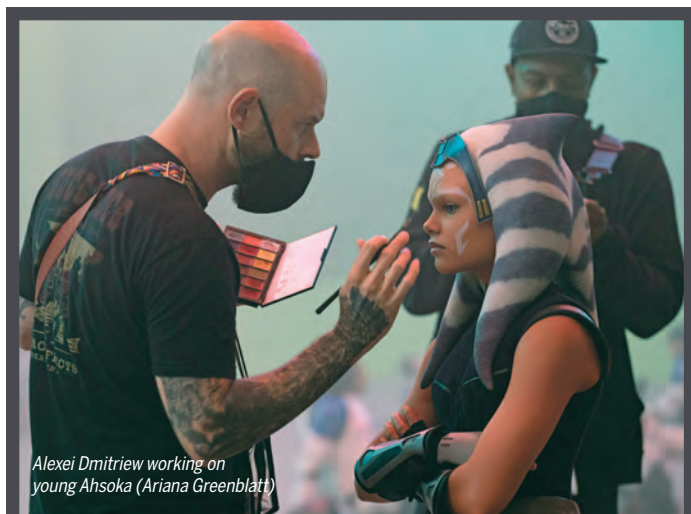
**AD:** Having already established this character in *The Mandalorian* Season 2 and *The Book of Boba Fett*, we aimed to refine her look for this show. Ahsoka (played by Rosario Dawson) had to be in make-up almost 90 times during filming, so it was important for the process to be as smooth as possible.

The first thing we did was rebuild her forehead appliance to fit better, sculpting it down her brow bone and swooping it up around her crow's feet for more movement and less tension. Allan Scott and the Legacy Effects team redesigned the lek'ku (the blue and white headdress she wears) so that it includes a 3D-printed skull cap that had to be carefully placed during her hair wrap, which was done by Ashleigh Childers. The make-up application process took about an hour each day and was done by Gabriela Quiñonez and myself.

Skin preparation was crucial, especially with daily applications, so we used Skin Saver Barrier lotion, Spackle primer, and MAC eyeshadow primer, ensuring each layer dried effectively. We laid the forehead down while keying it to the skull cap, and custom creams were applied around her eyes, nose, and lips before airbrushing. We used Skin Illustrators and ProAir paints to achieve varied effects through misting and spattering.

Developing a robust solution for her white outfit in the show's latter half, we crafted a durable paint blend using Silicolor and creams. The delicate white markings on her face were meticulously applied using a Vacuform template and airbrush technique.

In Episode 5, we tackled the thrilling challenge of creating a younger Ahsoka. Crafting two distinct looks to showcase her at ages 13 and 16, we drew inspiration from *The Clone Wars* animated series, meticulously working with filmmakers to tweak the sizes of her iconic white markings and using eyeliner and highlights to enhance



Alexei Dmitriew working on young Ahsoka (Ariana Greenblatt)



Grand Admiral Thrawn (Lars Mikkelsen)





her youthful eyes. The make-up process mirrored Rosario's but required reimagined elements, like her forehead prosthetic.

Early discussions with the make-up and hair teams addressed each department's needs and challenges, and so Legacy Effects overhauled how the prosthetic (headpiece) was made and how Rosario would wear it. Their goals were to make the whole thing lighter, more organic, seamless, securely anchored for stunts and fights, and easily removable.

The team at Legacy, overseen by Alan Scott, engineered a double-layered skull cap and under skull system to support the lek'ku. Our hair team helped create a repeatable process for pinning the skull cap to her hair without glue or tape, and this cap anchored the foam latex headpiece, which was designed using 3D scans.

Initially designed in ZBrush, the foam latex head prosthetic was 3D printed and then hand-sculpted for detailed, organic textures. The under skull, printed in lightweight nylon, was flexible and tunable, with strategically added weights for natural movement. Final paint combined rubber cement and silicone for durability.

This same process was used later for Hera and young Ahsoka, adapting it for different sizes and limited fitting sessions.

#### THRAWN:

**Cristina Waltz/Ian Goodwin/  
Ashleigh Childers**

**CW:** One of the biggest make-up challenges we faced in creating the character of Thrawn was achieving the correct shade of blue. A variety of formulas were tried and tested under camera and lights on various stand-ins, with collaboration and notes from Dave Filoni. Once we had actor Lars Mikkelsen in the chair, we amended even further until we felt we had the right tone.

The final shade was a spattering of four different custom tones combining PPI and EBA. The forehead appliance blended just above Lars' natural eyebrow and was sculpted and molded by Ian Goodwin, while Crystal Gomez ran the silicone in our Prosfab Workshop. Using a stencil, I dusted in a subtle gray shadow to trace placement and painted each brow hair individually using Stila's liquid eyeliner pen. Deep Red translucent scleral lenses were painted by Jessica Nelson, and a navy kohl was lined on his waterline to remove any pale flesh tone. A full custom wig was ventilated by Anneliese Boies and applied by Ashleigh Childers using Copic alcohol markers daily to give the lace a subtle blue tint.



*From top: The many looks of Sabine Wren (Natasha Liu Bordizzo)*







Anakin Skywalker  
(Hayden Christensen)



Morgan Elsbeth  
(Diana Lee Inosanto)

## SABINE WREN:

**Maria Sandoval/Alex Perrone**

**MS:** This was the first time we were going to see bright fashion colors represented in the *Star Wars* universe, so I rewatched *Rebels* and noted that the tones of Sabine’s hair—although bright—still felt dusty and muted, and I wanted to replicate that for her live-action debut. While in prep, I had Wendy Southard strand test every brand of fashion color in addition to many fabric dyes, narrowing the choices down until we could test them in Stagecraft (the LED volume that we film in) to see how they would look on camera.

A total of four wigs were made for Sabine: two fully custom hand-tied pixie wigs (ventilated by Anneliese Boies) using hair dyed with a combination of permanent hair color at the root and fabric dye on the ends, a long pale blonde wig custom colored by me with a combination of fashion colors and fronted by Dawn Dudley, and a mid-length wig (also fronted by Dawn) colored by me to be used during the haircut scene.

To alleviate some of the discomfort of wearing a wig every day, we were able to come up with a wrap that allowed us to use ZERO toupee or snap clips. A self-adhesive ACE bandage was used

along with GOT2B glued gel on the hairline, and double ponytail “smush” wrap allowed for the wig to be held on with only KD adhesive and a few hairpins.

**CW:** Actress Natasha Liu Bordizzo was transformed into the fan favorite edgy character of Sabine Wren by make-up artist Alex Perrone. With strategic emphasis on her eye shape, a combination of warm brown eyeshadow and flecks of blue shadow were applied and then subtly intensified after Sabine cuts her hair.

## ANAKIN SKYWALKER:

**Maria Sandoval/Cristina Waltz/Gabriela Quiñonez**

**MS:** What an honor it was to be able to recreate the classic Anakin look from *Revenge of the Sith* for Episode 5! We knew that VFX would be needed to “de-age” our actor, so it was imperative that the hair match perfectly to the original film footage. For this look, Raquel Bianchini fronted a wig that I custom colored and added weft to the back of for fullness. For *The Clone Wars* flashback hair, Raquel created an integration piece that worked seamlessly with Hayden Christensen’s own hair to mimic the look seen previously





only in animation, taking into consideration Hayden's own curl pattern and what his hair would be like at that length.

Cristina and Gabriela took turns doing the make-up, which was directly referenced to the original footage and included a custom rigid collodion scar and subtle changes from "dark side" Anakin to "light side" Anakin, including custom contacts for the "dark" look.

## MORGAN ELSBETH/NIGHTSISTERS

**Maria Sandoval/Alexei Dmitriew**

**MS:** A custom-fronted Cal East wig was created for Morgan (again ventilated by Anneliese Boies) and colored by myself for Season 2 of *The Mandalorian*, styled with mini-crimping and a combination of a fishtail braid and multiple bubble ponytail with leather wrappings. My final design for her change incorporated more mini-crimping, two fishtail braids crisscrossing the center of her head, and two buns in the back. A piece of chain was placed along the center part, and I used a thin section of her real nape hair to create a seamless hairline.

**AD:** I set out to elevate Morgan's look from *The Mandalorian*, Season 2, which featured subtle nude eyeshadow and light mascara. For *Ahsoka*, we amplified the drama with vibrant shades of purple, black, and brick red from a Viseart palette. Collaborating closely with Maria, we ensured her forehead tattoo was perfectly placed.

Morgan's transformation into a witch unfolded dramatically as dark powers were bestowed upon her. Using a cast of the actress' face and a custom-made Vacuform stencil, we applied a lighter foundation to give her a ghostly complexion, while cream contour colors and airbrushed soot and black added depth and texture, and custom contact lenses helped bring her mystical character to life.

For the Nightsisters, we used brow covers and custom-made finger cups with nails. Again, cream contour colors, airbrushed soot, and black added depth and texture, and custom contact lenses were used. These make-ups were applied by Cale Thomas, Scott Stoddard, and Mike Mekash, and the lenses were applied by Christina Gonzalez.

## EZRA BRIDGER:

**Ashleigh Childers/Cristina Waltz/Maria Sandoval**

**CW:** For actor Eman Esfandi playing Ezra, we created a small cheek appliance scar (which the character carried through the animated series), and Jessica Nelson painted his deep blue lenses.

**MS:** This version of Ezra is not one we had ever seen in animation, and he has been in self-imposed "exile" for years. Actor Eman Esfandi grew his hair out in record time, and Ashleigh styled it with R and Co RODEO STAR mousse and a diffuser, finishing with Bumble and Bumble grooming cream. On the last day of filming, I cut his hair short for the "hologram"





look to match the look of younger Ezra Bridger from the last few seasons of *Rebels*.

#### SHIN HATI:

**Cristina Waltz/Cale Thomas/Ashleigh Childers**

**MS:** A collaboration between showrunner Dave Filoni, Ashleigh Childers, and actress Ivanna Sakhno resulted in a “Joan of Arc” warrior-inspired look for Shin Hati, who is an apprentice to former Jedi Baylan Skoll. A wig was fronted by Dawn Dudley with directional knotting so we could create a fringe. Ashleigh did a custom color, including a slight shadow root and let the wig have its natural texture. A Padawan braid was sewn in, with elements from Baylan’s costume incorporated as beads to show her allegiance to her master.

**CW:** I collaborated with Ivanna Sakhno to bring out the brooding warrior that is Shin Hati. We started with the idea that Shin would be a little more strategic but using worldly elements like coal for the eye, berries for the mouth. Visearns Chroma palette has a perfect brown/black shadow that achieved a perfect smokey look, and I hooked the shadow into Ivanna’s eyelid crease right above her tear

duct. I then buffed in a dark petrol Maqpro Fard shade to define her cheekbones and used Givenchy Rouge Vinyl to give her lips that slight berry bite of fuschia.

#### HERA SYNDULLA:

**Cristina Waltz/Sallie Ciganovich**

**CW:** The process of defining Hera’s green skin was similar to our approach with Thrawn: a lot of testing. Actress Mary Elizabeth Winstead has a naturally warm undertone, so I started with a green correction primer to cool down her skin and then a custom variety of green shades were airbrushed onto her face to create a balance of tone that read as skin on camera. A mix of soft creams were used around the eyes to match the green tone, keeping the eye area soft and blendable. I used MAC Driftwood to desaturate her natural lip color and airbrushed a custom soft pale pink blush onto her cheeks to bring a touch of flush overall. Aquamarine lenses painted by Jessica Nelson finished the look.

Legacy Effects built a custom understructure that Sallie mounted onto the head and secured with strategic braids and pins. Once Cristina placed the helmet and secured it to the understructure, the foam latex head tails were mounted within the back of



Alexei Dmitriew working on the Ahsoka character make-up. Photo: Suzanne Tenner/Lucasfilm Ltd.





Photo: Suzanne Tenner/Lucasfilm Ltd.

the helmet. Legacy also created a hollow lek'ku and designed a very lightweight spine that allowed for the lek'ku to have lifelike movement and bounce.

## STUNT PERFORMERS:

**MS:** A team of four wigmakers were responsible for fronting all of the stunt wigs, including Morgan Sellers, Jessica Mills, Sasha Camacho, and Samantha Weiner. Face replacement was often used, so the stunt wigs needed to be perfected so that the fronts matched the hairlines of the actors (or the wigs the actors were wearing) and adjustments needed to be made to ensure that head shapes looked similar enough to go undetected.

**The unique challenges** this project presented were equally matched by the amazing moments we shared with the cast and crew. So many personal “bucket list” items were fulfilled on this project, and every day was filled with creativity, learning, and—most importantly—collaboration between all departments. •



Maria Sandoval  
preparing wigs.  
Photo:  
Nicola Goode/  
Lucasfilm Ltd.









# GRISELDA ON THE RUN

BY **ANGELA NOGARO** | DEPARTMENT HEAD MAKE-UP

As with every show that was made during COVID, we now look back and wonder, “How the hell did we make it through? *Griselda* was no different. In the summer of 2021, I received a call from Philipp Barnett, a line producer that Dennis Parker and I had previously worked with on the Starz show *Counterpart*. He was producing a show about Griselda Blanco, starring Sofia Vergara, and wanted me to meet with Eric Newman, the executive producer, and Andre Bias, the director. Andy and Eric had a long-standing relationship stemming from *Narcos* and shared a creative vision.

Our initial discussion about achieving that vision began with the question, “How can we change Sofia’s look, taking into consideration that she is in every scene, and make it work for a TV schedule?” This was no small order.

They then proceeded to tell me that they had done some initial make-up tests prior to the COVID shutdown with Bill Corso and Vivian Baker. Also, that Art Sakamoto had been brought on to sculpt teeth for Sofia to wear. I immediately asked Ken Niederbaumer to join me on this project. Then I reached out to Bill Corso. Come to find out that we had the same initial idea of changing Sofia’s eyebrows. Ken and I did quite a few make-up tests using eyebrow blockers from “Out of Kit” with custom eyebrows hand-tied by Kristy Staky of Top Knot.

We had known from the get-go that this would never be a realistic prosthetic recreation of the actual Griselda. Money and time constraints would have made it impossible. What we wanted instead, was to find a way to disguise Sofia Vergara’s iconic face with minimal application. Given the parameters that we had to work within, it was challenging. We suggested giving her a slightly down-turned nose to help create a character with a bit of a sinister edge. To get an idea if it would work, we applied a stock broken-nose piece to the end of her nose. We loved it. We brought in Stevie Bettles to sculpt a small nose appliance. That last detail gave us exactly what we were looking for. Kelly Kline, who was Sofia’s

Sofia Vergara as Griselda



personal hair stylist, had been with us at all of our make-up tests. Once we had decided on her look, he was able to start designing her hair styles. For her initial 1970's look, he styled her wig in keeping with its natural wave, allowing it to have frizz and feel uncontrolled in the spirit of Janis Joplin.

At the beginning of our story, Griselda is fleeing from Colombia after having just killed her husband. She arrives in Miami with nothing but her children and a kilo of cocaine. We needed to have the audience feel the haste of this decision. At this point, we were still in loose prep and were slated to start production in November. As November came rolling around, Netflix choose to make some changes to the scripts and decided to push production until the beginning of January. Now we had another three months to wait until we began. Sofia was contracted to shoot *America's Got Talent* and now our schedules were going to conflict (more on this later). As we rolled into the holidays, it was time to start assembling our teams. Ken suggested we ask Marissa Lafayette to join us and I asked Rela Martine. Dennis Parker had collaborated with Kathleen Leonard on many shows. She came on as the key hair stylist with Lauren Upshaw as the third. Shanty Oriata came from a Disney background with extensive wig experience. She was a natural fit for what we needed.

As the new year came to pass and we were gearing up for our make-up tests, the director and I both contracted COVID. Dear Lord... Would we ever get to shoot this show? It is in times like these that modern technology proved to be a blessing. Ken, Marissa,

and Rela, along with Dennis and the hair team, did the initial make-up tests, with me quarantined in my home consulting on FaceTime. It was three days before we were to begin shooting when Ken and I realized we needed someone incredibly talented, dedicated only to taking care of Sofia.

Enter Todd MacIntosh. We handed off the pieces of her initial design and left him to work his magic and make any modifications that needed to happen going forward. There were many. Along with Kelly, they designed all the looks for her character progression. We were still unsure of how many years ahead the episodes were going to take us. Having Todd with his amazing skill set allowed us to focus on all of our other characters. Todd's daily routine started with reclining the chair and adjusting the lighting, making sure Sofia was comfortable during her application. Starting on her eyebrows, he applied a thin layer of Deena Wax to protect the hairs, then powdered. Westmore silicone adhesive was used over the wax to help flatten the brows. Pros-Aide was used around the eyebrow. Removing the center acetate backing on the blocker to position and secure placement. Each side needed the acetate to be removed simultaneously as the piece was applied in one continuous movement. Then it had to be smoothed out and blended, repeat with other eyebrow with overlap above nose. Latex was stippled over lightly up to hairline again powder. Her nose appliance was prepped with Pros-Aide around nostrils, then repeat the process on Sofia. When dry, lock the nostrils in place and lift the tip of the





nose to Sofia's preferred position and lock in place. Smooth and blend the rest of the nose. Stipple lightly. A couple of coats of matte sealer was applied over all prosthetics. Her nose was stippled with pink-mauve Illustrator.

He then began applying her base, a custom mix of Revlon color stay. The winged eyeshadow on her eyelids was established with a Temptu airbrush color in medium brown. Green or gold eyeshadow, brown or black eyeliner were then applied depending on the scene. Mascara and a soft application of brick-colored blush wrapped it up. At this stage, Kelly would come in and wrap Sofia's hair. He used a 3M bandage around her hairline and would need to color it through the lace to ensure that it wasn't visible. Sofia had a total of five wigs that were made by wigmaker Rob Pickens and Kelly was tasked with washing, blocking and styling them every day. As we moved into the later part of the '70s, the styling of Sofia's wigs reflected the times and developed with her character. Highlights were added and her look became much more polished with the use of hot roller sets and blow-outs. Think Farrah Fawcett or Jaclyn Smith. No products were used, so the hair had soft, complete natural movement.

It was in the '80s when she had reached the pinnacle of power. Kelly opted to give her a popular '80s scrunch bob beveled with a natural curl a la Madonna. He always ensured that her stunt and photo doubles had wigs that had been styled to match Sofia. Once the wig was done, Todd would go back in for any touches and lipstick application. Sofia would do her own body make-up and get in



Alberto Guerra



(L to R) Sofia Vergara and Diego Trujillo as German Panesso



Paulina Dávila as Isabel







(L to R) Karol G as Carla, Christian Tappan as Arturo

costume and once again, they would check for flaws and adjustments. She always applied her teeth on set. Toward the later years of her reign, she was incarcerated and spent many years in prison. Todd sculpted a neck waddle to depict her aging and Kelly chopped into her wig, disheveled her hair, and added gray to illustrate her downfall.

Our overall goal for this show was to visually create three distinct worlds. We wanted to display the sharp contrasts and cultural differences of Miami in the '70s and '80s—the bored rich white people that Griselda built her cocaine empire upon, the Columbian drug dealers and the Marielitos, who were the second wave of Cuban refugees, mostly poor criminals fleeing Cuba.

The make-up and hair teams worked very closely to gather research. Dennis and I scoured the internet for photos of Griselda and her Columbian cohorts. Since these are actual historical figures, it gave us great examples of hair styles and facial hair that this specific group of people were wearing at the time. We took creative liberties when it came to designing some of our characters but everything was period-accurate. We found period magazines for references on hair styles and make-up for the wealthy inhabitants of Miami.

The cops in Miami that had arrested the real Griselda were really helpful in giving us descriptions of the Marielitos and their specific tattoos. The majority were jailhouse, hand drawn and depicting religious icons. Since there was little in the way of photos for us to rely on, iPad and Apple pencil in hand, our team jumped in enthusiastically to draw tattoos. We printed out our drawings on a laser printer using transfer paper, then airbrushed them with a diluted mix of Pros-Aide, when they were dry, we applied the acetate sheeting. These designs were used for our main cast and all of our BG actors.

Dennis and I had so many talented artists come in to help with all of our BG. Too many to name, but you know who you are and THANK YOU! It was a never-ending cycle of covering tattoos, applying tattoos, and prepping wigs. Ken designed and executed Alberto Guerrero's make-up, in his earlier stages Ken mottled his

complexion to give him a weathered look using a blend of illustrator colors. He trimmed, shaped and styled his goatee. As he aged, Ken applied stretch and stipple around his eyes for fine wrinkles, we had a custom lace piece made to fit around his own facial hair to make it bigger, fuller and to show passage of time. A small scar was added to his left cheek using collodion. Ken also mixed and color matched Endura Skin for tattoo cover on his semi sleeved arms and chest.

He also designed Maximiliano Hernandez's character Papa Mejia. Dennis had used a men's wig from John Blake that was set with perm rods to make it a soft afro. Ken added sideburns and gave him a hair lip. Carol G wore a full wig, cut with a heavy bang to cover her dyed blue hair. There were so many wigs and falls used throughout the show, along with facial hairpieces and prosthetic pieces for wounds and bruises. Marissa, Rela and I took care of our large group of principal actresses, dividing up day players however it was convenient.

With such an enormous cast we all needed to be ready to jump in. When we were three months into shooting, we had to take a month-long hiatus so that Sofia could complete her contractual obligation on *America's Got Talent*. During our time off, my department was offered and accepted other jobs. Luckily, some good old friends were in-between jobs and available to help get me to the end of this show. Michelle Tyminski Schoenbach came in as my key, and Renee Napolitano and Gina Homan took over the other positions. As if this wasn't enough, the make-up and hair trailers had both gotten broken into and robbed while parked at LA Center. Fortunately for us, Kelly had taken Sofia's wigs home to work on them, which would have been a true disaster. Most of the wigs that Dennis had been using on our main cast were stolen, along with so much work and personal equipment. Of course, you only realize that something you need was missing when you look for it. All of this illustrates the resilience that people in our business have. We just dust ourselves off and keep moving forward. In hindsight, it is pretty amazing how well this show turned out given all of its trials and tribulations. •





PRO'S CHOICE FOR A

# GLASS GLOW

"OMG! My lines disappeared!"

This serum literally plumps up those unwanted wrinkles."

- CHELSEA M.

DEWY GLOW BOOSTER | Oh My Glow Activator  
LINE-FILLING VOLUMIZER | Oh My Glow Serum  
PLUMPING & HYDRATING MIST | Ionized Oxygen Infuser



DISCOVER  
[lemieuxskincare.com](http://lemieuxskincare.com)  
@lemieux  
@lemieuxcosmetics  
(888) 327-8188



## LEVEL UP YOUR SKINCARE

Geared Toward Men,  
Effective For All

- ✓ Science-forward solutions for glowing skin + fuller hair
- ✓ Proprietary peptides, adaptogens + electrolytes
- ✓ Clinical-strength results that are gentle on your skin



SCAN TO POWER UP

[kizolab.com](http://kizolab.com) | @kizolab



## MAKE-UP

BY **LUISA ABEL**  
DEPARTMENT HEAD MAKE-UP

### TEAM

LUANDRA WHITEHURST – KEY MAKE-UP ARTIST

LESLIE DEVLIN – MAKE-UP ARTIST

RENEE CARUSO-NAPOLITANO – MAKE-UP ARTIST

It was such a thrill to be asked to be involved in *Twisters*, the current-day chapter of the 1996 blockbuster. Once I knew that we would be filming in very remote locations in Oklahoma—during tornado season—in tornado alley, I had to set up a strong team that I could trust to meet the demands of the project. We had a large cast, various stages of wound looks, tattoos, and facial hair. Drastic weather changes, of course, led to schedule changes, and we truly had to be prepared for anything on any given day.

My core team consisted of make-up artists who I have brought on other projects over the years. LuAndra Whitehurst served as my key make-up artist; Leslie Devlin ran second unit, communicating on a daily basis to ensure continuity of all the looks were repeated; and Renee Caruso-Napolitano ran our huge background seamlessly.

Gloria Casny and I have known each other for years, but this was the first time we had the opportunity to work together in this capacity. It was such a fun project to be able to work together with Jules Holdren and all the incredibly talented hair team.

We started the project by assessing how director Lee Isaac Chung wanted to approach all the looks for the characters. There were six main tornado sequences,

*Continued on page 36*

# IN SEARCH OF *TWISTERS*







## HAIR

BY **GLORIA CASNY**  
DEPARTMENT HEAD HAIR

### TEAM

JULES HOLDREN – ASST. DEPT. HEAD

ALEX FORD – 3RD HAIR STYLIST

MIKI CAPORUSSO – 4TH HAIR STYLIST

ROX HODENFIELD – BACKGROUND

Many years ago, I worked with Luisa Abel and ever since, our schedules never meshed to do it again until ... *Twisters*. I'm grateful we got the chance to collaborate again and I appreciate the open line of communication between our departments. It takes a village.

Contemplating the location and timing—Oklahoma hurricane season in hurricane alley—I knew I needed the best crew. I've done monsoon season, but this was a new one. I needed an experienced crew that could go with the flow, easily pack up for location changes, and be prepared for weather.

Jules Holdren was my first choice. I have known and worked with Jules on many projects. She handled Glen Powell, who plays Tyler, as her main actor. She previously worked with him on *Top Gun: Maverick*. She also took care of David Corenswet, who plays Scott, and the wig for Maura Tierney's wig, who plays Kate's mom, Cathy.

*Continued on page 37*



so I designed gradual breakdown make-up looks, as a visual for the film.

Daisy Edgar-Jones' character, Kate Carter, has the most wound stages. After multiple tests at Jason Hamer's FX Studio in L.A., we were able to establish her wound stages and design a visual story: Kate's younger look, modern-day look, and four wound stages throughout the film. We used both silicone and a Pros-Aide transfer pieces.

During our preliminary make-up tests, Isaac Chung loved the shape and design of the wound on Kate's leg from the first tornado in the flashback sequence. So much so that this wound design inspired some of the production design: the "scar on the land" that the tornado left in its path to match Kate's leg wound.

Glen Powell, who plays Tyler Owens, had to look ruggedly handsome and LuAndra was able to enhance his look through subtly layering tan, flush, and character tones to get him to his cowboy/tornado chaser look.

Glen also has a leg wound toward the end of the film where his leg is slashed by a trolley. I knew that this was something that had to go on and off quickly with the pace of our schedule. We pre-prepped the silicone leg wound with punched hair as a pull-on version so that he could quickly slip on and off, which allowed quick changes for the actor and stunt double.

All the other characters were designed to set an individual look for each person through facial hair, character looks, and tattoos. The characters of Lily (Sasha Lane) and Ben (Harry Hadden-Paton) have custom-designed twister tattoos that were made by Kentaro Yano.

Leslie Devlin and our second unit team mirror-imaged everything we did on the main unit, but in true *Twisters* style, had to do tattoos, tattoo cover, facial hair, and dirt at lightning speed while navigating the chaotic days of driving scenes with Oklahoma tornado shutdowns and extreme weather and elements. As our team often rotated to both units and we were at different locations, it was necessary for Leslie and myself to talk on a daily basis to ensure a cohesive film.

Background was run by Renee Caruso-Napolitano impeccably and our previous strong relationship grounded the background world, and it ran like clockwork. This included

seminar days to ensure our whole team from Oklahoma, Texas, Atlanta, and Los Angeles all knew the looks needed for every scene.

The Crystal Springs and El Reno tornado sequences were designed by showing our director, Issac, wound options and then specifically choosing background artists and make-up artists from our team to do them on a daily basis for continuity. We had custom mud that could be used wet or dried. I had it made in two colors: a brick red that matched Oklahoma earth, and a brown, to give us extra dimension.

Three real-life Oklahoma rodeo clowns were cast and were part of the rodeo sequence. They traditionally do their own make-up, but Isaac wanted the designs to appear more cinematic. We had to research the meaning and significance behind rodeo clown make-up versus other types of clowns because there is a lot of nuance and meaning behind the designs. We came up with several custom looks. Each clown had a unique nose applied and designed make-up, which made for a better film version of rodeo clown make-ups. Our lead rodeo clown, who was a third-generation rodeo clown, had a specifically designed airbrushed make-up that allowed for dimension.

This film was a whirlwind and tested the skill set of our team but was truly such an enjoyable undertaking and with our talented director, we're excited to bring *Twisters* to a new generation of movie audiences. •







Glen Powell as Tyler



Make-up team L-R: Leslie Devlin, Luisa Abel (department head), Rene Caruso-Napolitano, and LuAndra Whitehurst (key)

## HAIR *Continued from page 35*

As our third, we had Alex Ford, who is Local 706 and an Oklahoma native. This was a great help with hiring and getting to know the area. Her main actors were Katy O'Brian (Dani), Sasha Lane (Lily), and Daryl McCormack (Jeb). All our actors were doubled, some two or three times. Alex did a great job of dying and styling wigs, including the time-intensive locking of Sasha's two stunt wigs.

Miki Caporusso came in during prep to help with the tests and to set up our background. She has wigmaking skills she learned from the awesome Khanh Trance. (We call her mini Khanh). So she ended up covering Brandon Perea (Boone), who wanted to wear a wig for longer hair. She did a bit of adjusting and maintained Brandon's wig while also watching him on set, as she did with Kiernan Shipka (Addy) and Nik Dodani (Praveen). (Side note: Kiernan I knew from *Mad Men*, when she was 9 years old. She was the first person I ever knew who had an iPhone ... even before Jon Hamm.)

Rox Hodenfield, whom I have known since her first union day on *Buffy the Vampire Slayer*, came in and ran our background fittings and large background days of more than 500 people.

All of these people are solid and dependable and I am very grateful that this team has continued to show up for me for many years. Generally, our work was creating oily, sweaty, dusty, muddy, rained on and extremely wind-blown hair. We had some



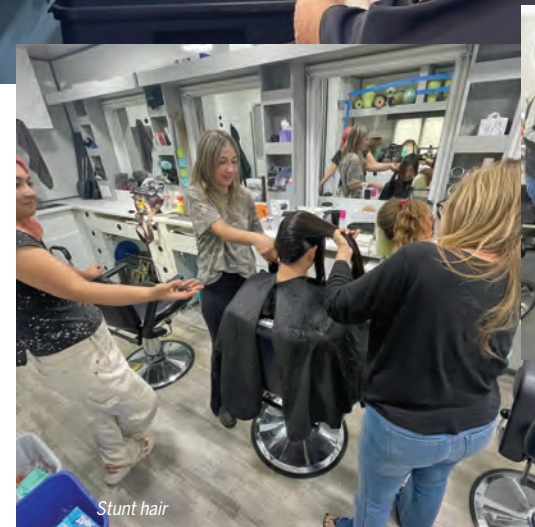
L-R: Daisy Edgar-Jones, Anthony Ramos as Javi, and Glen Powell







Jules Holdren with Glen Powell and his dog, Brisket. Below: Dummy wig matching



Stunt hair



on this challenging show stepped up. Our director, Lee Isaac Chung, was a pleasure and was open to communication and collaboration. I'd like to name some of our additional hair stylists ... if you ever end up in Oklahoma: Laura Casey (OK), Shelly D'Apolito (OK), John Parker (OK), Rae Busby (TX), Beth Lloyd (TX), Rosa Medrano (TX), Mylan Andres Medrano (TX), Kathy Miller (TX), Chase Heard (NM), Crystal Broedel (ATL), Amy Wood (ATL), and Victor Paz (ATL). •

flashbacks where we used extensions on Daisy Edgar-Jones (Kate) and on Anthony Ramos (Javi). Anthony had his personal hair and make-up artist, Galaxy San Juan, who was a pleasure to meet and work with.

We had a large second unit going most days with Chelsey Fiske as key and Charmaine Richards as the main team, both out of Austin, Texas. All our actors had two or three stunt or/and photo double wigs and sometimes dummies. Our main trailer cut and prepared those with Chelsey and Charmaine doing an amazing job of keeping the continuity, cleaning, applying, and maintaining all those dirty, dusty wigs. I thank them.

We also had to make dummies of five of our stunt players and we had a fun red wig we did for the rodeo clown and his double.

It's always a mystery when you go on location and need to hire locals. Everyone

## TORNADO-7

BY **ALEXANDRA FORD**  
HAIR STYLIST

As a native Oklahoman, I grew up very familiar with tornados and, of course, the blockbuster movie *Twister*, directed by Jan de Bont. To be a part of the new *Twisters* movie was a dream for me. I was fortunate enough to come in as 3rd hair stylist under the leadership of Department Head Hair Gloria Casny and Asst. Dept. Head Hair Jules Holdren. We were a dream team. As a Local 706 member, I have the skills and experience to be a solid asset to the hair team and as a member of IATSE Local 484, I was able to help the team find local Oklahoma hair stylists to help us pull off the show. It was a pleasure to work alongside my brothers and sisters of both locals.

Inside the trailer, which we named Tornado-7, we prepped and worked hard! Each cast member had two working stunt double wigs. I made two long-locked wigs with felting needles, some pre-locked hair and some straight from Afro Tech hair, all twisted and locked together with wax. The wigs were a great match for our main cast. I also spent time coloring multiple John Blake wigs to match various actors. For our lead actress, Daisy Edgar-Jones, I also added extensions to help bring brightness to her stunt-double wig.

On a day-to-day basis, basecamp was generally in a dirt lot in the middle of a field. I navigated keeping my actors happy, yet, looking like they've been through a tornado. It was a challenge finding a happy medium of wet to dry hair with debris and grime while keeping it realistic. I made it a priority to make the wind-blown, wild hairdos manageable for the actors, and they were all so great to work with and we made it fun.

Being a part of *Twisters* as an Oklahoman and getting to work in my hometown on this great movie will be one of my favorite and most special projects of my career. I can't wait to see it this summer. •



Jules, Miki Caporusso, and Alex Ford, with stunt wigs





TO JOIN, VISIT  
[MACPROAPPLICATION.COM](http://MACPROAPPLICATION.COM)

CONNECT, CREATE AND COLLABORATE WITH AN  
EXCLUSIVE PRODUCT DISCOUNT UP TO 40%\* OFF,  
MASTERCLASSES, INSPIRATION AND MORE

Join our PRO COMMUNITY  
Today!

TO LEARN MORE,  
VISIT [MACCOSMETICS.COM/MAC-PRO](http://MACCOSMETICS.COM/MAC-PRO)

FOLLOW US @MACPRO

\* Union makeup artists receive a complimentary two-year membership -  
plus, receive a 40% discount on products.

\* Union hairstylists can pay \$35 for a one-year membership or  
\$65 for a two-year membership - plus, receive a 30% discount on products.





# ON THE SCENT



BY VANESSA BLANCHARD LEE

# “Perfume is like music that you wear.”

—Mathilde Thomas,  
co-founder of Caudalie

In spring 2024, I set out to explore the meaning, function, and future of fragrance in cosmetics. Garnering useful insights from both industry giants and boutique brands, I ventured to London’s Covent Garden, a West Hollywood luxury gifting event, and a perfume powerhouse in Paris.

Full disclosure: I adore perfume, and of course, Paris. As such, it was an absolute treat to receive an invitation to tour and interview for *The Artisan*—at Givaudan—the largest fragrance and flavor creator in the world. Appropriately, their fine fragrance headquarters is elegantly positioned on a leafy avenue just off L’Arc de Triomphe.

Here, I got to meet highly revered master perfumers Sonia Constant and Guillaume Flavigny, followed by a laboratory tour—care of the generous Sophie Cauchi, communications manager. Afterward, I posed my questions with their cosmetics division, Active Beauty. Givaudan principles are an equal balance of marketing, the art and science of fragrance creation, sustainability, safety, and evolving consumer needs.

Perfume creation is not unlike making a movie, whereby the brand is the network and the director is the perfume. One is ever-striving for the perfect story: a mood, a sense of time and place, or revisiting a philosophy, such as how feng shui informs the brand The Harmonist, artistically realized by Flavigny.

It’s emotional. It’s a memory. It’s an experience.

During my interview with Active Beauty at Givaudan, I was able to ask the following questions (answers edited and/or condensed for clarity).

## VBL: What is the function of perfume in cosmetics?

**G:** *The main function of fragrance is always to add a positive, sensorial, holistic experience to the product use. In cosmetics, fragrance is often associated with wellness! Feeling refreshed, relaxed, energized or even happy, are some of the examples which could be delivered via fragrance. Lastly, a fragrance has also the power to elevate and “cue” the key attributes of a product. For example, a hair product which claims to be moisturizing ... will use fragrance associated with ‘moisture’ as an olfactory cue.*



Givaudan building entrance



Courtesy of Kryolan



1446  
Cerise Douçède, 2018.  
Perfume bottles, metal,  
nylon threads.



This last comment is particularly interesting. Such subliminal prompts be can seen in the likes of R+Co hair care—the Atlantis moisturizing range with an ‘aquatic’ fragrance, and a buttery sweet scent for Shea butter products.

**VBL: How are fragrances selected for cosmetic products by product i.e., make-up, hair, and skin products, by brand and by demographic target?**

**G:** *All three aspects will be taken into consideration when briefing perfumers and the creative teams, because the fragrance will be part of the brand signature. At the same time, each category has its specific characteristics & formulation. We cannot forget that a fragrance is just one of the many ingredients which will be added to a full product formulation. The formula targeted for a high-end skin care for females over 50 in one country, and a mass market shampoo for teens in another, will be completely different—just to give an example.*

*Fragrance helps enormously to define customer preference, in other words, it helps to sell the product!*

**Flavors vs Fragrance**

Products used around or on the lips will contain flavors over fragrances. If you’ve ever accidentally tasted perfume, you will know why that is. Many fragrance houses also create flavors, including Givaudan. Flavor has a scent itself, and our brain receives taste through 80% olfactory stimulus. A great example of this is vanilla,

common in many lipsticks, including Lipglass (MAC). Meeting up in London with Paul Merchant, the global head of make-up at Kryolan, he was able to tell me about the creative process of Kryolan’s newest lipstick: Velvet Kiss. They made a subtle shift from their traditional lipsticks (a powdery, cherry, vanilla scent) to a very faint ginger flavor/scent, using trace amounts of citrus and clove oils. The result is unigender, soft and imperceptibly refreshing. No cough medicine vibes here!

This illustrates the ‘no perfume-perfume’ trend, which leads to the next question:

**VBL: Is there a rising minimalist approach to fragrances, including those in cosmetics, in order to suit more consumers?**

**G:** *I’m thinking here of people who are sensitive to natural or synthetic fragrances, notably in movie make-up trailers, or in the theater. Unisex fragrances are a key directive, as is the largest growing market for men’s skin care. Also, the world is full of room fragrances... It’s very rare to have a life without perfume!*

*The industry is constantly evolving in new captives and raw materials to be used in fragrance creations, with great emphasis on biodegradability, naturality, and product safety. The industry is driving toward a more targeted approach versus wider consumer preferences.*

Such insightful considerations align with what we are observing in our industry, one that handles multiple products regularly. It is



Givaudan Lobby



understood that allergies can be present for synthetic or natural perfumes or anything else on the ingredients list. We need to remain aware, as both ingredients and allergies are ever-changing. Safe synthetics and safe naturals have a place in perfume and are treated judiciously by Givaudan's experts in a nuanced approach.

## Brands harnessing the minimalist movement:

Kryolan's Velvet Kiss, as mentioned above. AKT London makes natural dry textured deodorant balm using gentle natural oil scents—it has been tested with great success on film sets and theaters globally and they also offer a completely unperfumed version. Juara's facial products use no fragrance at all, whereby "the ingredients are the platform" for the sensorial experience. Parisian skin care Yon-Ka, UK/Germany's Weleda skin care and Korean-American skin care brand Le Mieux all use (mostly) low levels of essential oil blends in their products, serving as both active ingredients and fragrance (Le Mieux eye patches are fragrance-free). Better Not Younger's hair care adopted a refined scent, compatible with skin contact throughout their range. Bumble and Bumble and beloved Elnett offer fragrance-free options, and the list goes on.

## VBL: Lastly, do MUAHS in the film and TV industry impact fragrance and cosmetics?

**G:** Yes. Hairdressers and make-up artists have strong influence on dictating trends and even impact consumer habits and attitudes toward product usage.

The takeaway here is to keep giving feedback! We are all influential in charting the future uses of cosmetics and with it, perfume.

I would like to deeply thank: Givaudan for the rare opportunity to visit and learn more of the meaning and method of fragrance; Fournier PR's generosity; Kryolan London and San Francisco for their assistance, and as always, a lovely chat. •



Measuring crystal cedrol/cedarwood



Benzoin resin in the lab



# ALL ALONG THE AMERICAN HORIZON

BY KIMBERLY CARLSON | DEPARTMENT HEAD HAIR

**Desert winds kick up dust,** creating a diffusing filter across the Moab's Castle Valley. Bright orange cliffs loom over the Colorado River, flowing alongside our base camp and set. The best start to each day was experiencing the colorful and dramatic sunrises exploding the bright blue sky with rich purples, yellows, and oranges. The resident family of eagles nested high on a dead tree above our director's RV could often be seen soaring above the set: a camper's dream spot and the home to John Ford's old Western films. Occasionally, vacationing river rafters float by and stop near our fort set, hoping to get a wave from our writer, director, producer, and star, Kevin Costner. He would give a big wave and continue filming in the raw American West of the 1860s. He advised us from the start of filming, "Westerns are hard and dirty to make." He was right, BUT it was all so fun!

Filming for *Horizon: An American Saga - Chapter 1* began in August 2022 in Moab, Utah. Our hair and make-up teams were a combination of IATSE Locals 706, 798, 488, and 99. Co-department Heads for Make-up Francisco Perez and Mario Michisanti have been longtime personals for Kevin Costner and department heads for his many projects. Francisco (FX) started working with Kevin in 1988 and was later nominated for a BAFTA for his make-up in *Dances With Wolves*. Mario and Kevin met on *Hatfields & McCoy's*; his impeccably hand-laid beards, mustaches, and sideburns helped Mario win a Primetime Emmy for Make-up. This was my fourth project with Francisco and first time working with Kevin Costner. It was an incredible opportunity to be part of Costner's dream project and step back into the mid-1800s when my ancestors came looking for a new life in the West, and the natives ruled the land.

To transform more than 120 cast and hundreds of background artists to appear as

In foreground: Owen Crow Shoe  
(Pionsenay)

Marigold (Abbey Lee)









Jamie Campbell Bower



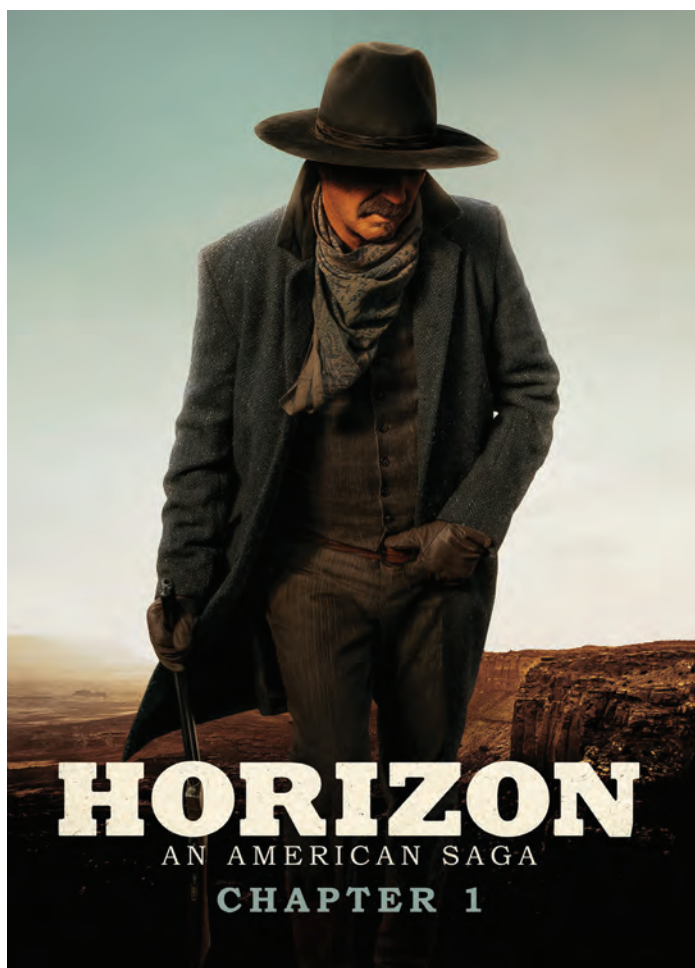
(L-R) Danny Huston (Col. Albert Houghton); Michael Rooker (Sgt. Major Thomas Riordan)

pioneers from the 1860s, Civil War era soldiers, and traditional Native Americans in the challenging Utah weather and terrain, it took a dedicated, resilient, and talented hair and make-up team. Make-up: Utah artists included Shalyse Lopez (key make-up), Megan Gorley, Shirell Nestlerode, and Anya Zeitlin. Anne Sellery from Oregon and Cheyenne Dineh Tuttle, a Navajo and Spokane Nation native, completed the make-up team. Hair: Utah stylists included Stacey Berrett, Nicole Sauter, Brittany Troche, Debbie Munger, Alisha Whittington, Kelly Porter, and Molly Sanders. Local 706 hair stylist sisters Tijen (co-key) and Shimmy Osman. Local 798 hair stylist and

wig specialist Anna Williams (key hair). Previously, Frank and I worked together with Anna in Memphis on the 1950s series *Sun Records*.

Preparing for working in a remote tourist town, where the nearest professional make-up supply store is four hours away, the nearest beauty supply and Target are 1½ hours away, and Amazon's quickest delivery is between 7 and 10 days, requires a lot of planning, improvising, drug store purchases, and relying on what you packed. Once on set, it was no different since the base was a bumpy 45 minutes away; we all needed to be prepared with emergency craft solutions, protective clothing for unpredictable weather, and ready to lend a helping hand if you have what someone else needed. This was the job that you brought everything to and probably ended up using it. At times, we had to return to our craft basics because there were no specialty FX houses to call on or wigmakers to rent from that could get you what you needed fast enough. The heat melted everything, and three months later, the cold froze it. I relied on store-bought box color to dye wigs, L'Oreal brown and black root spray to cover funky hair streaks on BG, and L'Oreal colorista Silver Spray is still my favorite for graying hair. Luckily, the local stores carried the La Roche-Posay Sunblock that key make-up Shalyse needed to protect all her fair-skinned ladies and Francisco's Neutrogena Spray SPF 70 for all his make-up applications, not just for the SPF but as a thinner for foundation without compromising the color. Shalyse found she pulled out her tried-and-true MAC face and body foundations to withstand the elements and give her the translucent light coverage she needed for natural no make-up looks. When the bright, clean, and pink flesh-colored dummies showed up to be used for the burnt settlers, Francisco used the old-school technique for burns: liquid Latex, tissue paper, and color. I torched the old cheap synthetic wigs I always thought I should hold onto. Finally, they had a purpose! We were all "MacGyvers" at some point, or like the pioneers in our film, we had to come up with solutions with what we had access to.

Finding the character looks and researching the period for *Horizon* started with extensive Google searches and collecting reference books. Francisco has done a fair share of Westerns with Kevin. They know that creating a realistic natural ruggedness is critical to keeping the audience believing the characters live in the world we are putting them into. The looks needed to reflect and be affected by their environment. If the dirt was red on the ground, it needed to







Wasé Chief (Liluye)



(L-R) Tom Payne (Hugh Proctor) and Ella Hunt (Juliette Chesney)

be red on the face, hands, hair, nails, and wardrobe. Many make-up team members shared their appreciation and gratitude for the veteran skills and techniques that Francisco and Mario shared. FX was the team's guide for the majority of the looks. After so many years of working with Kevin, he instinctively knows what Kevin wants. Both departments kept reference materials, books, and images available for our teams and actors. My trailer walls were filled with inspirations and reference photos, including an 1800s photo of my great-grandparents in Wyoming. I also utilized the Slack App to share photos, links, blogs, videos, and script and character breakdowns. I still use image boards, as well as digital reference files. They are so convenient for quick visual reminders of the styles. This was my first Western, and I wanted to thoroughly know the history and way of life of the people in the mid-1800s coming West and each of the native nations we depicted. This included watching old Westerns with some of my hair team, listening to books on Native American and pioneer history, and even talking with the Cultural Resource Director at White Mountain Apache Tribe, Ramon Riley, to learn firsthand of period Apache hair styles and grooming customs. Native custom accuracies for hair and make-up were learned from talking with the many natives working on and off the screen and from our Native Historical Director, David Bearshield. Knowledge and collaboration were vital to our success.

## AMERICAN NATIVES

*Horizon* featured several Native American people, bands, and tribes, including the White Mountain Apache, Cherokee, Mimbreno, Papago, Pima, Salish, and Pawnee. Many background natives didn't have period-appropriate hair length or color, so we dyed around 40 Level 4 human hair wigs with 3N or 3A, choosing different brands, lengths, and textures to keep a realistic variety. The lace fronts were cut off, and a "v" was cut in the front center so we could blend an actor's natural hairline into the wig or have it hidden by head wraps. When the natives were riding, battling, or returning from action, I wanted their hair to look rugged, not messy, but more "lived-in." Barbicide Shaving Cream, affectionately renamed "Prairie Mousse," was worked into the hair to give a soft matte appearance. The make-up team used Francisco's tried-and-true combo for mimicking sun-darkened skin: Ben Nye Bronzer, a liquid formula with a ruddy undertone that warms the skin up without looking like make-up, and Ben Nye Sunburn CI9 or 10.

Dirt was sometimes used on hair, body, and face if the scene required.

Hair stylist Molly Sanders successfully wrangled the large inventory of the background native wigs by numbering each and tracking to whom they were fitted and assigned each day. It was a team effort to get all the BG and specialty rider natives through hair works and wigs on. Molly was trusted to maintain the wigs and ensure the wraps stayed tied correctly during filming. Often, she traveled solo with a condensed splinter unit for riding scenes far from the main unit. She was dependable and did a great job, and I'm so pleased with how all our natives look on screen; everyone's hard work paid off.

The White Mountain Apache were our most featured native people in *Horizon 1*. Pionsenay (Owen Crow Shoe) and Taklishim (Tatanka Means) led the war party of the young Indian warriors who aimed to push back the settlers from building the town of Horizon in their native lands. Men wore their hair down and often with head wraps. The hair on the returning warriors was meant to have a slightly disheveled look from battling and riding fast on their horses. Within the Apache Mountain settlement, the elders, women, men, and children were clean and groomed. They were content and at peace, so their look reflected it. On some young women, a nah-leen was used to fasten over an hourglass-shaped roll in a double loop at the back of the head. A nah-leen is a figure eight-shaped piece of leather ornamented with brass buttons. Each was custom-made for the film by the skilled craftspeople in designer Lisa Lovaas' costume department.

The face paint on the war party was hand-painted using white Illustrator or Jordane pallets to withstand the heat and sweat. Traditionally, the paint was made from animal fat and crushed minerals, charcoal, talc, or rocks. Native American make-up artist Cheyenne brought heart and pride to the indigenous face and body paint. "I loved its authenticity, working on all the natives and learning about other cultures."

Key make-up Shalyse enhanced Liluye's (Wasé Chief) no-make-up natural beauty look with sun-blushed cheeks, bronzer, and tightlining to give her eyes more drama. Since Wasé's character was married, her hair flowed loose and down; key hair Anna used tape-in extensions for added length and fullness.

Director Costner envisioned the Mimbreno brave (Leroy "Buster" Silva) to be a nod to the painting *Ridden Down* by Frederic Remington—the lone native on horseback killed by opposing natives





for taking a deer from their lands. Francisco and Cheyenne applied Wolf water-based make-up by hand to make the body paint as authentic as possible. They finger-stippled the transitions from light to dark colors for a soft blend. The realism of all the face and body paint happened once the make-up settled, faded, and became imperfect. For hair, I braided down Leroy's long hair on his crown and "sewed" it in a flat spiral to create a base for the lace topper that Anna custom-made. Because we wouldn't be able to be with Leroy while he raced across the planes on his horse or while being "attacked" for the scene, the hairpiece and bound faux eagle feathers had to have stability and longevity. I achieved this by sewing on the topper and not using any hairpins. A little trick I learned from Local 706 hair stylist Jani Kleinbard from *Dancing With the Stars*. To match the dirt and dust in the hair, the ordinarily bright white eagle feathers were dirtied, browned, and split.

Eagle feathers. I grew up in Montana, where natives and their culture are part of our modern life, not just in history books. I've spent time on reservations and have a deep respect for American Indian culture. I feel I have always known that eagle feathers are sacred to the native people. One of our native specialty riders, Reo Ramirez of the Crow, Comanche, and Pueblo Nations, extrapolated on this. He explained that there is ceremony and purpose in wearing feathers, and they are not just casually scooped off the ground and tied in one's hair. Wearing eagle feathers in the hair pays tribute to the eagle's strength and power and invokes those qualities for themselves. Legally and respectfully, I could not use real eagle feathers on our actors, so I airbrushed, painted, and dry-brushed several turkey feathers to create replicas. Each actor wearing feathers in their hair chose the ones they wanted.

The Pawnee (Dustin and Joe Williams) were known to pluck the sides of their hair and use animal fat to lift the Mohawks. Anna and I had fun creating the Pawnee hair together. I did an extra close shave with a 000 blade and electric finishing razors. The scalp needed to appear completely hairless. The top hair was texturized and point cut. We used Goldwell's mousse color to darken Joe's lightened hair and a small round brush to give body and lift to his pompadour. Once the shape was formed, Gorilla Snot was worked through the base

to give hold and match the natural stiffness of Dustin's hair, which naturally stuck up. We added hair extensions to both men for length in the back and several faux eagle feathers wrapped in leather and sinew string secured onto clamps for easy placement. Francisco built latex skins that were pierced and glued to the ears. What appeared to be heavy silver earrings lined the length of the ears. The Pawnee war paint included a deep red blended into the skin and a black handprint on the lower jaw and cheek. Hand applications of the paint kept the look authentic.

A sole Salish Indian scout (Lyndell Chee) traveled with the Sykes family—Chee's hair had a side part with height at the crown and two braids on each side of his head wrapped together with leather and bound with leather lace straps. For continuity, the leather panels and straps were wetted before wrapping the hair for the first time. Once dried, the leather straps left a set pattern to follow each day.

The Tohono O'odham (Papago) and the Akimel O'odham (Pima) men traditionally had their front hair cut off squarely across the forehead. The ear locks were sometimes braided with ornaments of shell or bone. The Papago and Pima had long been enemies of the Apache. In *Horizon*, a group of them traveled with the hunters and trackers. Their hair and clothing were only reminiscent of their traditional ways. Small elements like beads and locks of hair from their kills were added to their hair. These elements may not have stood out, seen, or explained to the viewer, but I still find the unseen important to a character.

## PIONEERS

### The Women

Kevin has spoken often about the strength of the women in *Horizon*. Traveling by wagon train to homestead in the unsettled lands of western America was not for the weak; all had their strength, will, and endurance tested. Though our characters were not living in sophisticated settlements, they still would have kept up the general style of the times. Hair was traditionally pulled back with a center part. The weight of the hair on the sides was between the nape and the top of the ear. Large U-shaped hair pins or combs would secure the hair



in braids, buns, or twists. Young girls could be seen with their hair worn down or in braids, and as they matured, their hair was secured up. A woman's basic style would most likely stay consistent. Softness and tendrils were requested by Costner. Styles were not to be perfect like in a posed photo. We called the lived-in period hair styles "prairie hair." I was adamant about the team avoiding heavy hairspray, gels, or too many pins. Flyways were welcome, along with imperfections. If a hair style became too messy, we all had Topsy-Turvy's to rethread the hair back into the style.

Make-up would have been a luxury for female pioneers and settlers, not a necessity. Most likely, the only options available in the 1800s were face powder, cream rouge, and lip pot color. Key make-up artist Shalyse kept the *Horizon* ladies' make-up transparent, the skin protected from the intense sun, cheeks naturally bronzed, and the dirt pretty. All the ladies had flawless skin and were often fair. She used versatile products that looked as much like skin as possible and focused on changing the undertones. A few products that worked on most of the ladies included Benefit Hulu Bronzer, Ben Nye Sunburn CL-9, Danessa Myricks Vision Flush in Bread and Butter, and MAC Face and Body. "Pretty Dirt" was placed in a contour pattern but diffused out not to look intentional. An orange stipple sponge was sprayed with Final Seal and water before being dipped into Ben Nye loose powder dirt. The combo kept the pattern from the stipple and had longevity on the skin.

Frances Kittredge (Sienna Miller) enters our story by attending a town dance with her family, who has the comforts and security of a settled home. In this place, she can keep up some of her customs and present herself as a lady. Her hair starts in a clean look; hair rolled at the sides to meet in the back at a low chignon with very few pieces falling loose. Sienna's no-make-up look started with a light translucent foundation, Bronzer higher on the cheeks, and temples to mimic what the sun would naturally do. Bronzer dusted on lids to blend the look and cream blush. As her world unravels, so does her hair and make-

up; the blush's placement shifts, and hair becomes less kept. The red dirt she was covered in the tunnel carried until she could clean up, but slight bits of dirt were applied to her hands throughout because of her duties and work at the fort. Sienna's hair was pulled back with side rolls and soft tendrils on the perimeter. Extensions were added for length and to blend her layers. Instead of securing her style with pins, I sewed her style into place, staying aware of where a U-pin would naturally hold the hair. This allowed for looser styles, no sneaky pins popping out, and fewer touchups, especially while pulled from the tunnel through the dirt. Her takedown at wrap was quick, with just a few thread snips to release the style.

Elizabeth Kittredge (Georgia MacPhail) enters the dance with bouncing curls and two temple braids secured back with a ribbon. Extensions were added for more fullness. I love seeing the progression of a story played out in a character's hair. After Elizabeth survives the attack and is rescued from the tunnel, her curls drop, her braid begins to fall out, and she is covered in dirt. Even after she is cleaned up, her same style is kept. Her make-up artist, Shirell Nestlerode, kept Georgia's extremely fair skin protected and slightly sun-kissed. The storyline even points out her mother insisting she stay out of the sun.

Ellen Harvey (Jena Malone) is hardened from needing to be the protector and has little time or interest to fuss over herself. The struggle with Jena's make-up was that she has flawless porcelain skin and perfect brows naturally. She needed to be weathered. Blush placement was in the middle of the cheek to read as a natural flush rather than a beauty blush. A slight bronzer was used to give dimension and depth for the camera. Jenna's practical hair bun was to be her attempt to pull herself together for her husband's meeting; it was effortless and slightly frazzled from her rushing around. It was Jena's request for the auburn hair, which would need to be a wig. I had just been gifted the perfect color and length of wig for her from Francisco. Anna's wig skills were invaluable, she resized and refronted the wig to fit Jenna perfectly in a very short amount of time. The wig initially belonged to the late Elle



Jena Malone (Ellen Harvey)



Sienna Miller (Frances Kittredge)





(L-R) Sienna Miller, Georgia MacPhail (Elizabeth Kittredge), Chase Ramsey (Pvt. Eklund), Dalton Baker (Pvt. Epps), and Michael Rooker

Elliott (Local 706 hair stylist). She and Francisco had worked together for 21 years with Kevin Costner before she passed away. I never had the pleasure of meeting her, but in a little way, she, too, was with us on *Horizon*.

Marigold (Abbey Lee) lived in a mountain mining and trading town that gave her access to amenities. She uses her sexuality as her weapon and is not concerned about what's proper, including how she wears her hair or makes her money. Abbey had a clear idea of Marigold's esthetics but was also very collaborative. She was drawn to natural curls hanging freely down her back. I used Gisou heat protectant before wand curling her straight locks; it perfectly held the texture for several days with a quick touchup each day after. I switch directions and wand sizes throughout the hair to replicate natural curls. The ends were left slightly straight, and the sides effortlessly braided back off her face. Abbey had a favorite marker lipliner, which was used to feather her lips' definition with Chapstick. Her cheeks and lips were kept in cool tones to reflect her winter surroundings.

Juliette (Ella Hunt) and the three Kittredge sisters (Isabelle Fuhrman, Hallie Purser, Naomi Winders) meet on the wagon train heading to Horizon. They are extreme contrasts. Juliette behaves as a kind but privileged woman, indulging in luxuries to which she is accustomed. She would have had some make-up and used it as part of her ritual to maintain her lifestyle even while it slipped away on the wagon train. Ella had been in period pieces before and was very clear about Juliette's look. She was also about the nuances, so she had calluses created inside her hands—a reminder of how her character's life was changing without her control. Her blush started high and moved down as she broke down. A fente bronzer across her cheeks and nose replicated the sun slowly tanning her. Dirt was kept on the perimeter of her face, a "dirt contour" for pretty dirt, across the top of the forehead, wider than a cheek contour. Ella needed extensions since her hair was too short for the period styles. Low braids on her sides are looped together in the back for a very put-together look. It was easier to keep the continuity of her tendrils by gluing extension hair to bobby pins and securing them at her nape. Her character would also

have taken the time to reset her hair as needed, unconcerned with the delay it would cause. On the other hand, the Kittredge sisters worked tirelessly and as hard as any man on the trail. Their make-up was also the same as the men: sunscreen, bronzer, sunburn, and dirt. Focusing on where the sun would naturally hit the face and body. Hair was styled with practical braids and ponytails held with twine. The sisters were dusty and dirty from head to toe.

## The Men

Francisco described the men needing a swarthy look about them, as if having days and months in the saddle. The skin needs to appear weathered but still protected from the harsh elements by using sunscreens with cosmetics, like the Neutrogena SPF 70 spray. The environment needs to be reflected in the characters' look. For the wagon train and in *Horizon*, Ben Nye Sedona and Plains Dust were used, along with Ben Nye Sunburn Stipple CL9 and CL10. Intent with the application so that it's intense enough to read on film.

The common men's hair style had a side part, but more importantly, it kept movement in men's hair styles. Hair products were not heavily used; leave-in conditioner, lotion, shaving cream, or texture powder/spray often gave the best results—mineral powder sunblock for parts saved many heads from burning that weren't in hats. Once we moved to the wagon train, everyone entered the "dusting station."

Hayes' (Kevin Costner) personal for hair and make-up on *Horizon: Chapter 1* was Mario Michisanti but ultimately, Kevin decided against any wig or added facial hair.

Janney (Scott Haze), Colonel (Danny Huston), Desmarais (Angus Macfadyen), and Surveyer (David O'Hara) all had hand-laid beards by Mario, with make-up artist Megan assisting him and matching beards for the stunt doubles. Mario's beard application begins with applying a thin layer of latex to the skin, powdering it, and then using Pros-Aide to adhere the blended Yack hair. He finds his application method is durable and easy to remove. Mario also prefers Yack hair over crepe wool because it's more robust and thicker, like a natural beard.

Caleb Sykes' (Jamie Campbell Bower) hair look was created by



TRUHAIR®

# THICKER, FULLER, HAIRLINE

with **Color & Conceal**  
Waterproof Hair Concealer

- ✓ Covers grays and root grow out
- ✓ Great for quick and easy touch-ups
- ✓ Blending sponge applicator



GRAY ROOTS



DARK ROOTS



HAIRLINE FILLING



FACIAL HAIR



## 11 Shades Available



Scan for an  
**Exclusive Discount**  
and to learn more.

[www.TRUHAIR.com](http://www.TRUHAIR.com)





(L-R) Isabelle Fuhrman (Diamond Kittredge), Will Patton (Owen Kittredge), Hallie Purser (Evie Kittredge), and Naomie Winders (Martha Kittredge)

Anna using Layrite Natural Matte Cream and shaving cream. The purpose of these products was to add an element of matted and unkempt texture while keeping it stringy. Keeping the front hairline pushed toward the face allowed the hair to move into the eyes, adding to the character's sinister disposition. Make-up artist Shirell wanted to enhance Jamie's look subtly enough to match how gnarly Caleb Sykes is. She dirtied him just enough to show he's a rough guy who's not afraid to "get his hands dirty." Jamie's teeth were made to look stained, his under eyes a little darker, and popping in some pink eye pencil in his waterline to make his eyes look a little more intense and kind of sickly.

Junior Sykes (Jon Beavers) was styled with oil, keeping his style greasy and simple for ease of taking their hats on and off. His make-up varied with his environment, depending on the color of the dirt that would have covered from traveling by horseback.

Owen Kittredge (Will Patton) had a custom toupee for his character. Since we couldn't dye his hair to match it, we airbrushed

Temptu's hair colors in natural red and auburn tones to blend with the hairpiece. His facial hair had to be made warmer with illustrator pallets to match a natural redhead.

## THE BACKGROUND

The background on any period piece is so important and often takes the most work to get ready in the shortest amount of time. Some *Horizon* backgrounds were locals, but most came from all over Utah and nearby states. They became our friends, some were our friends, and we got to know each other well. They endured the same elements as the crew and in period clothing. There was no hierarchy; we were all living in a Western. Our stylists and artists had to work quickly to cover their tattoos and hide their modern hair colors. The hair stylists working with the background did an excellent job styling hair for both pre-attack and post-attack at the Horizon settlement. The settlers' hair was nicely quaffed in "prairie hair" styles for the dance (pre-attack) and then had to dishevel those same styles to show post-attack, creating realistically broken-down looks from what was previously put together and matching that across several days. For many stylists, it was their first time doing hair for this period, and by the end of the show, it was second nature. They were provided with an array of hairpieces and wigs for quick buns, braids, and solutions to camouflage modern hair. Hair stylists Stacey, Nicole, and Brittany worked together to maintain a well-documented continuity of the background looks, hair accessories, and pieces for the entirety of the film. We used several synced iPads to hold all the hair photos. The background couldn't always get the same stylist, so we all depended on the detailed continuity photos. I'm truly grateful for the hair team's hard work and commitment. •



Dept. Head Hair Kimberly Carlson and Joseph Williams (Pawnee brave)





# INNOVATIVE BEAUTY



## **TYMO specializes in**

developing innovative hair styling tools (Hair Straightener, Flat Irons, Hair Dryers). Established in 2019, TYMO brings together refined design, manufacturing, worldwide fast shipping and sincere post-sales services. TYMO offers the best to create naturally glamorous looks with diversified possibilities!

## **TYMO believes in**

focusing on design, quality and lived-in beauty that inspire. Our passion for crafting ingenious products drives us to delve beneath the technology and the voice of customers for better results. TYMO encourages all who are able to be themselves in an authentically beautiful way across the world.

## **TYMO exceeds expectation of**

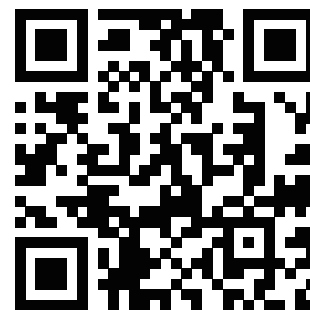
customers and influencers around the world with optimal feedback, the Best Sellers of TYMO Hair Straightener – TYMO RING Series has topped selling list since it was been first launched two years ago and created buzz among millennials.

EXPLORE MORE ABOUT **TYMO**

OFFICIAL SITE: [TYMOBEAUTY.COM](https://tymobeauty.com)

OFFICIAL INSTAGRAM ACCOUNT: [@TYMO\\_FASHIONTECH](https://www.instagram.com/tymo_fashiontech)

OFFICIAL TIKTOK ACCOUNT: [@TYMOBEAUTY\\_OFFICIAL](https://www.tiktok.com/@tymobeauty_official)







# DON'T TELL MOM THE BABYSITTER'S DEAD

## EMOTION BEHIND THE MAKE-UP

BY **APRIL CHANEY**  
DEPARTMENT HEAD MAKE-UP

**The Hair and Make-up Department for movie productions** is indispensable for creating believable characters, ensuring visual continuity, and enhancing film storytelling. Their expertise significantly contributes to a film's success and the industry's ability to produce high-quality, engaging content.





Hair and make-up artists help actors transform into their characters, allowing for more authentic and immersive performances. Subtle changes in make-up can emphasize an actor's emotional state, as well as deepening the narrative impact. Additionally, hair and make-up artists are crucial members of the on-set support team, diligently maintaining the actors' look throughout long shooting days to ensure consistency and continuity.

As a make-up artist involved in the remake adaptation of *Don't Tell Mom the Babysitter's Dead*, I was thrilled to have the opportunity to work on this project, particularly due to my admiration for the original film and the joy of revisiting its original filming locations. As the Department Head Make-up, along with Bryson Conley, who was Department Head Hair, we watched and rewatched the original film for research purposes.

Both of us meticulously planned and charted each character's appearance in the film. I particularly enjoyed the challenge the film's fashion show element, which emphasized the importance of ensuring the characters felt comfortable with their make-up looks. Regarding Simone Joy Jones, I did my best to ensure her make-up complemented her flawless skin, maintaining her youthful appearance for scenes at home with her family. However, for her professional settings, I adjusted her make-up slightly to age her appearance, reflecting her character's transition into adulthood as she sought employment at the agency.

I had the immense pleasure of working with Wade Allain-Marcus, the talented director of *Don't Tell Mom the Babysitter's Dead*. During our conversation, he generously shared his insights on why he was drawn to this particular story, explaining the unique elements that made it a compelling project for him. He also emphasized the critical importance of having an exceptional Hair and Make-up Department on set, highlighting how tour expertise and creativity would contribute significantly to bringing characters to life, and ensuring the film's visual and narrative cohesion. Wade's passion for the project and his appreciation for the behind-the-scenes artistry is truly inspiring.

Bryson and I talked a lot about coordinating our art with Wade's vision for the project. We wanted to create something that felt both aspirational, but also lived in and real, grounded. His vision had arched moments, almost dream-like beats that feel heightened like right before the babysitter croaks, but also these characters have to be relatable and feel close to the audience. We had to play with age too. How could we glam Simone up and age her up to pass as an adult in the world setting, but also still be believable as a teenager? And there's just a lot of scenes where we're vacillating between both of those things. Also, our time and resources on the film were quite tight. Luckily, our team was more than up to the challenge.

Between Wade's passion for storytelling and our Make-up and Hair Department's meticulous attention to detail, the collaborative effort of the entire team truly shines through, resulting in an outstanding movie set and film.

I would like to extend my personal thank you to our wonderful and talented team artists. Bryson Conley, Department Head Hair; Constance Foe, key make-up artist; Nazareth Oliva, make-up artist; Christine Joseph, key hair stylist; Sue Laprelle, make-up artist; and Dustin Osborne, hair stylist. Each of you is incredible, and it was a pleasure working with you on this fun project. •





## Head of the Class



**“Man, this guy had a big head!** I had to stand on a ladder to cut his hair!!! Biggest haircut I ever did!!” said hair stylist Connie Kallos during an AT&T commercial in 1999.

Connie is known for working on acclaimed series such as the Apple TV+ series *Dark Matter*, *It’s Always Sunny in Philadelphia*, and Netflix’s *The Kominsky Method*. In 2018, she won an Emmy for Outstanding Hair Styling for *Westworld*.

Connie also has two MUAHS Guild Award nominations to her credit.



# Ben Nye® *Industry Favorites Now Talc-Free!*



**Luxury Powders** Weightless, silky finish in 16 shades.  
**Classic Powders** Durable, natural and better than ever.

**MatteHD Powder**  
 Reduce the appearance of fine lines and texture for a smooth, flawless complexion. HDP-1



**Poudre Compacts** Finely milled in 32 stunning shades to finish, highlight and contour. Sheer, matte finish.



**Bella Palette**  
STP-53

**Sculpt & Contour Palette**  
STP-59

**Poudre Palettes**  
 Translucent touch of color sets, mattifies or adds contours for a perfect photo finish. Refillable.



**Mojave Palette**  
STP-55

**Mojave II Palette**  
STP-57

Available from authorized Ben Nye sellers worldwide.



[bennye.com](http://bennye.com) @bennyemakeup



**SAVE THE DATE**

12TH ANNUAL

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

SATURDAY, FEB. 15, 2025



# THE ARTISAN

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

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



## RCMA MAKEUP x OMNIA®

RCMA HAS BEEN A COMPLEXION MAKEUP AUTHORITY FOR OVER 60 YEARS. THEIR MULTI-MEDIA FOUNDATIONS, COLOR CREAMS, BLUSHES, BRONZERS AND POWDERS ARE STAPLES IN PROFESSIONAL MAKEUP KITS AROUND THE GLOBE.

METICULOUS ATTENTION TO DETAIL HAS GONE INTO CREATING THIS CAREFULLY CURATED 5 BRUSH SET. SKILLED ARTISANS SHAPE AND ASSEMBLE THESE BRUSHES BY HAND USING ONLY THE HIGHEST QUALITY, CRUELTY FREE MATERIALS. THE RESULT IS A SET OF PREMIUM MAKEUP BRUSHES THAT LOOK AND FEEL INCREDIBLY LUXURIOUS, WHILE MEETING THE PERFORMANCE AND DURABILITY DEMANDS OF THE BUSIEST BEAUTY PROFESSIONAL.



**Brush 115 - The Pointed Powder Brush**  
This pointed powder brush is dense enough to feel luxurious, but also tapered enough to allow precise application of setting/finishing powders and bronzer.



**Brush 110 - The Blend & Buff Brush**  
This medium-density, round dome-shaped brush effortlessly buffs in wet or dry foundation and blends cream or powder blush seamlessly.



**Brush 125 - The Paint Brush**  
This squared off "paint brush" allows sweeping strokes of cream, liquid, or powder makeup, and creates sharp contour lines when turned on its side.



**Brush 120 - The Precision Blender**  
This pointed barrel shaped brush effortlessly blends liquid or cream makeup. The multi-purpose shape is also perfect to powder set under-eye concealer, and apply powder highlighter.



**Brush 130 - The Detail Brush**  
This flat oval brush allows precision application of cream or powder makeup.

RCMAMAKEUP.COM