

MAKE-UP ARTISTS & HAIR STYLISTS GUILD

THE ARTISAN

SPRING 2025



MARIA

MAKE-UP ARTISTS & HAIR STYLISTS GUILD AWARD NOMINEE
BEST CONTEMPORARY MAKE-UP **JULIA FLOCH-CARBONEL, SIMON LIVET**
FEATURE-LENGTH MOTION PICTURE

**GOLDEN GLOBE®
AWARD
NOMINATIONS** **10** **BEST
PICTURE**
INCLUDING
MUSICAL OR COMEDY

**CRITICS CHOICE
AWARD
NOMINATIONS** **10** **BEST
PICTURE**
INCLUDING



“UNLIKE ANYTHING WE HAVE EVER SEEN.

Karla Sofía Gascón’s performance is a masterclass in capturing the human experience. Through her eyes, we witness a profound transformation; her character evolves significantly, but moments of solitude and fury reveal the lingering impact of her past.

AwardsWatch

EMILIA PÉREZ

UN FILM DE JACQUES AUDIARD



GO BEHIND THE SCENES
WITH THE HAIR AND
MAKEUP TEAM

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VOLUME 21 NUMBER 2

THE ARTISAN

SPRING 2025
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Cover: Angelina Jolie as Maria Callas in *Maria*.
Photo by Pax Jolie-Pitt/Netflix



“To truly cherish the things that are important to you, you must first discard those that have outlived their purpose.”

–MARIE KONDO

Streamlining and consistently staying organized can be quite a task. The more disorganized one becomes, the harder it is to get back on track. I have found each time I start a new show or project, I am reorganizing what I had already reorganized, and it just becomes a vicious cycle. Virtual organization at times has become so “overgrown” so to speak, it’s almost like treading water just to keep up with cleaning up spam and staying current over just a few days.

There are many benefits to streamlining, disposing of and figuring out how to truly get organized. First is to figure out how to discard what is no longer needed, either for work or sentimentality. There are many benefits to becoming

organized, including increasing productivity and saving time. It also has been well documented that being organized and reducing chaos is a great stress reliever, helps one to focus, and will improve mental clarity.

“Free your mind and the rest will follow” ... It is so much calmer to look at a room, office or screen and have everything organized and easy to find.

Below are some simple ideas to help organize both physically and virtually.

- **When trying to declutter your physical workspace or organize your kits, set a series of goals even if small and give yourself a deadline**
- **Separate and discard**

The items needed to begin: include trash bags, a shredder, file folders, and different-sized bags or containers. When setting goals, you may give yourself one week to organize your day-check kit or even your smaller set bag. Once you reach that small goal, set another.

As a first step to organize your workspace, you can shred any papers that are not needed anymore and digitize as much as possible. Those you wish to keep can be filed in either paper files or virtual folders. When organizing your make-up or hair, workspace/equipment and kit, a good first step is to pull everything and empty it all in an open space. Next, throw away what you can clearly see what is empty, expired, or not needed anymore.

You can clean and reuse any bags you already have emptied or get new assorted-sized bags. You can find these cheap at places like the Dollar Tree or even use ziplock bags if need be. Separate your items. For example, lip liners in one bag, eyeliners in another, hair ties in one bag, combs in another. This makes it easy to see what you have and if you need more than one kit, you can put both kits together at the same time with two different piles.

- **Label as much as you can**

It can take a little extra time up front but will save you many hours if you take the time to label your folders, containers and bags.

- **Keep all clutter out of rooms where you sleep or relax**

If possible, put them in the garage or file cabinet in the office. If there is not enough room or you have to deal with temperature control, then try make room in a closet or cabinet. If you must have everything in one room by having them labeled and organized in containers or in folders, it will still be streamlined and less chaotic.

- **When you are working, keep only essential items out on your workspace**

Whether you are working at your desk or station in a trailer, only keep what is essential for the task at hand. If you are doing a breakdown, then you probably only need your computer and maybe pen and paper. If doing an actor in a glam look, have the make-up or tools out for just that look, not all the other things you are doing.

- **Declutter your virtual space**

This can sometimes be overwhelming with people having multiple emails and all the spam and threads that we receive every day. Make time every day or schedule time each week to delete unnecessary emails. Organize your inbox with folders and you can virtually put emails and information into labeled folders.

- **Erase what you do not need anymore**

Save space in your cloud by going through and erasing all your large files, videos or media you do not need. Remove email taking up a lot of space by removing anything more than five megabytes

- **Use an external hard drive**

You can transfer many large files and media onto an external hard drive and free up your space.

Remember, you do not have to do everything at once and just the act of starting on a small scale is a giant step.

JULIE SOCASH | *President*

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"A PERFECT FILM IN EVERY WAY.

With David White's brilliant prosthetics design, Skarsgård becomes an entirely different person."

Offscreen Central

Written for the Screen & Directed by

Robert Eggers

NOGFEST

CRITICS
CHOICE
AWARD
NOMINEE

BEST
HAIR AND
MAKE-UP

For Your Consideration in all Categories Including

BEST PICTURE
BEST HAIR AND MAKE-UP

TRACI LOADER (Make-up Designer)

SUZANNE STOKES-MUNTON (Hair Designer)

DAVID WHITE (Prosthetic & Make-up FX Designer)

Sign up at FocusInsider.com for exclusive access to early screenings, film premieres and more. For more on this film, go to FocusFeaturesGuilds2024.com.



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11 CRITICS CHOICE AWARD NOMINATIONS

INCLUDING

BEST PICTURE

BEST DIRECTOR EDWARD BERGER

“HANDS DOWN, THE BEST PICTURE OF THE YEAR”

The Curry Critic

“Superbly Crafted. A Stunning Cinematic Achievement”

Deadline

For Your Consideration In All Categories Including

BEST MAKEUP AND HAIR STYLING BY

Luigi Rocchetti (Make-up Designer)

Francesco Pegoretti (Hair Designer)

Directed by Edward Berger

6 GOLDEN GLOBE
AWARD NOMINATIONS
INCLUDING
BEST
PICTURE

CONCLAVE

YOUR CHOICE CHANGES EVERYTHING

AFI
ONE OF THE
BEST PICTURES
OF THE YEAR

Sign up at [FocusInsider.com](https://www.FocusInsider.com) for exclusive access to early screenings, film premieres and more. For more on this film, go to [FocusFeaturesGuilds2024.com](https://www.FocusFeaturesGuilds2024.com).



My Dearest Local 706 Community,

By the time you read this edition of *The Artisan*, we will have survived another SoCal winter (50 degrees Fahrenheit: “You call that winter?!!” “Hahahaha,” said *The Boston Globe*). The holidays will have come and gone as we usher in a new year ... the Year of the Snake.

And just around the corner, the 12th anniversary of the MUAHS Guild

Awards! This year’s awards will be packed with excitement, laughter, and electricity.

Many of you will be “dressed to the nines,” while others will be “dressed to the tens”!! Many will come as their usual dashing selves, but a new dress, shoes, and a handbag, or a new tux/suit, haircut, and a close shave always make everyone look and feel quite dapper, jaunty, ravishing, sleek, classy, sexy, and downright gorgeous.

Who doesn’t love the chance to get dressed up and go to a soirée filled with the finest make-up artists and hair stylists in the entertainment industry, famous TV & movie stars, celebrities, music, fine foods, cocktails, and awards galore, all presented at the Fairmont in Century City.

This is a much-needed event again this year, and it will be fantastic! WE HOPE TO SEE YOU THERE!!

Please come and **CONGRATULATE** the **LIFETIME ACHIEVEMENT AWARD** recipients:
 Make-Up Artist **TODD McINTOSH**
 and Hair Stylist **PETER TOTHPAL**

What an honor to receive the **LIFETIME ACHIEVEMENT AWARDS** at the **2025 MAKE-UP ARTISTS & HAIR STYLISTS GUILD AWARDS**.

The MUAHS Guild Lifetime Achievement Award honors one make-up artist and one hair stylist annually at our gala, who has/had an extraordinary spectrum of acclaimed work, exceptional contributions to the entertainment industry, and outstanding service to their union and/or their craft.

“Mistakes are part of the dues one pays for a full life.”

–SOPHIA LOREN

As members of IATSE Local 706, we have no control over people, places, or things. We only have control over ourselves and our reactions to any situation.

While this is an extremely rewarding career that we all have in a multitude of ways ... and yet, we do not have control over many events that happen, the Writers Strike and the SAG-AFTRA Strike, to name a few.

Unfortunately, we were collateral damage of those two strikes and our members are still trying to navigate the waters of runaway productions; not only are productions moving to other states, but to other countries throughout the world. We are banking on the new tax

incentive that our governor is putting together and (fingers crossed). It will be approved in June or July of 2025.

But, in the meantime, what can WE do?!! Be Proactive: When IATSE starts helping to pass the new tax incentive through, join us to make that happen. Volunteer for a Local 706 event; attend the General Membership Meetings; go to a make-up or hair craft event; or just come to the 12th Annual MUAHS Guild Awards extravaganza!! Network, meet new people, HAVE FUN!!

Be PROUD to be union, be PROUD to be IATSE, because

**YOU ARE THE UNION—YOU ARE IATSE—
 YOU ARE LOCAL 706, THE MAKE-UP ARTISTS
 & HAIR STYLISTS GUILD**

The International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States, its Territories and Canada (IATSE) acknowledges that while we all face barriers to our success, there are those among us who face barriers that are more substantial and entrenched than others. We call upon all to identify, minimize, or erase obstacles that are within our control to make a more equitable pathway to unionism, leadership, and equality.

It has truly been an honor and privilege to be the first woman and person of color to be elected as the Business Representative of IATSE Local 706, since we chartered in 1937 (88 years ago). This event has blazed a path for the next Business Representative, Cheryl Eckert. She is coming in as the second woman Business Representative in Local 706’s history. Please take the time to support and get to know hair stylist Cheryl Eckert as our new Business Representative. The new leadership needs your unwavering devotion and willingness to support them while they find their own path to success.

**“WELCOME to the NEW OFFICERS
 & BOARD MEMBERS of IATSE LOCAL 706!**



As for me, the main goal was to obtain parity in pay and IAP benefits for hair stylists under the Basic Agreement. And just imagine, it only took 30 years to come into fruition!!

No matter where you are—no matter who you’re with—no matter what you’re doing—take pride in being YOU!!

In Solidarity and Unity ALWAYS,

Karen J. Westerfield



MAKE-UP ARTISTS &
HAIR STYLISTS GUILD
NOMINEE
BEST PERIOD AND /OR
CHARACTER MAKE-UP
FEATURE-LENGTH
MOTION PICTURE

2 GOLDEN GLOBE® AWARDS
NOMINATIONS
INCLUDING
BEST SUPPORTING MALE ACTOR
DENZEL WASHINGTON
MOTION PICTURE



MAKE-UP ARTISTS &
HAIR STYLISTS GUILD
NOMINEE
BEST PERIOD AND /OR
CHARACTER HAIR STYLING
FEATURE-LENGTH
MOTION PICTURE

FOR YOUR CONSIDERATION IN ALL CATEGORIES
INCLUDING

BEST MAKEUP AND HAIRSTYLING

JANA CARBONI Makeup Designer | GIULIANO MARIANO Hair Designer



“THE SINGLE
GREATEST MOVIE
OF THE YEAR”

DAVE MORALES / FOX TV HOUSTON

GLADIATOR
II



Hollywood Holiday Pajama Party

On December 6, 2024, **Giovanni Cosmetics** hosted a festive pajama party for the Make-Up Artists & Hair Stylists Guild. More than 100 of Hollywood's brightest artists donned designer lounge wear and their coziest pajamas, sipped peppermint martinis, and were gifted with spa packages.

The event was hosted by **James Guidotti**, CEO of Giovanni, whose Sunset Strip hair stylist father Arthur Guidotti founded the haircare brand in the 1960s to become the **"OG of Hollywood Hair."** Dressed in a Versace smoking jacket, Guidotti welcomed guests at the home of celebrity stylist **Dean Banowetz**, aka Hollywood Hair Guy.

As a gift to the Boys & Girls Club, Hollywood and the Children's Hospital Los Angeles, guests arrived with toys to bring cheer to LA's youth. The stylists, too, were showered with gifts from Giovanni. The key players of style were all in attendance, including the tress talent for Jamie Lee Curtis, Post Malone, Prince, Scarlett Johansson, Jamie Foxx, and for films such as *Avatar*, *Barbie*, *The Hunger Games* to *Tombstone* and beyond. Local 706 President **Julie Socash** was also front and center for the celebration.



From left: Celebrity hair artist Sean James for Jamie Lee Curtis, Dean Banowetz, Joe Matke, and host CEO James Guidotti in a Versace smoking jacket.



Host James Guidotti poses in a Versace smoking jacket.



From left: Local 706 President Julie Socash, Dean Banowetz, Angela Moos and Jani Kleinbard flank the event host James Guidotti.

2025

- January 1** New Year's Day
Offices Closed
- January 2** Return to Office
- January 5** Board of Trustees Meeting
10:00 AM
Swear in New Officers
- January 6** Executive Board Meeting
7:30 PM
- January 13** Final Online Guild Awards
Voting Starts
- January 20** Martin Luther King Jr. Day
Offices Closed
- February 9** Board of Trustees Meeting
10:00 AM
Final Online Guild Awards
Voting Ends
- February 10** Executive Board Meeting
7:30 PM
- February 15** Guild Awards Show
- February 17** Presidents Day Holiday
Offices Closed
- February 23** General Membership
Meeting 2:00-4:00 PM
Local 80
- March 2** Board of Trustees Meeting
10:00 AM
- March 9** Make-Up Craft Meeting TBD
- March 10** Executive Board Meeting
7:30 PM

* All dates are subject to change

ERRATA: In the Winter 2025 issue's article "Looking at The Book of Clarence," it was omitted that Department Head Make-up Matiki Anoff designed the looks on all principals who did not have a personal make-up artist. She also collaborated with the crowd supervisor to design all the looks on the background performers in the film.

Union Make-Up Artists and Hair Stylists: Facing Challenges in a Changing Live Industry

Over the past three years, union makeup artists and hair stylists in the live entertainment industry have faced significant challenges, testing their resilience in the aftermath of the COVID-19 pandemic. Despite the industry's slow recovery, these professionals continue to struggle with job instability, healthcare coverage, and maintaining a work-life balance.

The live entertainment sector, including theater, concerts, television, and film, was severely impacted by the pandemic. With widespread shutdowns, many makeup artists and hair stylists, often working on short-term contracts or as freelancers, saw their income vanish. Productions halted, leaving these professionals without work and facing severe financial strain. The uncertainty of project-based work worsened, and many were unable to qualify for healthcare benefits due to not meeting the minimum hours needed. Though the industry is gradually recovering, employment opportunities remain inconsistent, and many professionals still face challenges in securing stable work.

Securing adequate medical coverage has been one of the ongoing struggles for union makeup artists and hair stylists. Union members depend on employer contributions to healthcare funds, but these contributions often fall short of covering the high premiums required for comprehensive insurance. The reduced number of large productions has made it harder for artists to accumulate enough hours to qualify for benefits, leaving many without health insurance or forced to accept costly, limited coverage. Additionally, the physically demanding nature of their work—leading to chronic pain and repetitive stress injuries—further underscores the importance of reliable healthcare.

In recent years, the industry has seen an influx of new union members, many entering the workforce during a time of upheaval. These new professionals are grappling with unique challenges as they adjust to an unpredictable industry. Balancing creative careers with family responsibilities, health issues, and financial pressures is overwhelming for many. The rise of virtual and hybrid events due to the pandemic also introduced new expectations, requiring makeup artists and hair stylists to adapt to remote work and digital productions. This shift has prompted professionals to expand their skill sets and adjust to new tools and techniques.

Despite these challenges, new union members have demonstrated resilience by supporting one another. Through social media platforms and union meetings, they have shared advice, resources,

and coping strategies for surviving the uncertainties of the industry. This sense of community has become vital for navigating the stress and unpredictability that comes with freelancing in the live entertainment sector.

Solidarity within the union has also been crucial. Union makeup artists and hair stylists have leaned on each other for emotional and practical support, especially during difficult times such as personal tragedies or professional setbacks. This mutual support system allows members to share job leads, provide financial assistance, and offer encouragement. The unity within the union has created a tight-knit community where individuals can rely on each other both personally and professionally, reinforcing a sense of collective strength.

Mentorship plays a significant role in this solidarity. Experienced professionals guide new members, offering advice on how to navigate the industry's instability. This mentorship fosters a culture of mutual support and shared knowledge, which is crucial for survival in an industry known for its unpredictability.

As the live entertainment industry adapts to new post-pandemic norms, makeup artists and hair stylists continue to evolve. With fluctuating job opportunities and changing safety protocols, professionals are learning to be more flexible and resourceful. Many are diversifying their portfolios by exploring opportunities in the beauty industry, film, television, and fashion. However, the core challenge remains: finding consistent, well-compensated work while ensuring access to necessary healthcare benefits.

The struggles faced by union makeup artists and hair stylists reflect broader issues within creative industries. The instability of freelancing, combined with healthcare and financial insecurity, creates a unique set of obstacles. Overcoming these challenges requires not only personal ingenuity but also collective strength and advocacy within the union.

Despite the obstacles of the past three years, union makeup artists and hair stylists have shown remarkable resilience. Through mentorship, mutual aid, and a strong sense of community, they continue to support each other in navigating the challenges of the industry. As the live entertainment sector evolves, these professionals remain committed to adapting, thriving, and advocating for the stability and healthcare coverage they deserve while continuing to offer their expertise and creativity.

ELLE

"THROUGH THEIR MAKEUP AND HAIR, ELPHABA & GLINDA BECOME WICKED WITCHES FIT FOR THE MODERN ERA."

CRITICS CHOICE
AWARD NOMINEE
INCLUDING
BEST PICTURE
BEST MAKEUP

MUAHS GUILD
AWARD NOMINEE
BEST PERIOD AND/OR
CHARACTER MAKEUP
BEST PERIOD AND/OR
CHARACTER HAIR STYLING

BEST MAKEUP AND HAIR STYLING

FRANCES HANNON
MAKEUP, HAIR AND
PROSTHETIC DESIGNER

SARAH NUTH
PRINCIPAL KEY MAKEUP
AND HAIR ARTIST

LAURA BLOUNT
CROWD HAIR AND
MAKEUP SUPERVISOR

WICKED

NOMINATIONS
ANNOUNCED
FOR THE

12th Annual MUAHS GUILD AWARDS

Nominations have been announced for the 12th Annual MUAHS Guild Awards, presented by L'Oréal Groupe and Giovanni Eco Chic Beauty. Winners will be honored at the awards gala on Saturday, February 15, 2025, at the Fairmont Century Plaza Hotel. The MUAHS 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, including Broadway and international productions.

Emmy-winning make-up artist **Todd McIntosh**, known for his work on *Buffy the Vampire Slayer* and *Memoirs of a Geisha*, and **Peter Tothpal**, award-winning hair stylist known for his work on *Guardians of the Galaxy Vol. 3* and *Terminator 3: Rise of the Machines*, will receive the prestigious Lifetime Achievement Awards.

Final online voting begins Monday, January 13, and closes Sunday, February 9.

FEATURE-LENGTH MOTION PICTURE

BEST CONTEMPORARY MAKE-UP

THE DELIVERANCE (Netflix)

Beverly Jo Pryor
Eric Pagdin
Chloe Sens
Doug Fairall

EMILIA PÉREZ (Netflix)

Julia Floch Carbonel
Simon Livet

IT ENDS WITH US

(Sony Pictures and Wayfarer Studios)
Sarah Graalman
Vivian Baker
Melanie Licata

SMILE 2 (Paramount)

Sasha Grossman
Valerie Carney

THE SUBSTANCE (MUBI)

Stéphanie Guillon

BEST PERIOD AND/OR CHARACTER MAKE-UP

BEETLEJUICE BEETLEJUICE

(Warner Bros. Pictures)
Christine Blundell
Lesa Warrenner
Charmaine Fuller
Mona Turnbull
Chloe Meddings

DEADPOOL & WOLVERINE

(Marvel Studios)
Bill Corso
Whitney James
Paula Price
Monica Huppert
Cyndi Reece-Thorne

GLADIATOR II

(Paramount Pictures)
Jana Carboni
Charlie Hounslow
Maria Solberg Lepre
Lauren Baldwin
Chantal Busutil

MAXXXINE (A24)

Sarah Rubano
Mandy Artusato
Akiko Matsumoto

WICKED (Universal Pictures)

Frances Hannon
Alice Jones
Nuria Mbornio
Johanna Nielsen
Branka Vorkapic



TELEVISION SERIES— LIMITED MINISERIES OR MOVIE FOR TELEVISION

BEST SPECIAL MAKE-UP EFFECTS

A DIFFERENT MAN (A24)

Mike Marino
David Presto
Crystal Junado

BEETLEJUICE BEETLEJUICE

(Warner Bros. Pictures)
Jennifer Kewley
Megan Thomas
Martin Rezard

DEADPOOL & WOLVERINE

(Marvel Studios)
Bill Corso
Andrew Clement
Monica Huppert
Geoff Redknap
Robb Crafer

THE DELIVERANCE (Netflix)

Jason Collins
Chloe Sens
Michael McCarty

THE SUBSTANCE (MUBI)

Pierre-Olivier Persin

BEST CONTEMPORARY HAIR STYLING

THE DELIVERANCE (Netflix)

Melissa Forney
Linda Flowers
Tommie Ammons
Jackie Noel
Eric Matthews

IT ENDS WITH US (Sony)

Robert Lugo
Vita Viscuso
Anne Carroll

THE LAST SHOWGIRL

(Roadside Attractions)
Katy McClintock
Marc Boyle
Stephanie Hobgood

MEGALOPOLIS

(Lionsgate/Zoetrope)
Terrie Velazquez Owen
April Schuller
Tracy Moss
Victor Paz
Alexis Continenente

THE SUBSTANCE (MUBI)

Frédérique Arguello

BEST PERIOD AND/OR CHARACTER HAIR STYLING

BEETLEJUICE BEETLEJUICE

(Warner Bros. Pictures)
Christine Blundell
Lesla Warrenner
Susan Cole
Charmaine Fuller
Chloe Meddings

BOB MARLEY: ONE LOVE

(Paramount Pictures)
Carla Farmer
Nadia Stacey
Morris Roots

GLADIATOR II

(Paramount Pictures)
Giuliano Mariano
Kerstin Weller
Romina Ronzani
Nicola Mariano
Marcelle Genovese

SHIRLEY (Netflix)

Nakoya Yancey
Wayne Jolla Jr.
Gayette Williams
Lisa Thomas

WICKED (Universal Pictures)

Frances Hannon
Sarah Nuth
Sim Camps
Gabor Kerekes

BEST CONTEMPORARY MAKE-UP ****TIE****

ABBOTT ELEMENTARY

(ABC/Hulu)
Constance Foe
Jenn Bennett
Naima Jamal
Patrikk Johnson

DOCTOR ODYSSEY (ABC)

Sabrina Wilson
Michael Ornalez
Rochelle Uribe
Tracey Anderson
Heather Galipo

EMILY IN PARIS

(Netflix)
Aurelie Payen
Carole Nicolas
Fred Marin
Sarah Damen
Josephine Bouchereau

GROTESQUERIE (FX/Hulu)

Kate Biscoe
Tierra Richards
Naima Jamal
Victor Del Castillo

HACKS (Max)

Debra Schrey
Erin Rosemann Good
Rachel Galey
Denise DellaValle
Keith Sayer

THE PENGUIN (HBO)

Martha Melendez
Kim Collea
Maria Maio
Mia Bauman

FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING
BEST MAKEUP AND HAIRSTYLING

Makeup and Hair Design by Nadia Stacey, Carla Farmer

BOB MARLEY

ONE LOVE

TUFF GONG

PLAN B



TELEVISION SERIES—LIMITED MINISERIES OR MOVIE FOR TELEVISION

BEST PERIOD AND/OR CHARACTER MAKE-UP

AGATHA ALL ALONG (Disney+)

Vasilios Tanis
Erin LeBre
Tana Medina
Amanda Sprunger
Addison Foreman

BRIDGERTON (Netflix)

Erika Okvist
Jessie Deol
Bethany Long

FALLOUT (Amazon)

Michael Harvey
Kim Amacker
David Kalahiki
Mara Palumbo

FEUD: CAPOTE VS THE SWANS

(FX/Hulu)

Jackie Risotto
Kristen Alimena
Christine Hooghuis
Kyra Panchenko
Emily Marroquin

PALM ROYALE (Apple TV+)

Tricia Sawyer
Marissa Lafayette
Marie Del Prete
Simone Almekias-Siegl
Marja Webster

BEST SPECIAL MAKE-UP EFFECTS

EVIL (Paramount+)

Joel Harlow
Jeremy Selenfriend

HOUSE OF THE DRAGON (HBO)

Waldo Mason
Emma Faulkes
Hannah Ecclestone
Heather McMullen

ANNE RICE'S INTERVIEW WITH THE VAMPIRE (AMC and AMC+)

Tami Lane
Howard Berger
Polly McKay
Aneta Janicková

THE LORD OF THE RINGS: THE RINGS OF POWER – SEASON 2

(Amazon Prime Video)

Barrie Gower
Sarah Gower
Paul Spateri
Emma Faulks

THE PENGUIN (HBO)

Mike Marino
Michael Fontaine
Crystal Jurado
Diana Y. Choi
Claire Flewin

BEST CONTEMPORARY HAIR STYLING

ABBOTT ELEMENTARY (ABC)

Moira Frazier
Dustin Osborne
Christina Joseph
Johnny Lomeli
LaLisa Turner

EMILY IN PARIS (Netflix)

Carole Nicolas
Mike Desir
Julien Parizet
Remy Pilot
Miharu Oshima

GROTESQUERIE (FX/Hulu)

Valerie Jackson
Lauren Poole
Sharif Poston
Jason Green

HACKS (Max)

Aubrey Marie
Jennifer Bell
Becca Weber
Portia Arikawe

THE PENGUIN (HBO)

Brian Badie
Jenn Vasilopoulos
Mariko Miyagi
Bobby Diehl

BEST PERIOD AND/ OR CHARACTER HAIR STYLING

BRIDGERTON (Netflix)

Erika Okvist
Farida Ghwedar
Emma Rigby

FEUD: CAPOTE VS THE SWANS

(FX/Hulu)

Sean Flanagan
Chris Clark
Josh Gericke
Kevin Maybee

MARY & GEORGE (STARZ)

Paul Gooch
Adam James Phillips
Julia Vernon

MY LADY JANE

(Amazon Prime Video)

Pippa Woods
Richard Muller
Hanna Lewis-Jones
Lucille Harding

PALM ROYALE (Apple TV+)

Karen Bartek
Brittany Madrigal
Frida Aradottir
Jill Crosby
Tiffany Bloom

TELEVISION SPECIAL, ONE HOUR OR MORE LIVE PROGRAM SERIES

BEST CONTEMPORARY MAKE-UP

DANCING WITH THE STARS (ABC)

Zena Green
Julie Socash
Angela Moos
Alison Gladieux
Glen Alen

GAGA CHROMATICA BALL (Max)

Sarah Tanno
Phuong Tran

SATURDAY NIGHT LIVE (NBC)

Louie Zakarian
Amy Tagliamonti
Jason Milani
Young Bek
Daniela Zivcovic

SO YOU THINK YOU CAN DANCE

(Fox)

Beth Pilgreen
Lauren Killip
Hannah Baxter
Jan Rooney
Desha Hayes

THE VOICE (NBC)

Darcy Gilmore
Gina Ghiglieri
Kristene Bernard
Marylin Lee Spiegel
Kathleen Karridene

BEST PERIOD AND/OR CHARACTER MAKE-UP

CONAN MUST GO (Max)

Louise Myler

DANCING WITH THE STARS

(ABC)

Julie A. Socash
Angela Moos
Donna Bard
Louis Harriman
Tyson Fountaine

MTV VIDEO MUSIC AWARDS

(VMAS) (MTV/Paramount+)

Angelique Velez
Kyle Krueger
Ruthie Weems
Francisco Cardenas

SATURDAY NIGHT LIVE (NBC)

Louie Zakarian
Amy Tagliamonti
Jason Milani
Craig Lindberg
Rachel Pagani

BEST SPECIAL MAKE-UP EFFECTS

DANCING WITH THE STARS (ABC)

Brian Sipe
James MacKinnon
Julie Socash

NIGHT COURT (NBC)

Bruce Grayson
James MacKinnon
Kevin Wasner
Hugo Villaseñor

SATURDAY NIGHT LIVE (NBC)

Louie Zakarian
Jason Milani
Brandon Grether
Amy Tagliamonti
Tom Denier Jr.

BEST CONTEMPORARY HAIR STYLING

AMERICAN IDOL (ABC)

Dean Banowitz
Amber Maher
LaLisa Turner
Cory Rotenberg
Jeryllynn Stephens

DANCING WITH THE STARS (ABC)

Kimi Messina
Joe Matke
Marion Rogers
Amber Nicholle Maher
Florence Witherspoon

MTV VIDEO MUSIC AWARDS

(VMAS) (MTV/Paramount+)

Shawn Finch
Cory McCutcheon

THE UPSHAWS (Netflix)

Cheryl Reid
Yvette Shelton
Brian Banks
Conrad Hilton

THE VOICE (NBC)

Jeryllynn Stephens
Darbie Wiecezorek
LaLisa Turner
Suzette Boozer
Bia Iftikhar

BEST PERIOD AND/OR CHARACTER HAIR STYLING

DANCING WITH THE STARS (ABC)

Kimi Messina
Joe Matke
Marion Rogers
Amber Nicholle Maher
Florence Witherspoon

MTV VIDEO MUSIC AWARDS

(VMA'S) (MTV/Paramount+)

Shawn Finch
Cory McCutcheon

SATURDAY NIGHT LIVE (NBC)

Jodi Mancuso
Cara Hannah
Inga Thrasher
Joe Whitmeyer
Amanda Duffy Evans

DAYTIME TELEVISION

GAME SHOW OR TALK SHOW

BEST MAKE-UP

THE JENNIFER HUDSON

SHOW (Fox)
Jen Fregozo
Adam Burrell

JOHN MULANEY PRESENTS: EVERYBODY'S IN LA (Netflix)

Tonia Green
Jude Alcalá
Tyson Fountaine

THE KELLY CLARKSON

SHOW (NBC)
Gloria Elias-Foeillet
Monica Boyd Lester
Kim Weber
Louie Zakarian

LAST WEEK TONIGHT WITH

JOHN OLIVER (Max)

Sarah Egan
Rachel Roberts

THE YOUNG AND THE RESTLESS

(CBS/Paramount+)
Stacey Browning
James Elle
Robert Bolger
Riley Nightingall
Amanda Goldstein

BEST HAIR STYLING

THE BOLD AND THE

BEAUTIFUL (CBS)

Stephanie Paugh
Danielle Dubinsky
Karlye Buff
Alexis Reyes

THE DREW BARRYMORE

SHOW (CBS)
Daniel Howell
Toni Coburn

THE JENNIFER HUDSON

SHOW (Fox)
Robear Landeros
Albert Morrison

THE KELLY CLARKSON

SHOW (NBC)
Corey Morris
Kerry Joly
Brittany Hartman
Adam Long

THE YOUNG AND THE RESTLESS

(CBS/Paramount+)
Lauren Mendoza
Justin Jackson
Michelle Corona
Diana Santana

CHILDREN & TEEN TELEVISION PROGRAMMING

BEST MAKE-UP

AVATAR: THE LAST AIRBENDER (Netflix)

Rita Ciccozzi
Ceilidh Dunn
Debbie Lelievre
Alannah Bilodeau
Vicki Syskakis

DANGER FORCE (Nickelodeon)

Michael Johnston
Brad Look
Kevin Westmore
Kim Perrodin
Kato DeStefan

PERCY JACKSON AND THE OLYMPIANS (Disney+)

Naomi Bakstad
Megan Harkness
Krista Seller
Jonah Levy
Mike Fields

THE REALLY LOUD HOUSE SEASON 2

(Nickelodeon/Paramount+)
Sheila Trujillo
Michael Solano
Lauren Weinstein
Jennifer McDaniel
Sierra Barton

WIZARDS BEYOND WAVERLY PLACE

(Disney Channel)
Melissa Sandora
Sarah Benjamin Hall
Koji Ohmura

BEST HAIR STYLING **TIE**

AVATAR: THE LAST AIRBENDER (Netflix)

Julie McHaffie
Dianne Holme
Codey Blair
Sandi Hall

BUNK'D: LEARNING THE ROPES (Disney Channel)

Janice Z. Allison
Cheryl Eckert
Jani Kleinbard

PERCY JACKSON AND THE OLYMPIANS (Disney+)

Jeannie Chow
Jessica Glyn-Jones
Amanda Dawn Mitchell
Heather McLellan
Sam Wyatt

THE REALLY LOUD HOUSE SEASON 2

(Nickelodeon/Paramount+)
Charles Yusko
Shelly D'Apolito
Elicia Vazquez
Quentin Drew Burrell
Alison Smith

THE THUNDERMANS RETURN (Nickelodeon)

Amber Hamilton
Teresita Mariscal
Sophie Rose Gutterman
Laura Caponera

WIZARDS BEYOND WAVERLY PLACE

(Disney Channel)
Dwayne Ross
Tamara Tripp

COMMERCIALS & MUSIC VIDEOS

BEST MAKE-UP

"FORTNIGHT" – TAYLOR SWIFT

(YouTube)
Melissa Rogers
Levi Vieira

OLIPOPO RIDGE RUSH – "ALIEN"

(YouTube)
Ally McGillicuddy
Bianca Appice
Dave Snyder

SECRET – "BEETLEJUICE BEETLEJUICE: LIFESAVER"

(E!, Bravo)
Scotia Boyd
Julie Hassett
Bianca Appice

"TASTE" – SABRINA CARPENTER (YouTube)

Chloe Sens
Lawrence Mercado
Josh Foster

"TIME" – DAPHNE GUINNESS & DAVID LACHAPELLE (YouTube)

Valli O'Reilly
Kris Evans
Nick Fischer
Kabuki
Donald Mowat

BEST HAIR STYLING

DORITOS – "DINAMITAS" SUPER BOWL 2024

Katy McClintock
Fernando Santaella Navarro

HOMES.COM – "SALON"

Dominie Till
Fernando Navarro
Miles Jeffries

LOEWE – "DECADES OF CONFUSION"

Michelle Ceglia
Rob Pickens
Rheanne White
Madeline LeCuyer

SECRET – "BEETLEJUICE BEETLEJUICE: LIFESAVER"

(E!, Bravo)
Pavy Olivarez
Taylor Tanaka-Suitt

"TIME" – DAPHNE GUINNESS & DAVID LACHAPELLE (YouTube)

Larry Dean McDaniel
Bonnie Subnick
Jessie McCollum

LIVE THEATRICAL PRODUCTIONS

(LIVE STAGE)

CALIFORNIA REGIONAL: BEST MAKE-UP AND HAIR STYLING

LA TRAVIATA (LA OPERA)

Samantha Wiener
Danielle Richter
Brandi Strona
Jacki Nocerino
Nicole Rodrigues

MADAME BUTTERFLY (LA OPERA)

Samantha Wiener
Maggie Clark
Brandi Strona
Nicole Rodrigues
Kelso Millett

ROMEO AND JULIET (LA OPERA)

Samantha Wiener
Maggie Clark
Brandi Strona
Jacki Nocerino
Nathalie Eidt

RUDDIGORE OR, THE BRUJA'S CURSE

Vanessa Blanchard Lee
Mwajuma "Naki" Mugambi
David Searle
Raegina Joyner

TURANDOT (LA OPERA)

Samantha Wiener
Danielle Richter
Brandi Strona
Kelso Millett
Nathalie Eidt

BROADWAY AND INTERNATIONAL: BEST MAKE-UP AND HAIR STYLING

& JULIET (BROADWAY)

Jared Janas
Anthony Lauro
Sara Donovan
Ni'Kia McDaniel

CABARET (BROADWAY)

Jamie Amadio
Brian Strumwasser
Eric Miralles
Antoinette Massiah

CABARET AT THE KIT KAT CLUB (LONDON)

Sam Cox
Guy Common

CHICAGO – THE MUSICAL (BROADWAY)

Barry Ernst

THE GREAT GATSBY (BROADWAY)

Kevin Thomas Garcia
Christine Hutcheson
Michael Duschl
Britt Griffith

3 MAKE-UP ARTISTS & HAIR STYLISTS GUILD
 A W A R D N O M I N A T I O N S
 FEATURE-LENGTH MOTION PICTURE
 BEST PERIOD AND/OR CHARACTER MAKE-UP BEST SPECIAL MAKE-UP EFFECTS BEST PERIOD AND/OR CHARACTER HAIR STYLING



FOR YOUR CONSIDERATION
 BEST MAKEUP AND HAIRSTYLING



CHRISTINE BLUNDELL
 MAKEUP & HAIR
 DESIGNER

LESA WARRENER
 MAKEUP & HAIR
 SUPERVISOR

NEAL SCANLAN
 ANIMATRONIC & SPECIAL
 MAKE-UP EFFECTS SUPERVISOR

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SOPHIE MONKS KAUFMAN / IndieWire





MARIA

HITTING ALL THE RIGHT NOTES

BY **ADRUITHA LEE**
HAIR DESIGNER &
PERSONAL TO ANGELINA JOLIE

Maria Callas was a legend, not just as a performer, but as a woman with a story to tell, and it was an honor to help bring her story to life. This all began due to my wonderful relationship with Angie (Angelina Jolie), her confidence in my knowledge, experience, and cherished and trusted techniques that have been around for a while. When I was asked to do this project, I was excited, and a bit nervous too. Operas have not been anything I have had experience with, and transforming Angie into Maria Callas, I did not take shortcuts to achieve my desired goal.



Staying true to the timeframe (1950-1977) and using products and techniques that were around during this time, it was important to me to uphold the integrity of the script and Maria's look on screen. We originally had three wigs made to start the testing and ended up with around 12, as well as several hairpieces to incorporate into the looks when needed. I had several different shades and colors built to show progression in her age, as well as her operas and concerts. The one product that I used throughout filming was a tube of V05 hairdressing that enabled me to enhance the beautiful wave and curl when her hair was down and soft, as well as put shine and luster in the updo's. I set most of the wigs' wigs with my homemade "paper towel" rollers (my favorite roller sets), and last but not least, my favorite way to prep a head for wig application is my version of the "fracture wrap" that I do with cotton wraps. It is the most comfortable for actors and can withstand a lot of weight on the head. The fracture wrap was used before the invention of nylon wig caps. We had wigs that were shot during takes with rain machines i.e., *Madame Butterfly*. This was a true test for the wig application and the wigs (that's where Vaseline was helpful). I tried to stay true to the opera hair that I had references for but what was also very important for the look was to scale the hair down slightly to match the size of Angie's head and facial features.

Angie and I have worked on several projects together and they are always interesting and creative, however, in the words of Maria Callas: "Opera can be a very silly thing, but it can be the most gorgeous thing in the world."

Angelina's portrayal of Maria Callas was not an easy one but what I think helped to elevate the story was her transformation into an iconic opera singer was her hair, which plays a role in capturing Maria's style and elegance.





THE EARLY YEARS

For the first phase of Callas's life, I wanted to capture the elegance of the young diva during her rise to stardom. I did this by emulating the style that was her trademark: simple but sophisticated. For Angelina, this had to be scaled to her delicate features as I had stated before. There was a lot to be considered to make the looks of Maria Callas work on Angelina and stay true to the period and to Maria's look. As Maria Callas's career evolved, so did her look becoming more dramatic and as the '60s approached, the styles became more sculpted, as well as more voluminous with more height.

THE LATER YEARS

Her personal struggles with her health and her voice, she started to withdraw from the public and I reflected that with her hair. Studying all the photos I could find (which there were not a lot of), I styled her hair to be more understated and much more natural like the



Adruitha Lee with Angelina Jolie



photos I had seen in my research of her. This was after she had retreated from her public life. This also added to her vulnerability and her failing health. I was trying to show how her appearance had gone through an emotional shift as well. I feel that hair styling is a powerful tool in transforming an actor. With Angelina to portray an iconic opera singer, it would help to take her through the glamorous looks to the more vulnerable ones. The hair styles that I designed are not just a visual representation but telling a story with careful attention to detail. The hair that we did for this movie is a testament to beauty and art coming together and it can tell a powerful story.

OPERAS

I spoke about her Madame Butterfly look in a dream sequence and the hardships we had with the rain machines for an entire scene. Earlier in that day, we were shooting the older Maria and had to change out the wig for this look, but this was something we had



to do usually every day. One of the more fun operas was *Medea*. It was an iconic look (1953). I put a red wig on her for this one, the director gave me a little wiggle room, and the red wig looked great. To get the length right and to best portray what we needed, I sewed two wigs together and worked on it for about a week to get it right. *Turandot* (1957) was another beautiful one. The head piece was so heavy I would have to come in after they called cut each time and hold it up to give her neck a rest. One of my favorites was *Norma* (1956). We put a very blonde wig on her and I sewed two wigs together for this one, too. Having no experience with doing operas, I had to learn quickly, this type of performance hair.

CONCERTS

Her farewell 1973 concert in London with the beautiful blue-and-white dress was interesting. We had been shooting all day and had to shoot this performance in another part of the city, so we didn't have a lot of time. To be able to get the scene shot, I had to leave the wig on she had from earlier in the day and deconstruct, then attach the second wig to that one and style them as one. This gave me the volume I needed but was a bit tricky. The *Norma* concert (1958), she wore a beautiful red dress and had the fringe on her forehead. The bang piece I had did not work so I ended up cutting the front of another wig to make a bang piece that worked.

Last, but not least, I would like to thank my partner, Pamela Goldammer, and her expertise in doing make-up side by side with me. We had very little time and Zsofia Zamborszky who assisted us and was so generous with her time. •



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A COMPLETE UNKNOWN

LIKE A ROLLING STONE

BY JAIME LEIGH MCINTOSH | DEPARTMENT HEAD HAIR

A Complete Unknown is a true story set in New York in the early 1960s. Anyone familiar with Bob Dylan is also familiar with his iconic silhouette, due to his incredible head of hair.

Historical figures portrayed in the film also include Pete Seeger, Joan Baez, Johnny Cash, Woody Guthrie and many others.

I am incredibly grateful that costume designer Arianne Phillips, whom I had previously worked with on *Don't Worry Darling*, recommended me to director James Mangold to head the hair department. What a wonderful opportunity to explore such an amazing moment in history.

Stacey Panepinto, Department Head Make-up, and I set out to help tell the visual journey of a young

Bob Dylan who first arrived in New York City having not yet found his iconic style. We charted his journey from a slightly fuller youthful boy with unkempt hair to the iconic music legend with his signature sound and style that we think of today.

While small for a film of this magnitude, the hair & make-up teams had many talented artists who helped achieve these looks daily. Shout-outs to the hair department's Rebecca Woodfork-Ziegler, Allison Imoto-Suh, Kelly Reed and Christen Edwards, and the make-up department's Dave Presto, Alex Rutkay, Nicole Frascogna and Rich Krusell.

Like his sound, his hair grew into an iconic-changing personality of its own. We had a long testing process with actor Timothée Chalamet and director James Mangold. We talked through the pros and cons of how we could technically achieve



L-R: Monica Barbaro as Joan Baez and Timothée Chalamet as Bob Dylan





Elle Fanning as Sylvie Russo



Edward Norton as Pete Seeger

the different looks on Bob Dylan, following his evolution in a way that worked best for the shooting schedule. In the nick of time, the day before we started shooting, it was actually decided that we would use Timothée's own hair through the earlier stages, changing his texture to create more frizz and adjusting the shape often in true Bob Dylan fashion (you never see any two images of Bob Dylan's hair looking the same). For the later style, a wig would be used and styled to help create the famed hair silhouette.

For the different historical figures we recreated in this film, we took the "Let's throw everything at the wall and see what sticks" approach. James Mangold was very supportive of letting the actors explore all the different possibilities. This was especially true for Stacey and her make-up team. She knew they didn't necessarily want to recreate a spitting image of the person being portrayed but a likeness, or better, Stacey wanted to mask a little bit of the actors' features and find the parts of the historical figures that could be merged into their own look. The make-up team tested four noses for Bob, three noses for Johnny Cash, and tested different noses and earlobes and other character traits on Pete Seeger, before landing

on the final choices you see in the film. Dave Presto was Stacey's Co-department Head and helped oversee the special character make-up. Vincent Van Dyke Effects supplied the beautifully crafted appliances and pieces for the project and Art Sakamoto supplied the dental appliances for the character Joan Baez.

Mangold wanted authenticity to be our throughline. He encouraged us to do whatever would feel as true to the period as possible. This meant giving them the "vibe" of the person they were portraying, keeping changes subtle and leaning into realism and grit rather than covering them up with unnecessary make-up and wigs that may match the historical figure but doesn't really help Mangold tell the story of his film.

The hair department kept true to hair colours and textures of the period, working to make sure the hair looked real and not overly styled or manipulated and avoiding glamourising the styles. We thoroughly researched the locations and people of the time to truly represent what people looked like then. Stacey approached the make-up with a "less is more" method. She wanted to let both natural beauty and imperfections come through with these characters. Whether it was Bob having a blemish or missed hairs when shaving, to the women wearing only what was reflected in the time and by the images of the person they portrayed.

When it came to Edward Norton's hair, his longtime hair stylist Friða Aradóttir was asked by Edward to implement his style and colour in Los Angeles before he travelled to shoot with us on the East Coast. Frida adjusted Edward's hairline by shaving it back and had his hair coloured closer to Pete Seeger's shade and tone. Once shooting began, I continued to upkeep the work Frida had put in place and would make any adjustments Edward wanted from day-to-day.

Joan Baez was masterfully portrayed by Monica Barbaro. Monica's hair needed to be coloured to match her own natural colouring by her colourist Eddie Cook. We also needed to add length. I wanted to avoid using weft or extensions that could possibly be seen if the wind blew the wrong way. I also didn't want bulk added to her hair,



*Jaime Leigh McIntosh
doing last looks on
Timothée Chalamet*

so I opted for a three-fourths horseshoe wig piece, so we could use Monica's own top and front, tightly wrap the rest of her hair under the hairpiece which gave her the length needed. Keeping the styling very natural with a little frizz and fly aways to keep her grounded.

Johnny Cash was played by the very fair-headed Boyd Holbrook. We cut Boyd's hair into shape and coloured it dark, as well as the prosthetic appliance make-up tinted his brows and lashes, adjusted his skin tone to give more of a tanned look and used brown contacts to change eye colour. Boyd's hair texture is very different to Cash's, but by using a mix of products and styling techniques, we managed to get it closer to the real deal.

Sylvie Russo, played by Elle Fanning, is a character based on the historical figure Suze Rotolo. We had two wigs made for Elle, keeping the colour close to the reference images we had of Suze and choosing a couple of styles that were prominent throughout the research. In her journey, we start Sylvie off with long hair, with a casual half-up bump. As she matures and her story shifts, we bring the length up, add layers but continue with the less-is-more natural style.

Being able to work on a period film that explores a large music aspect was fascinating and incredible to be a part of. If given the opportunity, I would recommend the experience to anyone that has a love for music. •



*Rebecca Woodfork-Ziegler doing
last looks on Monica Barbaro*



Feathering Through **THE PENGUIN**

BY **BRIAN BADIE**
DEPARTMENT HEAD HAIR/
HAIR DESIGNER

In the gritty streets of Gotham, every detail plays a role in storytelling. For HBO's *The Penguin*, hair design was crucial—not just as an aesthetic element but as a narrative device reflecting character evolution, emotional shifts, and the dark undercurrents of the show. While Mike Marino led the design for Colin Farrell's Oswald Cobb or Oz (aka The Penguin) is what we call him, I had the privilege of helping the SFX team with the wig application and styling. It was an absolute pleasure working with Colin. However, the true focus of my work was on the hair designs for several key characters, especially Cristin Milioti's Sofia Falcone. So, I had to get additional help just to work with Colin through the remainder of the series.

Sofia Hair Evolution

Sofia Falcone's hair undergoes one of the most dramatic transformations in the series, mirroring her internal descent into madness. I was particularly excited to embark on this journey with Cristin Milioti because she had an acute eye for character creation as well as fashion so I could tell instantly that our collaboration would be



in sync. Just as myself, Cristin loves fashion in an edgy way as not to be overstyled but more textured and a bit askew. We knew we had a story to tell with Sofia's hair styles.

Daddy's Little Girl

Sofia Falcone's hair in *The Penguin* serves as a visual metaphor for her



psychological descent and transformation. Introduced as "Daddy's little girl," Sofia's debutante look is polished and deliberate—innocent, youthful. After being arrested and involuntarily committed to Arkham Asylum, Sofia's hair becomes a physical manifestation of her trauma and unraveling mental state, embodying the raw emotions and lack of control she experiences. This unkempt texture reflects the deconstruction of her former image, paving the way for her eventual transformation into a psychopathic killer with a bold, razor-cut mullet that visually breaks free from her past.

Classic Elegance

At the start, Sofia's hair is styled in a sleek, Chanel-inspired look—soft waves that are carefully structured to project a controlled, sophisticated image. The hair is designed to disarm others and keep her



intentions hidden, reflecting her desire to appear non-threatening while maintaining a powerful presence.

The Wolf Haircut

As her mental state deteriorates, her hair evolves. Sofia begins cutting her own hair, creating a jagged, wolf-inspired look that is both textured and symmetrical but intentionally unkempt. This represents her loss of control, with the hair style acting as a visual manifestation of her unraveling state.

The Mullet Reveal

Sofia's final transformation is marked by a razor-cut lace wig that is meticulously designed to resemble tentacles. These textures take on a life of their own, shifting with her mood and signaling her full embrace of chaos. The wild, unpredictable styling aligns with her transition into her true, psychopathic self.



**Victor's
Urban Edge**
Rhenzy
Feliz's Victor

Aguilar starts off with a more disheveled, street-level haircut, signifying his vulnerability and lower status within Gotham's criminal world. The unrefined texture and uneven fades emphasize his role as an outsider.

However, as Victor grows closer to Oswald Cobb and gains financial stability, his hair becomes more refined. The earlier roughness gives way to cleaner, more deliberate styling—his fades become smoother and the top is shaped with more precision and his curls more defined.

This evolution reflects his increasing confidence and status, transitioning from a vulnerable boy to someone with power and influence.

Francis: Hollywood Glam Reimagined

Oswald's mother, Frances Cobb played by Deirdre O'Connell, embodies a deconstructed version of classic Hollywood glam with a mixture of late 1970s and early 1980s tousled updo's. My main inspiration I drew from with Francis was Charro, Pia Zadora, and Lonnie Anderson. Her hair combines structured curls with a more undone, textured finish with a heavy bang. From the fantasy of old Hollywood to current day symbolizing a sense of decay. The look is both sophisticated and haunting, matching her complex character and reflecting her role in the darker, more tragic side of Oz's world.

Eve: The Chameleon of the Night

Eve, Karlo, played by Carmen Ejogo, is Oswald Cobbs girlfriend—a club girl who uses wigs to embody various personas for her clients. Her ever-evolving looks reflect her adaptability in the club scene, where she plays to her audience's desires. Each



night, Eve shifts from sultry pin-up to playful schoolgirl, utilizing wigs to craft different characters with one goal in mind: pleasing the men around her.

Cosplay as a Weapon

Eve's wigs are her tools of transformation. She embodies different fantasies through her hair styles. Blonde hair particularly on Eve was powerful as many men in Eve's react in a positive or submissive manner for Eve to weave her web of manipulation. Whether it's a voluminous bob or long, luxurious curls, the ability to change her appearance on a whim allows Eve to maintain power in an otherwise volatile world.

The Girls of Eve's World

Eve leads a group of girls, each with a unique hair style that reflects her individual personality. While their looks are an underground vibe, they all maintain individuality, adding depth to their roles in Eve's world. Like in Eve's girls, there's a flavor for any person. Whether sleek and styled or voluminous or natural carefree hair, their hair plays a critical part in their identity and their role in pleasing the customers.

Cohesion Between Hair and Costume: The Heart of Character Design

A key part of my work on *The Penguin* involved ensuring the hair and costumes were cohesive, particularly for Sofia Falcone, whose wardrobe and hair evolved dramatically. Our costume designer, Helen Huang, did an amazing job with Sofia's fashion, as well as everyone in the show. It's always great to work with a costume designer where we're totally in sync to the point where the hair that I organically was planning matched 100% with what Helen chose as the costume.

Classic Elegance and Control

At the start of her arc, Sofia's tailored suits and refined fabrics were mirrored in her soft,

controlled waves. These elements worked together to present her as a poised and calculating figure.

Transition to Chaos

As Sofia unravels, her costumes become less structured, reflecting her inner chaos. Her hair, similarly, grows more textured and unkempt. Working with the costume department, we ensured her outfits and hair became increasingly asymmetrical and disordered, matching the psychological breakdown she was experiencing.



Final Reveal: A True Rebirth

In her final transformation, both her wardrobe and hair reached a place of bold rebellion. Her razor-cut lace wig seemed to have a mind of its own. Its shape reflected Sofia's mood. Designed to resemble living tentacles, symbolized her descent into madness. The chaos in both her costumes and hair culminated in her full embrace of her true, psychopathic nature.

The Underground Edge

The overall aesthetic of *The Penguin* blends fashion with Gotham's gritty underworld. The challenge was to create looks that felt





organic to the world while maintaining an edge. Our goal was to design hair styles that were subtle—edgy but not overstylized, fashionable but not too obvious. Whether it was Sofia’s rough Arkham look or Victor’s clean fade, every hair style had to reflect the world they inhabited without overshadowing the darker elements of the story.

Behind-the-Scenes Wig Work

One of the most rewarding aspects of working on *The Penguin* was assisting with Colin Farrell’s transformation into Oswald Cobb. While Mike Marino handled the design, my role involved ensuring the wig application was seamless. From blending hairlines to ensuring consistency under the show’s lighting, the wig application was a delicate process that required precision and attention to detail.

Fashion Meets Functionality

The hair styling for *The Penguin* demonstrates that hair is more than just an accessory. It’s an integral part of character development. From the edgy transformation of Sofia Falcone to Eve’s ever-changing looks, hair became a reflection of each character’s journey. The collaboration between hair and costume departments ensured that every detail, from the texture of a wig to the cut of a suit, worked together to bring these complex characters to life.

My experience working on *The Penguin* was truly a memorable one and a huge feather in my cap! I’m so grateful to have been a small part of helping bring these characters through the art of hair design. •



Brian Badie with Cristin Milioti (above) and with Rhenzy Feliz (right)

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From the film set
in New York, it's...

SATURDAY NIGHT

L-R: Garrett Morris (Lamorne Morris), Chevy Chase (Cory Michael Smith), Laraine Newman (Emily Fairn), John Belushi (Matt Wood), Gilda Radner (Ella Hunt), Jane Curtin (Kim Matula) and Dan Aykroyd (Dylan O'Brien)

MAKE-UP

BY **TRICIA SAWYER**
DEPARTMENT HEAD MAKE-UP

An ice-skating bumblebee, a burning couch, the Muppets, Milton Berle dancing, and a llama don't sound like they would fit in the same script, but on *Saturday Night Live (SNL)*, that is exactly the chaos we had to recreate. The 90 minutes leading up to the first time we hear, "Live from New York, it's *Saturday Night*" was such a daunting task for us to establish, but so worth it.

Our director, Jason Reitman, created a world for us that transported us right into 1975 on the 8th floor of 30 Rockefeller. Because of the fluidity of the set design, we had to have all our actors ready just in case we could see any of them in our moving scenes. Thankfully, we had such a phenomenal cast that was up for the challenge to transform into some of the most well-known and beloved comedians and talent.

Eric Steelberg, our incredibly talented DP, shot the movie on 18mm film which immediately and very effectively draws you into the time period. Between the lighting, set design, costumes and everyone involved, we knew we were about to create something magical. We felt a huge responsibility in representing the likeness of the cast. Thankfully, Jason knows exactly what he wants but is also open to collaborating and hearing our ideas and interpretations. Janine and I immediately went to work researching each character and presented him with 10-20 photos each meeting. Character by character, we would break them down deciding facial hair, beauty marks, eyebrow shapes, and skin tones. Jason trusted us, our opinions, and our feedback making prep a seamless start—which was great because our prep was just as fast and furious as filming. Thank goodness we had the amount of prep time we did because the entire movie was shot in only six weeks!

Once decisions were made, we went into testing and execution. Meeting with each actor prior, we were able to test with most of them. We also had the good fortune of having the same background actors throughout filming and met with each one



L-R: Lorne Michaels (Gabriel LaBelle), Jacqueline Carlin (Kaia Gerber), Chevy Chase (Cory Michael Smith)

individually to determine their look. For men, we were able to cut and style their sideburns and/or facial hair, and for the women, we could predetermine their looks down to their nail polish colors. The amazing Jillian Erickson was my BG supervisor and ran a flawless team. Every morning, she and her team got 50-100 people ready for camera and the film would not have looked the same without their talent.

Since the movie was shot like one long take, we got almost all of the main cast ready every day. I had a team of five full-time artists, including myself. Each of us were responsible for 5-7 characters.

Marissa Lafayette was my Department Head Assistant and was responsible for Rosie Shuster (Rachel Sennott), Dan Aykroyd (Dylan O'Brien), Garrett Morris (Lamorne Morris), Billy Preston (Jon Batiste), Jacqueline Carlin (Kaia Gerber), and Billy Crystal (Nicholas Podany). Rosie was such a classic 1970s beatnik beauty, so we wanted to make sure Rachel always had the same effortless, ethereal beauty with clean fresh skin and a natural '70s eye. Dan Aykroyd had a very specific "chevron"-shaped mustache that not all men can grow, so she applied a mustache and sideburns.

Continued on page 32

HAIR

BY **JANINE THOMPSON**
DEPARTMENT HEAD HAIR

Doing a film based on SNL (*Saturday Night Live*) was such an honor. This iconic show was a start of an era that television had never seen. No one knew what they had on their hands, how entertainment would never be the same. These characters, these artists, would go on to shape our world of comedy.

Bringing the audience into the world of 1975 and *SNL* wasn't really the challenge. The challenge was bringing them ONLY into the 90 minutes before *SNL* went live for the first time. We needed to capture the intensity, the fluidity, the chaos of what happened in that 90 minutes. We all have our ideas of what these characters look like. We've seen them for years. We needed to choose one look for each character out of the hundreds of looks they each had that was iconic, recognizable, as well as historically correct.

Jason Reitman, our director, wanted this film to look and feel like it was continuously moving. To help him achieve that, we had our entire main cast ready every day so he could

Continued on page 33



L-R: Jane Curtin (Kim Matula), Laraine Newman (Emily Fairn), Lorne Michaels (Gabriel LaBelle), Rosie Shuster (Rachel Sennott), and John Belushi (Matt Wood)



Garrett Morris (Lamorne Morris)



Andy Kaufman (Nicholas Braun)

MAKE-UP *Continued from page 31*

Dylan's mustache was not in the credits but should have been, because that mustache was always trying to jump off his face.

For Garrett Morris, we applied Afro tech sideburns made by Rob Pickens and Marissa hand-laid his mustache with Afro tech as well. Billy Preston had a very full and well-groomed beard, whereas Jon Batiste has a clean-shaven face. Marissa hand-laid an Afro tech beard and mustache with Pros-Aide.

I had Jim Henson (Nicholas Braun), Andy Kaufman (also Nicholas Braun), George Carlin (Matthew Rhys), Gilda Radner (Ella Hunt), Laraine Newman (Emily Fairn), Tebet (Willem Defoe), Milton Berle (JK Simmons).

I had the best experience collaborating with Nicholas Braun who played both Jim Henson and Andy Kaufman. For Jim Henson, I applied Bluebird old-age stipple around his eyes and forehead. Painted in fine lines/age spots and applied a custom lace beard made by Sasha Camacho. For Andy Kaufman, I applied three small transfer moles made by Vincent Van Dyke and a small unibrow piece also made by Sasha Camacho.

After much discussion, we decided not to do prosthetics on Ella Hunt who played Gilda Radner and went with a traditional paint and powder character make-up instead. I shaved Ella's own eyebrows into the round, thin signature Gilda eyebrow shape. I decided to shave instead of pluck as I did not want to disturb the hair growth of her brows. I used the Sian Richard's Brio palette to lighten her skin tone by two shades and used washes of color to paint in her eyebags and under eye circles, changed the shape of her eyelids and nose. I also masked out her lips and redrew them much smaller and thinner.

Leo Sakovitch was my key and was responsible for Lorne



Marissa LaFayette working on Billy Preston (Jon Batiste)



Kaylee Kehne-Swisher with Matt Wood

Michaels (Gabrielle Labelle), Jane Curtin (Kim Matula), Neil Levy (Andrew Barth Feldman), Tom Schiller (Parker Wierling), and Joan Carbunkle (Catherine Curtin). We aged Gabrielle using Skin Illustrator and kept a few day's growth on his facial hair. As the clock clicks closer to the 11:30 p.m. airtime, we allowed the stress to show on his face by reddening his undereye/darkening eye circles and allowing perspiration to show. Both Neil Levy and Tom Schilling had sideburns applied.

For John Belushi (Matt Wood), my third, Kaylee Kehne Swisher, applied a bald pate and hand-laid facial hair. Matt also wore dark brown lenses. Kaylee also assisted with the bald cap on Paul Schaffer (Paul Rust).

Our fourth, Sophie Ashworth, created some beautiful looks on our main cast, as well from beauty make-up, tattoo covers, applying facial hair and sideburns and laying facial hair to sparse patches to Michael O'Donoghue's (Tommy Dewey) beard.

Watching the filming unfold, we knew we were creating something extraordinary, but filming this will also have a special place in my memory because Janine, Nicole, and I have been friends since we were teens. So, to be able to share this incredible experience with them has really been an unforgettable gift. •

HAIR *Continued from page 31*

work them into each shot. Long-winding camera setups became reveals of the entire cast sometimes. We were able to give him the cast he needed to keep moving.

Most of the wigs were fabricated by Natascha Ladek and Rob Pickens. Twenty-eight of our main daily characters were in full wigs every day. We had 20 different secondary actors in wigs, as well and 15 additional hair stylists there to handle our reoccurring BG. Since the film takes place in 90 minutes, keeping our BG that played the crew/stage workers consistent was a whole game in itself.

In the film, our lead actor has to travel to a different floor to try to hire a new lighting director. In one shot, our camera travels down a hallway where variety acts are waiting to take the stage with Milton Berle, played by J.K. Simmons, on his long-running show, *The Rumpus Room*. We had jugglers, a snake lady, Gingham girls, a ballon lady with her knife-throwing partner, Tony Orlando & Dawn lookalikes, Miss America, and six sidekick dancing showgirls all in wigs. It was fun to do character looks within the 1970s guidelines.

Two of our stand-out characters were "Jim Henson" and "Andy Kaufman." The amazing Nicholas Braun played both. As Jim, he



Tricia Sawyer with Nicholas Braun

wore a full lace wig built by Natascha that fell into place as soon as we added the headset Henson always wore. As Kaufman, I added terrible cowlicks and unruly curls plus some temporary color to achieve that sad oily look.

The character of “Dan Aykroyd”/Dylan O’Brian was a challenge in the fact that the real Aykroyd had crazy hair! I had to make Dylan look like he had insane hair but not look like a wig in the process. Nicole Venable’s took on the challenge of taming “Lorne Michael”/Gabe LaBelle’s amazing curls and then turning around and giving those crazy curls to “Rosie Shuster”/Rachael Sennott. For “John Belushi”/Matt Wood, we wanted to show a thinning scalp but with course curly hair still remaining. A bald cap was applied and painted then Jennifer Petrovich and I would blend his hairline into the bald cap using drafting pens creating a textured look. “Paul Schaffer”/Paul Rust was our longest transformation. Paul has more hair than five people put together and we all know Paul Schaffer does not. I would slick and dry his hair by sections to his scalp each morning. Then make-up would apply a bald cap, airbrushing to match his skin tone. After that we applied a custom wig consisting of three pieces. A classic horseshoe piece first, then two comb-over pieces. After those were on, sideburns were placed.

All three of our “not ready for primetime player” women had wonderful hair. “Gilda Radner”/Ella Hunt, “Laraine Newman”/Emily Fairn and “Jane Curtin”/Kim Matula. All were brought to life with wigs crafted by Natascha. Each one with its own specific and gorgeous

hair texture. A beautiful natural short afro wig was made for “Garrett Morris”/Lamorne Morris by Rob Pickens. The unforgettable Jon Batiste played Billy Preston. Traci Walker and I sewed three wigs together to create his look. John has packed locs that stand quite tall. We hand-sewed his natural hair down as tightly as we could, then stitched three pieces on top to achieve the proper proportion. He was such a trooper through the entire process. Rene Warnes was our resident hot roller person. She set and styled at least four of our recurring ladies every morning.

At the end of our film, Lorne is walking down the street in New York. Our director wanted the pedestrians Lorne passes to all be ghosts of future SNL characters. Jason took a poll on set asking everyone to write down their favorites. We ended up with Wild and Crazy Guys, John Belushi’s Samurai, Pat, Church Lady, Roseanne Roseannadanna, Mr. Bill, Hans and Franz, the Blues Brothers, and the Wayne’s World boys to name a few.

Bringing this historic time to life was incredibly nostalgic for all of us working on this project. Everyone brought their own personal memories to the table. Everyone had a favorite character. Walking into an exact replica of Studio 8H every day put everyone on the same page. By doing all the characters every day, we started to feel like the machine that SNL eventually became. The energy was high and there was always another challenge right around the corner. We shot the entire film in six weeks. We hit the ground running, and it felt like it was over in a flash just like every Saturday night.●

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Moses Ingram

LADY IN THE LAKE

CAPTURING TIME, NARRATIVE, AND UNIQUE JOURNEYS

Decades of Beauty

BY **CLAUDIA HUMBURG**
DEPARTMENT HEAD MAKE-UP

My recent work on *Lady in the Lake*, a limited TV series on Apple TV, showcased the ability to authentically capture the essence of multiple decades while focusing on individualized character portrayal. The series, primarily set in the 1960s, featured flashbacks to the 1940s and 1950s and forward into the 1970s, alongside intensive dream sequences with fantastical make-up and body painting designs.

In preparing for this project, I emphasized the importance of researching and gathering inspiration to create authentic 1960s looks. However, I placed even greater importance on capturing the unique essence of each character. Rather than solely focusing on the era, my make-up designs were tailored to support each character's narrative and personal journey. Thus, the make-up played a supportive role in enhancing the storytelling.

One particularly challenging task involved designing several transformative looks for David Corenswet's character, Allan Durst. His character aged from 17 to 34 throughout the series, which required me to implement significant make-up changes to reflect his progression, including a fake beard and subtle aging effects.

For Jennifer Mogbock's character, Dora Carter, I carefully managed the make-up to portray her as a beautiful and talented singer, avoiding an exaggerated addict look. Similarly, Masha Mashkova's character, Ms. Zawadzkie, had make-up that highlighted her struggles and challenges.

The make-up design for Judith Weinstein, played by Mickey Maison, was inspired by Janis Joplin, reflecting a "no make-up" look with slight nuances to insinuate a "stoner" vibe. I crafted Myrtle Summer's character with a late 1950s aesthetic to portray her as a seasoned political figure who wouldn't have readily updated her look with changing times.

In addition to individual make-up designs, I orchestrated group looks for significant scenes. For instance, the burlesque dancers required stage make-up to set a vibrant scene, while the Pharaoh Jazz Club showcased traditional 1960s make-up reminiscent of the jazz era, complete with facial hair applications and grooming. The Hecht department store scene allowed for beautiful 1960s fashion-inspired make-up.

Throughout production, I collaborated closely with director Alma Har'el, hair designer Jose Zamora, and costume designer Shiona Turini to ensure that the overall aesthetic was period-accurate and cohesive. Daily interactions with these departments were crucial in achieving the show's creative vision.

My work on *Lady in the Lake* stands as a testament to my dedication to character-driven make-up design, capturing the nuances of each role while transporting viewers through the vibrant decades portrayed in the series.



Cool Benson applying make-up to Moses Ingram

Creating Iconic Looks

BY **COOL BENSON**

PERSONAL MAKE-UP ARTIST TO MOSES INGRAM

Working as Moses Ingram's personal make-up artist on *Lady in the Lake* was about more than just applying makeup; it was about crafting a character from the inside out. After meeting Moses on the set of *Star Wars: Obi-Wan Kenobi*, our bond quickly evolved into something familial, with me taking on a protective "papa bear" role on set. This connection was crucial as Moses immersed herself in the emotionally and physically demanding role of Cleo. My goal was to create a safe and empowering environment for her to fully inhabit her character while maintaining the integrity of her look throughout each scene.

The creative process revolved around collaboration. Since Moses joined the project late, replacing Lupita Nyong'o, we had no time for test days and had to jump straight into filming. Our looks were created and shot on the same day. Moses and I discussed Cleo's essence and how she should be perceived onscreen. Hair stylist Amber Hamilton and I teamed up to develop Cleo's look, often joking about how there was never a dull moment on set. The synergy among the three of us made the process both productive and enjoyable, even under pressure.

Cleo's make-up had to reflect the evolving decades from the 1950s to the 1970s. Inspired by iconic women of color and Black fashion model Donyale Luna, I created looks that complemented Moses's features and complexion. I considered factors like the scene's setting and lighting, as these elements greatly impacted the final appearance.



Heba Thorisdottir applying make-up to Natalie Portman

Behind the Brush

BY **HEBA THORISDOTTIR**

PERSONAL MAKE-UP ARTIST TO NATALIE PORTMAN

As the personal make-up artist for Natalie Portman, I had the opportunity to collaborate with an incredible team, including hair designer Kim Santantonio, Department Head Make-up Claudia Humburg, and her right hand, John Damiani. Department Head Hair Jose Zamora, along with the make-up and hair team for Moses Ingram, Cool Benson and Amber Hamilton, also played key roles. My work involved transforming Natalie's appearance to reflect different periods, specifically her as a teenager in the 1950s and later as a suburban housewife in Baltimore in the mid-1960s, alongside creating imaginative looks for fantasy dream sequences.

Several standout looks emerged from this creative collaboration. Cleo's make-up changed with nearly every wardrobe switch, incorporating variations of white eyeshadow and bold eyeliner as her signature touch—always a statement of her individuality. Our director, Alma Har'el, loved the white eyeshadow, which influenced our creative choices. Another notable detail was the fake mole, or "beauty mark," often associated with 1960s Black culture. We used it mainly for her work looks, embodying her "bad b*tch" mode. The Pharaoh Club looks balanced period accuracy with individual flair, while the dramatic dream sequences demanded we strike a balance between fantasy and authenticity.

In Episode 7, Cleo disguises herself as a man. For that look, I hand-laid finely chopped Afro tech into a pencil mustache with sideburns to create a believable effect. Make-up artist John Damiani suggested that technique for me. Episode 7 had more than seven looks and a gender change alone.

Managing these detailed looks required careful time management. Each day, I estimated how long each changeover would take and adapted to on-set changes. I'm glad we didn't take the easy route and keep the looks the same for cross-shooting. Instead, we embraced the challenge, resulting in every scene looking like a runway moment for Cleo. Costume designer Shiona Turini provided stunning wardrobes, which motivated Amber and me to step up our game. Moses wanted Cleo to always look like a model, and we "ate" that challenge, leaving no crumbs.

Creating make-up for deep complexions comes with unique challenges, starting with proper skin prep. I developed Daddy Cool Skin Support to target hyperpigmentation and provide the glow needed for a flawless canvas. For foundation, I used a custom mix of Danessa Myricks Vision Cover, Too Faced Born This Way Concealer, and Clé de Peau Concealer. I applied Danessa Myricks Cushion Colors as a base for the eyes, topped with my go-to Visart Matte Neutral Palette. The eyeliner was Inglot AMC Gel, and lashes were built from House of Lashes and Ardell.

Since heavy contouring wasn't typical for the period, I opted for a subtle "invisible" contour using Fenty Bronzers. Lips were kept neutral, lined with MAC Dipdown Gel Eyeliner or Ben Nye Dark Brown Brow Pencil, blended with nude shades from Danessa Myricks Nude Lip & Cheek Palette.

The most inspiring part of this journey was watching Moses transform in front of the mirror, truly becoming Cleo layer by layer. For me, that's the essence of make-up artistry—building confidence, telling a story, and creating a character from the skin out. Working synergistically with the entire team, the department heads, and other personal artists on the show is key to success. Thank you, Claudia, Heba, John and Gina for everything!

To evoke the 1950s, I applied dewy, natural make-up. In 1966, Natalie's character transitioned into a housewife in Baltimore, leaving her husband to become a writer, which reflected her slow unraveling. For this period, I used heavier foundation, bolder eye make-up, and applied eyelashes from Dark Swan of Denmark, finishing with nude lipstick. We also created fun fantasy and dream sequences, one of which featured an elaborate surrealistic full-body make-up design by Claudia, which we both applied on Natalie. Claudia's striking body make-up design had to adhere to the period while accommodating an elaborate dance sequence, while I designed her face make-up to reflect her vision.

Working on this series was a rewarding experience, and collaborating with Kim, Claudia, and the make-up department was instrumental in achieving the visual goals of the series. This project highlighted the importance of teamwork and creativity in bringing a story to life through make-up, hair, and costumes. •





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FOLLOWING AGATHA'S PATH ALL ALONG

BY **VASILIOS B TANIS**
DEPARTMENT HEAD MAKE-UP

The journey down the Witches Road in *Agatha All Along* was so much more than a superhero story—it really was magical. The layers that are woven into each character's personal stories and the use of practical sets and effects for telling these stories was such an incredible experience to help bring to life.

I was brought on as Department Head Make-up by Kathryn Hahn since I designed and applied her “Agatha Harkness” make-up on *Wandavision*. I hired Erin LeBre as my key make-up artist because we've worked together before and make a great creative team. We began filming in Los Angeles and were one of the last shows to use the iconic Warner Bros. Ranch. After that, we added Tana Medina as our third make-up artist when we moved to Atlanta, Georgia.

The script delved not only into Agatha's history but all six of our characters' backstories which gave us the opportunity to design make-up looks from the 1700s to present day. It was a great challenge that included A LOT of research, since we wanted to use period-correct colors, technique, nails, and lashes.



L-R: Kathryn Hahn as Agatha Harkness
and Aubrey Plaza as Rio Vidal



The show begins in present day with a disillusioned Agatha who believes she is a regular citizen who works as the town detective. For this look, I kept her very plain and natural, and I darkened under her eyes with some glazing gel and kept her skin clean. As the story progresses, it leads to what was one of the most iconic moments of the show. There is a moment where Agatha starts to remember who she is and transforms back into her witchy self. To reveal this, Jac Schaffer—the show’s creator and showrunner—wanted to shoot a montage scene that included six different period looks all in one day. So, hair, make-up and wardrobe changes were all done on location in a small changing room. We had to plan which order to film the looks in so that the hair and make-up could change seamlessly and quickly. As I took Kathryn’s make-up looks from current day to the 1950s, 1960s, 1980s and 1990s, Erin was helping with removal and changing out her nails. We made custom press on nails ourselves for every character and decade needed. We had boxes of nails everywhere!

The cast includes a coven of witches who each have their own powers. When we began designing the looks for each character. We really wanted them to be highly individualized. One of the big challenges we faced on the show was the dark overall tone that was set by the lighting. As we know, lighting can make or break a make-up and we knew going in that it would be a very darkly lit set. Everyone’s make-up included textures that were either reflective or creamy to give life into each look. We also included pops of color and used highlighting and contouring, as well to help keep dimension on camera. Lashes were also used for definition on the eyes when appropriate.

A big component in the storyline was that as the characters travel down this Witches Road and go through many trials and tribulations, they become more and more “bedraggled.” A term that was used on set by everyone and really the best way to describe what happens to them! We began to break down the make-ups as they had certain encounters. We did this by slowly taking away some of the character elements like lashes, blending off eye and face colors, replacing lipstick with clear balm and of course, added dirt—lots and lots of dirt was used during this project. They travel the road barefoot. so right from the start, we would



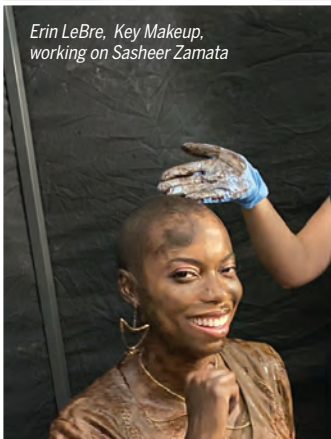
Kathryn Hahn with Joe Locke as Teen



Vasilios Tanis with Kathryn Hahn



Tanis and Hahn



Erin LeBre, Key Makeup, working on Sasheer Zamata



L-R: Joe Locke, Sasheer Zamata, Ali Ahn, Patti LuPone, Kathryn Hahn, and Aubrey Plaza

dirty up their feet. Over time, the dirt continues to increase and we would bring it onto the hands and face. We used a combination of alcohol paints, powder and grease dirt for texture and continuity.

Each episode was a different “trial” per each witch’s backstory. This was where we got to have a lot of creative fun. Every trial took place in a very different setting and time period. As they entered a new door, they would magically turn into a version of themselves that coordinated with the trials theme. For the 1970s recording studio, each actor’s look was derived from icons of the time period: Donna Summer, Cher, Patti Smith, Liza Minelli, etc. Sideburns were applied to Joe Locke’s character “Billy” to tie in his BeeGee’s-influenced look and his eyebrow slash was filled in with brow pens whenever it wasn’t relevant to a look. A demon appears in this episode who causes burns to those it touches. Burns, scars, and the demon were all applied by our amazing SFX team.

Another trial was set in a Hamptons-style beach house. So, a very polished, refined make-up look was given to everyone, including French tip nails. This episode included the reveal and history of a custom tattoo we applied on the character “Alice Wu” (played by Ali Ahn). We also see the effects of a poisonous wine they each drink and as a result have their faces contort into puffy, overfilled, bad plastic surgery looks. This was achieved by using prosthetics sculpted and

designed by Carey Jones at KNB FX and applied by our amazing SFX team of Addison Clark and Heather Beauvais. Beauty make-ups were then applied on top by us to tie the look in.

Other trials included a 1980s sleepaway cabin, a bare silo-style medical room and one of our favorites—the medieval castle. For the castle episode, we got to reinvent iconic Disney witches. This one done by collaborating with our SFX team for the Wicked Witch prosthetic nose and chin and also the aging of the evil witch in *Snow White*. Throughout the Witches Road journey, there is also a pack of feral witches known as the Salem Seven. They are each derived from animals which is portrayed through elaborate eye masks. We didn’t want to take away from the costumes, so to enhance these “creature witches,” we kept them very simple with a light shimmer of cream on the eyes, a gray lip tone buffed down with a silver pigment to highlight the center of the lip and then dirty nails and hands.

Keeping up with the continuity of the Road was a big task. The make-ups had to be a continuation of how they looked before they entered a trial and upon exiting, as well as degrade over time. The “Jennifer Kale” character (played by Sasheer Zamata) had three separate sets of nails created by Erin to show wear and tear. By the end, they are chipped, broken, and filthy. Same goes for their faces! At one point,



LeBre, with Joe Locke



Aubrey Plaza



Patti LuPone as Lilia Calderu



Kathryn Hahn



Aubrey Plaza as Green Witch



Aubrey Plaza as Lady Death



Sasheer Zamata as Jennifer Kale



Sasheer Zamata as the witch, Jennifer

Agatha, “Lilia Calderu” (played by Patti LuPone) and “Jennifer Kale” get thrown off the Road and into pits of mud. Knowing these actors would have to stay “muddy” on set for a few days straight, we wanted to find something that would be skin safe. Because they were supposed to have been fully submerged, we were concerned about what would be going near the eyes or mouth. After looking at what the special effects department had concocted for mud, we realized the best match was actually chocolate pudding! It sounds silly, but it was the first thing that came to mind when we saw the color and texture. Since it is safe to ingest, we decided to go with chocolate pudding as our “mud” that was slathered all over their faces and heads. We added some texture with rubber dirt to areas that were safe as well.

The big mystery of the show was who the “Teen” and “Rio” characters are. “Teen” aka “Billy” turns out to actually be “Wiccan”—all played by Joe Locke. He is introduced as a goth kid who seems like a big fan of magic, only to be revealed as a powerful witch himself. His look was a classic mix of paled skin and eyeliner used both in the waterline and a drop shadow for a smudged effect. He wore chipped black nails, and Erin shaved the slash in his brow—freshening it up once a week. We also used Pros-Aide for one of his earrings since his ears aren’t pierced and the magnets became too painful.

“Rio,” played by Aubrey Plaza, begins as a fellow detective in Agatha’s fake world, but as the story unfolds, we see her as the Green Witch who eventually reveals herself as Lady Death. The Green Witch and Lady Death make-ups were designed by Erin and kept very angular to imply a subtle evil tone. She didn’t use the same style

or color placement for Aubrey’s other period looks because we liked keeping them reserved for her true self, showing that death can have many faces. The incredible skull appliance that was used to first reveal her as Lady Death was also from KNB and applied and painted by Addison. He and Erin collaborated on tying the colors of the beauty make-up and the skull together.

In the end, we see a great battle where we ultimately, lose Agatha only to return as a ghost. I created her ghost make-up knowing that it would be used as a hologram later. So, I kept her skin highlighted, glowy, and reflective. I also brought the softer tones of purple from her new costume into the shades on her eyes and lips (on of course, nails!).

We began the journey in modern times and ended by seeing into Agatha’s past. In the very last episode, we filmed a village set in the 1700s which begins the start of her journey. She is fresh-faced with a soft cream blush and lip and whisp of brown mascara. There is a second time-period montage in this last episode that showed just how and why Agatha became who she is today. These montages included groups of fellow witches in make-up looks from the 1700s, 1800s, 1940s and 1990s.

We had an amazing time delving into each time period for this show. Not only using era-correct colors and techniques, but also creating subtle character looks for guest stars such as Evan Peters and the original neighbor cast from *WandaVision*. It was quite the creative journey and we hope to keep making more magic in the future. •



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British Beauty Week 2024: London calling ... the future

BY VANESSA BLANCHARD LEE
MAKE-UP ARTIST

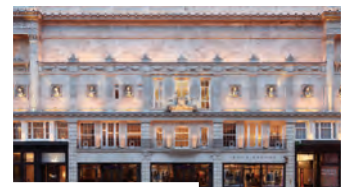


Creating a beauty community: the power of authentic voices for brands.
With Pinterest, the Gel Bottle, Revolution Beauty, and UNiDAYS

The copious notes in my notebook can tell you ... it was an extremely engaging day! Some discussions really resonated with me (as an ex-healthcare professional) and for the industry. What's our place in the beauty industry? What we buy and what we stock at our stations places us as equally as consumer, influencer, and expert.

The second panel richly reflected on representation and moving away from the "tick box" version of inclusion. The panel spoke of needing to truly reflect, including full visuals (visibly queer, clear identity, etc.), the range of *potential and actual* consumers in adverts. The notion that creating make-up for specific populations/geography is acceptable, helpful, validating and it can still be profitable. When you design for all ... can it really suit all? Skin colors must be tested on real skin and not in a lab, not on paper. True inclusivity is not just when people show their face, but they need to be engaged in the room where decisions happen with ongoing involvement high up, for true empowerment. Equity leads to equality.

There is so much to be said. (For the full report, please see the reference links provided.)



The Premise:

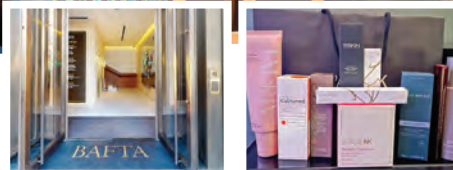
British Beauty Week (BBW), hosted by the British Beauty Council (BBC), is a week of educational celebratory events, for industry, brands and consumers throughout the UK, with a focused panel and trade hub in London. I was delighted to be able to attend as press. BBC was founded by Millie Kendall, OBE, in 2018. She is active in Parliament to boost the booming UK beauty industry, lobby for meaningful change and policy, leading the way in diversity representation, innovation and international relations. Film and television between the UK and the US is ever more cemented, so now is the time to open our ears, eyes, and possibly our passports to British beauty.

The Party:

Opening with a fabulous launch party at the notable Groucho Club in Soho, sponsored by Space NK + lovely swag, with BBC ambassadors and British brand gurus, Caroline Hiron, Sam McKnight, Mary Greenwell and Lan Nguyen Grealis. A fabulously hosted networking event with great food, drinks and great company. On the way home, I popped into see a gorgeous blonde snippet of Vicky Vivacious from *RuPaul's Drag Race UK*, as you do in SOHO, all in the name of make-up research.

The Panels:

Bright and early the next day at BAFTA, Piccadilly, there was a full day ahead of us with thoughtful, innovative content, questioning



current status and reflecting on future solutions. The panel presentations, with experts and representatives of brands were:

Skin care visionaries—the future of formulations.

ELEMIS, Teresa Tarmey, DICIEM

A Beauty Industry That Looks Like You:

Winnie Awa, DEI Committee Chair, BBC

Belinda Brown, Chief Financial Officer, Sephora UK

Lucy Edwards, Broadcaster, beauty founder, author & disability activist

Jack Oliver, Multi-make-up artist

Matilda Lansdown, Brand Development Consultant, Face Equality International

Dominic Skinner, DOMA at Mac Cosmetics, GlowUp Judge

The Big Beauty debate: skin care content in the post truth era.

With No. 7 Beauty, Dr. Emma Wedgeworth, Shakira Allyn

Unlocking the power of social shopping.

With TikTok shop, L'Oreal, Mitchell Halliday, Alessandra Steinherr

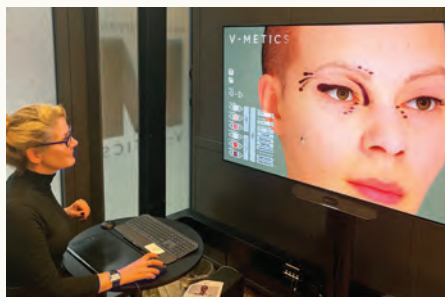
Disclosure of diversity and erasure was a key theme, especially for those who have facial differences, hidden disabilities or visible physical disabilities. There were some shocking statistics said in the room. Both Lucy, who has been blind now for 11 years, and Matilda (face equity) felt that oftentimes people with disabilities are shut out of opportunities and engagement in the beauty industry. Disclosing a disability or a visible difference means that one-third of people applying for job interview are not selected. There is a 'pretty premium' that shows that people with a facial difference earn three-fourths less than standard-faced counterparts. In AI (artificial intelligence), Matilda noted that face-recognition apps and people with facial differences are often flagged as harmful or have a sensitive content flag on social media and apps such as LinkedIn. Those who have scars and facial differences are often perceived as villainous, no thanks to our portrayals and narratives in the entertainment industry (think 007).

This also made me reflect on how representative and accessibility driven are we in the USA and Local 706, toward our colleagues and performers who have visible or hidden differences or disabilities? The idea that disability means confinement and an inability to work is a deeply dated view, and I think we have a long way to go. There is an \$8 trillion economy for people living with disabilities and their counterpart such as family and carers. Fifteen percent (15%) of the world's population is disabled. This is an untapped market yet often financially and physically inaccessible to the disabled demographic.

Lucy's biggest messages were about inclusive design, consideration, and small acts facilitating accessibility, and changing the narrative around beauty. It isn't always about looking, it's also very much about *experiencing* and *feeling*. She doesn't need a mirror or sight to feel or look pretty. If you follow her content, you will see that not only does she enjoy make-up, but she also applies it to herself, beautifully. Lastly, Lucy has secured funding for her own intentionally inclusive beauty brand, ETIA. Watch, champion, and *feel*, this space.

The skin care panels had some very interesting conversations around sustainable practices, holism, realism, skin health and safety as a priority, and the seduction of social media without fact-checking. Responsible brands such as No. 7 are looking to educate and elevate their creators on the science behind the product, in order to deliver accurate information. This

calls to highlight our role as expert users and to perhaps to question the 'free focus group' engagement channels we see of late on social media. It's not reliable evidence. Scientists and doctors in the panels urged us to be cognisant of the hierarchy of evidence, methods of research, to seek clinical trials, coupled with skin care professionals' unbiased/unsponsored opinion (the lowest form of formal evidence in the hierarchy BTW), not just user experience (not evidence). Marketers on the other hand, loved the free and flowing user feedback. Such are the differing perceptions of data and rigour over differing intentions/careers! The second half of the day focused on sales on social media and authentic voices within the beauty community. As professionals, we can offer brands the power of 100-plus influencers, given the knowledge of our industry. We test products on numerous skin and hair types, numerous times in numerous environments. We are also authentic voices in the beauty industry.



PS from the future:

An incredible event that happened during (but aside from) British Beauty Week was a private invitation for the launch demonstration of V-Metics, by Dr. Alex Box and Philip Delamore.

"V-Metics is an intuitive virtual cosmetics software that brings real artistry to the digital sphere for the first time ... V-Metics brings new opportunities to the creative economy by translating real-world cosmetics and looks into the virtual space. Build the tools, create the future."

Dr. Box demonstrated the use of a Stylo pen or a mouse to mimic a variety of brushes, to create a completely realistic, 3D, texture, placement and color-driven technology that allows the artist a freeform application of make-up on a virtual human. Without the logistics or dynamic of a human model, one can play unhindered. Added value: Intellectual property is traceable back to the artist within the design of the technology. This type of technology has been happening for a few years now in costuming and fashion, Dr. Box

The Point:

Attending such events gives an enormous insight into how expansive the global beauty industry is. Experts involved at policy and government level (such as the BBC) are important to dispel myths and boost our industry. By staying ahead of the curve using new technology, getting involved with organizations and policy, reflecting on diverse viewpoints, and creating networks globally, we can all grow, give, and receive in our industry.

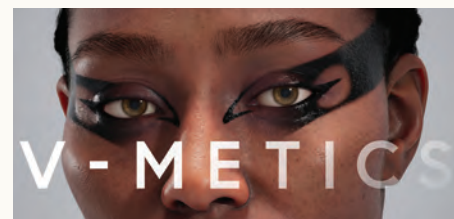
I would like to thank Millie Kendal, the BBC team, and all the sponsors for their support and generosity.

References:

- <https://www.v-metics.com/>
- <https://faceequalityinternational.org/>
- <https://www.lucyedwards.com/>
- <https://britishbeautycouncil.com/>

enlightened. V-Metics would apply seamlessly to film television and character design, with the ability to scan an actor's 3D face. It is real artistry, a real artist behind it, and real emotion. Having experienced my own "state of flow" using the technology for 10 minutes, I was entranced by its ease of use and endless possibilities.

Further applications will be developed, along with expanding tools, brushes and accessibility. There is room to add SFX and prosthetics in the development, something Box has always honored as a creative. This does not remove the artist or artistry; it adds to the toolbox. "You've got this 360 immersive communication tool that you didn't have before." Dr. Box, beam us up.



Private demonstration and image, courtesy of V-Metics by Dr. Alex Box.

A Magnum Onboard



Barry Koper, then the Head of Makeup for CBS Studios/ Television City, remembers the very first photo shoot for Season 1 of the original *Magnum P.I.* (1980-1988). After many photos were shot on the water in Marina del Rey, Tom Selleck and Barry began making funny faces for the camera. Then they moved onto the red Ferrari that was going to be used on the show. Take notice of the powder puff in Barry's hand.

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



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



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



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



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

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