

MAKE-UP ARTISTS & HAIR STYLISTS GUILD

THE ARTISAN

WINTER 2025



THE BOOK
OF CLARENCE

FOR YOUR CONSIDERATION (FEATURE-LENGTH MOTION PICTURE)

BEST CONTEMPORARY MAKE-UP

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VOLUME 21 NUMBER 1

THE ARTISAN

WINTER 2025
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Cover: LaKeith Stanfield as Clarence in *The Book of Clarence*. Photo by Moris Puccio/ Legendary Entertainment



“You should not be crossing the street on a green light.”

Although the above quote can seem illogical, it actually makes sense when taken in the correct context. This was a comment made by a friend who was driving and had the green light while

pedestrians were crossing regardless even though their light was red. It made me think about how many times we do not pay attention and cross the street without thinking of consequences or even checking to see if it is proper to proceed.

Decisions, that is what we face every day, all day and night again and again. What will I wear, what will I eat, what route to take to work, what color foundation do I use, what curling iron do I pick, etc. Sometimes we make even bigger decisions like accepting entrance to a school, marriage, or career change. When we make these decisions, the question can become do you just cross the street, or do you check first to see if you have the green light. Even if the answer is yes, have you looked both ways to make sure the coast is clear. In these uncertain times, some hard decisions need to be made in order to navigate careers, social and family life. It can be difficult to find the right balance but knowing you made the best decision possible can help take some of the stress out of making these difficult choices.

There is a process that is labeled “A Decision Tree” which in layman’s term is the decision-making process written out in visual form. The visual is written out to look like a tree, much like a family ancestral tree. The trunk lays out the decision(s), then lines are added (representing branches) which show the multiple paths you can take and where each one represents a different potential outcome.

- A. To start, you come up with the actual decision whether it is a problem or a choice. For example: Do I take the low-paying job or wait until next month when the other higher salary job is starting and keep my side work for now? This is the base or trunk of your “decision tree.”
- B. Next, write down all your options. This can range from not doing anything to moving out of state to taking the position. No option is off the table. Each of these choices can be looked at like a branch and part of your tree. Be sure to write down each possible choice or pathway that is being considered. Do not be afraid to think outside the box or put down ideas or choices that are not so black-and-white. For example, looking at which job to choose maybe there are other possible options to consider such as moving out of state for a completely different job or changing what you are doing altogether by

going back to school. It is good to stretch your imagination, and all possibilities should be considered as this is you mapping out your future.

- C. After you have documented the decision that needs attention and each option has been written down where you can see them, the next step is to figure out what the probable consequences or outcomes could be from each of these scenarios. Once again, allow yourself to branch off (no pun intended) and add all of these possible outcomes alongside the branches and label them as options on your tree. By putting any implications that may come from your personal decision, including consequences that are both positive and negative, it allows you to make less emotional and more rational decisions.
- D. It is important to critically view each choice you have written. Using this process to evaluate and break down all your options allows you to actually see the pros and cons and which path may be most beneficial. It is important to remember to add how the decisions may affect those closest to you. However, also be mindful to include how you may be affected if you don’t allow yourself to choose what you think may be in your best interest. It is not about being self-serving but rather being open and honest with yourself during the decision-making process.
- E. When you have finished, look at your tree and each possible choice. Being able to visualize everything and see all the possibilities will help give you clarity and will assist you in making the right decision.

Just as there are times when you should not be crossing on a green light, by looking in each direction, identifying where the red lights are and where the green ones that allow you safe crossing are, that can make any decision much easier. Having a system in place that aids your decision-making process can ultimately help you find the best path forward.

Wishing you many green lights on your journey and in your future!

JULIE SOCASH | *President*

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BY KAREN J. WESTERFIELD

Business Representative, I.A.T.S.E. Local 706



Dearest Local 706 community, sisters, brothers and kin,

By the time you read this edition of *The Artisan*, there will be a new president-elect of the United States of America in the White House; another three-year term of Local 706 leadership will have been announced; and starting in November, our clocks, once again, will have been turned back one hour, and what Southern Californians call winter (and what East-Coasters call fall) will be underway.

Along with a new year, 2025, we will welcome in the “Year of the Snake.” It is said that the year will bring a rebirth to all, especially our Local. It is said that we will embody strategic thinking, reflection, and a deeper connection to our inner selves and to those around us.

“If there is no struggle, there is no progress.” -Frederick Douglass

But must we really struggle in order to make any progress? It certainly feels that way, doesn't it? But just how much do we need to struggle? I think all the members of all the Hollywood Locals have struggled enough ... and so does California Gov. Gavin Newsom.

On Sunday, October 27, in Hollywood, Calif., Gov. Newsom held a press conference to announce his proposal to expand California's Film & Television Tax Credit Program to \$750 million annually, a massive increase from the current \$330 million annual tax credit allocation. This ambitious expansion would position California as the top state for capped film incentive programs, surpassing other states like New York.

To be competitive with other state's tax incentives for film and television, Gov. Newsom made note that if California were to only raise the tax incentive from \$330 million to \$400 million, that would just be a panacea. They needed to make the increase in the California tax incentives substantial. And substantial it is ... **\$750 million annually**, starting in 2025, after it passes legislation.

In the meantime, all the members of all the Locals in the Greater Los Angeles need to step up and start a campaign of letter writing, videotaping their struggles and story of no work in the area due to production traveling out of our state to get a better tax break than they can get in California. **Runaway Production ...** does that sound familiar? What can we do? Yikes!!

What's the real game plan? The CIC (California IATSE Council) has already started to develop a major plan to get members involved and start being proactive toward letting all of Sacramento know that “we are serious, and that we mean business” when it comes to bringing film production back home to California ... back home to Hollywood.

We talk about having good relationships with others and developing a rapport with them. Fortunately, we have that type of relationship with one of our favorite prolabor people who just happens to be U.S. Representative Adam Schiff.

On October 31, 2024, Schiff penned a letter to Commissioner McEntarfer of the Bureau of Labor Statistics (BLS) and Director Arora of the Bureau of Economic Analysis (BEA), illuminating what Schiff's constituents in Hollywood and across California have experienced firsthand from the impact of the decline in employment over years (decades) in film and television production as it has migrated abroad and has threatened and is still threatening the job growth here at home. More and more foreign countries provide meaningful production incentives, as well as other states from east to west.

Film and television production are a proven catalyst for economic development, regional tourism, and job creation and has reached unprecedented levels globally. Furthermore, regional production brings high-value inward investments for local businesses and industries as productions hire large local crew bases and utilize hundreds of local vendors with each project that comes into the region. These jobs spanning from vocational union jobs to highly creative technology-forward jobs are vital for the economic growth of said region.

Continued on page 6

Continued from page 5

In 2022, the film and television production industry supported 2.75 million jobs and generated \$242 billion in wages:

1. As we know, the COVID-19 pandemic led to a sudden and dramatic drop in industry production that has had lasting impacts on employment levels across all industries, including film and television production. In addition, film and television production in the United States has been severely impacted by competitive subsidies offered abroad that incentivize production overseas. This growing trend of filming productions intended for initial release in the U.S. outside of the United States, due to attractive foreign subsidies, highlights the opportunity to make U.S. domestic production more competitive through labor-based incentives. More than 100 national, state, or provincial production incentives are currently offered in the global market.

2. These incentives include tax credits, tax shelters, and rebates—all of which play a decisive role in where productions are sited. The highest of these tax incentives are offered in India, Saudi Arabia, and Colombia—each of which offer a 40% tax credit or cash rebate on production costs.

Ireland, Romania, and France also offer competitive rebates and are subsequently seeing an increase in production in their countries. Additionally, novel CGI and generative AI technologies have dramatically reduced the need to shoot live and in-person.

Companies are encouraged to move their productions overseas to take advantage of more competitive tax incentives. *The U.S. has taken several steps to incentivize American film and TV production but has yet to offer a federal tax credit comparable to those offered by other countries that are enjoying an economically beneficial increase in production.*

In lieu of a federal incentive, *several states have implemented their own state-level incentives.* California’s tax incentive system contributed almost \$21.9 billion in economic output from 2015 to 2020, supporting more than 110,000 total jobs in California.

3. *Georgia offers a similar tax credit on production expenditures which brought 59,700 jobs and \$8.55 billion in economic output to the state in 2022 alone.*

4. Other states have followed suit with their own competitive incentives, including Louisiana, New Jersey, New York, Illinois, and New Mexico. In some countries, federal and state or provisional-level incentives can be stacked to further encourage production. Canada and Australia both employ this strategy, offering up to 30% and 40% federal tax credits, respectively, that can be combined with provincial tax credits ranging from 8% to 45%. As a result of these incentives, major blockbuster productions have chosen to shoot in these countries rather than in the U.S., bringing with them all the employment opportunities and investment in local economies that productions bring.

5. In 2023, foreign productions in Canada spent more than \$6.8 billion and supported nearly 140,000 direct and related jobs, from

catering to construction supplies, accommodations, local rentals, transportation and more.

6. Such economic benefits are more likely to be realized in the U.S. with a similarly competitive domestic incentive structure. This is not a new problem, as shown by a report issued jointly by the Screen Actors Guild (SAG) and the Directors Guild of America (DGA) showing that the total economic impact of foreign incentive-based films and television production was \$10.3 billion in 1998, up more than fivefold since the beginning of the decade.
7. In order for the United States to maintain its standing as a leader in the film and television production industry and spur more American jobs, we must create competitive labor-based incentives for U.S. production, additional statistical data from BLS and BEA that may provide insight into the effect that tax incentives and globalization have had on film production in the United States over the past several decades.

Specifically, Schiff is requesting statistics from BLS that show monthly and annual U.S. employment data for the motion picture and video (TV) production industry at the national level as far back as available.

This is a huge undertaking, but it’s a start and Adam Schiff is leading that charge. It is hard to be the “Motion Picture Capital of the World” when the majority of productions are moving out of town/state to other countries. We need and must have production come home to Hollywood ... our lives and souls depend on it.

The lack of work has left many of our members unhappy, angry, and questioning what can they do next. We need to come together in solidarity and work together to bring production back to CALIFORNIA! This is where sisterhood, brotherhood, and kinship must come together to accomplish one common task. We need to help get Gov. Newsom’s proposal to increase the tax incentive to its new cap of \$750 million.

“WELCOME to a New Age of INCLUSION (it’s about time), to the New Age of Technology (way overdue), and a New Local 706 MUAHS Guild!”

WHAT CAN WE DO?

- Be Proactive, change your attitude, laugh, and smile more, enjoy your life and your career, make a new friend, volunteer to help others, learn to network better, meet once a week to have a cup of coffee and a conversation ... **LIVE YOUR BEST LIFE.**
- It’s never too late to change. Every day we have the opportunity to start again; to start fresh; to “start anew” (to begin again or start over in a new or unique way).

“TOGETHER, WE RISE” the theme of the IATSE 69th Quadrennial Convention

In Solidarity and Unity ALWAYS,
Karen J. Westerfield



THE SYMPATHIZER



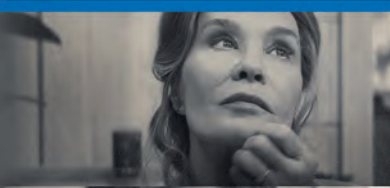
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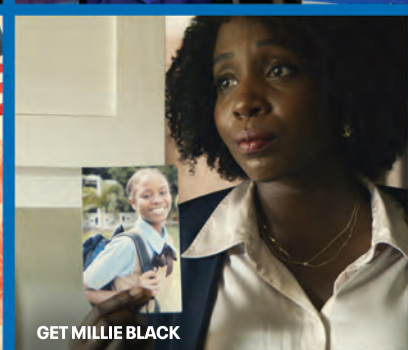
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ONE LOVE

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2024

- November 3 Board of Trustees Meeting
10:00 AM
- November 4 Executive Board Meeting
7:30 PM
- November 17 General Membership Meeting
2:00-4:00 PM
- November 18 MUAHS Guild Awards
Nominations Voting Begins
- November 27 Day Before Thanksgiving
Close Early
- November 28-29 Thanksgiving Offices Closed

- December 6 MUAHS Guild Awards
Nominations Voting Closes
- December 8 Board of Trustees Meeting
10:00 AM
- December 9 Executive Board Meeting
7:30 PM
- December 10 MUAHS Guild Awards
Nominations Announced
- December 24 Christmas Eve Close Early
2:00 PM
- December 25 Christmas Day Offices Closed
- December 31 New Year's Eve Close Early
2:00 PM

2025

- January 1 New Year's Day Offices Closed

* All dates are subject to change

The Role of Union Make-Up Artists and Hair Stylists in Live Venues

In the dynamic world of live entertainment, the contributions of make-up artists and hair stylists often go unnoticed. Yet, these professionals play a crucial role in ensuring performers look their best under the demanding conditions of live shows. In many regions, union make-up artists and hair stylists bring a level of professionalism and expertise that enhances the overall quality of the production. This article explores the significance of unionized professionals in live venues, their training, working conditions, and the impact they have on the industry.

The Importance of Unions

Unions have long been instrumental in advocating for fair wages, safe working conditions, and benefits for artists across various fields. For make-up artists and hair stylists in live venues, being part of a union means they have access to collective bargaining, ensuring they are compensated fairly for their specialized skills. Unions also provide a platform for these professionals to voice their concerns regarding working conditions, ensuring that their rights are protected.

In an industry where gig work is common, unions offer stability and support. They negotiate contracts that set minimum pay rates, overtime, and health benefits, which can be critical in a field where work can be sporadic and unpredictable. This security allows make-up artists and hair stylists to focus on their craft without the constant stress of financial instability.

Training and Expertise

Union make-up artists and hair stylists often undergo rigorous training and education. Many start their careers in cosmetology schools, where they learn the fundamentals of hair and make-up. However, union members often go beyond basic training, participating in ongoing education to keep up with the latest trends and techniques in the industry.

Specialization is also a key factor. Many artists focus on particular areas, such as special effects make-up or theatrical hair styling, requiring them to hone their skills through workshops and masterclasses. This expertise is invaluable in live settings where quick adjustments may be necessary due to lighting changes, wardrobe malfunctions, or unexpected weather conditions.

The Live Venue Environment

Working in live venues presents unique challenges. Make-up artists and hair stylists must adapt to varying lighting conditions, quick turnaround times, and the physical demands of the job. For example, a performance in a large theater may require different make-up techniques than a concert in an outdoor arena. Union professionals are trained to make these adaptations on the fly, ensuring that performers are stage-ready and can shine under the spotlight.

Moreover, the collaborative nature of live productions means that make-up artists and hair stylists often work closely with directors, costume designers, and lighting technicians. Their input can significantly influence a production's aesthetic, making their role integral to the overall vision of the performance. In union settings, the collaborative spirit is bolstered by mutual respect and recognition of each team member's contributions.

Health and Safety

The nature of live performances can sometimes lead to demanding hours, including late nights and long days. Unions prioritize the health and safety of their members, advocating for reasonable working hours and breaks. This is particularly important in live venues where the pressure to deliver a flawless performance can be intense. Unionized make-up artists and hair stylists benefit from regulations that protect them from overexertion and ensure they have the necessary resources to perform their jobs safely.

Additionally, unions often provide access to health benefits, including mental health support. The pressures of working in high-stakes environments can take a toll, and having access to these resources is vital for the well-being of these artists.

The Future of Union Make-Up Artists and Hair Stylists

As the entertainment industry continues to evolve, the role of union make-up artists and hair stylists in live venues remains vital. The push for inclusivity and representation is leading to a broader range of styles and techniques being embraced, allowing these professionals to showcase their creativity and skills. Moreover, as technology advances, so too does the potential for new tools and techniques in make-up and hair styling.

The future looks promising for unionized professionals in live venues. Their commitment to excellence not only enhances performances but also ensures a safer and more equitable work environment. As audiences flock to experience live entertainment, the artistry of make-up and hair styling remains an essential component that should be celebrated and recognized.

In conclusion, union make-up artists and hair stylists are the unsung heroes of live venues, providing critical support to performers and productions alike. Their expertise, dedication, and commitment to fair labor practices not only elevate the quality of live entertainment but also ensure a thriving, sustainable industry for future generations.

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



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



FOR YOUR CONSIDERATION
In All Categories Including

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BEST MAKEUP AND HAIRSTYLING

JAIME LEIGH MCINTOSH, HAIR DESIGNER / HEAD OF DEPARTMENT
STACEY PANEPINTO, MAKEUP DESIGNER / HEAD OF DEPARTMENT
DAVID PRESTO, MAKEUP CO-HEAD OF DEPARTMENT

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A FILM BY JAMES MANGOLD

A COMPLETE UNKNOWN

SCREENPLAY BY JAMES MANGOLD AND JAY COCKS DIRECTED BY JAMES MANGOLD

Go Alone Fast or Go Far Together

BY CLAIRE ALEXANDRA DOYLE | MAKE-UP CRAFT EDUCATION PRESIDENT

When people moved from typewriters to word processors, did we train them? Or did we tell them to “go learn on your own and figure it out”? My volunteer role with IATSE Local 706 as the Make-up Craft Education coordinator comes from a place of preserving the craft of the past, in the present, and for the future by creating demo-based education to our members. I enjoyed this quote from blogger Henrik Bromgen’s piece titled, “Typewriters Understood Digital Education Long Before Us” (that) **“We should not forget that as a new technology arrives, it is far from just a matter of continuing to do what we are already doing, only faster and cheaper. Instead, it’s about achieving things we could not do before.”**

My interest began with the Craft Meetings when an old high school friend, who worked in finance, reached out to his community of friends. His girlfriend had created a single product which he thought professional make-up artists would love; the lip balm Moroccan Magic. Growing frustrated with how (on the majority) Local 706 artists had been left out of PR invite lists, I felt this was a wonderful opportunity to start connecting our members back to great products, and brands that support us, directly. I enjoyed this opportunity to create community building engagement within our Local; and in result, ran for Make-up Craft President in 2019. I received a phone call notifying me of my loss and I took comfort in the lyrics to the song “The Future” on the Madonna album *Madame X*: **“Not everyone is coming to the future, not everyone is learning from the past. Not everyone can come into the future, not everyone that’s here is gonna last.”**

In 2022, I was encouraged to run for Make-up Craft President again and I found myself turning back to that same Madonna album song with optimism in the lyrics; **“You ain’t woke. Come here woke and hear the broken. Come give hope, come give life. Only get one, so we gotta live it right. Come make peace, come with faith and inspiration. Come complete you. Advice, positive vibes, Open your mind. Open your eyes.”**

Craft Education is a unique opportunity to build community within our Local and its members. Able to accommodate more artists in-person than some of our other education classes, Craft Meetings are events for our artists to engage, share information and showcase our crafts. We introduced hybrid Craft Meetings in 2022 by embracing technologies that fellow unions had already

been using pre-pandemic. Along with my Make-up Craft Secretary Nicole Artmont, we continue to be observers of the current and future landscape in our industry by bringing brands and techniques that keep our attending members on trend. There have been learning curves and technical challenges, but we continue to push forward



Written for the Screen & Directed by
Robert Eggers

Nosferatu



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Character Make-up
TRACI LOADER
Make-up Designer

Best Special Make-up Effects
Outstanding Make-up
DAVID WHITE
Prosthetic & Make-up FX Designer

Best Period and/or
Character Hair Styling
**SUZANNE
STOKES-MUNTON**
Hair Designer

recognizing the value and necessity to keep our members connected and morales uplifted. Our members who attend online have included those caring for loved ones, working or living out of town, our upstate non-roster members, and even those who cannot attend once we are at in-person capacity.

Our summer Craft Education included a morning for hair stylists and make-up artists as a wellness-themed program. Make-up artists Kelcey Fry and Julie Socash (Local 706 President) put together a presentation of resources of “Fun and Free Things to Do” to help keep our members’ morale up during this post strike era. They spent many hours sourcing this information sheet and it can be found at <https://members.local706.org/resources>. Business Representative Karen Westerfield spoke of the IATSE and MPTF fundraiser “A Day at the Races” and donated tickets to our raffle. Our afternoon Make-up Craft Education event participants included **Clé Cosmetics**, **Genuist Beauty**, **Jane Iredale**, **Naimie’s Beauty Supply**, **QMS**, and Local 706 artist **Vance Hartwell** with his forward-thinking and reusable products “Heaterz.”

Vance was a film major and took a theatrical make-up class at California State Fullerton College. From there, he began his make-up career mostly working in special effects shops in the U.S. and New Zealand. A Local 706 member since 2007, Vance has been creating work on set and off, including products such as his easy-to-clean cc cupholders and his beard blocks (made with a self-healing surface for repeated pin use) for more than 20 years. His newest items, **Heaterz**, come from a combination of his entrepreneurial background and also a personal interest to create less wasteful products. His reusable Heaterz come in a variety of shapes and sizes. They’re not just for personal comfort. “They can be used hot or cold; especially for the face. A hot one can be used at the end of the day for clean-ups and then a cold one in conjunction with skincare.”

Vance offers a 30% discount to Local 706 members when purchased from Vance directly at my.heaterz@gmail.com.

With this article publishing after the results of the Local 706 election, my hope for our members is that whoever has been elected to serve our union and represent this well-respected craft, that they will continue to work together with all our union officers, committee members and volunteers to preserve a craft for the present, strengthen it for the future, and honor its past by creating in-person, hands-on and even online education. We are experiencing an immense amount of runaway productions.

If the majority of our members will be forced to work outside their home base, then we must insist that hybrid technology remains in place so that the working member continues to have a voice.

“Alone we can do so little; together we can do so much.”
-Helen Keller



LOOKING AT *THE BOOK OF CLARENCE*

BY **SIÂN RICHARDS**

LEAD MAKE-UP & HAIR DESIGNER
PERSONAL TO LAKEITH STANFIELD

The Book of Clarence is a biblical epic set in AD33 and is the story of Clarence, a down-on-his-luck Jerusalemite with a mission to change his destiny by capitalizing on his pretence to be a messiah for his own personal gain. And shooting in Matera, Italy, stepping on 7,000-year-old stone buildings, we were literally inhabiting the past as we filmed.

LaKeith Stanfield not only played Clarence but also played his twin brother, Thomas the Apostle, and when I got the call to design this movie, I knew that this was going to be an exciting challenge. I had loved LaKeith and worked with him on *Judas and the Black Messiah* and knew he would be up for it all.

Our director, Jeymes Samuel (*Harder They Fall*), and I had an epic meeting and I knew that his vision was also epic. We would be redefining biblical storytelling and bringing something long overdue to cinema in having a cast more representative of the region than had ever been seen before. I quickly realized that production had not grasped the undertaking make-up and hair would need to have in terms of crew once I saw how many main cast, supporting cast and background this show needed and so, conversations began.

LaKeith wanted me to be his personal make-up and wig designer. I was overjoyed but this meant that I would be so absorbed with him that it would make it very difficult to run such a huge movie, so I suggested that I be the make-up designer for the entire movie and we bring in a department head to do the straight make-ups on the main cast and run the show. That person ended up being Matiki Anoff. We also had a fantastic Italian department head for background who ran all the looks for the massive crowd days we had most of the time—that was Laura Borzelli. Our hair designer and Department Head Hair was Nakoya Yancey, who created a beautiful myriad of textures and intricate designs throughout. Indeed, *The Book of Clarence* ended up being a beautiful collaboration of cultures all working together to bring Jeymes' vision to life.



LaKeith Stanfield as Thomas.
Inset: Image on monitor showing
Thomas's lighter sage green with
hazel ring lenses.



Stanfield as Clarence. Inset: Clarence gets more cleaned up. Smokey eye done with Moroccan kohl, beard gets neater.

LaKeith and I did a deep dive into the psychology of the twins—one of whom, Clarence, was living on the streets, supporting his mother, and the other, Thomas, was living more comfortably as an apostle of Jesus Christ with no responsibility other than the study of faith. LaKeith wanted there to be subtle differences in skin tone between the two. He wanted Thomas to be slightly lighter skinned and Clarence to be deeper, in order to illustrate the way African Americans with lighter skin are treated in one way versus those with darker skin treated another way. Going with this idea, I suggested that we give Thomas different eye colours. I remember when I visited Trinidad how enthralled I had been seeing so many beautiful shades of caramel skin with blue/green eyes and I suggested that we do this for Thomas ... and with this in mind, we make his hair, a wig that would be a large Afro, have a softer curl to it—more of a Jheri

curl—and incorporate some soft copper tones into it. The same for Thomas' beard. We would do a full hand-laid beard that would be lighter and warmer with a softer texture and would look like a godly cloud. I used Siân Richards Hydroproof Colours and made a custom palette for LaKeith for the movie for his skin tones. They enabled me to change his skin lighter or deeper easily and quickly, and I did his character work with them too. I lightened Thomas' eyebrows with Bluebird Highlight palette mixed with Siân Richards Alco Colour Palette Oliva.

Clarence, by contrast, would be deeper, dirtier and with a tighter texture in his facial hair. We would give him a more full beard than LaKeith already had, but keep the texture more contracted. Also, I do love a man with a smokey eye and drawing from Middle Eastern male culture of using surma or kohl in their eyes, I wanted to give LaKeith



Clarence arrested



an iconic look for the movie and give him a really bold eye. I ordered the product from Morocco and got the real thing to make sure the pigments and the texture were accurate, because for me, texture in make-up is as important as pigment and finish.

I used my Siân Richards Hydroproof Custom Palette for his skin, for his brows I used the black alcohol paint by Bluebird and for the finishing spray, I used Cover FX Dewy. Clarence's main wig style was a request of the director, he wanted it to look like his own hair. Jeymes is Nigerian and he has a really tight, coarse texture, so I got a wig made with hair to replicate his texture. Then we began to break the texture down before we began styling it. I wanted it to be matted at base to look unwashed and unkempt and to have imperfect, sometimes broken, twists—like Jeymes' own hair—and when Jeymes saw it in the fitting, he just said one word, 'HARRRD!'

Clarence goes through three main changes in the story. His basic look when he is poor and on the streets, his second look when he starts to accrue wealth, and his final look once he is arrested, then crucified. Once Clarence attains some coin, he takes a bath and starts to clean up, so I got a second wig made and I twisted it up more tightly than Clarence's poor wig, and it was cleaner at the base, too. Each twist was tighter and neater and I adorned some of them with gold lock clips which I recoloured to age the gold tone and bejewelled them with lapis lazuli stones. There were 14 lock clips because I wanted to subliminally represent the 14 stations of the cross. Clarence's guyliner becomes more defined too and his skin looks like he went to the beauty parlor, so we perfected his pigment more for this look. Moneyed Clarence could also take care of his beard and so we softened the hair very slightly and made his beard look more lush and polished by hand-laying in different patterns and steaming it open a little more. Jeymes wanted Clarence to have stones adorned on his teeth and so I got some teeth made at Tinsley and we put lapis on two of them. They finished the look perfectly.



Clarence's third look is the most disturbing without a doubt. From his point of arrest, everything changes once he walks on water—is he the Messiah after all? Guilty! Crucify Him.

We see Clarence carrying the cross up Passion Street on his way to Calgery, his face beaten and distorted—the crowds wailing and the Roman soldiers flailing him as he staggers. I made a load of transfer prosthetics for LaKeith and once my key personal to LaKeith, Federico Carretti had laid his beard, I started on the damage. Every day was a ballet around LaKeith. I would start with skin care and Fede would prep beard hair; then he would lay the beard whilst I would check the wig and make any final adjustments because humid Matera played havoc with the texture no matter how many de humidifiers we had. Once the beard was laid, I would usually start make-up. This Passion Street make-up was the same but we had no time to do it and so to speed things up, once I applied the first transfer and started make-up on it, I had Federico apply the next one—there were three in total—and once those were done, he moved on to cover the tattoos on LaKeith's hands whilst I did the damage on his face. I got broken teeth made by Tinsley and distorted lenses made for his eyes. I wanted the effect that his iris had got completely ruptured at one point vertically so his pupil shape would be amorphous instead of round. This look then gets revealed at its final destination when he goes up on the cross and Federico and I had full body make-up to do with all of the above, wounds on his body, signs of beatings, blood and of course. stigmata. His moneyed up wig contracted and shrivelled up and those now clean twists looked like a crown of thorns, spikey and tragic. I got Tinsley to do me a bunch of transfer prosthetics for whip marks and cuts and general damage and they came in extremely handy. The day that Clarence went up on the cross was pulled up on us out of the blue and we had no make-up test time. Federico and I did his body make-up which started with applying all the lacerations and wounds to his back, then covering all his tattoos on both arms, chest belly and his sides, and applying further wounds to his front, as well as aged beating marks, fresh beating marks, grime and paint on blood which could be dressed later on set in 50 minutes!

It was a really tough day on set that day actually, because it is impossible whether you have faith or not, to watch a man go through such agony. I saw people weeping—and they were not acting. Others came up to me and said they could not look at him, that it was overwhelming for them. Everyone commented on his eyes—that they could not look at him because they were so disturbing—and this is the power of make-up, especially when it adorns an actor like LaKeith Stanfield who made it all come to life. He was incredible.



Wealthy Clarence



Thomas



Twisting Clarence's wig



Siân Richards with Stanfield



Pontius Pilot (James McAvoy)



Left: Barabbas (Omar Sy)



Nicholas Pinnock as Jesus; Teyana Taylor as Mary Magdalene



Benny the Beggar (Benedict Cumberbatch)



Virgin Mary (Alfre Woodard)



Center: John the Baptist (David Oyelowo)

Of course, although the movie centers around Clarence, we are in Roman-occupied Jerusalem and so we have a Pontius Pilot, played by James McAvoy, with make-up and hair designed by Donald McInnes. Ponty's pallor contrasted with Clarence's depth and his cool mullett hair do suggested that this Ponty wasn't all that bad either. McAvoy also wanted eyeliner, so Donald went a bit punk/grunge with it and mashed it around his lashes. Donald also designed make-up and hair for Benedict Cumberbatch, who had one of the most hilarious transformations in the movie going from Benny the Beggar with a matted dirty wig and unrecognizably filthy face, who after he gets blessed with money by Jesus himself, goes to the beauty parlour to get cleaned up and comes out looking like the classic white Christian Jesus, who is portrayed throughout time in paintings with long flowing golden locks, fluttering lashes, pinched cheek skin and a golden perfect beard with gleaming white teeth. Donald used Charlotte Tilbury products for the pretty looks and Siân Richards Hydroproof for Benedict's dirty look.

Aside from the artistry of the background with such a rich tapestry of cultures—we had Moroccans, Tunisians, Ghanians, Nigerians, Senegalese background talent. Our Italian team really did some beautiful work. I have to mention, Diego Avolio who took care of David Oyelowo, who played John the Baptist, and had an enormous hand-laid beard that Diego did to perfection. He gave John his own godly cloud of beard!

Nakoya Yancey's hair design rounded it off beautifully with an assortment of natural Afros, braids and twists influenced by African tribes such as Yoruba, Afar, Himba and Bodi to name a few. Her team worked around the clock to ensure that attention to detail was perfect. She worked with natural hair on all of the main cast and apostles and Jesus, played by Nicholas Pinnock, who had locks.

The Book of Clarence definitely had its challenges but they were worth it all. We got Clarence and Thomas to look like fraternal twins and in doing so, made our director happy and achieved our goals. Hope you love it as much as we did making it. •

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Working on the film *Bob Marley: One Love* was an extraordinary experience, one that allowed me to dive deep into the creative process and collaborate with some of the most talented artists in the industry. The movie, which filmed in both the UK and Jamaica, required a meticulous approach to styling the characters, particularly the legendary Bob Marley, portrayed by Kingsley Ben-Adir. As co-designer, my role was to craft and set the looks for Kingsley as Bob Marley and other key characters, ensuring that every detail authentically reflected the essence of the era and the personalities of the figures being portrayed.

The Beginning of the Journey

The journey began with a phone call from Reinaldo Marcus Green, the visionary director behind this incredible film. Immediately, I knew that this project would require a unique and immersive approach to hair and make-up. I sprang into action, immersing myself in the script and the vivid descriptions provided by writers Zach Baylin, Reinaldo Marcus Green, Terence Winter and Frank E. Flowers. Each character was brought to life in my mind, setting the stage for the creative process.





BOB MARLEY REVEALED

BY **CARLA FARMER**
HAIR DESIGNER

Kingsley Ben-Adir as Bob Marley

Building the Looks

To capture the authenticity of the period and the real-life figures, I began by designing and constructing wigs for the numerous characters that played pivotal roles in Bob Marley's life. Characters like Rita Marley, portrayed by Lashana Lynch, and Peter Tosh, who were given looks that were true to their original styles while still accommodating the demands of a dynamic film production. Each wig was meticulously crafted, incorporating colors and textures that mirrored the unique attributes of each person.

One of the most fulfilling aspects of this project was the opportunity to collaborate with Morris Aberdeen, known as Morris Roots, a master locician and barber who owns four salons in the UK, specializing in locs and natural hair styling. His skill set was indispensable for this film. Morris brought an unparalleled level of authenticity and creativity to the project, helping to elevate the hair styles to a level of realism and artistry that was necessary for the film's success. His expertise in cutting, reattaching, and refurbishing locs allowed us to work flexibly with the actors, transforming their looks as needed without compromising the integrity of their natural hair.

Morris was also responsible for creating the headwraps that were essential for Lashana Lynch's portrayal of Rita Marley. The wraps added a unique cultural dimension to her character, honoring her heritage and reflecting the styles that Rita herself favored.

Crafting Bob Marley's Look

The creation of Bob Marley's look was a particularly challenging yet rewarding process. We began with an Afro wig made by Samuel

James Wigs, a name I have admired for years. Samuel created a beautiful 12-inch to 18-inch natural wig, which served as the foundation for Kingsley's transformation into Bob Marley. Given Bob's mixed Jamaican and white British heritage, it was crucial to select hair that blended both textures to reflect his unique background.

I started by interlocking Afro-textured hair in the back, using a combination of three different color bricks to achieve the high and lowlights that mimicked Bob's actual hair tones. For three days, I worked nonstop in my studio in London to create the initial look for the first screen test. The producers approved the look, but I knew it could be refined even further.

It was at this point that Morris Roots stepped in. He was impressed by the foundation I had created and offered his expertise to take the style to the next level. Together, we refined the wig to ensure it captured the essence of Bob Marley. The locs had to move naturally, reflecting how real hair would behave. To achieve this, Morris developed a special conditioner that we used to maintain the movement and shine of the locs. The final wig, featured in the film's last scenes, was crafted by hand using the crochet method, resulting in a piece that was as natural as it was intricate.

Collaboration and Support

This project would not have been possible without the incredible team that supported me. Working in a different country for an extended period comes with its own set of challenges, but the collaborative spirit of everyone involved made it a truly rewarding experience. I want to extend my deepest gratitude to Karen Rose,





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GIULIANO MARIANO, Hair Designer

GLADIATOR
II

Malika Chinn, Christelle, Zainab Jaye, Ella Burton, Morris Roots, Guy Common and Moe Yusuf. Your artistic value, kindness and unwavering support were invaluable throughout this journey.

Reflecting on the Experience

Designing the looks for *Bob Marley: One Love* was an intense, collaborative and creatively fulfilling experience. It pushed me to explore new techniques, work with incredible artists, and stay true to the essence of each character while meeting the demands of a fast-paced film production. Every detail, from the color of a loc to the movement of a headwrap, was considered to ensure that the film honored Bob Marley's legacy and celebrated the rich cultural history of Jamaica.

Working with Reinaldo Marcus Green and the entire team on this film has been a profound journey of creativity, dedication and cultural appreciation. I am proud of what we have accomplished, and I hope that the film resonates with audiences worldwide as a testament to Bob Marley's enduring legacy and the vibrant history that shaped his music and his life.

Conclusion

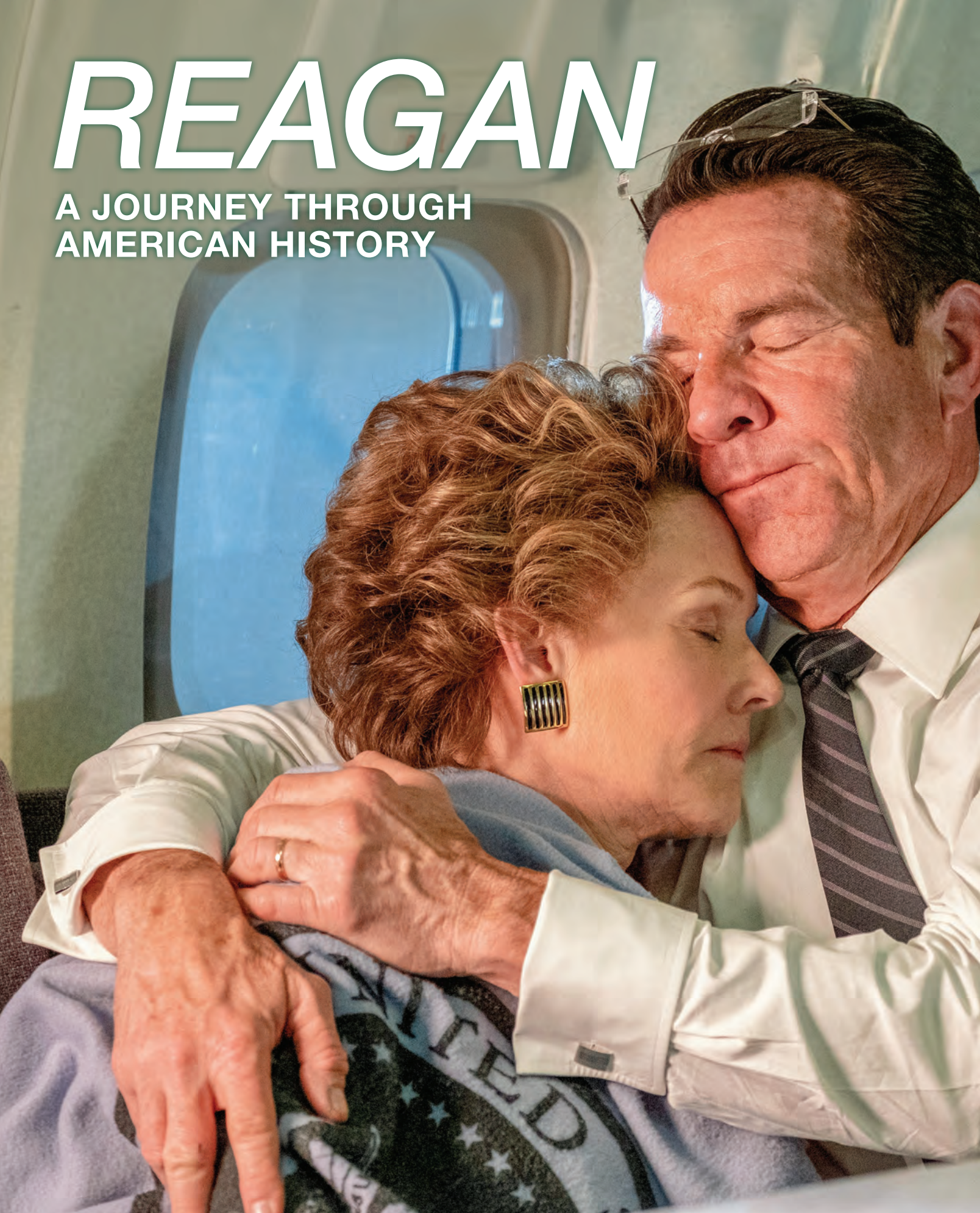
From the moment I received that call to the final wrap of production, every step in designing the looks for Bob Marley was a labor of love. The artistry, collaboration and dedication of everyone involved have resulted in a film that we believe truly honors Bob Marley's spirit and the world that inspired his music. I am grateful for the opportunity to have been a part of this project and to have worked with such talented and passionate artists. It has been an experience I will cherish forever. •



Headwraps were essential looks. Lashana Lynch (center, this page and opposite) plays Rita Marley

REAGAN

A JOURNEY THROUGH
AMERICAN HISTORY





L-R: Penelope Ann Miller as Nancy Reagan and Dennis Quaid as Ronald Reagan

MAKE-UP

BY **SCOTT WHEELER**
DEPARTMENT HEAD MAKE-UP

Reagan, directed by Sean McNamara and starring Dennis Quaid in the title role, presented us with the challenge of recreating one of the most iconic figures in American political history: Ronald Reagan. The movie spans several decades, showcasing the life and legacy of the 40th President of the United States. For us, this project required a delicate balance of historical accuracy, character continuity, and creative interpretation within a limited budget and time constraints for the wide range of time periods and characters involved. I personally had just a few weeks to create the needed prosthetics for Dennis Quaid, as well as Penelope Ann Miller as Nancy Reagan and Jon Voight as Victor Petrovich, the fictitious character who provides much of the exposition of the movie.

We had to tackle more than just aging Quaid convincingly over several decades. We had to authentically portray a large ensemble of characters over various time periods while adapting to the film's changing tone as it moved from Reagan's Hollywood years to his political career. The make-up and hair in *Reagan* were both a storytelling tool and a means of transformation that hopefully went a long way in the suspension of disbelief.

The earliest period in the film with Dennis Quaid as Reagan depicts his rise as a movie star in the 1940s and 1950s. When we were shooting this, I caught COVID-19. Jennifer Aspinall stepped in and

Continued on page 30

HAIR

BY **TENA PARKER**
DEPARTMENT HEAD HAIR

When asked to write about the Reagan film we did back in 2020, I decided to talk about the people who made this experience what it was, not just about the 21 wigs, lack of prep, and in the heat of the pandemic. I want to thank the people that showed up, especially Michelle Rene Elam, who jumped on board to be my Co-department Head hair stylist.

I was just finishing up *For All Mankind* Season 2 in Los Angeles, when I received a call by the producers of *Reagan*. They were in a time-sensitive predicament, as their DH hair stylist left the show less than a week before filming in Guthrie, Oklahoma.

They sent me the script with 374 scenes, periods from 1920s to 2021 and a HUGE ensemble cast of 164 characters! The cast needed to look like people who were highlighted throughout Ronald Reagan's life, with many looks carried through multiple eras.

I turned it down and recommended my BFF, Michelle Rene Elam. She turned it down, too. Then the producers called me back... I pitched to them that in order for the department to be successful, I would need to co-department head with Michelle. We have worked for each other on many projects, and we knew each other's superpowers.

Michelle's her organizational skills, managing a team, and being able to break down a script meticulously, creating a comprehensive

Continued on page 33

MAKE-UP *Continued from page 29*

took over as Department Head until I could get back. For this section of the film, we had to create a youth make-up for Dennis and Penelope. Jen executed these make-ups using lifts and strategic folds in their skin that were covered with custom Pros-Aide transfers sculpted to match their skin texture in the specific area where we were doing the lifts and folds. For Dennis, we quite literally folded his entire neck waddle over onto itself and used full neck transfers to smooth it all out. For Penelope as Nancy Davis/Reagan on top of the lifts and blenders, we had the added tool of her '40s-'50s period make-up to help shape a more youthful face. The early scenes with Dennis rely heavily on a naturalistic make-up style, ensuring that Reagan's Hollywood charm came through.

As the story progresses to Reagan's middle years in the 1960s and 1970s—when Reagan became Governor of California, a combination of highlights and shadows and prosthetic appliances on his neck and nose were used to get Dennis about half-way to the Reagan likeness. The rest was Dennis's performance. At this point, Dennis was the same age as was Reagan at that time. This was also true for Penelope. And so, at this point in the timeline, Penelope's make-up was strictly Nancy Reagan likeness. Her likeness for this period was done with highlights and shadows, along with a period-appropriate beauty make up.

For the presidential years, the likeness make-ups for both characters of Ron and Nancy Reagan progressed into age make-ups as well. Along

with the silicone-based prosthetics already used on Dennis for his likeness make-up, we incorporated old-age stipple for both characters using my own custom formula. These make-ups were the ones that played the most in the movie.

As we moved to the portrayal of Reagan's gradual physical decline due to Alzheimer's disease, Dennis went into full face and neck prosthetics. Penelope's age make-up now included a neck appliance.

In addition to Ron and Nancy Reagan, the film features an ensemble of important historical figures, each requiring their own make-up transformations. Jane Wyman, Reagan's first wife, portrayed during the earlier Hollywood years by Mena Suvari, required period-accurate make-up, including bold red lips, well-defined eyebrows, and subtle contouring.

Jen Aspinall also had to transform Kevin Dillon into Jack Warner. This involved a partial bald cap, as well as contouring and proper shaping of his mustache to achieve the likeness.

Other political figures such as Mikhail Gorbachev and Leonid Brezhnev also make appearances in the film. Gorbachev's recognizable birthmark was recreated using a stencil I made based on photos and airbrush. His head was shaved and hairline thinned to look like actual hair loss and we did a highlight and shadow likeness. Brezhnev was played by Robert Davi. I had to hand-lay his eyebrows to recreate the iconic look of the Soviet dictator. The much-feared character of



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The
Guardian

MARVEL TELEVISION

AGATHA ALL ALONG

Mike Deaver played by Stephen Guarino required a full bald cap, along with a wig and hand-laid thin comb over hair. We did a total of 35 actual historical characters and with the exceptions of Ron and Nancy Reagan, did not see the actual actors until the day before they began shooting.

Lastly, we had the fictitious character of Victor Petrovich played by Jon Voight. We see this character in the early 1980s and also in modern times. So, we had to span a 40-year gap in time. The obvious solution was to take then 80-year-old Jon Voight 20 years in each direction. To de-age Jon, I could not use lifts because he was concerned it would hurt his skin. So, I smoothed him out as much as possible with Revlon color stay and counter shadowed and highlighted everything I could to further smooth out his forms. Then I laid a short-chopped salt and pepper beard. And lastly, hand-laid younger stronger eyebrows. For his age make-up, I made a silicone prosthetic neck to take his neck waddle and jowls further than their natural age, applied four layers of my custom formula of old-age stipple around his eyes, cheeks, forehead and pretty much everywhere the silicone prosthetic wasn't. I accented the look with strong airbrushed shadows and highlights that were camouflaged with heavy age spots and other discoloration and breakup. I hand-laid white hair beard stubble to echo his younger look and further pushed his mouth and jowls with dental plumpers.

HAIR *Continued from page 29*

spreadsheet. We called it our "Bible!" It took her three days to break down, in the midst of meeting actors and finding photos of the characters being portrayed. Her room looked like a scene from *NCIS* ... schedules and photos sprawled out all over her bed. With no desk in the room, she stood for hours, working on her computer which rested on stacked books on her dresser.

As for my superpowers, it's my neurodivergent brain. I have ADHD, my letters as I call them, which allows me to hyper-focus, have unlimited energy, and a unique talent of problem-solving and a fearlessness, especially when it comes to designing hair.

We had two gifts waiting for us when we landed in Guthrie.

Ruth Mitchell and Alex Ford. Ruth Mitchell was our wig guru. She came from a theater background and was our historical meter for our historical hair styles. She confided in us early on that she felt intimidated and insecure about working on this show. We could not have done this movie without her or had such beautifully styled wigs that withstood the elements and hours we had on *Reagan*. Her fingers never stopped, nor has our friendship with her!

Alex Ford was our key hair and she not only barbered and styled exceptionally, she did the hiring and worked with the COVID team to get testing done for our stylists. Alex also DH'd the childhood years of Reagan, back in Oklahoma after we had wrapped.

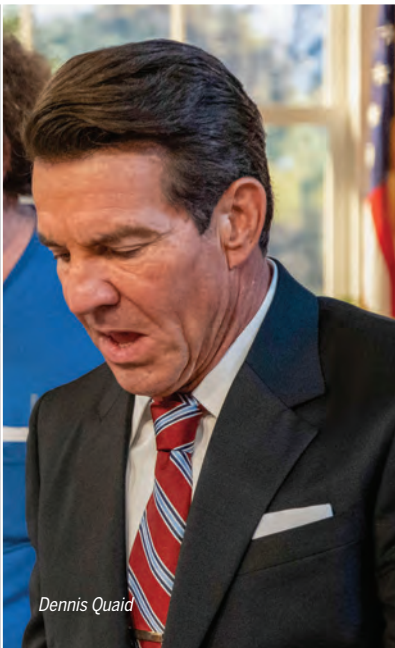
Oh ... did I mention that our equipment didn't land in Oklahoma until three days before filming? The cube truck downloaded our 45-plus bins to load another department's equipment on it! Yeah, that was a bummer...

Of the 21 wigs used, only two were custom for Penelope Ann Miller who played Nancy Reagan, made by Natascha Hahn. We also had a rental from her, making only three wigs for Miss Penelope that had to be styled for each era she filmed. Ruth and Michelle worked together to create her looks through the eras.

Pat Boone landed the day before to play Rev. Ottis, who had a thick head of silver hair. Pat did not ... but ... we had a John Blake "Halo" in silver and a synthetic silver man's wig. I cut the Halo into pieces and had it sewn together with the nape of a man's synthetic wig! The next day, he told us stories of the scene he was to be in as he was actually there! We surprised him by putting on his music and he bubbled up with joy, serenading us as we finished fitting his wig.

That same evening, we had to color a wig from my stock to create a young Pat Boone. Luckily, we had the perfect technical advisor in our trailer to give us styling tips!

Every day was a different version of this day! I always felt we had "Angel, Trailer, Fairies" aiding us, keeping us healthy, and giving us inspiration to create iconic looks and somehow having just what we needed in that cube truck that we never got to properly unload! Kevin Dillon played Jack Warner. I felt so thankful finding again



Jon Voight (above and right) as Victor Petrovich

Dennis Quaid

Olek Krupa as Mikhail Gorbachev



Top Row: Kevin Dillon as Jack Warner



that I had a wig that looked the part and with a little alteration, looked beautiful over the bald cap that Jennifer Aspinall did. We designed four wigs for Mena Suvari, who played Jane Wyman. Darker for her younger years, and the blonde for the later. Because of time restraints, one evening, the producers didn't want us to change her wig as planned. The design she had on was a longer finger-waved look. Ruth and I looked at each other and we rolled up her lengthy wavy hair into a hair net and decorated it with leftover pearl Christmas ornaments we used to make Nancy Reagan's Inaugural Ball accessories. We created a pearl snoot with a garnished accessory in the back. It was just enough to show a passage of time and we marveled at how we had to pivot and created a gorgeous style!

My biggest challenge was taking mid-back length wavy hair on stuntman Mark Kubr, who played Herb Sorrel, and putting it under a short-groomed man's wig. Scott Wheeler and I transformed Dennis Quaid together, along with Beth Lee's make-up. She watched him on set with me too, as Scott consistently was helping build other characters and making prosthetics throughout the show. It's always nice to have someone on set that cares as much as you do!

I kept Dennis's hair a dark brown, coloring every other week so that I could control the eras just by diverse styling and adding silver when needed to help age him. I took his hair from soft finger waves to his asymmetric pompadour he is known best for, styled by blow drying, then adding Brylcreem for that period shine. Dennis appreciated us using what Reagan actually used!

Daily we had challenges, but it was the team spirit that made us all shine. ●



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ON TRIAL: *Presumed Innocent*

BY **KAREN "KARICEAN" DICK** | DEPARTMENT HEAD HAIR
AND **DONALD MOWAT** | DEPARTMENT HEAD MAKE-UP



Karen "Karicean" Dick:

Presumed Innocent was an incredible project that proved to be unique on many levels. That year was the dawning of what would be a tough season in our industry. We were one of the few able to complete our project in early June of 2023. With the strike imminent, we ensured to give our union brothers and sisters as many hours as possible before the strikes. A fantastic team, we used our talents to create looks throughout. Myself, key hair stylist Liz Ferguson, Desmond Wooden, our fantastic daily crew and make-up team, lead by famed make-up artist Donald Mowat, key Molly Tissavary, and make-up artist Ching Tseng and daily crew.

Donald asked me to join the team, as department head hair, which I readily accepted as I knew this would be an epic opportunity. While TV/film projects have distinctive roles by nature, ironically, we worked as one unit. We were unique in that regard. Donald and I worked through each character for the series deciding on what each actor needed scene by scene to ensure the viewers would benefit from consistency and believability. The make-up and hair is an intricate part of any storytelling. With a large ensemble cast, we realized right away the need for proper representation to reflect the characters being portrayed, and the demographics they represented. For Noma Dumezweni, who played the judge, we gave a look we have not previously seen on her. The producers and director wanted to age her appropriately. I really wanted to do something that would represent what an African American female judge would look like in Chicago. To create a wig that had natural texture and volume but also aged her appropriately for this character. For Nana Mensah, we chose braids, using a plant-based non-toxic itch-free synthetic braid to maintain her style and comfort. I was thrilled to support the Black women-owned company, Rebundle. For Gabby Beans, I cut a shoulder-length bob with bangs to support her costumes and make-up to accentuate her character's wit.

Working with Ruth Negga was a fantastic experience. Ruth had effective subtle changes to help show her level of fatigue, insomnia and a serious courtroom look. When she visits



Donald Mowat:

As with most projects these days, especially television, pre-production time can be unrealistically limited. We were given just a few days to test basic looks and shoot stills. I was excited reading the scripts and as I am a huge fan of this genre. I got to work immediately by pulling photographs, film references, coroner office research, mood boards. I knew I had very little time to design and research the (Carolyn) recreation and flashback murder scenes of the character over multiple episodes shared by two very different directors (Greg Yaitanes and Anne Sewitsky) and cinematographers' visions, styles and lighting. As you all know, prep these days tends to be a few casts meet and greets, a production meeting via Zoom, loading the trailer, getting supplies, and of course, cramming in those pre-shoot days and the obligatory art department prop family photo (while establishing character looks, LOL).

I was thrilled to have Karen Dick on board as head of the hair department, when producers Caroline James and Stacy Murphy Gold asked me to assemble what I believed to be a great hair and make-up team. The choice was easy, having met her on another Jake Gyllenhaal project, *The Guilty*.

I knew that her partnership would be key to a successful creative collaboration. On *Presumed Innocent*, we worked side by side, under one unified department (hair & make-up). Working in tandem like this was creatively complementary, and was crucial in forming a cohesive contemporary look of modern-day Chicago.

Early on, we knew one of the defining visuals would be recreating the macabre crime scene death make-up on Norwegian film star Renate Reinsve (*Worst Person in the World*). An invaluable source came from the LAPD Sheriff's Coroner's office, whom I invited on the trailer and worked closely with. In these meetings, a level of authenticity was found, bringing essential details to the prosthetics y-incision, trauma wounds and overall paint, blood and death pallor make-up. I felt a heightened, almost obsessive feeling of responsibility in getting that look authentic. It was my goal to assemble a team to meet those demands and reflect the diversity present in the cast. Keeping the continuity of that final camera-ready look was something to be proud of. It was the support of my team; key make-up Molly Tissavary, make-up artist Ching Tseng, make-up artist Tonyia Verna, and all our seasoned day players and talented make-up artists, including specialty effects artists Abby Lyle Clawson, Chloe Senz, Ally McGillicuddy, along with Karen and all the hair team; key hair stylist Liz Ferguson, hair stylist Dez Wooden and daily crew that would make it possible.

I was incredibly fortunate to have such a strong group of Local 706 members, who were talented and professional with us. We paid close

the bar, her hair is more flirtatious, and an obvious effort has been made to impress the handsome bartender. One of the most unique creative processes I have to date. Together, Donald and I worked on Ruth simultaneously, which contributed to a great sense of unity.

For the male cast, we used basic haircuts and styling. We paid close attention to courtroom backgrounds for accurate haircuts on police, prosecutors, and contemporary Chicago jurors. Donald and I worked closely to meticulously recreate the flashback and grizzly crime scene with Renate Reinsve and her stunt/photo double. For the rest of the cast, we used basic contemporary make-up, hair styling and continuity. Overall, it was a fantastic experience, collaborative in every way.





attention to the evolution of each character. This became essential, as many of the characters, along with their make-up, began to shift through the series. Creating this natural progression would be found in the scene where Bill Camp's character has a heart attack in the courtroom. I paid close attention to the subtle increase of fatigue and beard stubble to effectively land that moment. In make-up, finding the line between serving the story and "standing out" is a difficult one. Our work, as make-up artists, is to 'hide' so that the look is genuine and helps the actors bring their characters to life. There are times, however, when the make-up is the 'primary color' of a scene. For example, we needed to create an exploding head for Bill Camp during a dream sequence. For this, I was able to bring on Autonomous Effects (Jason Collins, Mike McCarty, Aaron Globberman) and their fine artisans to create a classic '80s-style exploding head (in record time I may add) as an homage to the legendary work of Dick Smith from David Cronenberg films (specifically *Scanners*). We had custom pieces, as well as generic prosthetics from KNB, Vincent Van Dyke, and the make-up designers. Tattoos supplied from the one-and-only Kentaro Yano, a longtime collaborator and friend. Also, director Greg Yaitanes' personal tattoo artist, Dr. Woo, who designed a tattoo for episode 3.

Getting to work with Oscar- and Tony-nominated, Irish-Ethiopian actress Ruth Negga was a highlight of the series for me. I applied a corrective make-up, using Armani foundation, QMS skin care, Hermes lip and cheek color, MAC concealer palette and blush and eyeshadows from SUQUU. Also, Fenti Powder, Guerlain Bronzer, Gucci Mascara and Le Mer lip Balm. Corrective day-to-day make-up and slowly letting the anger, sleepless nights contrast with appearing seductive when she meets the handsome bartender. The kids are played by Kingston Rumi and Chase Infiniti to mirror their parents' fatigue and stress levels in many ways.

Jake starts as a handsome clean-cut professional father of two. He wears the signs of the stress of the murder trial (dark circles and sickly pallor). We gave Peter Sarsgaard a slightly dated "Ick" look and



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emphasized his skin imperfections to increase the overall creepy vibe. Noma Dumezweni, we aged with paint make-up and gave Gabby Beans a bolder make-up to go along with her wig with bangs to create a contemporary sassy look. Elizabeth Marvel, a stronger defined make-up with added gel nail extensions. For all the Chicago characters, along with the DA's, prosecutors, and jury, I wanted to give special attention to the authenticity, adding subtle character details where I could. Again, it was my team and Local 706 dailies who deserve a lot of credit. I was fortunate to be back working in LA with a group around me that refreshed my love for the work. With the impending strikes, it was important to me and Karen to hire as many 706 members as possible, especially for heavy background days in the courtroom. We were delighted to play a small part in supporting our members in need and their professionalism was key. Molly Tisavary and I often reflect that we were able to in fact get some of our members their insurance by working on our set. We often hired members we have never met, based on need, reaching out for work, hearing that we hired based on the principles of union values and of the old school hiring hall days of available, professional and in good standing.

On a heartwarming note, the IATSE and our Local 706, along with the Warner Bros. Television President, allowed a special waiver to bring on a special permit for a Ukrainian refugee make-up artist living here in LA come along with our members to work for a few days on *Presumed Innocent*. Having been seen on a local LA news report, the IATSE West Coast and Warner Bros. had lobbied with Washington

and the President's office to allow the sisters who had worked in their war-torn homeland as script supervisor and make-up artist/hair stylist respectively. The entire 706 team was honored to meet Alona Ksenofontova. I continue to stay in touch with her and follow her progress here in Los Angeles. She has gone on to hairdressing school where she recently graduated. Alona is working in bridal make-up and hair and some editorial work and reunited with her mother and father. For me, this production marked a turning point. After recovering from a health crisis, PTSD treatment, and becoming the target of personal and criminal hate-based texting during the 2022 awards season. My trust in others was lost.

That changed when I received a call from longtime friend and collaborator (Oscar and Tony nominee) Jake Gyllenhaal, whom I owe enormous gratitude to for an offer to work on this series. He was instrumental in bringing this production to Los Angeles, instead of siding with a friendlier tax incentive state. I would also like to thank, on behalf of all our team, David E. Kelley and JJ Abrams. I also want to give special recognition to my team, who stepped up, truly supported me, had my back and renewed my love for working in this business. Their loyalty and hard work made this project what it is: reinforcing that the success of a project depends on a strong collaboration between professionals i.e., the balance of give and take. The HOD takes on more than their crew often knows. It can be a huge pressure that typically goes unrecognized. That said, the focus must always be on the work and serving the story, the director and the cast. •





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THE DELIVERANCE

EXAMINES A NEW HORROR

Glenn Close as Alberta



HAIR

BY **LINDA FLOWERS**
HAIR DESIGNER
FOR GLENN CLOSE

After 30 years in the film and television business, nothing surprises me until I got the call to turn Glenn Close into an ex-junkie and possessed grandmother! What? Who? Glenn Close?? Yes! I'm all in!

First, we must start with Alberta/Glenn's journey. A former junkie living with her multi-racial family in an impoverished neighborhood, in a house where no one wanted to live in because it has a past, well, so does Alberta. A woman living with her daughter Ebony, played by Andra Day, and her three grandkids, all facing their own struggles while trying to heal from their past.

Alberta struggles to heal from cancer and never leaves the house without a full face of make-up or one of her wigs. She tries to keep herself and her family on the path of righteousness. Little did she know, the devil was close by.

Continued on page 44

SPECIAL MAKE-UP EFFECTS

BY **JASON COLLINS**
SPECIAL MAKE-UP EFFECTS
DESIGNER

I was referred to *The Deliverance* producer from my good friend Douglas Noe, who had worked with director Lee Daniels on his previous film, *The Butler*. Douglas knew that the film would require a designer with a studio to accomplish the vast amount of looks for the show. I always appreciate the confidence of my fellow Local 706 artists as that trust is never taken lightly. When approaching *The Deliverance*, I wanted a very natural and realistic esthetic as the film was based on a true story and I knew the real horror would be coming from the drama of the family dynamic as they faced the supernatural. In my initial meetings with the director, he was quite hesitant with using prosthetics as this was his first "horror" film and didn't want anything to look fake or out of place. I assured him my approach would be rooted in reality and once I had his confidence, I set out to design the film.

Continued on page 44

MAKE-UP

BY **CHLOE SENS**
MAKE-UP ARTIST
FOR GLENN CLOSE

To find the character of Alberta, Glenn and I had multiple conversations and started our journey of testing to find the right balance. Alberta's 'look' was in the details of a hard-lived life. Her rocky relationship with her daughter Ebony was scarred by years of being a junkie and neglect, now on a religious path of redemption. All these elements are vital in character work as Alberta's make-up was her armor. Alberta is going through chemotherapy yet still puts a lot of effort into her appearance. Starting from the top down, her eyebrows are part of her trademark look. I thinned out her natural brows where needed and made a brow stencil to assure continuity, then filled the stencil with a felt tip brow pen. We went through multiple tests to find the right skin tones, eyebrow shapes, lipsticks and finishes. The earlobes were a detail that Glenn really wanted, years of heavy earrings

Continued on page 48

HAIR *Continued from page 43*

Due to the budget and how many wigs director Lee Daniels wanted for Alberta, I purchased several John Blake wigs and customized them myself. The hairline is always so important, so I put the wig on her copy block, lining up the hairline. I started tweezing the hair to match her hairline on the copy block. This process took several hours and when I was finished, the hairlines matched and looked just like Glenn's. Next, I started coloring the wigs. I always buy a lighter wig as it's easier to add depth and take it away. After depositing the level of color I thought suitable, I did a shadow root for depth and dimension. Last, I gave it a cut Alberta would love to wear! I repeated this process with several wigs, all different colors and styles giving the director Lee the variety he wanted. Since Alberta has cancer, I didn't want it to look like she was wearing a stock cancer wig. My favorite look for Glenn was the reveal of her slipping off her wig in a mirror revealing her bald head with thinning hair.

Collaborating with Jason Collins and Chloe Sens was easy, and I was excited they didn't want the typical clean bald head and preferred to have the texture of remaining hair wisps. Leaving the remaining hair really helped to add to the drama and realism of the reveal. When cutting the hair that was punched into the cancer cap, I cut different lengths so it looked like some had not fallen out, leaving the shorter hair to look like new growth. When seeing Alberta in this look, I

felt sad and uncomfortable, which added to the drama of the reveal. Never has cutting such little amounts of hair been so rewarding or so effective to me. •

SPECIAL MAKE-UP EFFECTS

Continued from page 43

One of my main concerns was the approach to the character of Alberta, played by the fabulous Glenn Close. Alberta would not only be facing the horrors of the devil, she would be facing the horrors of cancer as she was in the process of chemotherapy. I set out designing the look of her chemo hair which was a major reveal in the film. Sitting in front of a mirror, she slips off her wig and we see for the first time her vulnerability. A precious moment that required a tactful approach. I never like a clean bald head as my research told me hair doesn't fall out evenly. The wispy texture of thinly punched hair into the cap would add another level of sincerity to the moment. We knew we would need a scan of the actress to begin our work, and her limited availability required us to place Aaron Globerman, our studio foreman at Autonomous FX, Inc., on a plane to her Montana home. He was able to scan her and send us the information in real time, allowing us to start the print of her head. Having a ton of bald cap experience, I knew I wanted to divide the cap into two separate silicone appliances that would be easier for application and less blown out from stretching deadener.

Once the caps were done, individual hairs were punched into the cap by Anneliese Boise and the late great Denise Leibe-Baer. Once we started getting underway and getting into discussions with Ms. Close, we realized that she would need to have someone with her throughout the whole film as she had a multitude of looks. I suggested Chloe Sens, who is a longtime collaborator of ours and I thought she would be a good fit with both the beauty and FX aspects for the day-to-day. Once Chloe landed for the initial tests of the daily Alberta look, Glenn asked for extended earlobe appliances as she felt the character would've worn heavy gold hoops most of her life. What a great character detail. We sculpted these appliances and ran them in silicone, keeping them firm so as not to get too much stretch from the silicone, knowing the earrings would add a little drag.

In addition, she had some teeth created by Chris Lyons of Fangs FX in the UK. Later in the film, Alberta's grandson Andre is possessed and snaps her neck by twisting her head and breaking the collar bone. We achieved this look in two ways with the first being a full silicone body of the actress. We designed the head based on her scan in ZBrush, then printed and molded quickly for a clay pour. A clay pour allowed us to get intricate pore detail without the drag of a silicone life cast. Once that was done, we ran in silicone and the late great Richard Mayberry painted the body. The wig was



L-R: director-producer-writer Lee Daniels, Andra Day as Ebony and Glenn Close

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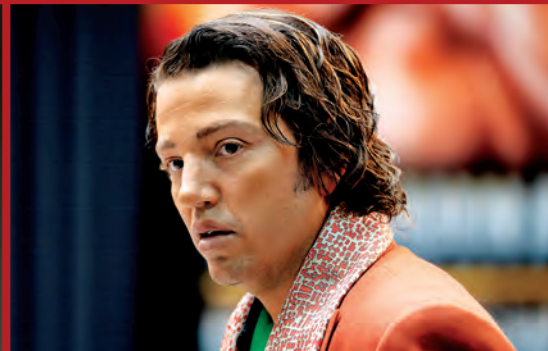
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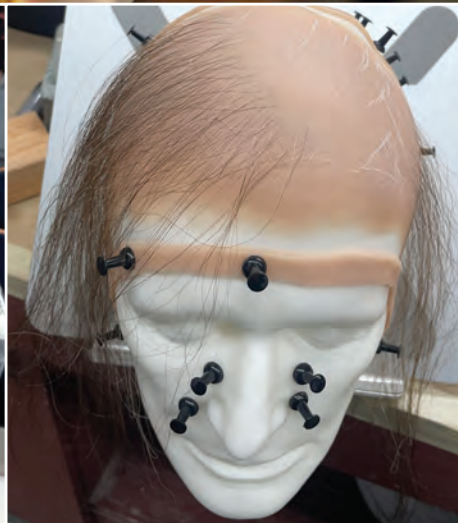
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WITH EXAGGERATED FACIAL INJECTIONS - ADDS A BIZARRE
YET EFFECTIVE LAYER TO HIS CHARACTER,
emphasizing Andy's eccentricity and moral ambiguity."**

CINEMOVIE

LA MÁQUINA





provided by Linda Flowers, who designed all of Glenn's hair for the film.

In a later deleted scene, Alberta's daughter came to identify the body in the morgue which required a silicone neck appliance and bald cap to be applied to Ms. Close in a very disturbing and unsettling way. During one of the later scenes in the film, Alberta's daughter Ebony is involved in an exorcism of her son. The devil appears to Ebony as her deceased mother Alberta in her 'demon' look. This was accomplished by building off the look of the bald cap w/wispy hair, broken-neck appliance, full black sclera lenses and sharp demon teeth provided by Fangs FX as time was limited. Once Chloe and I applied the prosthetics, we painted her entire body pale, amping up the lividity and veining for the extra creep factor! Adding custom toenail and fingernail appliances completed the look as the director wanted long, creepy-like talons. In addition, we needed to do a stunt double who had hair down to her butt! Always fun for a bald cap. We had three additional artists helping with the stunt double who were Lawrence Mercado, Eric Zapata and Doug Fairall. This collaboration with Glenn, Linda and Chloe was an incredible experience of art, family and an experience that I'll forever cherish! None of this could have been possible without the wonderful crew of Autonomous F/X, Inc. and studio supervisor Mike McCarty, who made it a smooth process allowing me to be creative and present on set. •

From a deleted scene: silicone neck appliance and bald cap





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Chloe Sens applying make-up to Glenn Close



Jason Collins applying effects to Glenn Close

MAKE-UP *Continued from page 43*
weighing down her lobes. This required me to schedule daily application time for the silicone appliances created by Autonomous F/X.

The teeth, created by Chris Lyons, were crucial as well helping to “plump” out her lips and give her character that extra edge. As the film progresses, she declines in her appearance, and it was important to me that her make-up reflected what she was going through. We tested dozens of lashes to find the perfect balance for the daytime vs. the ‘party’ look which was a journey in and of itself. For a flashback scene where we see a young Ebony watching her mother shoot up, I used four sets of Mark Traynor lift tapes and carefully placed highlight and shadow in key areas to create the illusion of lift and youth. A winged lash not only helped to lift her eyes, it was also period-specific as the scene was quick and I wanted her youthful look to read fast.

For Alberta’s chemotherapy reveal, it was important that the proper skin tones were reflected in the silicone bald cap and were achieved by airbrushing

appropriate tones to naturally blend in with her face. This was vital to really demonstrate the contrast of the damage the cancer was causing with the strong ‘face’ she was applying daily. Jason Collins and I created and applied the ‘demon’ look together. This was a four-hour process and required a substantial amount of airbrush veining, along with the aforementioned prosthetics. The look was complete with sweat and black mouth stain on set. This was an incredible experience as a make-up artist to not only work with the iconic actress that is Glenn Close, but an artist that appreciates and respects our craft. A true chameleon. This collaboration, this journey to find Alberta, was found in the little details that Glenn brought to the chair and helped to challenge me as an artist to visually articulate them. There’s a very fine line between making this woman a caricature vs. a realistic character that everyone knows and can relate to. Someone they may have grown up with. Sometimes bold, sexy and confident. Sometimes transparent and broken. Alberta reflected the best and worst in our nature reminding us that no one is beyond love and redemption. What an experience! •



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BLITZ

LEAVING A MARK

BY NAOMI DONNE
MAKE-UP & HAIR STYLING

From the minute I read the script for *Blitz*, prior to my meeting with Steve McQueen, I knew that films like this do not come along too often. In addition to the privilege of working with a visionary like Steve McQueen, I was thrilled for the opportunity to collaborate with Jacqueline Durran (costume designer) and Adam Stockhausen (production designer).

The film tells the story of a young boy named George in 1941 during The Blitz—massive air attacks by the German Air Force against major cities and targets in England that caused the mass evacuation of children to the countryside for their safety—and encompassed many issues.

Firstly, as George was evacuated, as many people and more than a million children in London and other major cities were, it showed the grief of a mother letting her child go, not knowing when she would see him again.

The story follows George's escape and adventures as he struggles to return home. On the way, he confronts all types of danger and various people from all walks of life. For me, this created many character-design opportunities. Every part of his adventure left a mark on him. Dirt and various wounds were applied, and he was made to look exhausted and filthy. It reads like an adventure film while also dealing with the huge emotional issues of a family and city torn apart by war and how it changes people's lives.

Steve wanted the film to be as realistic as possible. Many of the characters were drawn from real life and existed in London at that time, so it was important that we recreated them as much as we could.

Huge amounts of research took place and luckily, so much was available. Many films and documentaries around the time of The Blitz were made and there is so much photographic evidence.

This is my fourth collaboration with Jacqueline Durran, and we worked very closely with the actors, the director, and each other to find their looks. We both wanted Saoirse Ronan, who plays Rita, to light up the set when she walks in. I had wigs made by Peter Owen, chose a particular blonde, and then asked them to run small amounts of silver hair through the wig. This reflected a lot of light and gave her a real sparkle on the set. The sets such as the bomb shelters and underground train stations were quite dark, but your eye is always drawn





to Rita as she moves through these locations. Her make-up is simple. She is a single mother working in a munitions factory with hundreds of women who also have very few resources. Her everyday make-up look, which was very natural and achieved with a CC cream in a very pale color was very sparingly applied. It was important that her skin showed through with no sign of make-up. I also used a cream blush that I worked into her skin around her cheeks and browbones to liven up her face. Some small definition on her upper lash line, mascara and red lipstick was applied as was the case with most women of this time. This look was slightly stronger when I used a proper eyeliner in the scene where Rita went out to the pub one evening. For her younger look, I had a longer wig which gave her a youthful, fun-loving appearance, a contrast to her more responsible look as a working mother several years on. The longer wig still had the silver running through it.

Most of the women in the film and quite a lot of men had wigs. Kathy Burke, playing Beryl, had a wig straight out of a Brassai photo, a waved bob with a styled fringe. This popped on easily every day and was complemented by some badly overdrawn eyebrows, smudged dark red lipstick, and finished with a diamond hair ornament probably looted from some jewelers! I let her make-up go throughout the day until it became worn into her face. I had the thought that she never really took anything off and just put a bit more make-up on when it wore off!

With Stephen Graham's character Albert suffering from severe mental health problems which exploded into uncontrolled rage, I felt like he needed uncontrollable hair. He had a long, wavy, greasy top created by a toupee that I made from an old wig. When calm, the hair stayed pushed back but as his rage increased, it flopped into his face which accentuated his look of madness. Sometimes using an old wig where the hair had worn



in really helped with certain looks. His make-up made his eyes look reddened and slightly mad, his skin was broken down and a bit grubby, and he had teeth made by Chris Lyons of Fangs FX to look yellow and neglected. Beryl and Albert inhabit a criminal world where people look worn, used and debauched. Filled with thieves and prostitutes, we recreated a world through wigs and make-up where these people were broken up and worn to reflect their lives.


Paul Weller played Rita's father. Everyone was a bit nervous about telling Paul he had to have a 1940's haircut as his distinctive hair has always been a huge part of his persona. So, I gathered several photos of actors and models with short haircuts in case I had to convince him to have his hair cut. He just looked

at me as if I was mad, asked me why I was showing him all of these photos, and said, “Isn’t it just a short back and sides?” A real pro. Benjamin Clementine was similar. As a poet and musician, he is known for his big hair. But in anticipation of this film, he went and got it all cut very short.

Cafe de Paris was a famous theatrical nightclub in London and because it was underground, it was thought of as a safe place to go. It started as a club for members of high society but after the outbreak of war, it entertained a more mixed society. We had a mix of very glamorous clientele and a slightly more bohemian crowd. We had to reproduce real band members such as Ken “Snakehips” Johnson and his musicians. They all had wigs styled to make them look exactly like the original members of the band. Celeste was the singer. After pooling together our research, she wore an elaborately dressed backpiece by Melissa Von Tongeren and glamorous 1940’s make-up. At the end of the scene, a bomb hits the club, causing people’s lungs to explode. Because of the cause of death, there wasn’t much blood. But after a lot of research, I found that the skin took on a mottled lilac hue and the veins became very pronounced when the lungs exploded. Andrea Lance Jones, who was the crowd supervisor, ran with this idea and helped the prosthetic make-up artist, Susie Redfern. Patrons when dead were completely made up as before but with changed, mottled skin hues and veins painstakingly painted on. Many of the bodies remained in the exact position as they were. For the final part of the make-up, I covered them with a fine layer of dust, which when combined with the lilac hue of the make-up, gave them a weird, ghostly look.

The overall crowd in this film created the texture and feeling of London during the war. We had more than 10,000 supporting actors. In the shelters, we made up families of all races and religions in various states from running for their lives. Micky Davies was a real hero who ran a huge shelter organized with food and medical care. He was played by Leigh Gill and wigged and made up to look exactly like Micky Davies. Huge crowds also squeezed into the underground stations. The women left their homes in a hurry with their curlers and pin curls still in. We sourced large quantities of period metal rollers and bobby pins and pinned and set their hair exactly as they would have done. For the opening sequence of the evacuation of the children, Norma Webb and her team cut 320 children’s hair into period hair styles. Any long hair was donated to “My Shining Star,” a children’s cancer charity to make wigs. Using silicone pieces and bondos, large amounts of wounds and dirt were applied to the crowd in the streets who were victims of the explosions. The firefighters were covered in dirt and completely soaked through.

Probably some of my favorite looks were of the women working in the munitions factory. There were 250 women that Andrea and her team had to get ready. They were all in scarves tied as turbans with either their period hair styles underneath or set up in pin curls. More than a hundred wigs were used daily with all the supporting artists. Most of the women were made up or at the very least, they had their red lipstick on. These were strong women protesting the lack of shelters, and red lipstick



at that time wasn’t just for beauty, but also became a symbol of rebellion and strength, particularly against the Germans and fascism as Hitler was known to hate red lipstick! The women were covered in oil according to their jobs but cleaned up for the concert that aired on the radio.

The desolation and destruction of a once-thriving community were seen with many wounded and dead civilians buried amongst the rubble of a destroyed area. We had 131 speaking roles all carefully designed and executed, and several thousand supporting actors who were all cut, wigged and made up. My department used every skill we had to recreate the people of the period and create a sense of reality that showed the grit, blood and pain of wartime.

Myself and my team lived and breathed this film, feeling that we owed it to the memory of the people who lived through this part of history, and to our director who was so impassioned by this film and pushed us to achieve more than our very best. •





*Adria Arjona as Madison and
Glen Powell as Gary Johnson*



*Powell and Richard
Robichaux as Joe*



Arjona and Powell

IT'S A HIT, MAN

BY **ALLY VICKERS**
DEPARTMENT HEAD HAIR

Getting the opportunity to work with Richard Linklater was a dream come true—he is one of my favorite filmmakers and he has made so many iconic movies from *Dazed and Confused* to *Boyhood* and *School of Rock*. It was a surreal experience having my first meeting with him! And then being able to create all these fun and vastly different looks on Glen Powell was the icing on the cake!

This script is so fun sexy and cool I was beyond excited! It was a hair stylist's dream—so many different looks and ways to be creative! It was evident that there was going to be a lot of opportunity to push some boundaries with the *Hit Man* personas but real challenge was going to need creating a world where Glen's main character, Gary Johnson, and hit man Ron's hair could exist together as we would be going back-and-forth between them, so I couldn't change the haircut but I really wanted to give us that Clark Kent/Superman moment.

Glen, Rick and I talked a lot during prep about who these people are. I like to think about it from several different angles when we're creating looks for a film like this: Where is this person in their life, where did they get their haircut? What kind of time do they spend doing their hair on a daily basis? What makes sense with who they are? I am always trying to keep things as real as possible, and as far as Gary Johnson's hit man transformations, these all had to be things that were feasible that he could do himself by watching a YouTube video, but they also needed to look realistic like somebody who could really exist in the world when they were going to meet potential clients, so it was a fine line to balance and it was a super fun challenge!!

Gary is a bird-watching college professor while Ron is a sexy dangerous hit man. After speaking with Glen, we decided that Gary is very practical a 2-in-1 shampoo and conditioner type of guy who parts his hair with the same comb in the same place every day. We wanted an almost shapeless haircut with no product. Gary is someone who wants to draw no attention to himself. On the other hand, Ron is giving effortlessly sexy bad boy vibes after talking with Juliana Hoffpauir about the Ron wardrobe. I had a clear vision, tousled hair with texture worn back off the face but not slicked back. I wanted to be touchable and have movement—Robert Redford-Brad Pitt-Paul Newman energy—I used Tecuane Esperanza tonic and California Born hair days of dirt to prep Glen's hair and finger dried it with a Dyson blow dryer to set the shape and finished with California Born Surf Spray for texture. During the shoot, we switched between these two looks a lot, so it was important to have two dramatically different looks but also something that I could easily work between as we were on a tight shooting schedule.

Now for the fun—Meet your hit men! Working with Tara Cooper, our Department Head Make-up, and costume designer Juliana Hoffpauir bringing these hit man characters to life was so fun, Tara had been working on her character renderings so, it was so fun for all of us to collaborate together and see the final looks on Glen!

I used four different wigs that I cut and colored and made two different sets of extensions for the disguises. It was important that these all looked like actual people that could exist in the world but also sell the hit man fantasy.

We wanted to show a progression in Gary's skill level from the first time we see him going undercover simply changing his hair to a middle part to getting into more elaborate





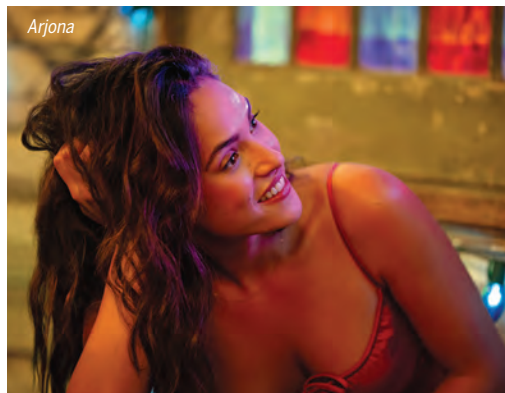
Glen Powell and Adria Arjona



Powell and Austin Amelio as Jasper



Retta as Claudette



Arjona



wigs and extensions. Tara matched this with make-up ranging from prosthetics, tattoos, freckles and scars! For the “Boone” wig, I wanted him to have a burned-out surfer vibe, so I added some ashy highlights and a man bun. “Tanner” had the perfect country boy vibe. For me to add a rat tail mullet, I was able to color extensions to match Glen’s hair and blended them in for a perfect rat tail! “X” had an *American Psycho* feeling, so I kept him slicked back and sprayed. The reference for “Beck” was Snake Plissken from *Escape From L.A.*, so to create that Kurt Russell shag, I razor cut and colored extensions to blend into Glen’s hair.

For our Russian assassin, I gave the wig a loose body wave razor cut it and colored it a deep espresso. For the hip-hop club, we did a bleach blonde ponytail. And last but not least is everyone’s favorite redhead. This look went through several stages before we landed on a final version, the reference was Javier Bardem in *No Country for Old Men* once I saw the orange chore coat Juliana had picked out, the whole look fell into place. The perfect orange bowl cut complemented by Tara’s freckle work really brought it all together. Everyone’s reactions seeing Glen on set that day were incredible! It’s so much fun working with Glen. He is so collaborative, open to ideas and down to look wildly different! For the flash-forward, I wanted to blend the two looks of Gary and Ron together not only to help show the passage of time but to show that Gary has evolved into a more relaxed style in his new life.

Madison, played by the gorgeous Adria Arjona, was a super fun character to create. Adria was super open to trying different looks and she has the most incredible hair. Madison’s hair goes through some fun changes throughout the course of the movie. The version of Madison we meet at the Please-U Restaurant when she’s trying to hire hit man Ron to kill her abusive husband is more reserved and demure. My key Haley Hinkle took great care of Adria’s hair

for that scene. She used K-18 and Roz milk hair serum and gave her a smooth blowout and the Dyson Corrale flat iron to seal it in. To finish the look, we airbrushed her hair a level to almost black.

The next time we see her with Ron at the dog rescue event, her hair is a little bit lighter with sun-kissed highlights. We used her natural texture and touched it up with a one-inch GHD curling wand as needed to create different size waves to finish the styling with Andrew Fitzsimons, Apres sexy texture spray and a little bit of Roz Santa Lucia styling oil. For her flash-forward look, we really wanted to change Madison up to show her as a cute young mom. We chose a clip-in bang that Adria loved so much she was wanting us to cut bangs for her!

My team and I which consisted of Haley Hinkle, Donita Sather and Shoney Lewis (who took wonderful care of Retta, styling her wig made by Rob Pickens of Wigmaker Associates) also had a lot of fun with potential clients of the hit man, from mullets to ponytails to my personal favorite look—Tammy’s wild red curly up-do! For Jasper, played by Austin Amelio, we really wanted to play up the dirt bag vibes, so we used Reuzel hair pink pomade hair grease.

Shooting this movie in New Orleans was such a special experience. Everybody on the production side was so amazing. Richard Linklater has an incredible crew.

The producers Mike Blizzard and Ezra Venetos were so all supportive. My team had so much fun with the make-up team of Tara Cooper, Nicole Schultz and Wendy Karcher, and costume team of Juliana Hoffpauir, Jocelyn Pierce, Jonie Ziegler and Ray Brumfeild. We all had such a wonderful time creating all these looks and it’s been really fun getting to see people’s reactions as they meet the different *Hit Man* characters! From sweet nerdy Gary to sexy bad boy, Ron and everybody in between, you just have to ask yourself who is your hit man? •

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FLY ME TO THE MOON

THE MAKE-UP AND HAIR STYLING TEAMS EXPLORE THE HISTORY OF SPACE TRAVEL

DEBORAH LA MIA DENAVER DEPARTMENT HEAD MAKE-UP

In the late 1960s I was young, but I do remember all the hubbub about this story: the exploration of space! So, I was very excited when Scarlett Johansson asked me to do this film, and even more excited to be the department head, working to create a fun and fabulous look for the film.

After being in the industry for over 45 years, this film is in my Top 10 that I have worked on, mostly it takes a huge team of professionals to make a period piece work. We were blessed with all the right people who took their job very seriously and gave it their all! Many thanks to both the hair and make-up artists that joined us. It's always a special time when I get to work with Scarlett and watch as she brings her characters to life. As a team, we combined all our research with costumes, hair, make-up and of course, our director's thoughts on the project.

There was a lot of real research out there, so a lot of little things for us to take into consideration and to keep it true to the period.

Kelly Jones (Scarlett) had over 28 different changes in

the film, which gave both make-up and hair some challenges creating the period looks. Being on the cutting edge of 1969 and at the top of her game in advertising, she had to look on point—and fabulous—in every scene! We started with skin prep and then moved into a light corrective, staying with as close as we could to period-correct products. I always seem to jump around with many different foundations, blending and mixing to find that perfect balance for the proper finish for the period. Using matte eyeshadows, eye liners, lashes and a large array of lip colors, we always had a play date to coordinate with every outfit and to keep up with the fantastic costumes. This included many different changes, a few times a day everyday of filming!

MAZENA PUKSTO CO-DEPARTMENT HEAD MAKE-UP

Ruby, played by Anna Garcia, had a lot of screen time alongside Kelly Jones, so she had 24 looks in the film. It was fun playing around with all the colors, patterns and textures of the era. I pulled most of my color references for Ruby from old fashion magazines. Ruby's clothes





*Scarlett Johansson as Kelly Jones and
Channing Tatum as Cole Davis*

were very vibrant and inspiring to the make-ups as well.

We did a lot of pastel eyeshadow colors that matched the fabrics. The signature winged liner on the top lid, and off-white/cream on the bottom water line were carried through most of her looks. We kept the lips soft when the eyes needed more of a moment with color story. We had some beautiful red and bright pink lip moments, accompanied with more of a sculpted nude eye for balance.

I wanted her to be fresh, vibrant, playful and put together. She's a young businesswoman working in a man's world, so we wanted Ruby to reflect her caring, excited young spirit!

We had many actors that came and went, working a day here and a day there.

DONNA CICATELLI (KEY MAKE-UP ARTIST)

I had the pleasure of working with and looking after the incredible Jim Rash, Ray Romano, Donald Watkins, Christian Clemenson, Colin Woodell, Nick Dillenburg, Christian Zuber, as well as Lauren Revard. It's always so fun to work on a period show.

Jim Rash, who played the director, had a distinct flamboyant look. Jim's mustache and beard had been shaved quaffed, groomed, and oiled every day, with a hint of color blended into his mustache. A natural clean corrective make-up finished his fresh look.

Ray Romano played an unkept, overworked engineer. We kept Ray's facial hair just long enough to have a scruffy look. I knocked down his silver gray and added a natural salt-and-pepper look on his beard for the camera. Character make-up for Ray included soft eyeliner and accents of depth under his eye to enhance eye bags and the nasolabial fold for a more fatigued look throughout the film.

Donald Watkins as Stu, a super smart engineer, had scene where we added sweat. Christian, Colin and Nick played our three astronauts. They all had a clean, natural make-up look throughout. For the close-up scenes where they lift off, fly, and land on the moon, the astronauts were in helmets and NASA suits. Keeping them cool was a bit of a challenge due to the space suits that were direct replicas of the NASA suit worn in 1969.

Lauren Revard played the secretary, a plain Jane clean classic beauty with natural make-up application. Other fun make-ups were the astronaut's wife and the party scenes with 1969 Florida glam-winged liner, bright fashionable eyeshadow and lipstick colors that were popular in day.

Fly Me to the Moon had contained a subplot spotlighting the Soviets space race. We shot three sequences with Nikita Khrushchev that would play throughout the movie, but sadly, this entire subplot was cut, and all that remains of this character is a still image featured during a montage at the beginning. Eugene Alper was cast as Nikita Khrushchev and



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Matthew Mungle was tasked with creating the multi-piece silicone prosthetics to alter his. Deborah La Mia Denaver teamed up with Nix Herrera, Bart Mixon, and me to apply this character make-up under her watchful eye. Mike McCracken worked on application for filming. The multi-piece make-up consisted of a nose, upper lip, lower lip and chin, a neck and cheek wrap, eye bags, ear lobes, a cranium, and various moles. A close-cropped wig completed the effect. We used Telesis 9 to apply and did most of the coloring with layers of alcohol paints, both EBA and Skin Illustrator.

A special shot-out to all our local help from Atlanta that took care of the many beautiful background artists from our party scenes to our NASA workers and astronauts: Deb and Don Rutherford, Haile Werntz, Matt Sprunger, Nick Herrera, Gabriel Solano, Bill Myer, Leo Satkovich, Audrey Taylor Hood, Indirah Isis Brinkley, Andrea Cicalese, Richard Cherry, Sharon Renee. Florida locals: Angela Pugliese, Dakota Rogers, Rocco Gaglioti, Ann-Maree Hurley, Cori Adkins and Heather Eisner.

LAWRENCE DAVIS DEPARTMENT HEAD HAIR

When I got the call to be the Department Head Hair for *Fly Me to the Moon*, I thought absolutely and thank you! To be able to be part of telling such a great story and to work with Scarlett Johansson was such a blessing!

As a lover of period pieces, I welcomed the opportunity to lead my hair team on this journey. With the Apollo launch being in 1969, it was the tail end of the one decade and the beginning of the '70s. It included a bit of the old and new. Hair was a statement of identity and it challenged gender norms and traditional trends at that time.

From teased roller sets, beehives, straight hair with a middle part to natural hair texture, including Afros. It was and always has been a way of expressing oneself. *Fly Me to the Moon* was definitely a playground for all.

In the world of NASA, we found ourselves in the office, boardrooms, space labs, beaches and everything in between.

Department Head Hair Lawrence Davis, Co-department Head Hair Robert Wilson, Louisa Anthony, key, hair, and hair stylist Aisha Russell, and many thanks to all our fabulous hairstylist that helped us in Atlanta and Florida thank you so much.

DERRICK SPRULL HAIR STYLIST TO CHANNING TATUM

Having the privilege to work with Channing Tatum on *Fly Me to the Moon* was greatly appreciated. Both Scarlett Johansson and Channing Tatum lead the ship with open arms and warmth followed by the film's producers and director Greg Berlanti. Growing up and being fascinated with all things space, I felt like a kid all over again when walking on set, seeing all the visuals of spaceships and NASA! Lawrence Davis & Deborah La Mia Denaver (Department Heads Hair & Make-up) created an environment where you looked forward to early mornings. Collaborating with Cole/Channing for his look was created to give him a polished look (but not an active Air Force pilot haircut) by directing the hair and revealing a part, giving the illusion as if it was a high fade at one point but maintaining it where it ended.

MERC ARCENEUX MAKE-UP ARTIST TO CHANNING TATUM

I think every person in this business has had that moment when all the stars have aligned and then the rug is ripped from beneath your feet. It can be career altering, but you've got to keep it moving. I gave up two major projects for this one gig and guess what? Like a thief in the night, it snatched my dream job. I have always been of the mindset "a closed mouth never gets fed," so I started making calls and after a time, I hit the jackpot.

I met Channing Tatum on *Bullet Train* and he was a work finish on day one. His team called me for another project shortly after he wrapped, but logistics shut that down. I was so honored and excited to get that call, I did not hesitate to reach out and see if he had any



Woody Harrelson as Moe Berkus



Channing Tatum and Ray Romano as Henry Smalls





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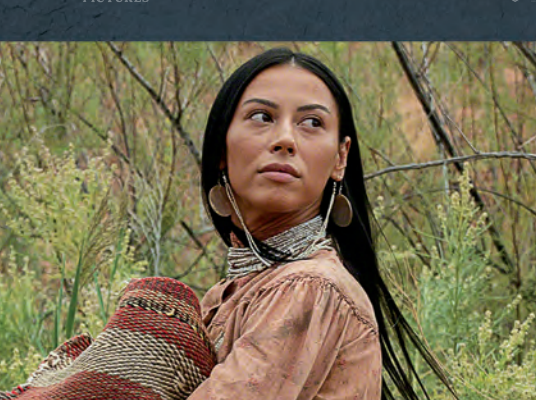
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upcoming projects. I call it God's timing, because as luck would have it, Channing's assistant, now a producer, remembered me and said you calling in this moment is crazy, let me pass your name. Within 48 hours, the deal was done.

Needless to say, I was over the moon to be working with one of Hollywood's hottest leading men on a huge rom-com period film with a phenomenal cast under the direction of the fabulous Greg Berlanti. I was a bit nervous because I had really only worked with Channing about an hour on *Bullet Train*, so I had a lot to learn and figure out in prep. I caught up on a few of his past projects just paying attention to make-up application, skin tone and texture.

Fortunately for me, his character, Cole Davis, would carry the same clean-cut look throughout the film. My research had me channeling Major Anthony Nelson circa 1969, *I Dream of Jeannie*. The challenge for me was Channing being a very active outdoors enthusiast who enjoys the sun. In the '60s and '70s, tanning was very popular so the vitamin D intake actually worked. My concern was the inconsistency in color the sun can bring. Channing has very red and yellow undertones, so the test was to even out his skin, keep him lightly tan, but I had to go easy on the make-up as well. Our DP, Dariusz Wolski, is a perfectionist on what he wants to

see, and with that resume of his, I made sure to ask his thoughts on everything.

Channing enjoys being pampered so my partner in crime, barber Derrick Spruill, had the head massages going and I indulged him with the ReFa Face Roller and mini-facials with Natura Bisse and ONLY YOURx products. Followed that up with Retrouve' and Le Mieux skin care. Channing has very nice skin and the goal was to keep it smooth and manly looking. My make-up application was a combination of a light golden Armani foundation and a neutral tone Beauty Blender Bounce Skin Tint buffed in with a damp Artis foundation brush. I set the look with very light dusting of a neutral Armani-pressed powder. My Glow to spray for men after powder is Natura Bisse Diamond Water. I press that in with a damp Beauty Blender and the skin is giving that #MercGlow.

I have to give gratitude to the phenomenal trailer I shared with our Department Head Make-up, Deborah La Mia Denaver, who is my spirit animal and I'd work with her again and again. Department Head Hair Lawrence Davis and I have danced a few times together and it's always a blast. That old cliché, "Teamwork Makes the Dream Work," could not have been more at play in our department. I am forever grateful to add this project to my resume. •





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A Remembrance: Leonard Engelman

(1941-2024)

MAKE-UP ARTIST

BY **SUE CABRAL-EBERT**

One of the most important people in my life has passed. I am completely shattered right now, but this is not about me. I hope those who read this will take it to heart and understand that there are some people who live to elevate everyone's life, never accepting mediocrity. Leonard Engelman was that person.

He truly lived as an example of how to raise the bar, never lower it. He never wanted anyone to fail. He was always the one who could bring me back to center.

Leonard and I had known each other for a few years prior to him becoming Business Representative. When John Inzerella developed cancer, they both knew that John would need to retire and a replacement would be necessary. Little did I know at that time, they both wanted me to take the job. Legend has it, they both went into separate rooms with the Local 706 phone book and both came back with one name ... mine. Separately, each of them encouraged me to interview for the job. I went through the screening process and interviews like everyone else but ultimately, I got the job.

I sat for two months (unpaid) with John in his office, training and trying to absorb John's knowledge as quickly as possible. It's a good thing that I learned because once I got the job, Leonard went on vacation six weeks after I was hired! I was scared witless. Leonard was good at pushing me off a cliff to make me fly.

We would sit in his office after hours and discuss everything in the world from artistry to spirituality, to our visions for making our union better and better. He never wanted to lower the bar, ever.



Clockwise from top: Leonard Engelman worked with celebrities including Cher, Sylvester Stallone, and Sigourney Weaver,



He brought in new ideas for education and exciting the membership into new levels of excellence. Leonard himself was one of our finest make-up artists with superior skills and abilities that were a great combination of his apprenticeship and his legacy from his father. (Most people never knew that Leonard's father, Leonard Sr., was a make-up artist as well.) Leonard could do everything and he did it well. He was a great shining example for



other members to look up to and want to emulate.

When I took the Assistant Business Representative job, my film career was in full swing and I was doing really well. It was a hard transition. I loved being a make-up artist and I had just been hired department heading my dream job. But being with John and Leonard made me realize that at the time, our union was in turmoil. This was going to be an ideal place for me and I could make a difference, to try and calm the animosity and chaos. About a year into the job, John passed away and 706 was going to have an election. Once again, Leonard

In Memoriam

and I discussed the possibilities and we decided I should run for president. We needed to move into the 21st century. With his guidance and complete support, I won. The sad thing was, he did not. But that did not mean he was out of my life. With him, we revolutionized so many great educational opportunities (always free to the membership and open to all members), craft meetings and events—always rising to new levels. Leonard respected certain traditions and honored them. Even when I took on political advocacy for our members with regards to the California film & TV tax incentives, Leonard was always at my side, whether it was early in the morning or late at night at LA City Hall in DTLA. When we reimagined the Make-Up Artists & Hair Stylists Guild Awards, Leonard was again at my side and was the committee chair for the rules and regulations for more than 10 years. He was always working it, always making it better.

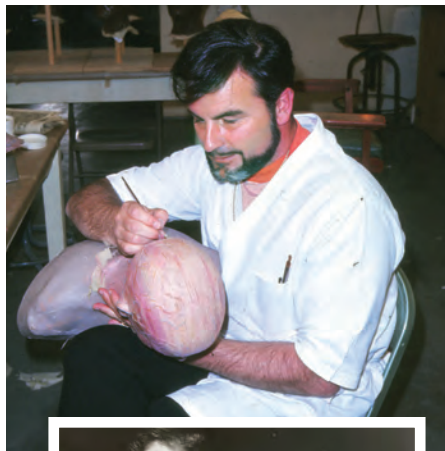
His work at the Motion Picture Academy was legendary. Both a Governor and Vice President, he fought the battle and won to bring the hair stylists' title into the category. Always elevating. Leonard loved filmmaking and his brain was always engaged in new ideas.

He loved his union. He always represented. Always the gentleman, he gave support for others and wanted us to be our very best at all times.

As I said, Leonard Engelman truly was one of the most important people in my life. He gave me the wings to fly. He inspired so many of us to be better, to reach new goals. We spent so many wonderful years together and he truly made Local 706 and the entire industry a better place. Best of all, he was my friend, my mentor, my hero.

I'm starting to cry again.

My heart is with the entire Engelman family tonight. Thank you for sharing Leonard with me.



Frank Griffin
(1929-2024)

JOURNEYMAN MAKE-UP ARTIST

Make-up artist and actor Frank Griffin was from a third-generation showbiz family with his sisters (actors) Debra Paget, Teala Loring and Lisa Gaye. Frank acted in approximately 20 features and early TV shows before switching careers in the early 1960s, studying make-up artistry under Layne "Shotgun" Britton and Harry Maret. While learning his craft, Frank worked on *My Fair Lady*. His outstanding skills provided him a very eclectic career, running from the most glamorous of beauty make-ups to technically challenging special make-up effects still remembered in film history. He was part of the team that executed one of the most difficult make-ups still remembered to this day—the chest appliance that allowed actor Richard Harris to be suspended in the air with hooks through his pectoral muscles in the feature film *A Man Called Horse*. Frank's credits during that time include *Electra*

Glide in Blue, Westworld, Cinderella Liberty, Audrey Rose, The Demon Seed, Close Encounters of the Third Kind, Overboard, Lou Grant, Urban Cowboy, Thief, Pennies From Heaven, Fast Times in Ridgemont High, Revenge of the Nerds, Pee-wee's Big Adventure, Spies Like Us, Peggy Sue Got Married, and Three Amigos!

Frank met actor Steve Martin on *Pennies From Heaven* and it began a working relationship that spanned for more than 20 years until Frank's retirement in 2006: *Roxanne, Planes, Trains and Automobiles, Parenthood, My Blue Heaven, L.A. Story, Father of the Bride (1 & 2), Grand Canyon, House Sitter, Sgt. Bilko, The Spanish Prisoner, Bowfinger, Novocaine, Bringing Down the House, Cheaper by the Dozen, and Shopgirl*. Anyone who had the privilege of working with them knows fully well that Frank had one of the most insanely funny senses of humor on the planet. Just before the word "rolling" was yelled, Frank could quietly throw a humor bomb and could make you explode with laughter.

Griffin's personal level of excellence led him to volunteer as a judge for the examination committee that determined journeyman status for make-up artists. He eagerly shared education and helped to fine-tune skills with other artists.

Frank Griffin is survived by his life partner of more than 43 years, hair stylist Linda Trainoff. He was previously married to Barbara Jean Dingman and three other wives, and had six children: Local 706 hair stylist Roxane Griffin, Frank, Gayle, Beau (grip, IATSE Local 80), Garrett and Samantha (deceased) plus six grandchildren (Lindsay, Kelsey, Brandon, Cassandra, Griffin and Jesse).

The family will notify Local 706 in the future of any memorial plans.

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In Memoriam



Deborah Ann Piper
(1952-2024)

JOURNEYMAN HAIR STYLIST

Sister Piper, a gifted hair stylist and cherished member of the Local 706 community, passed away on July 9, 2024, leaving behind a legacy of creativity and kindness.

Deborah's career as a hair stylist began when she joined the National Association of Broadcast Employees & Technicians (NABET) in 1989. Deborah then joined Local 706 as an associate member in 1992, following the merger between Local 706 and NABET. She proudly became a part of the Industry Experience Roster in 1995.

Throughout her decades long career, Deborah contributed her artistic talents to numerous films and TV shows, including beloved classics such as *How the Grinch Stole Christmas*, *That '70s Show*, *Bad News Bears*, *Dodgeball: A True Underdog Story* and *All the Pretty Horses*, among many others.

Above all, Deborah was a devoted daughter, sister and aunt, known for her warm heart and nurturing spirit. She had a remarkable ability to create welcoming spaces wherever she went, sharing her thoughtfulness and generosity with everyone around her. As a hair stylist, Deborah poured her passion into her work, transforming her station into a comforting retreat for her actors.

Deborah will be deeply missed by all who had the privilege of knowing her. At this time, no services will be held.



Laurel Van Dyke
(1962-2024)

JOURNEYMAN HAIR STYLIST

Taken far too soon, hair stylist Laurel Van Dyke passed gently on August 8, 2024. A second-generation hair stylist in Local 706, she joined in 1985 and took great pride in her journeyman status. With her wonderfully gravelly voice, infectious laughter and heartfelt bear hugs, you always knew when Laurel had joined the crew, ready for a day of creative hair styling mixed with fun and a passion for her craft.

Laurel began her career in daytime television on the NBC soap opera *Santa Barbara*. She was always willing to lend a helping hand and spend much of her career as part of established teams in sitcoms and episodic series. She worked on numerous Nickelodeon productions: *All That*, *Drake & Josh*, *Zoey 101*, *The Amanda Show* and several others. She also did primetime episodic series—*Reasonable Doubts*, *In Living Color*, *Perfect Strangers*, *NYPD Blue*, *Californication* and *Westworld*. Laurel's talents and versatility led her into feature films as well: *Pirates of the Caribbean*; *Dead Man's Chest*, *The Hunger Games*,

Mockingjay, Part 1, *Fantastic Four*, *Space Jam: A New Legacy*, *Must Love Dogs*, *How the Grinch Stole Christmas*, *Blood In Blood Out*, and many more. Working with actor Sean Penn on *21 Grams*, she became his personal stylist for several other films, including *The Assassination of Richard Nixon* and *The Interpreter*.

Occasionally, Laurel worked with her beloved mother, Oscar-winning hair stylist Gail Ryan, or with her Emmy-winning make-up artist uncles Bob and Jim Scribner, but more often, she worked independently. Laurel Van Dyke was herself nominated for an Emmy Award for her work on *Donny & Marie*.

More than anything, Laurel was happiest when surrounded by family, especially her grandchildren. Laurel had two daughters, Kennedy and Madison, and three grandchildren. It gave her true joy to be the indulgent grandma, buying special treats for the grandkids. Her huge heart outreached to volunteer, especially for the Make-Up Artists & Hair Stylists Guild Awards, which she did every year. She was an animal lover, a certified scuba diver, loved concerts and loved camping in the great outdoors. She embraced adventures and truly had a zest for life and laughter.

Laurel Van Dyke is survived by her mother, Gail Ryan, her daughters, Kennedy Costa and Madison Greiner, and her beloved grandchildren.

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Make-up artists Leonard Engelman (left) and Michael Westmore take center stage at the Universal Tour Center. They chose an audience member and one of the apprentice make-up artists would do a “beauty make-up” while the other apprentice would explain what they were doing.

Photo courtesy of Michael F. Blake

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