

MAKE-UP ARTISTS & HAIR STYLISTS GUILD

# THE ARTISAN

SPRING 2024

LESSONS IN  
CHEMISTRY





# 3 MAKE-UP ARTISTS AND HAIR STYLISTS GUILD AWARD

## NOMINATIONS

### BEST SPECIAL MAKE-UP EFFECTS

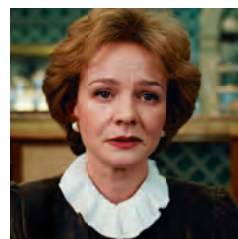
KAZU HIRO  
SIÂN GRIGG • DUNCAN JARMAN  
MIKE MEKASH

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

SIÂN GRIGG • JACKIE RISOTTO  
ELISA TALLERICO  
NICKY PATTISON-ILLUM • SAM DENYER

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

KAY GEORGIU • LORI MCCOY-BELL  
JAMESON EATON  
AMANDA DUFFY-EVANS • JIMMY GOODE



“Triumphant. Top-notch production aspects including  
**SUPERB AND FLAWLESS**  
makeup work. Bradley Cooper’s transformation into  
Leonard Bernstein is something to behold.”

Pete Hammond, DEADLINE

# MAESTRO

**N**  
FILM.NETFLIXAWARDS.COM







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VOLUME 20 NUMBER 2

# THE ARTISAN

SPRING 2024  
*what's inside*

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Cover: Brie Larson as Elizabeth Zott in *Lessons in Chemistry*. Photo by Michael Becker/Apple TV+





**"There is magic in the old and magic in the new; the trick is to successfully combine the two."**

—Adrienne Posey

**The new year after the winter holiday** is a time when many people start anew, whether it be with a different hobby, workout, diet, or even a job. Starting something new can be exhilarating and get your creative mind working. I would say the same thing is true for starting something "not new" or what is usually known as a "reboot." The classic definition of a reboot is "the instance or restarting a computer and an act or instance of making a change in order to establish a new beginning." Product lines do it all the time. They change up the old product to restart and gain new business. We see it over and over in the entertainment world, a brand-new version of an established film, franchise, TV show, etc.

What if we were to reboot some of our old skills, take them out, dust them off so to speak and make a few changes to partially modernize a classic. For example, just like you may see vanilla added to make a reboot of classic coke, so too can this be done with art. Many artists have experience with drawing or painting and have used sketches or pictures pulled from different places to do presentations and formulate vision boards. Perhaps a reboot would have you getting onto your iPad or tablet and using one of the many new digital apps to draw or design characters. You can do this for work or just practice and sharpen up your skills. Perhaps if you want to stay off technology and go straight to artistry, you can use certain mediums and change them up. For example, you can swap out using pencils for drawings but instead work with charcoal or even watercolor and acrylic. If you are used to using an airbrush for all your coloring and splatter, maybe alternate and bring out some brushes that can do the same techniques or even stipple sponges to get some extra texture in your color. By using different instruments, you may have used in the past, you may get a fresh new take or a reboot on a classic look. It is also super creative and enjoyable.

By putting together older techniques with new and different combinations, you can create classic/modern artistry. This can also be known as a "hybrid look." Hybrid is another term used for the many things that we have combined that are both old and new. We now have everything from hybrid foods to hybrid cars, as well as meetings and the list goes on and on. A lot of changing to hybrid is based on new technology and trying to reimagine vintage techniques and artistry. The goal is to help to save time and money in how we conduct business. With that said, it cannot be understated how the human touch in everything, especially art and the world of entertainment, is the most important ingredient needed not only for work but to preserve our happiness and sense of fulfillment. We all know that everything is even better with the human touch.

Modernizing or working with certain technology does have its place and we will never go backward. However, while we are having new technology introduced to us every day, it doesn't mean it can't be combined with a classic. After all, everyone prefers Mom's home-cooked meals even if part of it was bought premade.

**JULIE SOCASH**  
*President*

## THE ARTISAN

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Make-Up Artists & Hair Stylists.  
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ALL the Members of Make-Up Artists  
& Hair Stylists I.A.T.S.E. Local 706

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FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING  
**BEST PICTURE • BEST MAKE-UP AND HAIR STYLING**



**NOMINEE**

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

**BEST PERIOD <sup>AND /OR</sup>  
CHARACTER MAKE-UP**

Ivana Primorac, Victoria Down, Maha Mimo

**BEST PERIOD <sup>AND /OR</sup>  
CHARACTER HAIR STYLING**

Ivana Primorac, Marie Larkin, Clare Corsick



**“A VISIONARY CINEMATIC ACHIEVEMENT –  
BRIGHT, BEAUTIFUL, BOLD, AND CREATIVE.”**

THE GLOBE AND MAIL / Chandler Levack

**Barbie**

For screenings and special content please visit [www.wbawards.com](http://www.wbawards.com)

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**MUAHS AWARD NOMINEE**

**BEST CONTEMPORARY MAKE-UP (TELEVISION SERIES)**

AMY L. FORSYTHE, HEIDI PAKDEL-PAYAN, REBECCA LEVINE, SHANNON DOLLISON

**"A STYLE THAT'S RIGHT AT  
THE SPOT WHERE THE CONTEMPORARY  
OVERLAPS WITH TIMELESS."**

IndieWire

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## Your Magazine, Featuring Your Work

*The Artisan* starts another year in great shape. Interest in our magazine has reached an all-time high. We have forged great working relationships with all the major studios and their publicity departments, and we find ourselves with an overflow of content from them. That being written, this is still *your* magazine.

Every member of our wonderful Guild is not only eligible, but encouraged to submit an article. Big project or small, in-town or on exotic location—be it theater, feature film, or television—if you are proud of your work, then we will be thrilled to feature it within our pages.

Now, we can hear you saying, “But I’m not a writer.” Fear not, we can help you with that. Your submission will go through a vigorous editing process that will have your final approval. We are here to assist you achieve the results that you desire. All you have to do is take that first small step, and contact us about your project.

When you reach out to us, we will send you our latest schedule, submission guidelines and sample articles. That way, you’ll know exactly what submitting to your magazine entails.

In a perfect world, your written submission would include both make-up and hair. Think Team 706. This “team” submission

should be in or around 2,100 words. That is approximately three glorious pages featuring your art. Sometimes submitting for both crafts is not possible. In that case, we would be looking for a submission of around 1,400 words for a single craft.

Photos are part of any great submission. These images must be “print quality”—no less than 300 dpi (dots per inch). We can help you work with production to help secure “approved” photos that will meet this standard. That way, we can best shine a spotlight on your artistic achievements.

Behind-the-scenes photos, or as we like to call them, “action shots” of you and your team plying their craft, are considered a big bonus. We would love any photos along these lines. What better way to recognize your fellow artists than with a “team” photo.

Remember, an article is a great way to publicly give thanks to all the artisans who lent their talented hands to your project. And least we not forget, an article in *The Artisan* is seen and read by 100% of your peers. Now, that’s getting the word out if you were to ask us.

So, what are you waiting for? Let’s get you in the magazine. Contact us today.

RCMA MAKEUP®

BEACH DAY BRONZERS & SUMMER LIGHTS ILLUMINATING BALM

The advertisement features a row of five RCMA Makeup products (Catalina, Santa Monica, Malibu, Day Break, and Sunset) and a black RCMA Makeup container, all resting on a bed of sand. In the background, there are several seashells and a starfish. The background image is a sunset over a beach.

Catalina Santa Monica Malibu Day Break Sunset

RCMAmakeup.com



SAVE THE DATE

# 11th Annual MUAHS GUILD AWARDS

Sunday, Feb. 18, 2024  
The Beverly Hilton, Beverly Hills, CA

local706.org • #MUAHSawards



## Guild Awards News

**Nominations** for the 11th Annual Make-Up Artists & Hair Stylists Guild Awards were announced January 2. See page 14 for a complete list. A “Meet the Nominees” event is scheduled for Saturday, Jan. 27 at Solar Studios in Glendale, CA.



**Michael Westmore**, Oscar- and Emmy-winning make-up artist, will be honored with the esteemed **Vanguard Award**. The gala will be held on Sunday, February 18, 2024, at The Beverly Hilton.

Westmore's illustrious career spans over five decades and has left an indelible mark on the entertainment industry. From the breathtaking beauty of Elizabeth Taylor to the bloody *Rocky* series, to the Romulans in *Star Trek*, Westmore's artistry has captivated audiences and set the standard for make-up and hair styling in film and television. The Academy of Motion Picture Arts and Sciences has honored him with four nominations and an Oscar in 1986 for his artistry on the film *Mask*. He has received a record 45 Emmy nominations, bringing home nine statues.



Actress and comedian **Melissa Peterman**, currently on CBS's *Young Sheldon*, and the executive producer and host of the game show *Person, Place or Thing*, returns to host the 11th Annual Make-Up Artists & Hair Stylists Guild Awards, bringing

her humor and talent to the star-studded event. Peterman is well known for portraying 'Barbra Jean' on the television series *Reba*. She recently co-starred with Lacey Chabert in the Christmas movie *Haul Out the Holly* on the Hallmark Channel and reunited with Reba McEntire in *The Hammer* for Lifetime.



# 2 MUAHS GUILD AWARD NOMINATIONS

BEST PERIOD AND/OR CHARACTER MAKE-UP  
TELEVISION SERIES - LIMITED, MINISERIES OR NEW MEDIA SERIES

Cate Hall, Emilie Yong-Mills,  
Debbie Ormrod, Stacey Holman

BEST PERIOD AND/OR CHARACTER HAIR STYLING  
TELEVISION SERIES - LIMITED, MINISERIES OR NEW MEDIA SERIES

Cate Hall, Emilie Yong-Mills,  
Francesca Hissey, Oonagh Bagley



"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





"Strikes affect everyone in Hollywood. I was here for the WGA strike in 2007 and I remember how shook I was by the impact it had on me financially. I didn't get my hair cut for a year and a half and I was deeply depressed. This time around, I have been especially moved by the solidarity and support of the entire community to both WGA and SAG-AFTRA. I am very conscientious of the fact that while actors are used to going months without a job, the crew relies heavily on working job to job. The tremendous sacrifice is not lost on me and I don't know that I'll ever be able to express my full gratitude. As an actor I rely on the support of the crew in every way possible. It's my honor to give support back during this time."

## Helping Members Through Tough Times

Many entertainment workers and Local 706 members received food to help them through these tough times. Members who received the donations were happy to see one another and swap recipes. One group was the 706 Fabulous Foodies.

This was all organized by the amazing SAG actress Audrey Moore (IG: @Audreyhelpsactorspodcast) with the team of food bank captains and organizers that included Kay Wilson, Cait Kelly, Claudia Elmore, Becki Hayes, Caroline Sorunke, and Vanity Kalira.

Donations of bread, nondairy milk, eggs, turkey, ham, and more came from Food for Health (IG: @foodforhealthAHF), with thanks to Carlos Marroquin. Vegetables were from Bonita Farms (IG: @Bonitafarms23)

Thank you, volunteers from Local 706: Abby Lyle Clawson, Jennifer Zide-Essex, Deborah Huss Humphries, Myo Lai, Erin LaBre, and Amy Taylor.

Thanks also go to Raissa Patton for Dignity trims=haircuts, and 706 hair stylists Lauren Kinermmon, Randy Sayer, and Patricia Lansingh.

To continue to receive, volunteer and donate ... please contact [foodforhealth.org](http://foodforhealth.org) in Los Angeles.

## DONALD MOWAT WINS GOLDEN GRAM AWARD

Congratulations to Local 706 member Donald Mowat, Golden Gram Awards Makeup Artist of the Year. The 1st Annual Golden Gram Awards show was held Sat., Dec. 2, 2023, in Hallandale Beach, FL. The event honors the best in fitness, beauty, fashion, music, and more.



Photo courtesy of Golden Gram Awards



VARIETY

"A CINEMATIC TOUR-DE-FORCE. 'THE COLOR PURPLE' IS PERFECTION ON EVERY LEVEL FROM ACTING TO CRAFTS."



# THE COLOR PURPLE

A BOLD NEW TAKE ON THE BELOVED CLASSIC

MAKE-UP ARTISTS  
& HAIR STYLISTS GUILD  
AWARD NOMINEE

FEATURE-LENGTH MOTION PICTURE

BEST PERIOD HAIR STYLING  
AND/OR CHARACTER HAIR STYLING

LAWRENCE DAVIS  
ANDREA MONA BOWMAN  
TYM WALLACE



FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

## BEST PICTURE

STEVEN SPIELBERG, p.g.a. OPRAH WINFREY, p.g.a.  
SCOTT SANDERS, p.g.a. QUINCY JONES, p.g.a.

For screenings and special content please visit [www.wbawards.com](http://www.wbawards.com)

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## 2024

- Jan. 20 Meet the Nominees
- Jan. 22 Final Online Voting Begins
- Feb. 4 Final Online Voting Closes  
11:59 PM PT
- Board of Trustees Meeting 10:00 AM
- Feb. 5 Executive Board Meeting 7:30 PM
- Feb. 18 Winners Announced at MUAHS Guild  
Awards Gala at The Beverly Hilton
- Feb. 19 Presidents Day Holiday Monday -  
Offices Closed
- Feb. 25 General Membership Meeting  
2:00-4:00 PM

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



## In Memoriam



Deborah Larsen  
(1953-2023)  
Journeyman Make-up Artist

Deborah Larsen, journeyman make-up artist, passed away on November 29, 2023, from early onset Alzheimer's.

Sister Larsen qualified for membership by obtaining her days on *Child's Play 2*. She joined Local 706 in January 1991. During her decades-long make-up career, she worked her artistry on numerous feature films and television shows frequently as department head or as a personal make-up artist to A-listers. Larsen had a deep passion for the business. She strived for flawless work, which can be seen on the faces of such notable actresses as Charlize Theron (*The Legend of Bagger Vance*, *Men of Honor*, *The Yards*, among others) and for Julianne Moore on *Assassins*.

Deborah Larsen earned her "Gold Card" in 2016. She was also nominated for a MUAHS Guild Award in 2001 for her outstanding work on *The Cider House Rules*.

She is survived by her husband Mark Larsen. There will be no public services.



# 2 MUAHS Guild Awards Nominations

BEST CONTEMPORARY MAKE-UP AND HAIR STYLING SIÂN MILLER & LAURA ALLEN

SDSA Awards

NOMINEE  
BEST DÉCOR/DESIGN  
CONTEMPORARY FILM

CDG Awards

NOMINEE  
EXCELLENCE IN  
CONTEMPORARY FILM

SCL Awards

NOMINEE  
OUTSTANDING ORIGINAL SCORE  
STUDIO FILM

ADG Awards

NOMINEE  
CONTEMPORARY  
FEATURE FILM



“shines brilliantly on every conceivable level”

AWARDS DAILY



FOR YOUR CONSIDERATION  
IN ALL CATEGORIES INCLUDING

**BEST PICTURE  
BEST MAKE-UP  
AND HAIR STYLING**

SIÂN MILLER  
Make-up, Hair & Prosthetic Designer  
LAURA ALLEN  
Crowd Hair & Make-up Supervisor

BARRY KEOGHAN JACOB ELORDI ROSAMUND PIKE RICHARD E. GRANT ALISON OLIVER ARCHIE MADEKWE

FROM ACADEMY AWARD® WINNER EMERALD FENNEL

# Salisbury



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## New Beginnings

**Welcome to 2024!** May this year be full of new blessings for you all.

This year, we are looking forward to a brand-new year, with hopes of new live shows, new positive beginnings, and skillful transitions. As the clock strikes midnight, signaling the beginning of a brand-new year, the world is filled with a sense of anticipation and excitement. It's a time for reflection, resolution, and for many, the promise of new opportunities. In the realm of live shows and entertainment, the dawn of a new year brings with it the prospect of fresh beginnings, new contracts being negotiated, and a dedication to helping family artists enhance their skills for a more impactful performance for us all on the job.

The transition to a new year often serves as an avenue for change and growth in the entertainment industry. Live shows become a canvas for artists to paint their aspirations and ambitions. For many performers, the start of a new year signifies a clean slate, an opportunity to redefine their artistic direction, and a chance to connect with audiences in more profound ways.



One aspect of that highlights the spirit of new beginnings is the unveiling of fresh and innovative performances. Live shows, now more than ever, are evolving into immersive experiences that transcend traditional boundaries. From cutting-edge technology to avant-garde stage designs, artists are pushing the envelope to captivate audiences and create unforgettable moments.

Behind the scenes, the entertainment industry is in a state of continual negotiations, as well as new contract negotiations' deal-making as artists and organizers striving to forge new partnerships. A brand-new year brings a wave of opportunities for crew members to secure new contracts, whether it be for touring, theatrical houses, and television and other live venues. These negotiations are pivotal moments that can shape the outcome of our members' career, providing them with the resources and support needed to reach new heights, as well as an avenue to being able to have an ongoing career in the entertainment industry. As the demand for live entertainment continues to grow, the stakes are higher for both artists and organizers. Negotiating contracts in the new year involves a delicate dance.

In the ever-evolving landscape of live entertainment, the quest for excellence is a continual journey. As a new year unfolds, there is a renewed emphasis on teaching and skill development within the industry. Established artists and industry veterans take on mentorship roles, sharing their wealth of experience with newer members. Workshops, masterclasses, and training programs become integral components of an artist's journey, fostering an environment of continuous learning. Improving skills isn't just limited to performers; it extends to the entire production team, including technicians, designers, and crew of all backgrounds. It takes all of us to continually be working our skills, as well as being willing to learn new ones. The collaboration between seasoned professionals and those eager to learn creates a symbiotic relationship that elevates the overall quality of live shows. As artists refine their craft, they contribute to a collective effort to push the boundaries of what is possible in live entertainment.

The dawn of a brand-new year in the world of live shows is a time of promise, potential, and transformation. From the spotlight to behind the scenes, the industry experiences a renaissance, with artists embracing new beginnings, negotiating contracts that propel their careers forward, and engaging in a continuous pursuit of excellence through skill development. As the curtains rise on the first performances of the year, the stage is set for a dynamic and innovative chapter in the world of entertainment. The brand-new year symbolizes not just the passing of time but a celebration of the creativity, resilience, and collective spirit that define the captivating world of live shows.

In closing, the electricity and magic in the air in live work is such that it will lighten up your heart. Sending you all love & light.

Patrice K. Madrigal  
Assistant to the Business Representative



# MAKE-UP ARTISTS & HAIR STYLISTS GUILD AWARDS

NOMINEE

BEST PERIOD AND/OR CHARACTER MAKE-UP

Rebecca Wachtel • RJ McCasland • Sherri Simmons • Michele Tyminski Schoenbach



*“Daisy Jones & The Six is a vibe, romanticizing the ’70s, the rock ’n’ roll lifestyle and **bringing it to life in bright and bold technicolor**”*

yahoo!

## Daisy Jones & the Six

prime | FYC



# 11th Annual MUAHS GUILD AWARDS

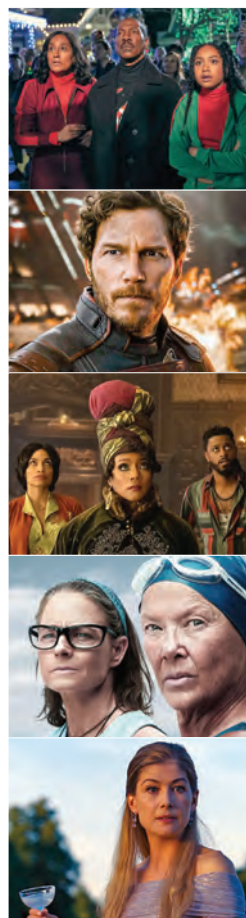
Nominations have been announced for the 11th Annual MUAHS Guild Awards. Winners will be honored at the awards gala, presented by Ardell, on Sunday, February 18, 2024, at The Beverly Hilton, Beverly Hills, CA. The Guild Awards represent a spectrum of outstanding achievements in 23 categories of make-up and hair styling artistry in motion pictures, television, commercials, music videos and live theater.

Oscar- and Emmy-winning make-up artist **Michael Westmore**, known for his iconic work on *Rocky*, *Star Trek*, *Mask* and *Raging Bull*, will be honored with the esteemed Vanguard Award. **Kevin Haney**, Oscar- and Emmy-winning make-up artist best known for his work on *Driving Miss Daisy*, *Guardians of the Galaxy Vol. 3* and *Hocus Pocus 2*; and **Ora T. Green**, Emmy-nominated hair stylist known for her work on *Star Trek: Nemesis*, *Blade* and *Good Times*, will receive the prestigious **Lifetime Achievement Awards**.

Final online voting begins Monday, January 22, and closes Sunday, February 4.



## BEST CONTEMPORARY MAKE-UP



### CANDY CANE LANE

Tym Shutchai Buacharern  
Michele Lewis  
Jennifer Zide-Essex  
Yvettra Grantham

### GUARDIANS OF THE GALAXY VOL. 3

Jane Galli, PERSONAL TO CHRIS PRATT

### THE HAUNTED MANSION

Kimberly Jones  
Dionne Wynn  
Bridgit Crider  
Carla Van Nessa Wallace

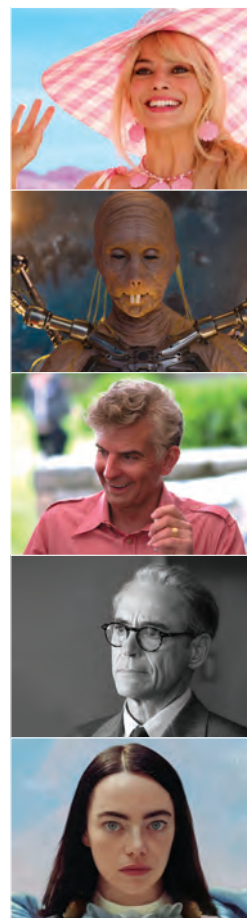
### NYAD

Felicity Bowring  
Ann Maree Hurley  
Julie Hewett  
Maha Lessner

### SALTBURN

Siân Miller  
Laura Allen

## BEST PERIOD AND/OR CHARACTER MAKE-UP



### BARBIE

Ivana Primorac  
Victoria Down  
Maha Mimo

### GUARDIANS OF THE GALAXY VOL. 3

Alexei Dmitriev  
Nicole Sortillon  
Amos Samantha Ward LuAn-  
dra Whitehurst

### MAESTRO

Siân Grigg  
Jackie Risotto  
Elisa Tallerico  
Nicky Pattison-Illum

### OPPENHEIMER

Luisa Abel  
Jason Hamer  
Kerrin Jackson  
Jamie Loree Hess

### POOR THINGS

Nadia Stacey



## FEATURE-LENGTH MOTION PICTURE

### BEST SPECIAL MAKE-UP EFFECTS



#### GOLDA

Karen Hartley Thomas  
Suzi Battersby

#### GUARDIANS OF THE GALAXY VOL. 3

Alexei Dmitriew  
Lindsay MacGowan  
Shane Mahan  
Scott Stoddard

#### MAESTRO

Kazu Hiro  
Siân Grigg  
Duncan Jarman  
Mike Mekash

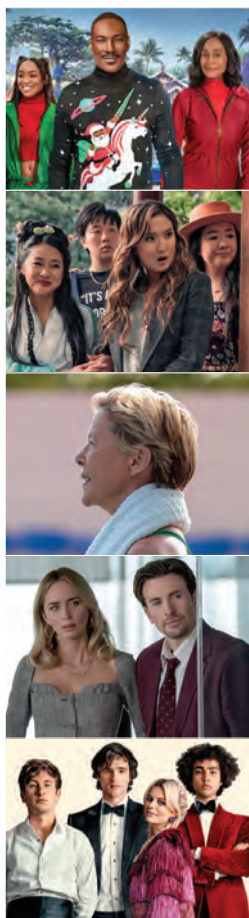
#### POOR THINGS

Nadia Stacey  
Mark Coulier

#### REBEL MOON: PART ONE – A CHILD OF FIRE

Ozzy Alvarez  
Justin Raleigh  
Kelsey Berk  
Jonathan Shroyer

### BEST CONTEMPORARY HAIR STYLING



#### CANDY CANE LANE

Yvette Shelton  
Shian Banks  
Stacey Morris  
Maisha Oliver

#### JOY RIDE

Jeannie Chow  
Kim Lee

#### NYAD

Daniel Curet  
Vanessa Columbo  
Enzo Angileri  
Darlene Brumfield

#### PAIN HUSTLERS

Michelle Johnson  
Dennis Bailey

#### SALTBURN

Siân Miller  
Laura Allen

### BEST PERIOD AND/OR CHARACTER HAIR STYLING



#### BARBIE

Ivana Primorac  
Marie Larkin  
Clare Corsick

#### CHEVALIER

Roo Maurice  
Francesco Pegoretti

#### THE COLOR PURPLE

Lawrence Davis  
Andrea Mona Bowman  
Tym Wallace

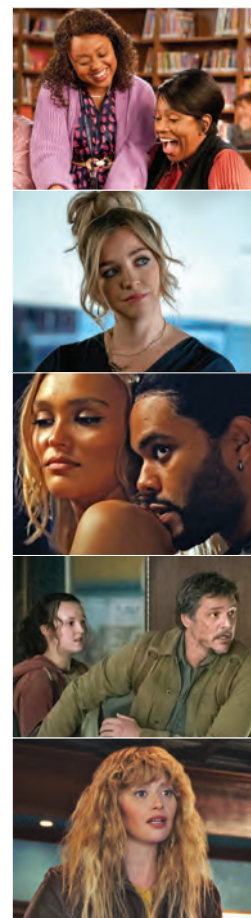
#### GUARDIANS OF THE GALAXY VOL. 3

Cassie Russek  
Stephanie Fenner  
Peter Tothpal  
Connie Criswell

#### MAESTRO

Kay Georgiou  
Lori McCoy-Bell  
Jameson Eaton  
Amanda Duffy Evans

### BEST CONTEMPORARY MAKE-UP



#### ABBOTT ELEMENTARY

Alisha L. Baijounas  
Emilia Werynska  
Jenn Bennett  
Constance Foe

#### THE BEAR

Ignacia Soto-Aguilar  
Nicole Rogers

#### THE IDOL

Kirsten Sage Coleman  
Mandy Artusato  
Jessie Bishop  
Erin Blinn

#### THE LAST OF US

Connie Parker  
Joanna Mireau  
Joanne Preece  
Danielle Hanson

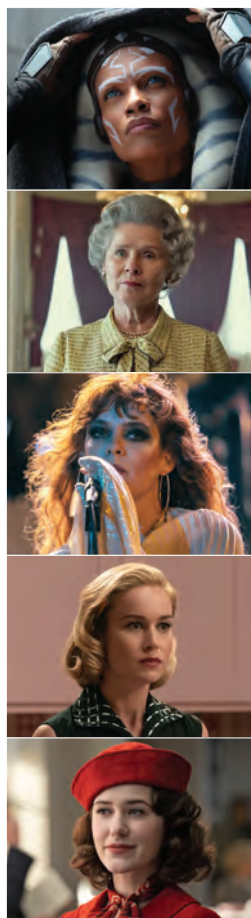
#### POKER FACE

Amy L. Forsythe  
Heidi Pakdel-Payan, Rebecca  
Levine  
Shannon Dollison



# TELEVISION SERIES—LIMITED, MINISERIES OR MOVIE FOR TELEVISION

## BEST PERIOD AND/OR CHARACTER MAKE-UP



### AHSOKA

Alexei Dmitriew  
Cristina Waltz  
Alex Perrone  
Cale Thomas

### THE CROWN

Cate Hall  
Emilie Yong-Mills  
Debbie Ormrod  
Stacey Holman

### DAISY JONES & THE SIX

Rebecca Wachtel  
RJ McCasland  
Sherri Simmons  
Michele Tyminski Schoenbach

### LESSONS IN CHEMISTRY

Miho Suzuki  
Martina Kohl

### THE MARVELOUS MRS. MAISEL

Patricia Regan  
Joseph A. Campayno  
Claus Lulla  
Michael Laudati

## BEST SPECIAL MAKE-UP EFFECTS \*TIE\*



### AHSOKA

Alexei Dmitriew  
Cristina Waltz  
Ana Gabriela Quiñonez  
Ian Goodwin

### THE FALL OF THE HOUSE OF USHER

Ozzy Alvarez  
Justin Raleigh  
Kelsey Berk  
Harlow MacFarlane

### THE LAST OF US

Barrie Gower  
Paul Spateri  
Sarah Gower  
Paula Eden

### THE MARVELOUS MRS. MAISEL

Mike Marino  
Richard Redlfsen  
Kevin Kirkpatrick

### STAR TREK: PICARD

James MacKinnon  
Hugo Villaseñor  
Bianca Appice-Jarvis  
Vincent Van Dyke

### THE WITCHER

Mark Coulter  
Deb Watson  
Stephen Murphy  
Josh Weston

## BEST CONTEMPORARY HAIR STYLING



### THE BEAR

Ally Vickers  
Angela Brasington  
Melanie Shaw

### THE IDOL

Christopher Fulton  
Gloria Conrad  
KaMaura Eley  
Kya Bilal

### THE MORNING SHOW

Nicole Venables  
Jennifer Petrovich  
Janine Thompson  
Lona Vigi

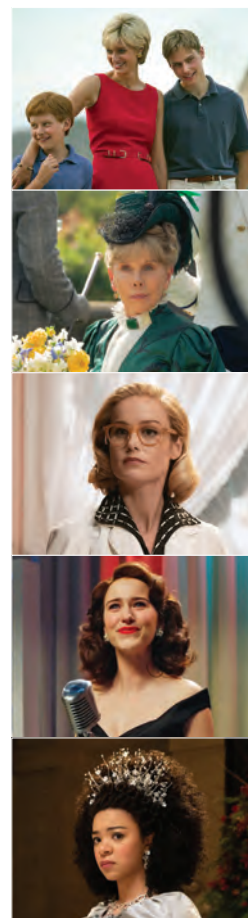
### TED LASSO

Nicola Austin

### YOU PEOPLE

Tinisha Boyd  
Alyson Black-Barrie  
Lisa Buford  
Tracey Macky

## BEST PERIOD AND/OR CHARACTER HAIR STYLING



### THE CROWN

Cate Hall  
Emilie Yong-Mills  
Francesca Hissey  
Oonagh Bagley

### THE GILDED AGE

Sean Flanigan  
Christine Fennell-Harlan  
Jonathan Sharpless  
Aaron Kinchen

### LESSONS IN CHEMISTRY

Teressa Hill  
Carol Mitchell  
Juan Nunez  
Sharisse Fine

### THE MARVELOUS MRS. MAISEL

Kimberley Spiteri  
KeLeen Snowgren

### QUEEN CHARLOTTE: A BRIDGERTON STORY

Nic Collins  
Giorgio Galliero



## TELEVISION SPECIAL, ONE HOUR OR MORE LIVE PROGRAM SERIES

### BEST CONTEMPORARY MAKE-UP

#### AMERICAN IDOL

Tonia Green  
Gina Ghiglieri  
Natalie Malchev  
Michael Anthony

#### DANCING WITH THE STARS

Julie Socash  
Donna Bard  
Lois Harriman  
Sarah Woolf

#### NICKELODEON KIDS' CHOICE AWARDS 2023

Thad Nalitz  
Alison Gladieux  
Christina Jimenez  
Kathy Santiago

#### SATURDAY NIGHT LIVE

Louie Zakarian  
Amy Tagliamonti  
Jason Milani  
Young Bek

#### THE VOICE

Darcy Gilmore  
Gina Ghiglieri  
Kristene Bernard  
Marylin Lee Spiegel

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

#### THE BOULET BROTHERS' HALFWAY TO HALLOWEEN TV SPECIAL

Swanthula Boulet  
Dracmorda Boulet

#### DANCING WITH THE STARS

Julie Socash  
Brian Sipe  
James MacKinnon  
Tyson Fountaine

#### SATURDAY NIGHT LIVE

Louie Zakarian  
Amy Tagliamonti  
Jason Milani  
Joanna Pisani

### BEST SPECIAL MAKE-UP EFFECTS

#### DANCING WITH THE STARS

Brian Sipe  
James MacKinnon  
Cary Ayers  
Julie Socash

#### SATURDAY NIGHT LIVE

Louie Zakarian  
Jason Milani  
Brandon Grether  
Tom Denier Jr.

### BEST CONTEMPORARY HAIR STYLING

#### AMERICAN IDOL

Dean Banowetz  
Amber Maher  
Kimi Messina  
LaLisa Turner

#### DANCING WITH THE STARS

Kimi Messina  
Joe Matke  
Amber Nicholle Maher  
Marion Rogers

#### THE VOICE

Jerilynn Stephens  
Darbie Wiczorek  
LaLisa Turner  
Suzette Boozer

#### NICKELODEON KIDS' CHOICE AWARDS 2023

Jerilynn Stephens  
Kimi Messina  
Joe Matke  
Suzette Boozer

#### 65TH ANNUAL GRAMMY AWARDS

Brian Steven Banks

### BEST PERIOD AND/OR CHARACTER HAIR STYLING

#### THE 95TH ACADEMY AWARDS

Anthony Wilson  
Jennifer Guerrero  
Myo Lai  
Florence Witherspoon

#### DANCING WITH THE STARS

Kimi Messina  
Dwayne Ross  
Joe Matke  
Brittany Spaulding

#### HANNAH WADDINGHAM: HOME FOR CHRISTMAS

Debbie Dannell  
Lewis Pallett  
Lisa Houghton

# 11th Annual MUAHS GUILD AWARDS





## DAYTIME TELEVISION

### BEST MAKE-UP

#### THE BIG NAILED IT BAKING CHALLENGE

Jen Fregozo  
Albert Elizondo  
Natasha Marcelina

#### THE BOLD AND THE BEAUTIFUL

Christine Lai-Johnson  
Hajja Barnes  
Briana Garcia  
Daniela Delgado

#### THE BOULET BROTHERS' DRAGULA

Swanthula Boulet  
Dracmorda Boulet

#### THE KELLY CLARKSON SHOW

Chanty LaGrana  
Gloria Elias-Foeillet  
Valente Frazier  
Monica Boyd-Lester

#### THE YOUNG AND THE RESTLESS

Stacey Browning  
James Elle  
Robert Bolger  
Riley Nightingall

### BEST HAIR STYLING

#### THE BIG NAILED IT BAKING CHALLENGE

Moiria Frazier  
Denise Baker  
Ryan Randall  
LaLisa Turner

#### THE BOLD AND THE BEAUTIFUL

Stephanie Paugh  
Alexis Reyes  
Danielle Dubinsky  
Karlye Buff

#### THE KELLY CLARKSON SHOW

Roberto Ramos  
Corey Morris  
Tara Copeland  
Adam Long

#### SNAKE OIL

Crystal Broedel  
Karen Stein

#### THE YOUNG AND THE RESTLESS

Lauren Mendoza  
Justin Jackson  
Michelle Corona  
Diana Santana

## CHILDREN & TEEN TELEVISION PROGRAMMING

### BEST MAKE-UP

#### AMERICAN BORN CHINESE

Jorjee Douglass  
Mara Rouse  
Nicole Hawkyard  
Ralis Kahn

#### DANGER FORCE

Michael Johnston  
Brad Look  
Kevin Westmore  
Orlando Marin

#### GOOSEBUMPS

Zabrina Wanjiru Matiru  
Werner Pretorius  
Krista Hann  
Felix Fox

#### MONSTER HIGH 2

Leah Ehman  
Gila Bois  
Kiara Desjarlais  
Lindsay Pilkey

#### THE SANTA CLAUSES

Erica Preus  
Howard Berger  
Scott Stoddard  
Eryn Krueger Mekash

### BEST HAIR STYLING

#### DANGER FORCE

Joe Matke  
Danyell Weinberg  
Alexis Stafford  
Bryn Leetch

#### MONSTER HIGH 2

Debra Frances Wiebe  
Tammy Lim  
Julie McHaffie  
Sharon Markell

#### ONE PIECE

Amanda Ross-McDonald  
Vera Alimanova  
Odette Rebok  
Ermine Kirstein-Venter

#### THE SANTA CLAUSES

Anissa Emily Salazar  
Nina Adado  
Morgan Ferrando  
Patricia Lansingh

#### SATURDAYS

Rukey Styles  
Brittany Powell  
Kelvin Ingram Jr.  
Nadling Fletcher

## COMMERCIALS & MUSIC VIDEOS

### BEST MAKE-UP

#### AMERICAN HORROR STORY: DELICATE

Kerry Ann Herta  
Jason Collins  
Alyssa Morgan  
Orlando Marin

#### CAPITAL ONE – QUICKSILVER "HOLIDAY NIGHT FEVER" WITH JOHN TRAVOLTA AS SANTA

Michael Ornelaz  
Scott Stoddard  
Alexei Dmitriew  
Connie Criswell

#### DOJA CAT – DEMONS

Olha Tarnovetska  
Catherine Paschen  
Nicolas D. Gonzalez  
Patrick Bradberry

#### GEICO – THE EASE SPECIALIST: WORMHOLE EDITION

Jennifer Aspinall  
Leonard MacDonald  
Allasigga Jonsdottir

#### GM – NETFLIX: ARMY OF THE DEAD – WILL FERRELL SUPER BOWL COMMERCIAL

Justin Raleigh  
Ozzy Alvarez  
Kelsey Berk  
Jamie Kelman

### BEST HAIR STYLING

#### AMERICAN HORROR STORY: DELICATE

Joe Matke  
Jeri Baker  
Johnny Lomeli

#### ANGEL (HALLE BAILEY)

Tinisha Boyd  
Nena Davis

#### GM – NETFLIX: WILL FERRELL SUPER BOWL AD

Cheryl Marks  
Allyson Joyner  
Vanessa Price  
Amy McHale

#### HELLO FRESH | GUARDIANS OF THE GALAXY VOL. 3: FROM THE CUBICLE TO THE COSMOS

Ashleigh Childers

#### SCOTT FOR SCOTTS

Tiphonie Baum

## THEATRICAL PRODUCTIONS (LIVE STAGE)

### BEST MAKE-UP

#### DIE FRAU OHNE SCHATTEN OPERA BY RICHARD STRAUSS

Jeanna Parham  
Melanie Birch  
Denise Gutierrez  
Lisa Patnoe

#### DON GIOVANNI

Samantha Wiener  
Brandi Strona  
Nicole Rodrigues  
Nathalie Eidt

#### DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS! THE MUSICAL

Robyn-Marie Rebbe  
Chloe-Nil Acerol  
Ashley Roller  
Angelina Avallone

#### EL ULTIMO SUEÑO DE FRIDA & DIEGO

Samantha Wiener  
Brandi Strona  
Nicole Rodrigues  
Kelso Millett

#### MADCAP – SAN FRANCISCO BALLET

Maurisa Rondeau  
Gerd Mairandres  
Jordan Plath  
Toby Mayer

### BEST HAIR STYLING

#### THE BARBER OF SEVILLE

Sharon Peng

#### BOLERO – SAN FRANCISCO BALLET

Thomas Richards-Keyes  
Ksenia Antonoff  
Melissa Kallstrom  
Robert Mrazik

#### DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS! THE MUSICAL

Robyn-Marie Rebbe  
Chloe-Nil Acerol  
Liz Printz  
Thomas Augustine

#### JANE AUSTEN UNSCRIPTED: TEA AT PEMBERLEY

Laura Caponera

#### MARRIAGE OF FIGARO

Samantha Wiener  
Danielle Richter  
Jacki Nocerino  
Morgan Sellers



# 3 MAKE-UP ARTISTS & HAIR STYLISTS GUILD AWARDS

NOMINATIONS

## BEST PERIOD AND/OR CHARACTER MAKE-UP

Patricia Regan • Joseph A. Campayno • Claus Lulla • Michael Laudati

## BEST SPECIAL MAKE-UP EFFECTS

Mike Marino • Richard Redlefsen • Kevin Kirkpatrick

## BEST PERIOD AND/OR CHARACTER HAIR STYLING

Kimberley Spiteri • KeLeen Snowgren

“The hair and make-up are **luxuriant**”

The New York Times

**WINNER**  
3 ASTRA TV AWARDS  
INCLUDING  
BEST STREAMING COMEDY SERIES

**ADG AWARDS**  
NOMINEE  
ONE HOUR PERIOD  
SINGLE-CAMERA SERIES

**WINNER**  
EMMY AWARD  
OUTSTANDING PERIOD MAKEUP  
(NON-PROSTHETIC)

**ASC AWARDS**  
NOMINEE  
EPISODE OF A ONE-HOUR  
REGULAR SERIES

**WINNER**  
HUMANITAS PRIZE  
AMY SHERMAN-PALLADINO

**CAS AWARDS**  
NOMINEE  
TELEVISION SERIES — ONE HOUR

**WINNER**  
SDSA AWARD  
BEST DÉCOR/DESIGN  
ONE HOUR PERIOD SERIES

**2 SAG AWARDS\***  
NOMINATIONS  
OUTSTANDING PERFORMANCE BY  
A FEMALE ACTOR — COMEDY SERIES  
RACHEL BROSHANAN  
ALEX BORSTEIN



# The <sup>Mrs.</sup>Marvelous Maisel

prime | FYC





# LEARNING LESSONS IN CHEMISTRY

## MAKE-UP

BY MIHO SUZUKI

DEPARTMENT HEAD MAKE-UP

From my first reading of the written page to the tip of my make-up brush on the last day of filming, I have felt so fortunate and grateful to work on this incredible project. We transformed the actors into their characters by creating contours; emphasizing color palettes for eyes, lips, and cheeks; and achieving different eyebrows and facial hair in order to perfectly capture each decade, from the 1920s all the way through to 1960.

This was my second project with Academy Award-winning actress Brie Larson, following our work together on the beloved role of Carol Danvers in the second installment of the *Captain Marvel* franchise, *The Marvels*. It was exhilarating to work with Brie on one of the most powerful superheroes of our time and then to help create Elizabeth Zott, a brilliant scientist who becomes a popular TV cooking-show host. And I became even more excited once I started reading scripts, meeting the creators and actors, and collaborating closely with hair designer Tereasa Hill and costume designer Mirren Gordon-Crozier.

First, I knew I wanted to hire Martina Kohl to handle the background world, as she shares my vision, passion and goals. The atmosphere on set can make or break the show, especially for period pieces, and Martina took charge; handling the fittings, setting looks and leading the team of make-up artists each day. I'd like to offer a big thank you to her, as all was done beautifully and precisely to bring my vision to life.

I found inspiration for Elizabeth Zott in vintage books, magazines, countless photos, and UCLA yearbooks; studying all of the trends in Los Angeles over the years. I wanted her to look very natural, so I took advantage of Brie's own beauty, showing off her healthy sun-kissed skin, freckles, the sheen on her cheekbones, her flushed cheeks and rosy lips. I even enhanced her freckles by adding a few more in some areas! This approach worked well, ensuring that Elizabeth stood out from the many secretaries and typists at Hastings who wore heavier make-up to make themselves more attractive. I also wanted Elizabeth's frenemy, Fran Frask, played by Stephanie Koenig, to look picture perfect from top to toe. Once the looks were established, Mandy Artusato took charge of her look for episodes one through six, and Alex Storm brilliantly matched the looks for episodes seven and eight.

Elizabeth's life took so many dramatic turns, including losing the love of her life in an accident, becoming a single mother without a

*Continued on page 22*

Brie Larson as  
Elizabeth Zott



Lewis Pullman as Calvin  
Evans with Brie Larson



## HAIR

BY TERESSA HILL

DEPARTMENT HEAD HAIR

*Webster's Dictionary* definition of chemistry is: a science that deals with the composition, structure, and properties of substances; and the transformations that they undergo. Any cooking that you do involves chemistry; with the use of heat, cold, or cutting, it changes the composition of foods. Well, the same goes for hair. With the use of hot tools, cooling processes, coloring, perms and haircuts, you can transform an actor into a character and transport them to another era. And that is just what we did on *Lessons in Chemistry*.

I first met with the series producers to discuss the project in April 2022. I was aware of the novel, which had been on *The New York Times* bestsellers list for more than six months. I was also familiar with the fantastic lead, Academy Award-winning actress Brie Larson, who was to portray Elizabeth Zott, the misfit heroine in the novel. I was excited to get started!

Assistant Department Head Carol Mitchell and I read all eight scripts, did our breakdowns, and realized that this project was going to be huge. We needed to stay one step ahead, not only were we going to be block-shooting a storyline that spanned more than five decades, starting in 1920, many of the characters lived throughout the majority of those years. Which for the hair team, translates to A LOT of wigs. We had our work cut out for us.

Assembling a strong seasoned team that was proficient with wigs and experienced doing period hair styling and barbering was easy because I have a fantastic team that I have worked with on many projects, including Carol Mitchell, Sharisse Fine, Juan Nunez, Linda Flowers, Kase Glen, Terrie Velazquez Owen, Randy Sayer, Nichelle (Nikki) Young, and Danny Robles. I felt confident in our combined abilities.

*Continued on page 23*



L-R: Stephanie Koenig as Fran Frask,  
Kevin Sussman as Walter Pine, and Brie Larson





Aja Naomi King as Harriet Sloane, Stephanie Koenig, and Marc Evan Jackson as Dr. Leland Mason



## MAKE-UP *Continued from page 20*

job and then turning into an adored TV host! I added changes to her make-up little by little as she moved through these life events, with eyeliner, lipsticks, and more foundation to highlight the passing of time. When she eventually finds herself as the host of *Supper at Six*, she wears sophisticated, elegant, simple make-up inspired by Grace Kelly; with gray-smoked eyeliner, velvet skin and burgundy red lipstick. Here she was, our Elizabeth Zott!

I kept the Hastings men mostly clean-shaven in the 1950s, except for those who had facial hair required by the directors and producers, which we ensured was always well groomed. I love to see some texture for men's skin, so most men wore almost no foundation. Lewis Pullman, who portrayed Calvin Evans, had a very healthy natural tan, which was perfect for Calvin, since he is a rower. I went with a tinted moisturizer with SPF for him to enhance his tanned skin and protect it during his outdoor scenes. I also designed a natural look for Harriet Sloane, who was Calvin's neighbor and a civil rights activist, by applying foundation thinned with moisturizer and Temptu airbrush foundation in place of powder to give the look of little to no make-up, in order to best showcase her intelligence and warmth. After I set the look for the first day of Harriet's filming, Lauren Wilde continued to maintain the look.

For the 1930's flashback scenes, we created a mixture of sweat-tolerant skin tints that featured a fast application to give the actors a grungy feel. For Calvin's childhood story in the 1920s, I invited Kenny Myers to collaborate on aging make-up for Bishop at the orphanage where Calvin lived as a child. We needed to create 30 years of aging with a limited budget for prosthetics, so Kenny generously shared his experience and knowledge, helping me to achieve the look with aging stipples. Adam O'Byrne, who played Bishop, was so patient, sitting through multiple make-up tests, while Justin Stafford made us beautiful facial hair to complete the look.

In addition to Martina Kohl, so many wonderful artists came on this journey with me, including Lauren Wilde, Mandy Artusato and Alex Storm. It was also such a treat for us to occasionally work with Kenny Myers, Tym Buacharn and Kate Shorter in the main trailer. Martina



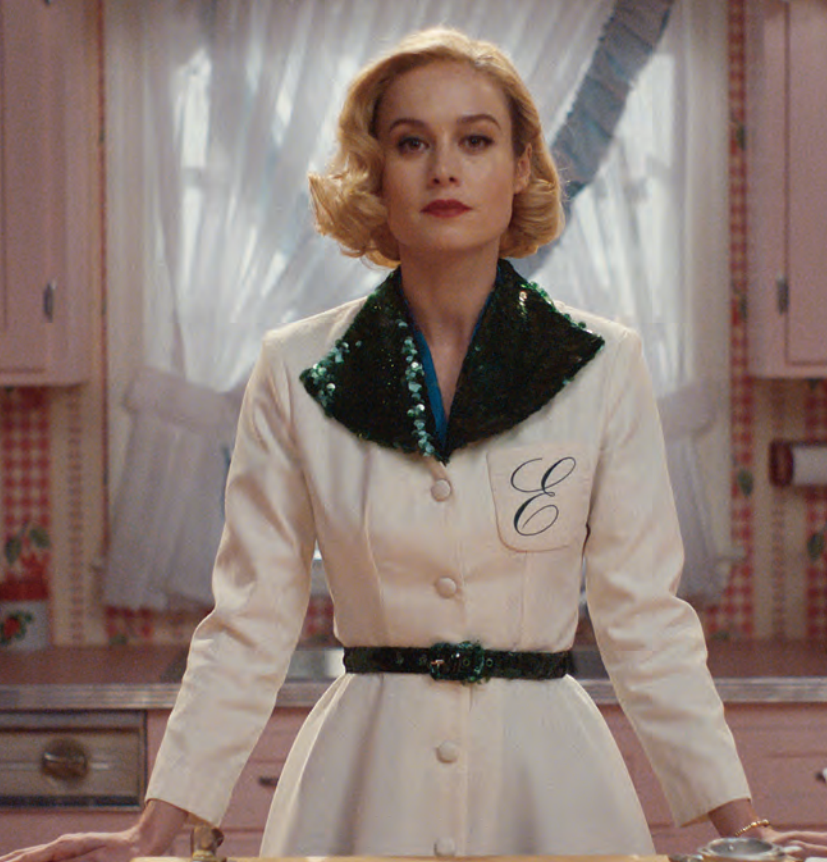
led the incredibly talented team of artisans, including Brigitte Hennech, Alyson Granderos, Rachael Downing, Michel McKaig Avila, Erin Rosenmann, Annett Lorant, Molly R. Stern Schlussel, Karen Rentop, Michele Sweeney, Kim Fiallo, Eleanor Sabaduquia, Raqueli Dahan-Gonen, Tanya Cookingham, Rebecca Lee Castro, Geri Oppenheim, Vanessa Dionne, David DuMortier, Kendall Shannon, Kelcey Fry, Hedvig Lee, Laura Leppanen, Brian E. Kinney, Randi Måvestrand, Jessie Bishop, Maha Lessner and Ann Pala-Williams. A big thank you to my sidekick from the beginning, as well as the best make-up PA, Boutheyne Khokh. And last but not least, to Brie Larson, thank you for believing in me again and again. I am forever grateful for this experience! •

## **HAIR** *Continued from page 21*

The research that went into this project was massive. We gathered old family photos, went through old magazines, countless books, and studied classic films. I met with costume designer Mirren Gordon-Crozier and discussed her designs and color palettes, getting a sense how our hair colors and styles could complement and complete the desired look. I then spoke with the actors cast thus far and noted their input about each character, finalizing my look book and budgets in advance of meeting with the producers.

Once the looks were solidified for Elizabeth Zott, I met with wigmaker Natasha Ladek to have the first three wigs constructed for Brie Larson. I began by hand-picking the hair, focusing on tones and textures.

With the first day of principal photography two weeks away, we needed to get busy, and all our players hadn't yet been cast. Juan Nunez worked closely with Carol and I and began customizing wigs from my stock, including two for actress Aja Naomi King, who portrays Harriet Sloane; two for Stephanie Koenig, who portrays Fran Frask; and three additional wigs for Brie Larson's stand-in and stunt doubles, with many more to come. We had numerous cast members with long hair that we



## **A RECIPE FOR A GREAT SHOT**

- Mix together several actors
- A pound of hair
- Two cups of make-up
- Two pints of wardrobe
- Sprinkle in a seasoned crew
- A dash of set dressing
- Add lighting to taste
- A pinch of photography
- Stir in a director
- Gently roll, cut, and that's a wrap!





Aja Naomi King with Paul James as Charlie Sloane



Patrick Walker as Reverend Wakely



Stephanie Koenig



couldn't cut, so customizing a wig was our only option. Quite a few of our male characters wore wigs, including Boryweitz, John Zott, Reverend Wakely, and the Bishop, just to name just a few.

Time was not on our side. So, to help us out in a pinch, Linda Flowers and Danny Robles set and dressed a multitude of wigs to have on standby for day players. In the meantime, Sharisse Fine and Terri Velazquez-Owen and Nikki Young prepped a collection of wigs for the B trailer. We wet-set and used croquignole techniques on more than 200 wigs throughout this project, as more actors and background artists wore wigs than not, in order to accommodate our challenging schedules that encompassed up to four decades each day.

Wigs in the 1920s and early 1930s required specific lengths and perms. We used shorter hair and tighter finger waves with spit curls in the 1920s to distinguish from the slightly longer brushed-out finger waves of the 1930s.

Wigs in the 1940s also had specific cuts and shaping. We utilized longer hair, bumper bangs, victory rolls and snoods to capture the late 1940s, differentiating from the more coiffured styles of the 1950s.

The majority of the storyline took place in the 1950s, and we designed our wigs and hair styles using specific, distinct shapes for each year within this decade, and always made room for a hat! For the early 1950s, we styled ponytails, short fringe and more squared designs; mid-1950s were characterized by shorter designs such as the pixie and soft bobs; with the late-1950s featuring the French twist and more rounded backcombed styles such as the bouffant.

To create 1960's hair styles, we kept the backcombing further back at the crown, and used fringe, swoop bangs, flips and beehives.

Meanwhile, Randy Sayer was supervising fittings with Nikki Young while Kase Glenn, TJ Romeland, Robert Mathews and Erik Taylor handled men's grooming and hair, making sure each gentlemen's cut was barbered precisely to the decade's specification.

I'm grateful to executive producers Louise Shore and Brie Larson, who gave us the opportunity to work on this inspiring production, and I'm so proud of our department's contribution. Hair and make-up are guaranteed a close-up in every scene, so we worked closely with both directors of photography, Zack Galler and Jason Oldak, making sure every shot was good for hair. It was such a creative endeavor collaborating with Department Head Make-up Miho Suzuki and her team, along with the costume designer and her department, transforming the actors into their characters, helping to transcend them and the audience into a different place in time.

I would like to extend a huge thank you to our hair PAs, Boutheyne "Boots" Khokh and Emma Bailey, as well as a massive shout-out to the hair stylists who shared their talents on this series, including Josee Normand, Gail Ryan, Joy Zapata, Cathie Childers, Anthony Wilson, Mitch Stone, Solina Tabrizi, Cheryl Eckert, Norma Lee, Polly Lucke, Connie Kallos, Linda Rasmussen, Melanie Verkins, Jackie Masterson, Daniel Curet, Iman Newborn, Jackie Zavala, Aley Gallinda, Alison Black-Barry, Jennifer Singleton, Leighann Pitchon, Heather Haynes, Troy Zestos, Barbara Dally, Sallie Ciganovich, Curt Darling, Ketty Gonzalez, Stenice Anderson, Kahlil Sledge, Alyssa Kim, Eileen Bugnitz, Rashone Crayton, Skip Pettus and Anissa Salazar. •



# 2 MAKE-UP ARTISTS & HAIR STYLISTS GUILD AWARDS

NOMINATIONS

## BEST CONTEMPORARY MAKE-UP

Tym Shutchai Buacharern • Michele Lewis • Jennifer Zide-Essex • Yvettra Grantham

## BEST CONTEMPORARY HAIR STYLING

Yvette Shelton • Shian Banks • Stacey Morris • Maisha Oliver

“A creative Christmas surprise  
**full of magic and spirit**”

SCREENRANT



Candy Cane Lane

prime | FYC



# CREED III DELIVERS A PUNCH

BY JASON COLLINS

SPECIAL MAKE-UP EFFECTS DESIGNER

## AMERICAN GLADIATORS—THE ART OF BLOOD AND SPECIAL MAKE-UP EFFECTS FOR *CREED III*.

I've loved the *Rocky* franchise since I was a kid. Growing up watching the underdog fight his way to the top was one of the great American cinema experiences. When *Creed* hit theaters, I was once again hooked! Ryan Coogler captured lightning in the bottle!

Michael B. Jordan embodied the underdog fighting his way through himself and the world, proving Adonis Creed belonged in the hall of cinema greats!

When I received the call to be involved with *Creed III*, I was over the moon. Being a fan of the franchise and the insurmountable challenge of the continuity monster that the boxing film it was intimidating. Throw in the fact that our director was to be Creed himself, Michael B. Jordan, I knew that was going to be its own challenge for application times. Throw in the incredible Jonathan Majors who plays Damian Anderson as Creed's major opponent, I knew this show would keep me on my toes.

Mike McCarty who supervises my company, Autonomous FX, Inc., hit the ground running with breakdowns and securing lifecasts. Luckily, we had the chance to work with Jonathan on *The Harder They Fall* with DH Tym Buacharern and had his lifecast already. We were able to get a lifecast of Michael B. Jordan through Joel Harlow's company, Morphology FX, which was extremely helpful. Being able to secure their lifecasts helped us shave some

Photo courtesy of Metro-Goldwyn-Mayer Pictures Inc.



Glen Griffin touches up  
José Benavidez Jr., who  
plays Felix Chavez



Michael B.  
Jordan as  
Adonis Creed  
in stages of  
fight make-up



time and spare the actors' schedule who were both training in Atlanta already.

After some serious conversations with our director Michael B. Jordan, we knew the beats he wanted in each fight. The important story notes of the violence with how and when they should play out. We were to shoot all the boxing pieces first in the film which would be approximately four weeks on a sound stage in Atlanta. Nothing like that kind of pressure to get you motivated and moving. Luckily, our director was available nonstop for us, no matter how busy, he would always find the time to hop on a quick Zoom to discuss. Our first step is always the design process to help the production team visualize the extent of the violence that was to play out on the characters through the fight. I hoped on the phone with Stevie Martin, the show's Department Head Make-up, and a vital part in helping not only develop the direction of the fight looks but what the actors' post damage would. Once I had these designs finalized, our director would give notes as he was working coordinating out the fights homing in on surgical details.

We began sculpting the various looks knowing we had three major fights to cover: Creed vs. Conlon, Anderson vs. Chavez, and Creed vs. Anderson for the big showstopper! Michael B. directed us in each of these, letting me know the Conlon fight was the warmup and would be minimal with slight abrasions and swelling. Anderson vs. Felix Chavez, played by real time boxer José Benavidez Jr., would be a real violent display as we show what Damian Anderson is capable of: setting up the final fight and uping the stakes.

In the Chavez fight, there were to be three key pieces to the story bit. The first was Damian keeps working Felix's bicep until the muscle gives out and snaps. The second was to work the general body and face, swelling the eyes and the last was to break the cheekbone, splitting the skin open wide for a cascade of blood. At the shop, we sculpted all of these looks and took them to Atlanta to screen test.

Every make-up artist knows that the team is everything and if you're going to be in the trenches on a boxing continuity challenge, you want the best. Luckily, Glen Griffin was available to come get in the fight with me in Atlanta, as well as Conor McCullagh, who I've worked with several times before. These two artists were vital in establishing and keeping these looks throughout all the fights as I was going to be working on our star Michael B. with Stevie Martin.

We tested Felix Chavez's fight looks first in the screen test. The first bicep test felt a little bulky and while it looked real, it didn't feel like it punched enough drama. We knew the piece would need a re-sculpt. For the facial appliances, we tested all the looks. When you're doing several rounds in a boxing fight, you start with the end effect of swelling and work backward. You have the initial point of impact, slight swelling, smaller cuts that turn into bigger cuts, than final swelling. All this needs to be visualized through the rounds in phases. During the filming of this fight, Glen took over Felix once we tested and established. Glen has an extraordinary touch when it comes to color and was able to juxtapose the subtle and extreme layers of bruising and swelling that feels subcutaneous and not topical.





Clockwise from top left: Four stages of make-up for José Benavidez as Felix Chavez



The final knockout involved a broken cheekbone and severe split in the cheek with bloodwork which became quite operatic in its application and use. The damage on Damian was slight bruising and swelling around the eyes executed with silicone appliances. The final showstopper fight involved Creed going toe-to-toe with his childhood friend, Damian. It was important for our director that we kept the application time swift due to his directorial duties. Stevie Martin and I applied several appliances to a cut above the eye and nose which evolved throughout the fight into slight swelling. The blood dressing became key as continuity dictated that it matched perfectly throughout so we would constantly be taking photos and texting each artist as the sweat was a battle.

Damian's damage was handled by Glen and Connor. A specific gag that Michael wanted was a shot where Damian pulls out his mouth guard. In the guard, his tooth stays lodged in it while the nerve was still attached to the gum. We handled this with a clear vacuform of the actor's teeth where a socket and gum portion were sculpted with the missing tooth. A small resettable nerve was strung between the tooth and empty gum pocket. On action, he pulls the nerve clean out for a total gross-out factor. We had three sets ready for replacement to keep the momentum in the moment. In addition, he had swollen cheek appliances and above-the-eye swelling which evolved throughout the fight.

In the end, we took a bit more of a minimal approach to this fight as it wasn't about the violence as much as it was about two friends, brothers really, who as Michael put it, were having a conversation. Communicating with a language that came from the heart and the only way they reached each other was in the ring.

This was a beautiful film to be a part of. *Creed III* has allowed the franchise to be more independent and to stand on its own apart from the world of *Rocky* finding its own soul and footing.

We couldn't have done this without our sculptors, Len Burge and Eric Koo, mold shop supervisor Aaron Globberman, silicone runners Steve Haggiag and Gabe Acero, with design work by Madison Burger, all from the Autonomous FX, Inc. team! •



# 2 MAKE-UP ARTISTS & HAIR STYLISTS GUILD AWARDS

NOMINATIONS

## BEST PERIOD AND/OR CHARACTER MAKE-UP

TELEVISION SERIES – LIMITED, MINISERIES OR MOVIE FOR TELEVISION

ALEXEI DMITRIEW, CRISTINA WALTZ, ALEX PERRONE, CALE THOMAS

## BEST SPECIAL MAKE-UP EFFECTS

TELEVISION SERIES – LIMITED, MINISERIES OR MOVIE FOR TELEVISION

ALEXEI DMITRIEW, CRISTINA WALTZ,  
ANA GABRIELA QUINONEZ, IAN GOODWIN

“A POWERFUL AND  
STUNNING VISUAL UNIVERSE.”

VARIETY

STAR WARS

# AHSOKA







*Chris Pine as Edgin*



*Michelle Rodriguez as Holga*





ENTERING THE WORLD OF

# DUNGEONS & DRAGONS

## HONOR AMONG THIEVES

BY ALESSANDRO BERTOLAZZI

DEPARTMENT HEAD HAIR, MAKE-UP | PROSTHETIC DESIGNER

*Dungeons & Dragons (D&D)* as a journey of transformation ... a creative ritual in its conception. We have done make-up, real, practical make-up and hair character transformations. Our goal was to maintain a realism that anyone can identify with. If you see a single photo of our work, it may seem familiar, however, when you insert these images into the world of *D&D*, they will become magically mysterious, ready for the most incredible adventures. In a land where imagination knows no bounds, *Dungeons & Dragons'* make-up and hair proves that magic is real. When the adventure begins, it is not just a film, but a world of wonder, a cinematic journey of epic proportions! And fun.

I came onto the project to design the make-up, hair and prosthetics. There was a lot to consider for this film. Most importantly, we had to create a world that *D&D* fans, young and old, could resonate

with. Iconic *D&D* characters were to be embodied that so many fans have been role playing in their imagination for the past 50 years. The pressure is on.

As always, we begin with the prep where all the looks for this film are born and raised. I like to start with an empty room where I ask to bring a huge, long table. This is the best way I am able to start the process of discovery. There's no pressure or ideas, just a blank sensation allowing my thoughts to build. Then the team comes together and we start talking and we begin to research keeping in mind that everything already exists. We simply have to find where it is hidden. There is no presumption that we are doing something unique, but then suddenly, something happens, like a small flicker of light that starts to grow. We can call it inspiration, an idea, or simple suggestion, at which point we begin to follow. Like a crack in the





Justice Smith and crew on the set



Rege-Jean Page  
as Xenk

dam, a river of ideas spills forth! At this point, you have to be careful not to leave anything out ... wait, let me explain better; what at first glance does not seem so interesting, will later prove to be important. Our empty room now begins to live and become full of pictures. But this is not enough, we need textures and items to always look to for inspiration. I brought with me the most fabulous team to help create the magic. We even had a tiny, tiny kitchen where every day at 1 p.m. sharp, we would take turns to make a family meal on a hotpot to banter and discuss our ideas. We would research each character and was in constant communication not only with the directors, but also Wizards of the Coast, who really expressed the need for each character to have true *D&D* authenticity. Constant testing and discovery continued throughout filming up until the last day of the shoot. For seven months, the team would alter, change, and modify designs until there was a character worthy of the *D&D* world.

In starting to think about our barbarian characters, our leading barbarian named Holga, was played by Michelle Rodriguez. The barbarians needed tattoos and an arm branding for signifying their specific tribe. In thinking about Holga, I became fascinated with the history of a Siberian Ice Maiden named Princess Ukok. Her body was preserved for 2,500 years in the Altai Mountains. It is believed

that Ukok was to have been a great female warrior and part of the ancient nomadic Siberian people, the Pazyryk. They were known for using tattoos to symbolize age, status, and family. I drew a lot of inspiration from this story and the style of tattoos this princess had. We drew Holga's tattoos from this and followed with all the barbarians from there. We created a multitude of tattoos inspired by this ancient style.

Michelle's hair stylist, Linda Flowers, created a top hairpiece that covers Michelle's head from temple to temple and used Michelle's own hair on the sides and bottom. With the help of pipe cleaners, hair was braided, knotted, twisted, and Linda used a few dreads to create her style. Holga became a living Princess Ukok, a most strong barbarian.

Many of our characters included designs that needed some prosthetic elements to achieve the fantasy, so we had a workshop set up on site to build the custom ears, horns, scars and branding for the various barbarians, Tieflings, elves and dwarfs. David Malinowski headed this workshop and hired sculptors, mold makers, and painters to process all the needs. Sophia Lillis (Doric) and Justice Smith (Simon) wore custom silicone ears. For Doric, a fine lace custom wig was applied and styled after being fitted over a custom carbon cap head-form with small protrusions to magnetically attach her Tiefling horns seamlessly through the wig. Small lace pieces were attached to the horns to fill any gaps. A sheer airbrushed foundation was used to color-correct her skin but allow her natural freckles to show through. I meticulously painted and darkened additional freckles all over her face using a brow pen and the ears were painted to match, including more freckles!

There was much back-and-forth to find the right hair and horn style for Doric. Placement and style of the horns really changed the character a lot and we wanted to be sure to keep her full look easily in the camera frame for close-ups. Next, we really worked in finding the right curl style for her hair. Originally, we had a much tighter curl in



the wig but once we saw her on camera, we realize she became too innocent, or perhaps too manicured. We brought the wig back to the workshop and pulled out the curl and softened the style and I really like the character she became.

One of my favorite character processes was creating the look for Sofina, a Red Wizard. I should first note that the Red Wizards and their captured Thayan warriors required very specific head markings to represent their elusive and dark history. It was important we come up with a style that is unique for each one. I wanted this to feel like magic on the side of the head. Many ideas were explored until we had discovered the art of the symbols. Cristina Waltz then altered and created 15 different Red Wizard head markings and eight Thayan warrior head markings for various roles. Sofina was played by actress Daisy Head. Daisy had very long hair to hide under a bald cap and we did not want her to have an oversized head full of prosthetics, so Cristina dry wrapped her hair under a simple vinyl bald cap. The bald cap was airbrushed and painted with alcohol paints achieving a seamless blend with the creamy pale face make-up. Her markings were then transferred onto the cap and sealed. Sofina's beauty make-up consisted of a pale foundation with a lavender and taupe contour, a very smokey eye using an ashy brown and charcoal, with and a nude lip.

For the Thayans, we first needed to imagine the forehead marking for Xenk Yendar, performed by Rege-Jean Page. This character had escaped the fate of being turned into a Thayan slave warrior but did end up with the start of a marking appearing on the center of his forehead at the hairline. We tested all sizes and styles, as we did not want to make something too distracting for the character, but also needed to



Sophia Lillis  
as Doric



Chloe Coleman  
as Kira

have a symbol that would work for our other Thayan warriors. Once we had refined Rege's marking, we continued with Dralas (Jason Wong) and his Thayan crew.

Chris Pine came to us with an undercut, so a half wig needed to be made. We cut the wig on Chris to blend into the top of his hair. As the film went on and Chris's hair grew, we slowly blended his own hair over the wig starting at the sides, and cutting the wig back until we could use his own hair. Facial hair was trimmed down using scissors over comb to a bespoke length. On his face, a bronzer and some light dirt and sweat completed his look.

Away from our principal talent, we still had to create the world. Creative period styling was used in developing the looks of the crowd such as barbarians, elves, & Tieflings. We found a unique look through the use of hundreds of custom tattoos, multiple tribal branding options, endless battle scars, prosthetic ears and horns. In the end, more than 300 wigs and hairpieces were created for the vast crowd!

In the end, everything came together and magic was made. It was a delight to see the final product and rewarding to see all the effort we did to bring the world alive. •





# TURNING DRIVER IN TO *FERRARI*

**T**hrough a complicated set of circumstances, I woke up on the morning of June 22 to an email from the line producer of *Ferrari* informing me that I was being handed over the job of designing, building, and applying the make-up on Adam Driver for the part of Enzo Ferrari. Between June 22 and August 1, I had to organize two different crews, build three different versions of the make-up, travel to and from Italy twice to test them and then navigate a complete change in design concept after making the full time move to Italy. In all of this, we had to navigate a major distortion in the life-cast we inherited, as well as alternate options throughout the process. Shaun Smith was my right-hand man and was involved with the build, testing, and application for the full run of the show. Alexis Contiente was the masterful hair stylist for Adam who designed, cut, and dressed and applied the wigs and hairpieces. We were testing options up until the very first day of shooting. After pursuing a concept of trying to create an accurate likeness, Michael Mann decided that a design based on a strong rectangular

shape with elements of likeness would work best for the character.

The actual final make-up settled into three prosthetics and a paint job to age and reshape Adam's face. We started with a split bald cap. The cap was split to avoid front to back tension. Alexis and I would glue down Adam's hairline in three layers while Shaun would glue down the back half of the split bald cap. I would then glue down the front part of the split cap. Adam would pull down on his forehead while I glued the cap down to avoid creating any lift effect. At the same time, Shaun and Alexis would glue down the back of the neck prosthetic over the bald cap. We would then lay Adam back and Shaun and I would glue down the forehead. The forehead was designed originally to blend under cheeks. And this was further complicated by the runs having edges that were so thick that they had to be scissored instead of blended with acetone. We developed a process of filling edges with Pros-Aide and TS 100 and then further blending and transitioning from the prosthetic to Adam's face with a custom mix of Pros-Aide, acrylic matte medium,

balloon rubber, and distilled water.

We did this to make the transition uniform in its reflectivity and in how it transferred Adam's facial expressions. The neck presented its own set of challenges. In order to give Michael the broad form in the neck, he felt would define the character, the micro forms had to be anatomically compromised. To make things even more complicated, the appliance had no reference points. Landing the prosthetic in the right spot each day was like landing an airplane in the dark without instruments. Once we anchored it in the right starting position, Shaun and I had to carefully tweak the glue in to try to create more anatomy without losing the broad form that Michael Mann wanted. We had to push and pull to try to place the top edge in the crease of Adam's neck to make that edge look like a natural crease. We had to stretch the back of the appliance to hide certain distortions under the wig. Then we had to integrate these two large prosthetics into Adam's face and reshape his face and add about 15-20 years with color. Using illustrators, I would do a very theatrical contouring by hand and with





BY SCOTT WHEELER

DEPARTMENT HEAD MAKE-UP

the airbrush for the shapes. I would then camouflage these bold broad strokes with spattering of a freckling color, a light tone, and a red tone. While I was doing this, Shaun would hand-paint various details around the neck blend and in areas I would not be able to get to with the airbrush. I would finish the paint with a few broad strokes of reds and greens to create those natural differences in color that all faces have. After this, Alexis would take over and do the hairpieces and the wig. The final touch was the eyes. To create the classic Enzo Ferrari eye fold, I would do a very theatrical painted eye fold and then lighten up Adam's eyebrows with Kryolan Dermacolor concealer. •



Adam Driver as Enzo Ferrari



Penélope Cruz as  
Laura Ferrari



Adam Driver confers with  
director Michael Mann







Carrie Coon



Christine Baranski



Audra McDonald



L-R: Denée Benton and Louisa Jacobson





L-R: Robert Sean Leonard and Cynthia Nixon

TAPPING INTO THE HISTORY, POLITICS, CULTURE, AND ENVIRONMENT OF

# *The Gilded Age*

BY **NICKI LEDERMANN** | DEPARTMENT HEAD MAKE-UP  
AND **SEAN FLANIGAN** | DEPARTMENT HEAD HAIR

**To create the look of any period piece and its characters, regardless if you stick to realism or an interpretation, the key is to do proper research. Not just learning about the visuals but also about the historical, political, cultural and the physical environment of the time as that always has a big impact on the look of the characters.**

In prep, the make-up team painted/drew copies of portraits by American realist painters of that time to better understand the mood, color palette and beauty standards, to then translate that intricate esthetic of the very stylish Gilded Age (1877-1900) onto the cast. To achieve the distinct nuances between old money, new money, as well as all other classes, we created specific tones and hues, based on what was available at that time,

even creating some of our own products authentic to the era. Our make-up design represented old money characters clean and classy but yet mysterious, the new money more extravagant by definitely pushing the respectable boundaries of that time, while the working class was extremely simple in contrast. Many of our gentlemen had facial hair which was quite very diverse in style at this time, using an impressive stock of facial hairpieces and loose hair, main and background cast alike.

For hair research, the team loved a good museum portrait gallery and also to scroll through periodicals of the time that are designed for women's fashion, such as *Harper's Bazaar*. Pencil sketches are abundant and always inspiring to create. Every woman needed hair, whether full lace wigs or additional clusters or switches. The challenge for the hair designs was always to style in a manner that would support the amazing hats required for the period. Upper-class women always styled smooth and





L-R: Louisa Jacobson and David Furr



Creating the look for Louisa Jacobson



Forefront L-R: Morgan Spector and Patrick Page

intricate, while the household staff was always left a bit more natural in the hair texture to appear more organic and realistic. One of the biggest highlights was recreating the hair styles of the African American women of the period. We had some amazing reference images of African American women of stature which we were able to rely on in the creation of our ladies.

Our designs could not have been executed without the help and dedication of our talented artists and stylists working tirelessly alongside us, on our large cast ensemble, as well as on the many daily background talent.

The collaboration between hair, make-up, wardrobe, production design, and cinematography was not only imperative to pull off beautiful and convincing visuals to aid the storytelling, but we also had great fun, trust and respect for all the departments and wonderful cast, which made working on this show very special. •



Kelli O'Hara



L-R: Laura Benanti and Harry Richardson



Donna Murphy



"Makeup head Alexei Dmitriew and hair department head Cassie Russek used over 22,500 prosthetics, 500 wigs and 130 facial hairpieces to create the characters."

VARIETY



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# TALES OF *Love & Death*

BY **LANA HOROCHOWSKI** | DEPARTMENT HEAD MAKE-UP  
AND **MICHELLE CEGLIA** | DEPARTMENT HEAD HAIR



Elizabeth Olsen

Krysten Ritter



L-R: Patrick Fugit, Elizabeth Olsen, Bonnie Gayle Sparks, Aaron Jay Rome, Krysten Ritter, and Jesse Plemons



Jesse Plemons

**Lana Horochowski** and **Michelle Ceglia**: We were the hair and make-up department heads on the Max Original *Love & Death*, a limited series inspired by the true story of Candy Montgomery and the killing of Betty Gore. Everyone involved in this project didn't want the cast to look like carbon copies of the real people, which gave us creative license to make them true to the 1970s. Each actor and actress played a take on their respective characters, while also respecting the fact that these were all real people who existed.

**LH**: Inspiration-wise, I grew up in Texas so this was easy to research for me. We had reference photos for some of the actual people, but we didn't want to lean into that too much because most people didn't know what they really looked like anyway. We decided to be more in the time period, and make the cast into more of a likeness than full-on characters. I drew from my own life and looked back at old family albums, yearbooks, and photos of my parents growing up, which are some of the craziest looks you've ever seen! Some people might have thought, "This is the worst hair and make-up," but it was really how people looked back then.

**MC**: I love working on period projects and creating wigs to transform people. Lana and I were collaborating from the beginning as soon as I found out a lot of our male actors, like Jesse Plemons and Patrick Fugit, were coming from different projects set in different time periods. Jesse was working in the '20s and Patrick was in *Babylon*, so they all were coming to me with the opposite haircuts of the '70s—some length on top and nothing on the bottom. Right away it was wigs and sideburns for all. Keir Gilchrist had cut off all his hair, as well just before he found he was cast. For Jesse, I used his natural hairline and had to work with a rented 3/4 stock piece until the rest of his hair grew in months later. I was very excited to hear Krysten Ritter joined the project because I wanted the opportunity to transform her. The first thing I asked the director was, "Can I please make her a red wig?" Often, we see her in her signature black hair, so it was exciting for me to change her look and turn her into a different color for this role. One place where they wanted to stay true to a look was the courtroom scenes





L-R: Patrick Fugit and Elizabeth Olsen



Elizabeth Olsen



Elizabeth Olsen

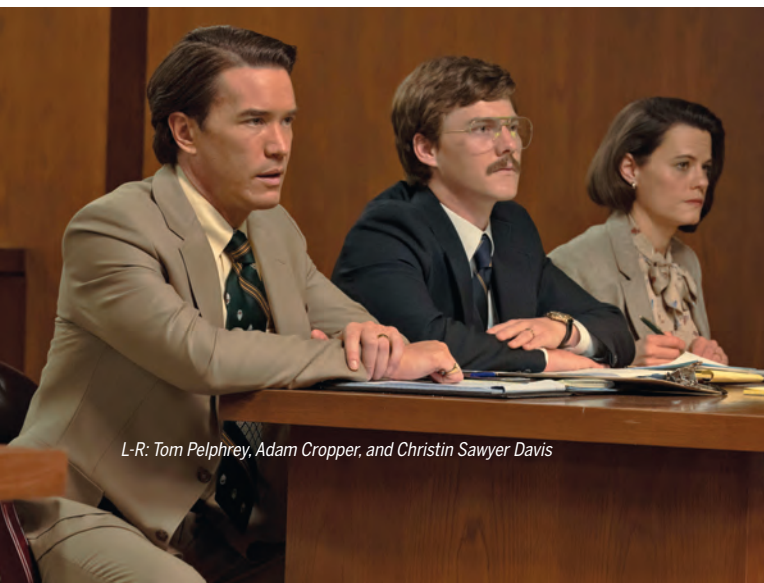
for Candy. Karen Bartek was Elizabeth Olsen's personal hair stylist and did an amazing cut, color and style from the beginning on her own hair. Then for the second half, Karen did a beautiful job matching Elizabeth's wigs to the real Candy's look in court.

**LH:** This was a very fun and collaborative project. Michelle and I both worked closely together, along with Audrey Fisher, our costume designer. You have to marry hair, make-up and customers together to form the perfect character. Anytime you watch a show or movie, it doesn't matter how good the other two are if one of them is off. I had worked with Audrey before, so once we started, she sent me books and books of all her costume designs broken down by character. Once

Michelle joined the team, it was full steam ahead determining each character's look. For example, once Michelle decided to turn Krysten into a redhead, Audrey and I had to lean into the redhead palette for her make-up and wardrobe. It was definitely a back-and-forth process to accomplish our ultimate goal of what we wanted each person to look like, and that is the most important thing on a show to me. If we can't work together, viewers can tell when they watch. It was also important for us to work together because we had a large cast to get ready.

**MC:** In addition to our main cast, we had to create lots of last-minute pieces and used stock wigs for the supporting cast, as well as having to get ready hundreds of extras. We had a ton of Austin locals, as well as some very talented members of Local 706 and Local 798 to help create our period on all the BG in the town and courtroom. Everyone was incredible and worked tirelessly to get everyone just right. The background sets the whole look, you know, we can't have our actors looking period correct and background not following suit. We had different setups for the extras with tons of hair and make-up stations in extra-large tents. Chris Clark and Alyssa Shores ran all of the BG. Chris also took care of some wigs for us on our supporting cast many days when we were slammed. Rob Pickens, my wigmaker, also always knocks it out of the park with creating amazing wigs to work with.

**LH:** Going off of that, make-up was also a team effort. I was able to bring two people from my team that I work with all the time and trust 100%. I give them the overall look, and then let them be creative as well. I don't want it to look like I did everybody because then everyone would just look the same. Giving guidelines and letting artists create on their own is a good way to create a full cast and community that look like regular people. I also love for my team to talk with the actors to collaborate on their look, while staying within the boundaries of the time period. We were also working with the hundreds of background actors, and luckily, I found and hired a local make-up artist named Madison Miller. She was unbelievable. She instantly became part of our group and worked out an entire organized system to get everyone through hair and make-up on time. Without my team, we would have failed day one. We were also shooting outdoors in the Texas heat, so everyone was sweating. To keep actors as comfortable as possible, we didn't use prosthetics or try to alter their appearances too much with heavy make-up. Instead, we had our talented cast and leaned into the way they looked. We did have masks, costumes, period hair styles, wigs, fake beards, fake sideburns and more, but we all bonded and got through it together. Sometimes sideburns just



L-R: Tom Pelphrey, Adam Cropper, and Christin Sawyer Davis





L-R: Krysten Ritter and Elizabeth Olsen



L-R: Krysten Ritter and Elizabeth Olsen



Elizabeth Marvel



L-R: Lily Rabe and Jesse Plemons



L-R: Jesse Plemons and Kira Pozehl



Tom Pelphrey

start slipping down someone's face, but you adjust and keep going. That can be how you make some of your closest connections.

**MC:** We created so many great looks on the show, but one of our favorites was the disco scene with Elizabeth Olsen and Krysten Ritter. I also loved Tom Pelphrey's overall look and Lily Rabe, mostly because she has enough hair for a small country and I love the challenge of hiding it. Elizabeth Marvel's wig was also one of my top favorites. I am a big fan of '70s hair in general, and I'm just so proud that we pulled everything off given the amount of actors and time constraints. Our entire team rose to the occasion and killed it, including Analyn Cruz and Mischa Fruge.

**LH:** Even though it was busy, we had the best time in Austin. The cast was so fun, and we all became a big family. I also got to work alongside some of my dear friends in the hair and make-up departments, including Lesa Duff, Robin Beauchesne, and Tricia Sawyer, Elizabeth Olsen's personal make-up artist. We were all very connected and got to be over the top and fun while also staying true to Texas in the '70s. It was just such a nice set and fun to work with people who I've known for years. Everybody brought their A game and had a good time together. It was a dream!

**MC:** Watching your own work for the first time is always nerve wracking—I'm usually just kind of peeking through my fingers like a horror movie. However, all things considered, I was pretty happy with our outcome. I have a lot of really great nostalgic memories from set tied to certain looks. Honestly, the hair and make-up departments just sitting and working together everyday gave me so many fond memories and moments. The cast was very special as well. We all had that magical experience of meeting new people and instantly becoming a family, and we still are to this day. •





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Geffri Maya as Simone;  
Netta Walker as Keisha;  
Peyton 'Alex' Smith as  
Damon

# A HOMECOMING DREAM

BY RYAN BURRELL  
DEPARTMENT HEAD HAIR

As someone who grew up watching the iconic series *A Different World*, set in fictional HBCU Hillman College, I admired that series. I never dreamed I would be working in a similar setting many years later as Department Head. *All American: Homecoming* is a spinoff of the regular series *All American*. It has that modern-day *Different World* feel which gave me my dream job.

When the pandemic first began, my mother brought up a show called *All American* which was on The CW but also was available to stream on Netflix. She felt that I should check it out, which I did. I was hooked after only two episodes and finished the first season in only a few days. While watching the show, I had an epiphany and said a silent prayer to God. I knew this would be a perfect match for my skill set with a young vibrant cast like *All American*.



This photo and right:  
Ryan Burrell works  
on Geffri Maya



Fast-forward. I got a job during the pandemic to work in LA with a personal client. While there, a good friend asked me out to lunch as she wanted to run an idea by me. She mentions she has an opening on her show for a key position. It was already in full swing and only eight months left during the season. I told her my plans of going back home and she asked me to move to LA. I politely declined. However, when she said the name of the show she was hiring for, I gasped! *All American* would be the show. This was the same show I prayed to God about. She stated that based on my enthusiasm and reaction that she would take that as a yes. She was correct. I would be staying in LA for good!

During the season, there was talk going around about a spinoff. Geffri Maya, as Simone Hicks, was chosen as lead for the new show: *All American: Homecoming*. The next thing I knew, my department head approached me and asked me to be the department head for the pilot. I immediately protested because I didn't feel ready. She reassured me and would make sure I was comfortable. Having consultations about hair,





L-R: Geffri Maya; Coco Gauff



Camille Hyde as  
Thea Mays



Cory Hardrict as  
Coach Marcus

and the direction  
of the styles  
put me at ease.

Everything just made sense and it felt good. The *All American* crew truly felt like a family.

After the pilot was shot, it was back to the original cast. A few months later, the episode aired and it was a huge hit with the audience. I was proud of everyone. It never crossed my mind about being the department head, as I was just happy to be onboard. Production approached one day and asked me about the idea of heading up the department. Before I could respond, I heard my mother's voice saying, "It's your time." Clearly this was God's plan. The rest as they say, is history.

The goal for each character was to channel the present-day college student. We wanted to grab the audience's attention with styles that related to them as athletes, student government, Black culture, and Greek life. We also wanted to connect and have a visual of the college faculty at a traditional HBCU.

Simone is portrayed as being from Beverly Hills with goals of becoming a top-ranked tennis player. The idea here was to have hair styles that can go on and off the court. We wanted to introduce styles that we've seen on top athletes like Serena Williams, Coco Gauff, Naomi Osaka, etc. Most young athletes look up to professional athletes, so it was only right to have similar hair styles. We also pushed the envelope. I wanted to show college tennis players with texture hair. *All American: Homecoming* has professional tennis players on staff



L-R: Ryan Burrell; Geffri Maya;  
Lauren Guzman; Netta Walker;  
Elizabeta Barcowska;  
Peyton Alex Smith



L-R: Heather Lynn Harris as Gabrielle;  
Velveada Nelms as Ryan Burrell;  
Sylvester Powell as JR;  
Laverne Caracuzzi

who I could pitch ideas to as well. I also inspired them to wear new styles on the court.

We also had doubles for Simone and Thea, so creating styles that could be easily created on doubles and stunt actors were important. Textured hair is truly unique, so we had to find doubles that matched very closely to each actress. It was apparent that the hair team handpicked each double because the silhouette needed to be believable.

Also, Camille Hyde, as Thea, is portrayed as being in her second year as the top college tennis player in the country. Therefore, we wanted her to look polished constantly. Super healthy long luxurious hair was her identity. We used glueless wigs, u-part units, and traditional extension applications to maintain her hair. The only time she pulls it back is when she plays tennis. Sloane Stephens and Venus Williams were my inspiration for on and off the court.

Kelly Jenrette as Dr. Amara Patterson portrays the president. She is





L-R: Peyton 'Alex' Smith; Mitchell Edwards as Cam Watkins; Rhoyce Ivy King as Nathaniel; Kelly Jenrette as Amara Patterson; Cory Hardrict; Geffri Maya



Velveta Nelms working on Rhoyce Ivy King



Hair team, L-R: Velveta Nelms; Ryan Burrell; Gabby Suarez; Joshua Paris



evolving professionally. She changed jobs from Season 1-2, so we wanted to evolve her look from Season 1. Therefore, we changed her texture with her wig units a few times. Adding passion twists also helped (a more defined curly texture hair being twisted into her hair to create a sister two-strand twist). She played with a few updos and scarfs as well.

Coach Marcus had to look like a southern baseball coach. He was almost a professional baseball player before a career-ending injury. We pulled images of Sammy Sosa and Ken Griffey Jr. He needed to always look well groomed. When he had a mental breakdown during the season, it was the only time we left him unkempt.

Keisha is the "It" girl on campus who changed her major to dance. So, she always wore trendy hair styles. She wears her own hair most of the time. As a result, we set aside time weekly to do hair treatments to ensure we kept her hair healthy. We also use heat-free hair styles, protective styles (braids and flat twist outs, etc.) this season and showcased more of her true texture.

Nate's character is non-binary, so Nate's pronouns are she/her. I wanted to give her a look that showcased her journey through this season. She discovers her political side and wants to get into student government. So, her look was business casual with a twist. The key hair stylist, Velveta Nelms, focused on styles that kept her chic and trendy by using full-lace custom wig units, glueless wigs. She's also the campus hair stylist so we had to make sure her hair was always neat.

We also have a baseball team. Being from Chicago, and our barber Joshua Paris from Houston, we compared both cultures and came up with silhouettes and styles relevant to today. Men are wearing their

hair longer, as well as more natural. From the baseball coach to the players, all have various textured styles.

Damon's hair inspiration came from baseball players Francisco Lindor and Luis Robert Jr. His style was a little more polished because he was heading to the pros before entering college. Joshua tapered his sides but kept it dark with a light shadow. Damon's hair required a finger coil twistout using a hair pudding for locked-in moisture. We also used a gloss hair spray for shine, in most scenes we wanted his hair to look super healthy.

Hair gloss tends to sit on top of the hair. Therefore, we use a gloss so that our guys' hair maintains a healthy sheen. JR's hair gives us that ideal healthy sheen. Cam was a LA native, along with Simone. He played football but had a hidden talent. He's also a singer. So, we wanted to keep him trendy with different braid pattern techniques and individual two-strand twists.

Back in the trailer, creativity amongst everyone was encouraged. We came up with new ideas on the spot and sometimes we had to tag team an actor to get them done in time. Working with natural texture hair can take longer because of how fragile the coils are. Our third, Gabby Suarez, helped with every style that came down to a time crunch.

All of these looks wouldn't have come to life without a great make-up team lead by Laverne Caracuzzi, Lauren Guzman, and Elizabeta Barczewska. We just worked well together.

Thank you to the *All-American: Homecoming* cast and crew. Special thanks to showrunner Nkechi Okoro Carroll for creating a space that showcases textured hair. Congratulations on the upcoming Season 3.●



## Zoom Make-Up

BY CLAIRE ALEXANDRA DOYLE

MAKE-UP CRAFT EDUCATION PRESIDENT

During the pandemic, the use of providing online connection to our members was created using platforms like **Zoom** and **Instagram Live** to host education and informative meetings. Local 706 was able to carry on, keeping that connection, while we sheltered at home and waited out the rough times.

One of the goals when I and Make-up Craft secretary Nicole Artmont decided to run for the Craft Education offices was to continue on with that very technology. Unable to foresee a work stoppage due to the 2023 WGA and SAG/AFTRA strikes lasting as long as it did, we used the Zoom platform to provide Craft Education to our members in the last quarter of the year. Continuing to use this technology where we can (hybrid or virtual) not only connect our members working and living afar, but it also allows us the opportunity to have educators participate who may not be able to attend in person.

It was my pleasure that we hosted four presentations during our **90-minute Zoom Make-up Craft Meeting** on December 6, 2023. I would like to share thanks not only with our presenters but to President Julie Socash, Assistant to the Business Rep Patrice Madrigal, and tech committee member Kimberly Carlson for their volunteer efforts and assistance to help set up and run the Zoom meeting.

I shared a quick research database for "Hate" imagery hidden in tattoos; <https://www.adl.org/resources/hate-symbols/search>. This database may be used as a source when looking up historical information when creating character make-up tattoos, and also to help recognize, identify, and have the conversation with production when hidden hate message tattoos should be covered. These tattoos, although they may pass for "original artwork," are our responsibility to bring awareness to production to make the ethical decision of what they want represented on screen.

Following my presentation, make-up artist **Terri Tomlinson** with her flesh tone color wheel and her new flesh tone color fan, demonstrated and discussed how both products can be used on set when color matching or choosing complementary colors for your make-ups. She also discussed how her clear mini-palette can be used, after mixing colors, holding it up directly to the skin to color swatch and check for accuracy. More information may be found at [www.thefleshtonecolorwheel.com](http://www.thefleshtonecolorwheel.com)

We also received education from local make-up artist **Phaedra Williams**. Phaedra discussed the creation of her **12-color Pro Powder Palette**. Phaedra's colors are divided into two palettes: one of lighter and one for deeper skin tones. In addition to setting the make-up, Phaedra also demonstrated how her powder color palettes are versatile and may be used for eyebrow, eyeshadow and natural contour colors for the face. Her company is also able to customize and create face-color powders to match your actors' exact skin tone. More information may be found at [www.phaedrabeauty.com](http://www.phaedrabeauty.com)

Our third presenter, Local 706 make-up artist **Karen Stein**, shared her take on a common tool that our make-up artists use to assist actors in their performance work. With more than 20 years



of experience working mostly in TV and film, Karen discussed and demonstrated her patent pending product, **The Tear Jerker**. "Coming back to work after the pandemic, I wanted to find a new way to use menthol, since the old system of make-up artists blowing their breath into the actors' eyes seemed likely to be frowned upon in a post-COVID world. After trying different methods, I felt that using breath to force the menthol fumes was really the only way to produce the powerful and direct stream that works best. I decided to figure out a way for the actor to use their own breath and The Tear Jerker was born. It's the only menthol blower that allows the actor to self-administer the menthol fumes, so they can control the amount and the strength. The long tube and tapered end make it easy to direct the menthol at the tear duct where it's most effective. I also thought it would be a great time-saver to get rid of the need for loose crystals and cotton balls, not to mention less messy! The menthol sachets are completely contained packs of menthol crystals that can easily slide in and out of the blower. Color-coded tips make it possible to have a dedicated Tear Jerker for each actor, so no worry of cross-contamination. Actors love having the control. Now they can blow themselves." Karen also shared the tip that just a small amount blown in the eyes can also help give our actors that glassy-eyed/drunken effect and look.

For more information, you may visit her site: [www.thetearjerkermenthol.com](http://www.thetearjerkermenthol.com). They are also available at Nigel's and Friends in LA, Manhattan Wardrobe Supply in NYC, Norcostco in Atlanta and TILT in London.



## Standing Among Apes



**Hair stylist Carol Pershing** (top middle) watches a playful human-like simian in this photo from *Planet of the Apes* (1968). Carol also worked on *Conquest of the Planet of the Apes* (1972). Artisan **Josephine Turner** (above right) walks with Zira (Kim Hunter) during the filming of *Planet of the Apes* (1968). Turner was uncredited as a wigmaker. Photos courtesy of Michael F. Blake.



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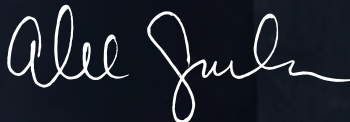
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