

MAKE-UP ARTISTS & HAIR STYLISTS GUILD

THE  
**ARTISAN**

SPRING 2021



NEWS OF  
THE WORLD



2

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

8

CRITICS' CHOICE AWARD NOMINATIONS  
INCLUDING  
BEST PICTURE  
BEST HAIR AND MAKEUP



# "A PROUD ACHIEVEMENT FOR ALL CONCERNED.

You can feel each member of the cast and crew rising to the level of the material created by August Wilson. With gold teeth, and thick eye makeup dripping down her face in rivulets of sweat,

**VIOLA DAVIS IS BARELY RECOGNIZABLE."**

ABC NEWS



FOR YOUR CONSIDERATION

# MA RAINEY'S **BLACK BOTTOM**

FILM.NETFLIXAWARDS.COM







VOLUME 17 NUMBER 2

# THE ARTISAN

SPRING 2021  
*what's inside*

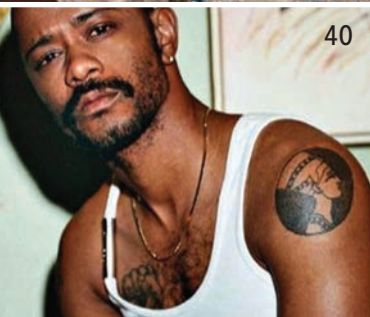
## FEATURES

- 22 **8th Annual MUAHS Guild Awards**  
Nominees announced
- 32 ***News of the World***  
A "Period Western" in Texas
- 40 ***Judas and the Black Messiah***  
Make-up designs and intentions
- 46 ***The United States vs Billie Holiday***  
The color of defiance
- 52 ***It's Only The Little Things***

---

## DEPARTMENTS

- 4 **From the President**  
Listening to thoughts and ideas
- 8 **From the Vice President**  
Making sense of a crazy world
- 10 **Local Perspective**  
A safer workplace
- 13 **Guild News**  
Stand Up, Fight Back campaign
- 18 **Calendar of Events**
- 20 **Show News**
- 56 **Craft Education**
- 58 **Extended Family News**
- 62 **Last Looks**



Cover: Captain Jefferson Kyle Kidd (Tom Hanks) and Johanna Leonberger (Helena Zengel) in *News of the World*. Photo ©Universal Studios. All Rights Reserved.



**“Most people do not listen with the intent to understand; they listen with the intent to reply.”**

—Stephen R. Covey

**I think everyone can relate to what motivational speaker Stephen Covey says**, as there are many circumstances I can remember where someone has not yet finished their thought or story and I am already thinking about what I am going to say.

It is one of the hardest things to do ... listen to understand first, yet we do it with people we respect such as teachers in our classes or working with mentors and hired professionals. This is a difficult subject to broach and even more difficult to try and implement as we are all used to communicating in our own ways. When I came across the above quote, I realized this can actually be seen as a whole new way of looking at things, I also thought about how difficult it would be to put into practice.

Imagine when your co-worker, family member or friend is upset about something, maybe it is directed toward you or someone else. Instead of formulating an opinion, retort or excuse, you actually just listen to try and “understand” exactly why that person is upset or where they are coming from. Try to stay neutral and actually listen even if you don’t necessarily agree with what they are saying at first and feel anger or strong emotions yourself regarding what they are saying. What if you put all of that on hold for a few minutes and just listened for the pure understanding of what was being said and the intent behind saying it to you. To go a step further, if you truly do not understand where that person is coming from and it does not make sense to you, try to clarify it and comprehend not just what they are saying but why they are saying it. It is pretty much guaranteed that if you take those steps, even if you are still angry or have something to answer or rebut what you are being told, that answer or response may come out differently or in better form. Why? Because your “reply” is based on a true understanding of what was said to you.

During this time, there are a lot of emotions everyone has due to the effects of the COVID shutdown and the last year. Our lifestyles, new working rules, dealing with PPE, etc., have all been a huge adjustment. On a positive note, we have also during this time started to open up new dialogues and communication regarding diversity and inclusion. It is my hope we continue to have open and honest communication between us all. This seems to be a time when people appear to be trying to listen to others who may have been marginalized in the past or reconnect with each other after being alone and isolated for so long. Good communication has always been key to success for any job, relationship or friendship, and that has not changed and never will. Now with all the technology being used from Zoom to texting and tweeting when we get back into the trailers and on set working as a unit (or “pod” as many are), back to our routines, this may prove to be a helpful tool to build a happy and cohesive team.

I look forward to listening to your thoughts and ideas.

JULIE SOCASH  
*President*

## THE ARTISAN

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

Managing Editor  
ADAM BRANDY

Contributing Writers  
SUE CABRAL-EBERT  
KIM M. FERRY  
BRIAN KINNEY  
POLLY LUCKE  
PATRICE K. MADRIGAL  
RANDY SAYER  
JULIE SOCASH  
CARME TENUTA

Publisher  
INGLEDODD MEDIA

Office Manager  
KATHY SAIN

Mailing List Manager  
DIANE BURNS

The Artisan is published quarterly  
by Make-Up Artists & Hair Stylists,  
I.A.T.S.E. Local 706, 828 No. Hollywood  
Way, Burbank, CA 91505  
Phone (818) 295-3933. Fax 818-295-3930  
All editorial and photo submissions  
should be sent to email address:  
hlywdmkuartist@yahoo.com

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

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

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

President  
Julie Socash

Vice President  
Kim M. Ferry

Recording Secretary  
Daniel Curet

Secretary-Treasurer  
John E. Jackson

Sergeant-at-Arms  
Karen J. Westerfield

Business Representative  
Randall Lee Sayer







**GOLDEN GLOBE® AWARD  
NOMINEE**

**BEST ACTRESS  
IN A MOTION PICTURE - DRAMA  
ANDRA DAY**

**BEST ORIGINAL SONG  
"TIGRESS & TWEED"  
written by RAPHAEL SAADU & ANDRA DAY  
performed by ANDRA DAY**



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

**BEST SPECIAL MAKE-UP EFFECTS  
(FEATURE-LENGTH MOTION PICTURE)  
ADRIAN MOROT**



**CRITICS CHOICE AWARD  
NOMINEE**

**BEST HAIR AND MAKEUP**



**FOR YOUR CONSIDERATION  
IN ALL CATEGORIES INCLUDING**

**BEST PICTURE**

**BEST MAKEUP  
AND HAIRSTYLING**

**LAINI THOMPSON  
MAKEUP DEPARTMENT HEAD**

**CHARLES GREGORY ROSS  
HAIR DEPARTMENT HEAD  
AND WIG DESIGNS**



**ANDRA DAY    A LEE DANIELS FILM**

A **hulu** ORIGINAL FILM

**THE UNITED STATES VS.  
BILLIE HOLIDAY**

**NOW STREAMING **hulu****



# C O N G R A T T O O U R 2 0 2 1 M U A H S



EUPHORIA



WESTWORLD



WESTWORLD



HBO ORIGINAL  
euphoria

TELEVISION SPECIAL,  
ONE HOUR OR MORE  
LIVE PROGRAMS SERIES, OR MOVIE  
FOR TELEVISION

*Best Contemporary Hair Styling*  
*"Trouble Don't Last Always"*

MELANIE SMITH, KAITY LICINA

HBO ORIGINAL  
PERRY MASON

TELEVISION SERIES, TELEVISION LIMITED OR  
MINISERIES OR TELEVISION NEW MEDIA SERIES

*Best Period and/or Character Make-Up*

CHRISTIEN TINSLEY, CORINNE FOSTER,  
STEVE COSTANZA, GERRY QUIST

HBO ORIGINAL  
LOVECRAFT COUNTRY

TELEVISION SERIES, TELEVISION LIMITED OR  
MINISERIES OR TELEVISION NEW MEDIA SERIES

*Best Special Make-Up Effects*

CAREY JONES, HEATHER BEAUVAIS



# RELATIONS

## GUILD AWARDS NOMINEES



PERRY MASON



SESAME STREET



LOVECRAFT COUNTRY



SESAME STREET

HBO ORIGINAL

### WESTWORLD

TELEVISION SERIES, TELEVISION LIMITED OR  
MINISERIES OR TELEVISION NEW MEDIA SERIES  
*Best Contemporary Make-Up*

ELISA MARSH, JOHN DAMIANI,  
JENNIFER ASPINALL, RACHEL HOKE

TELEVISION SERIES, TELEVISION LIMITED OR  
MINISERIES OR TELEVISION NEW MEDIA SERIES  
*Best Special Make-Up Effects*

JUSTIN RALEIGH, CHRIS HAMPTON,  
THOM FLOUTZ

max ORIGINAL



CHILDREN AND TEEN  
TELEVISION PROGRAMMING  
*Best Make-Up*

JANE DIPERSIO

CHILDREN AND TEEN  
TELEVISION PROGRAMMING  
*Best Hair Styling*

JACQUELINE PAYNE

NOW  
STREAMING

HBOmax

Sesame Street® and associated characters, trademarks and design elements are owned and licensed by Sesame Workshop. All Rights Reserved.



## The world feels crazy at the moment. Do you agree?

I'm not sure at this particular moment while I am writing this ... that the world is truly crazier than any other time in history or is it just the feelings of being overwhelmed, afraid, confused and seeing the changes all around us.

All of the awful things going on in the world can make you feel hopeless ... and that's OK. Seeing what is happening to friends, family and people in the news that constantly shows us things we may not want to see, or feel, well ... it has taken its toll on many Americans, including me.

My point, the state of the world is indeed in chaos. You may find your emotions change from chronically irritable to angry to fearful to stressful. If you are not careful, your feelings can start to change the way you think, act, and live our lives. Can the news influence our moods, our anger or make us sad? Yes, it can. I find I must be careful to stay connected to friends and family to keep me grounded. My talks with my family calm me, console me and give me the chance to share my feelings with others who really know me. It helps, you should try it.

I knew I had to create a "support system" with others. It was vital to my emotional welfare.

In a time where a pandemic can lead you on a path of sadness, I suggest reaching out to those you love, care for, and trust to be there when you need them. Don't close yourself off, rather open yourself up. We, as humans, need to stay connected in a disconnected world. Here are a few tips to stay sane in this ever-changing roller coaster pandemic. It helped me. I hope you find it helpful.

1. Make a strategy for managing the influx of information you encounter every day. Don't let it overwhelm you.
2. Try to plan to protect your time, attention and energy—to keep your mood and emotions in balance so you can effectively deal with the genuine concerns and difficulties in the world, even when it feels like you have no control.
3. We all need to stay focused on and connected with our values and the things that matter most to us ... follow your heart.
4. Don't be constantly distracted and thrown off your game by the latest tweets, celebrities or disturbing news stories.
5. Be intentional about how you consume the news. Maintain



“  
I knew I had to create a 'support system' with others. It was vital to my emotional welfare.  
”

your hopes but lower your expectations to save you from stress.

6. Deep down you may feel guilty and frustrated about not doing more to make your family, city, state, nation, or world a better place that guilt and frustration are going to come out in unconstructive ways. Know that you cannot carry all of that weight on your shoulders. You can only do your best. Do not be hard on yourself.

There are small ways to start being more genuinely engaged and proactive about the things that REALLY matter. The things we like to talk about, but tend to avoid doing much toward that goal. A simple act of being productive or helpful in any form helps alleviate feelings of stress and being overwhelmed. Doesn't it feel better to help others? So I suggest this:

Call a friend who is going through a difficult time, and just chat and be supportive instead of jumping on Instagram. Do an art project with your kids, or grandkids instead of turning on a movie or playing video games or YouTube. Fix up the house! Do that painting job that you have wanted to do! (I did—I painted my stairs!!!)

What if we spent just a little less time each day consuming and a little more time creating, doing, living! Do small things that are useful, meaningful and rewarding for you. I suspect both our world around us and our emotional lives will thank us for taking the time to feed our souls and nurture ourselves. We will get through this pandemic. We can always cultivate a habit of gratitude, I think most of us have a lot to be grateful for, remember that.

For all of the disasters, violence, chaos, and loss we have had to deal with, we also have a lot of beauty, wonder, and goodness in the world. I see it daily ... you should look for it. Surround yourself with encouraging, kind people who can be a valuable support system. Only you will manifest optimistic and hopeful attitudes, know that hope is nurtured naturally and that will serve you well. Helping others has always propelled me to feel better every time I serve others. Do for others and the rewards are endless, it will always come back to you tenfold.

KIM M. FERRY  
Vice President  
Director of Communications, IATSE



**BEST MAKEUP AND  
HAIRSTYLING**

MAKEUP & HAIR DESIGNER  
**JAN SEWELL**

PROSTHETIC DESIGNER  
**MARK COULIER**

MAKEUP ARTIST TO GAL GADOT  
**SARAH BROCK**

**BEST SPECIAL  
MAKE-UP EFFECTS**

NOMINEE

MAKE-UP ARTISTS & HAIR  
STYLISTS GUILD AWARD

(FEATURE-LENGTH MOTION PICTURE)



**"ONE OF THE BEST FILMS OF THE YEAR.  
'WONDER WOMAN 1984' IS DOWNRIGHT WONDERFUL."**

DAILYNEWS PETER SBLENDORIO



FOR YOUR CONSIDERATION

**WW84**

WONDER WOMAN 1984 DC



WWW.WBAWARDS.COM

TM & ©





Valued Sisters, Brothers and kin,

**Didn't the governor declare that we are all "essential workers"...**? Actually, no. While we are all essential in my eyes, we are not treating patients, providing food, shelter or necessary services to the public; we are not "first responders." Back in November, **Gov. Gavin Newsom** announced a limited stay-at-home order for "all non-essential work, movement and gatherings to stop between 10 p.m.-5 a.m. in counties in the purple tier." This meant that 94 percent of the state's population were under the order. However, it was announced at the same time that entertainment industry workers would be **"an exception to the rule."** We are not "essential workers" so much as we are an exception to the rule that pertains to all non-essential workers; a bit confusing, but an important distinction. Our film & television industry continues because of all the work that we have put into providing a safer workplace; our COVID safety protocols work! Producers and unions have a vested interest in getting all workers in our industry vaccinated as soon as possible. I advise each of our members to talk to their healthcare professionals now and consider taking the vaccine—just as soon as they are available.

**A department head**—something that many of us aspire to be—Polly and I have written an article laying out some basic ways your Business Representatives may assist you in this objective. **"So, you want to be a DEPARTMENT HEAD...?"** explains how heading a department requires a different skill set than being a working artist, and comes with a lot of responsibility—from the employer, from the union, from your crew. This is valuable information for current—as well as future—department heads...

**The IATSE Political Action Committee (PAC) turned the tide for pro-worker candidates and legislation here in California and across this country!** The 2020 election demonstrated that working people clearly made a difference, and perhaps the most pro-Labor Executive Branch is already hard at work serving the people who elected them. Obviously, the groundwork to secure these historic gains began long before we cast our ballots... The IATSE's Political & Legislative and



“  
**An IATSE PAC form is located on page 13; just fill it out and mail it in!**  
”

Communications Departments reached out and asked us to name a political coordinator to serve as a "conduit of information" to the individual members of our Local; roster make-up artist **Angela Moos** was chosen—and **Sister Moos did an outstanding job!** Each one of us received daily information about phone banking, Get Out the Vote (GOTV), and key battleground races in our county and state—and the IATSE came out early to support the Biden/Harris ticket. The CARES ACT last year—those \$600 stimulus checks—came about thanks to lobbying efforts by unions! **IATSE-PAC contributions**—contributed by individual working members **just like us**, often in \$1 increments—made more than a half-million dollars' difference in heated contests across the U.S. While corporations are allowed to write million-dollar checks, union dues

cannot be used for political causes or candidates—so we raise our money \$1 at a time... IATSE locals held raffles and PAC drives and fundraisers; every local urged its members to contribute to the PAC. I proudly contribute weekly to our IATSE-PAC because I see firsthand the good it does for our union, our Local—and our individual members. The question is: **why doesn't every member contribute? \$1 per week per member would provide us with even more ability to assist working Americans and their families—us!**

**Moving up the ladder of success to be a department head, a leader. Vaccinations to keep us safe. Being a little more active in our Local, our union; contributing to the IATSE-PAC.**

**It all starts with you.**

**You are the union.**

Please enjoy your issue of *The Artisan*.

Sincerely and fraternally,

*Randy Sayer*



FOR YOUR CONSIDERATION  
BEST SPECIAL MAKE-UP EFFECTS - FEATURE-LENGTH MOTION PICTURE  
MARK COULIER



“PINOCCHIO LOOKS INCREDIBLE – SO CONVINCING YOU WOULD THINK IT WAS CGI, BUT IS IN FACT THE WORK OF PROSTHETICS MASTER MARK COULIER.”  
*Empire Magazine*

“THE PROSTHETIC MAKE-UP IS EXTRAORDINARY.”  
*The Hollywood Reporter*

“SUPERB WORK BY THE MAKE-UP ARTISTS AND PROSTHETICS MAKERS. MARK COULIER AGAIN CONFIRMS HIS TALENTS WITH SOME TERRIFICALLY IMAGINATIVE CREATIONS.”  
*Variety*

“BANGS A DRUM FOR OLD FASHIONED CINEMATIC ARTISANSHIP – ESPECIALLY IN THE PROSTHETIC MAKE-UP DEPARTMENT, WHERE DOUBLE OSCAR® WINNER MARK COULIER EXCELS HIMSELF.”  
*Screen International*



# PINOCCHIO

WATCH THE CREATION OF PINOCCHIO  
AT [ROADSIDEAWARDS.COM/2021/PINOCCHIO](https://roadsideawards.com/2021/pinocchio)



# 2

MUAHS GUILD AWARDS NOMINATIONS

**BEST CONTEMPORARY MAKE-UP**

ANGELA WELLS, BRIGITTE HENNECH, ADAM CHRISTOPHER

**BEST CONTEMPORARY HAIR STYLING**

DANIEL CURET, BRYSON CONLEY, LEE ANN BRITTENHAM

# 6

CRITICS CHOICE AWARDS NOMINATIONS

INCLUDING

**BEST PICTURE OF THE YEAR**

**BEST HAIR AND MAKEUP**

**WINNER**  
**BEST PICTURE OF THE YEAR**

San Diego Film Critics Society Music City Film Critics' Association Columbus Film Critics Association Sunset Circle Awards Kansas City Film Critics Circle Nevada Film Critics Society



“This daringly directed, ultra-modern fable is seductive, bruising and utterly intoxicating”

KATIE WALSH, TRIBUNE NEWS SERVICE

“A tantalizing provocation wrapped in a candy-colored package”

PETER TRAVERS, ROLLING STONE

FOR YOUR MUAHS AWARDS CONSIDERATION

# PROMISING YOUNG WOMAN

WRITTEN AND DIRECTED BY EMERALD FENNELL



Sign up at [FocusInsider.com](http://FocusInsider.com) for exclusive access to early screenings, film premieres and more.  
For more on this film, go to [FocusFeaturesGuilds2020.com](http://FocusFeaturesGuilds2020.com).



**FOCUS**  
FEATURES  
A FOCUS COMPANY  
© 2021 FOCUS FEATURES LLC



# Stand Up, Fight Back Campaign

Help us support candidates who will stand with us by filling out and returning this form.

## Stand Up, Fight Back!

The Stand Up, Fight Back campaign is a way for the IATSE to stand up to attacks on our members from anti-worker politicians. The mission of the Stand Up, Fight Back campaign is to increase IATSE-PAC contributions so that the IATSE can support those politicians who fight for working people and stand behind the policies important to our membership, while fighting politicians and policies that do not benefit our members.

The IATSE, along with every other union and guild across the country, has come under attack. Everywhere from Wisconsin to Washington, DC, anti-worker politicians are trying to silence the voices of American workers by taking away their collective bargaining rights, stripping their healthcare coverage, and doing away with defined pension plans.

### Help Support Candidates Who Stand With Us!

For our collective voice to be heard, IATSE's members must become more involved in shaping the federal legislative and administrative agenda. Our concerns and interests must be heard and considered by federal lawmakers. But labor unions (like corporations) cannot contribute to the campaigns of candidates for federal office. Most prominent labor organizations have established PAC's which may make voluntary campaign contributions to federal candidates and seek contributions to the PAC from union members. To give you a voice in Washington, the IATSE has its own PAC, the IATSE Political Action Committee ("IATSE-PAC"), a federal political action committee designed to support candidates for federal office who promote the interests of working men and women.

*The IATSE PAC is unable to accept monies from Canadian members of the IATSE.*



### Join The Stand Up, Fight Back Campaign!

IATSE Political Action Committee  
Voucher for Credit/Debit Card Deductions



I hereby authorize the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States Political Action Committee, hereinafter called the IATSE-PAC to initiate a deduction from my credit card.

This authorization is to remain in full force and effect until the IATSE-PAC has received written notification from me of its termination in such time and in such manner as to afford the parties a reasonable opportunity to act on it.

**Check one:**  **President's Club (\$40.00/month)**  **Leader's Club (\$20.00/month)**  **Activist's Club (\$10.00/month)**

**Choose one:**  **Or authorize a monthly contribution of \$ \_\_\_\_\_**  **Mastercard**  **Discover**  
 **Authorize a one-time contribution of \$ \_\_\_\_\_ (\$10.00 minimum)**  **VISA**  **American Express**

**Card #:** \_\_\_\_\_ **Expiration Date (MM/YY):** \_\_\_\_/\_\_\_\_ **Card Security Code:** \_\_\_\_\_

Employee Signature \_\_\_\_\_ Date \_\_\_\_\_ Last 4 Digits of SSN \_\_\_\_\_ Local Number \_\_\_\_\_

Print Name \_\_\_\_\_ Email \_\_\_\_\_ Phone Number \_\_\_\_\_

Home Address \_\_\_\_\_ City \_\_\_\_\_ State/Zip Code \_\_\_\_\_

Billing Address \_\_\_\_\_ City \_\_\_\_\_ State/Zip Code \_\_\_\_\_ Occupation/Employer \_\_\_\_\_

This Authorization is voluntarily made based on my specific understanding that:

- The signing of this authorization card and the making of contributions to the IATSE-PAC are not conditions of membership in the union nor of employment with the Company and that I may refuse to do so without fear of reprisal.
- I am making a contribution to fund-raising efforts sponsored by IATSE-PAC and that the IATSE-PAC will use my contributions for political purposes, including but not limited to, the making of contributions to or expenditures on behalf of candidates for federal, and addressing political issues of public importance.
- Federal law requires the IATSE-PAC to use its best efforts to collect and report the name, mailing address, occupation and the name of employer of individuals whose contributions exceed \$200 in a calendar year.
- Contributions or gifts to the IATSE-PAC are not deductible as charitable contributions for federal income tax purposes.
- Any contribution guideline is merely a suggestion and I may contribute more, less or nothing at all without favor or disadvantage from IATSE.
- The IATSE-PAC is unable to accept monies from Canadian members of the IATSE.

**RETURN TO: IATSE PAC- c/o 100 Centennial Street, #2186, LaPlata, MD 20646**



# Member2Member



**MEMBERS GIVING BACK TO MEMBERS.**  
 AN OPEN HEART WITH THE SPIRIT OF SHARING,  
 GIVING & PAYING IT FORWARD.

**Member2Member Angels** have already contributed anonymously full, partial, and beyond to other members' dues. Become a **Member2Member Angel** by donating any amount; it is all much appreciated. It's as simple as paying your dues by mailed check or by phone with your credit card\*. Please specify that it is a "**Member2Member Angel**" contribution on your check and if it is for a specific member, list their "**name**" to receive your generous gift.

Contact Kathy to make your **Member2Member Angel** donation.  
 Ksain@ialocal706.org  
 818-295-3933 ext.1104

**\*2.5% cc fee (please no cash)**

The Welfare Committee

IATSE LOCAL 706  
 MUAHS GUILD

The Young Workers/  
 Mentor Committee

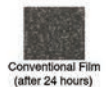
With much excitement, gratitude and an enormous, heartfelt THANK YOU goes out to our Member2Member Angels.

We are thrilled to report the Member2Member concept has been & continues to be a huge success. Member2Member Angels paying it forward anonymously paying another member's dues & Member2Member Angels making phone calls to check in on those members who have not worked since the pandemic first hit last March. We could not be prouder of our fellow members. Without you, NONE of this could be possible.

We LOVE our Member2Member Angels.

"We stick together, far apart but closer than ever." -Bryn Leetch, Hair Stylist, Local 706

In Solidarity,  
 Carne Tenuta, Chairwoman  
 The Welfare Committee



## PROTECT

### CountDown Plus

Medical Grade Anti-Microbial Screen Protectors

- Reduces the growth of harmful pathogens
- Protects the screen from physical damage and harsh cleaning chemicals
- Reduces fingerprints

Trusted in these and many other locations:



## DISINFECT & DRY

### ILLUMICIDE Disinfecting Case

- Powerful: 40 UVC LED Array
- Fast: 3 Minute "Quick Disinfect"
- Portable: Disinfect "On the Go"
- Safe: Mercury and Ozone Free
- Convenient: Built-In Dryer!

**Special Offer!**

Use coupon code 706 for free shipping!

## STORE

### Essential Bag & Mat Set Mesh Bag Trio Set

- Anti-microbial, medical grade
- Resist microorganisms and inhibit their growth
- Safely Store Anything
- Durable material
- Tested to Meet International Safety Standards



FOR YOUR CONSIDERATION

# "THE BEST PICTURE OF THE YEAR."

A feast of sumptuous beauty."

AWARDS DAILY

"The hair and make-up work, led by Kimberley Spiteri and Gigi Williams, makes Amanda Seyfried shine."

BELOW THE LINE NEWS

"A masterpiece. David Fincher has assembled a murderers' row of behind-the-scenes talent."

DEADLINE

CRITICS' CHOICE AWARD NOMINATIONS  
INCLUDING  
**12 BEST PICTURE**  
BEST DIRECTOR  
DAVID FINCHER  
BEST ACTOR  
GARY OLDMAN  
BEST SUPPORTING ACTRESS  
AMANDA SEYFRIED



**2 MAKE-UP ARTISTS & HAIR STYLISTS  
GUILD AWARDS NOMINATIONS**  
BEST PERIOD HAIR STYLING AND/OR  
CHARACTER HAIR STYLING  
KIMBERLEY SPITERI, COLLEEN LABAFF  
BEST PERIOD AND/OR  
CHARACTER MAKE-UP  
GIGI WILLIAMS, MICHELLE AUDRINA KIM

**Mank**  
DIRECTED BY DAVID FINCHER



FOR YOUR CONSIDERATION

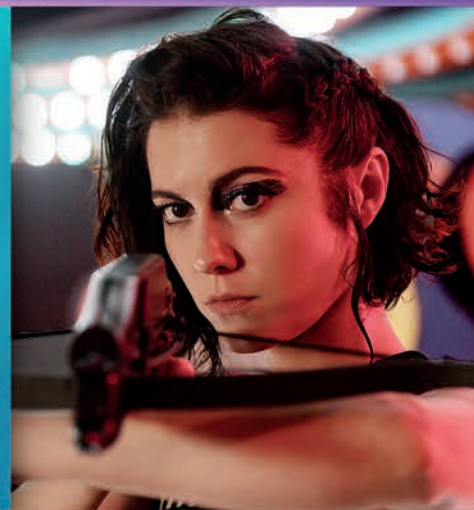
# BIRDS OF PREY



AND THE FANTABULOUS EMANCIPATION &  
OF ONE HARLEY QUINN

“VISUALLY ARRESTING.”

JOCELYN NOVECK AP



## MAKE-UP ARTISTS & HAIRSTYLISTS GUILD

AWARD NOMINEE

MAKE-UP

**BEST CONTEMPORARY**

HAIR STYLING

FEATURE-LENGTH MOTION PICTURE

DEBORAH LAMIA DENAVER

ADRUITHA LEE

SABRINA WILSON

CASSIE RUSSEK

MIHO SUZUKI

MARGARITA PIDGEON

CALE THOMAS

NIKKI NELMS



WWW.WBAWARDS.COM





# So, you want to be a DEPARTMENT HEAD...?

by Polly Lucke, Roster Business Representative, and Randy Sayer, Business Representative

Once upon a time, roster make-up artists and hair stylists were required to be a 'journeyman' to head a department on a film or television production (and before that, a journeyman make-up artist often ran both departments). Thanks to changes in our Basic Agreement two decades ago, this is no longer the case. However, whether we are a 'trainee' or a 'journeyman,' being a department head requires a different skill set than being a working artist, and comes with higher expectations and a lot of responsibility—from the employer, from the union, from your crew.

The employer expects our department heads to be the 'team leader'—and to be responsible for their crew; this alone is a tall order. Department heads are expected to assign duties, schedule employees, order supplies, oversee safe working conditions, train and manage their department—and maintain 'quality control.' To assist our members, we have developed an 'Outline of Duties' document for department heads to assist you in defining tasks and delineating expectations; you can edit and adapt it to your own preferences. If you have hired someone who is new to membership, this document can clearly explain what is expected of them; we find that communication is key to a smooth running department, and clearly outlining duties and responsibilities at the beginning of employment can eliminate future issues. We also have a 'Know Your Contract' document that covers the FAQs about each contract, and we have created flyers for 'Cancellation of Calls,' 'NDBs,' 'French Hours,' 'Turnarounds,' etc. (these are available on our website—or contact Polly Lucke for a word

.doc or pdf). If you have questions about your contract or your role as a department head—**contact us!**

The union holds our department heads to a higher standard, and we expect department heads to be "the steward of their production." This means alerting us to any issues or breaches of the contract, and to handle union issues within their department. We expect our department heads to report their employment—as well as the crew they are hiring, send us a call sheet on day one, and notify us of any changes in the employment of the crew. If you are doing the hiring, the Local 706 office should be notified. Something dangerous on set occurs? New actress arrives with her own make-up artist and hair stylist—and she's getting done in her trailer? Producers asking about a Star Waiver or Special Skills Request? **Contact us!**

Your crew expects you to hear their concerns—whether it is a paycheck problem, a dispute with a co-worker or a COVID-compliance issue—and to direct them to the appropriate person to rectify the situation. If a member of your crew has an accusation of harassment, bullying or micro-aggression, or has an impending maternity issue—**it is your concern**. If you don't know the answers—**contact us!**

Both Polly and Randy are always available to support our department heads—from pre-production through post. We are here to answer contract questions, advise on Human Resources issues or personality conflicts, and steer you around the pitfalls of the job. **We are here to see that you succeed as a department head!**



# “How do I get hired?”

by Polly Lucke, Roster Business Representative

**One of the most common questions I get** from new members is: How do I get hired? My response will always be: “Raise your hand!” Networking is still the key to building relationships with your fellow union artists. One of our Academy Award-winning department heads mentioned that they were hiring a recently initiated member for a project, and when I asked how they had connected, they admitted it was from a ‘cold call.’ The new member reached out to the department head via email to say they admired the work this artist has done on past projects, provided a link to their personal website and résumé, and asked to be considered for the next project. The department head was impressed by the quality of work on the website, and their chutzpah in reaching out.

Work in the film industry is not static: Since the invention of sound, we have learned to change and adapt to technology and changes in the marketplace. In recent history, we have seen the collapse of the studio system, runaway production, strikes by other guilds and now the work stoppage due to COVID-19. Even our most lauded members still need to hustle to promote themselves and book projects. Publishing a feature article in *The Artisan* about the work of your team is a fantastic way to promote yourself and your fellow members! If not a full article, then a picture of an innovative make-up or interesting hair style, with a brief description, can bring some great attention from your peers to your most recent project. In every issue, I find inspiration and respect for the work performed by our talented members, especially those who are working on lower budgeted ‘indie’ projects that may lack the bigger budgets, prep time and manpower that come with a large ‘tentpole’ feature film.

I hope that the articles in *The Artisan* continue to inform, educate and inspire our members.

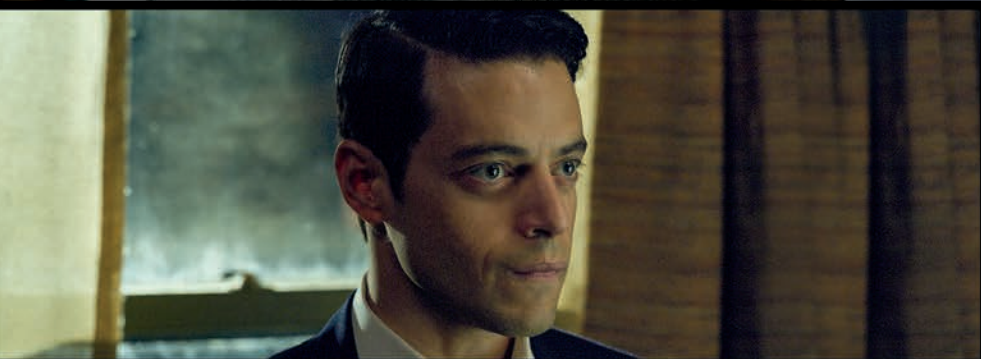


## 2021

- Mar. 3** Guild Awards video submissions end
- Mar. 5** Guild Awards final balloting begins:  
member log - in thru website
- Mar. 7** Board of Trustees Meeting at 10 AM via Zoom
- Mar. 8** Executive Board Meeting at 8 PM via Zoom
- Mar. 18** Guild Awards final voting ends 5 PM PST
  
- Apr. 2** **Good Friday, offices closed**
- Apr. 3** **WINNERS ANNOUNCED AT THE GUILD AWARDS VIRTUAL PRESENTATION**
- Apr. 11** Board of Trustees Meeting 10 AM via Zoom
- Apr. 12** Executive Board Meeting 8 PM via Zoom
  
- May 2** Board of Trustees Meeting at 10 AM via Zoom
- May 3** Executive Board Meeting at 8 PM via Zoom
- May 7** Board of Trustees Meeting at 10 AM via Zoom
- May 16** **General Membership Meeting at Local 80 from 2 - 4 PM**
  
- Mentors/Young Workers Meeting at 1 PM**
  
- May 31** **Memorial Day holiday, offices closed**

\*Dates subject to change





FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING  
**BEST MAKEUP AND HAIRSTYLING**

MAKEUP DEPARTMENT HEAD/DESIGNER  
 DONALD MOWAT

HAIR DEPARTMENT HEAD  
 MICHAEL WHITE



**“A MAJOR  
 MOTION PICTURE  
 ACHIEVEMENT.”**

DEADLINE  
*Pete Hammond*

**the little things**

WWW.WBAWARDS.COM

©2019 Warner Bros. Ent. All Rights Reserved.

KIMBERLY COLE

CLEAN BEAUTY LINE  
created by  
local 706 makeup artist



Get professional discount at  
[www.kimberlycolec cosmetics.com](http://www.kimberlycolec cosmetics.com)

Use code 706 for 40% OFF!

Follow us on Instagram  
@kimberlycolec cosmetics

## Theme Park, Theater & Broadcast Television News

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

**Well, it's been a year ... definitely not a minute.** As most of you know, our off-roster work is still on hold. I have been in touch with so many of our members throughout this time. We have had plenty of time for reflection. We've talked about the good times, as well as our struggles. To that point, I'm happy to share that Disney has finally been able to join our Local 706 Guild Awards for the first time with *Frozen Live* at Hyperion Theater. This is long overdue and a wonderful recognition of fellow members' excellent theatrical work. As for our struggles, most of the time, we are so busy working that important things we need tend to fall through the cracks. Having just one day off to catch up usually results in falling on our face with exhaustion. It seems to me that there is room for improvement in our workspaces.

A fellow member and dear friend said, maybe it's time for some well overdue reflection. One of the things we talked about was the long hours devoted to "tech." These are often back to back 12-plus-hour days, six days a week that leaves us drained and unable to give the best of ourselves. In live venues, this is a constant occurrence. Many hours of standing and "holding" until midnight and returning the next morning without sufficient sleep, nutrition, or recouping time. Too many of us don't live close to the venues we are working, so there is the continual danger of unsafe driving. Several show "techs" stand out to me. One of them was 9 to 5 at the Ahmanson Theatre with many celebrities in the cast. My amazingly talented friend Michele Arvizo was still the Department Head. To say we had a few technical difficulties is an understatement. We have lots of issues to work on regarding our working conditions. The conversation needs to start somewhere, and why not now?

During this time of COVID, I have encouraged our members to get to know their contracts completely and get involved with our Local and volunteering activities. The membership is the union. Get involved with being a part of positive changes for our post-COVID future success.

We, the artisans of Local 706, will be back to continue making the magic. With our chins up and eyes forward. Most importantly, dear members, WE are survivors, fighters, and warriors!

With love, respect and unity,

Patrice K. Madrigal



fyc |  tv+

**FOR YOUR CONSIDERATION**  
THE HAIR AND MAKE-UP TEAMS BEHIND

*Mariah Carey's*  
**M**  
*Magical Christmas Special*

**BEST CONTEMPORARY MAKE-UP**

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

BRUCE GRAYSON      ANGELA MOOS      KRISTOFER BUCKLE  
JAMES MACKINNON

**BEST CONTEMPORARY HAIR STYLING**

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

JAYSON MEDINA      ABRAHAM ESPARZA      NICOLE WALPERT  
BRIAN STEVEN BANKS

ghost  
writer

**BEST HAIR STYLING**

CHILDREN AND TEEN TELEVISION PROGRAMMING

LIZ ROELANDS

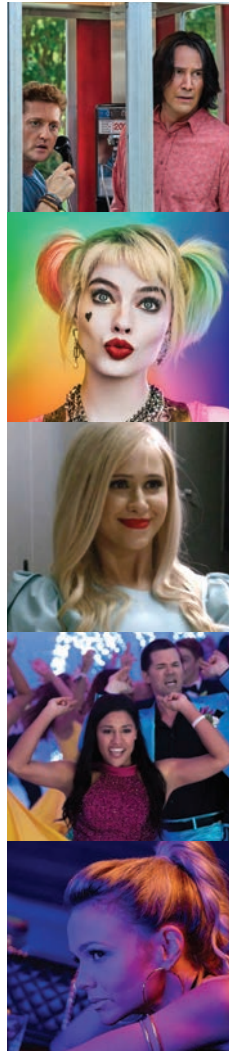


Nominees have been announced for the 8th Annual MUAHS Guild Awards honoring outstanding achievements in make-up and hair styling in motion pictures, television, commercials and live theater. Winners will be honored at the reimagined virtual gala on Saturday, April 3, 2021.

**Matthew Mungle**, Oscar®- and Emmy®-winning make-up artist, and **Terry Baliel**, Emmy®-winning hair stylist, will receive Lifetime Achievement Awards, honoring an extraordinary spectrum of acclaimed work, exceptional contributions to the motion picture arts and sciences, and outstanding service to their union or the entertainment industry.

Final online voting begins March 5, 2021, and ends March 18, 2021.

**BEST CONTEMPORARY MAKE-UP**



**BILL & TED  
FACE THE MUSIC**  
Bill Corso, Dennis Liddiard,  
Stephen Kelley

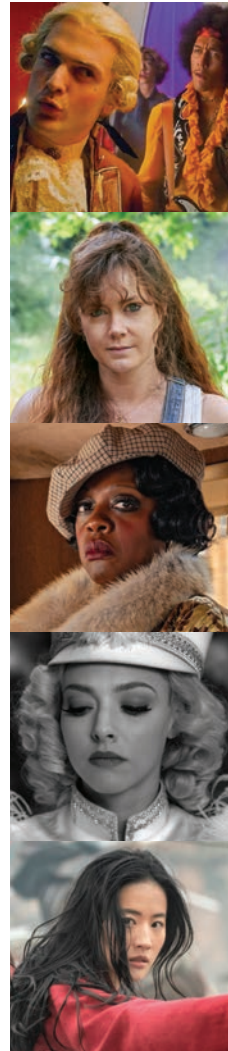
**BIRDS OF PREY  
(AND THE FANTABULOUS  
EMANCIPATION OF ONE  
HARLEY QUINN)**  
Deborah Lamia Denaver,  
Sabrina Wilson, Miho  
Suzuki, Cale Thomas

**BORAT SUBSEQUENT  
MOVIEFILM**  
Katy Fray, Lisa Layman,  
Thomas Kolarek

**THE PROM**  
Eryn Krueger Mekash,  
J. Roy Helland, Kyra  
Panchenko, Donald McInnes

**PROMISING YOUNG  
WOMAN**  
Angela Wells, Brigitte  
Hennech, Adam Christopher

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



**BILL & TED  
FACE THE MUSIC**  
Bill Corso, Dennis Liddiard,  
Stephen Kelley,  
Bianca Appice

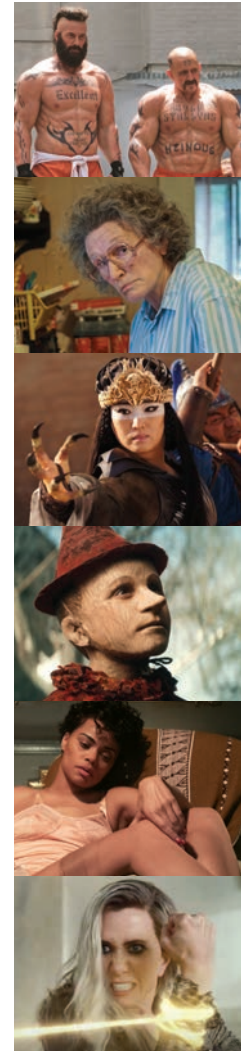
**HILLBILLY ELEGY**  
Eryn Krueger Mekash,  
Jamie Hess, Devin Morales,  
Jessica Gambardella

**MA RAINEY'S  
BLACK BOTTOM**  
Matiki Anoff, Sergio Lopez-  
Rivera, Carl Fullerton,  
Debi Young

**MANK**  
Gigi Williams,  
Michelle Audrina Kim

**MULAN**  
Denise Kum, Rick Findlater,  
Georgia Lockhart - Adams,  
James Mackinnon

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



**BILL & TED  
FACE THE MUSIC**  
Bill Corso, Kevin Yagher,  
Steve Wang, Stephen Kelley

**HILLBILLY ELEGY**  
Eryn Krueger Mekash,  
Matthew Mungle, Jamie Hess

**MULAN**  
Denise Kum, Chris Fitzpatrick

**PINOCCHIO**  
Mark Coulier

**THE UNITED STATES VS.  
BILLIE HOLIDAY**  
Adrian Morot

**WONDER WOMAN 1984**  
Jan Sewell, Mark Coulier





**MAKE-UP AND HAIR STYLISTS GUILD**

NOMINATIONS

BEST PERIOD AND/OR CHARACTER MAKE-UP, MOVIE FOR TELEVISION  
ANGELA WELLS, ANGEL RADEFELD-WRIGHT, BRIGITTE HENNECH  
BEST PERIOD HAIR STYLING AND/OR CHARACTER HAIR STYLING,  
MOVIE FOR TELEVISION  
CARLA JOI FARMER, LINDA VILLALOBOS, LILLIE FRIERSON, STACEY MORRIS

“SYLVIE’S LOVE’ IS AMONG THE BOLDEST AND MOST PERSUASIVE DISPLAYS OF THE PREEMINENCE—AND **THE ESSENTIAL SUBSTANCE—OF STYLE THAT THE RECENT CINEMA HAS TO OFFER”**

*THE NEW YORKER*

AMAZON ORIGINAL MOVIE

# SYLVIE’S LOVE



**MAKE-UP AND HAIR STYLISTS GUILD**

NOMINATIONS

BEST PERIOD AND/OR CHARACTER MAKE-UP, MOVIE FOR TELEVISION  
LINDSAY IRISH DESARNO, DIANE HELLER

“A NUANCED PLEA FOR LOVING ACCEPTANCE”

*VARIETY*

“WELL-CRAFTED”

*The Boston Globe*

AMAZON ORIGINAL MOVIE

# Uncle Frank

FYC | prime video





FEATURE-LENGTH MOTION PICTURE

**BEST CONTEMPORARY HAIR STYLING**



**BILL & TED  
FACE THE MUSIC**  
Donna Spahn - Jones, Budd Bird, Jeri Baker, Ulla Gaudin

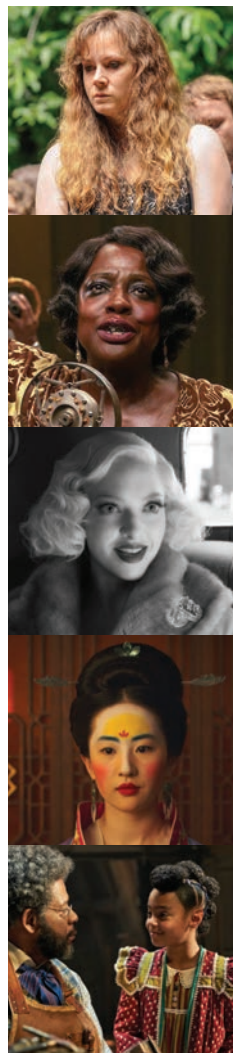
**BIRDS OF PREY  
(AND THE FANTABULOUS  
EMANCIPATION OF ONE  
HARLEY QUINN)**  
Aduitha Lee, Cassie Russek, Margarita Pidgeon, Nikki Nelms

**BORAT SUBSEQUENT  
MOVIEFILM**  
Kimberly Boyenger, Tyler Ely

**THE PROM**  
Chris Clark, Natalie Driscoll, Ka'Maura Eley, J. Roy Helland

**PROMISING YOUNG WOMAN**  
Daniel Curet, Bryson Conley, Lee Ann Brittenham

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



**HILLBILLY ELEGY**  
Patricia Dehaney, Tony Ward, Martial Corneville, Stacey Butterworth

**MA RAINEY'S  
BLACK BOTTOM**  
Mia Neal, Larry Cherry, Leah Loukas, Tywan Williams

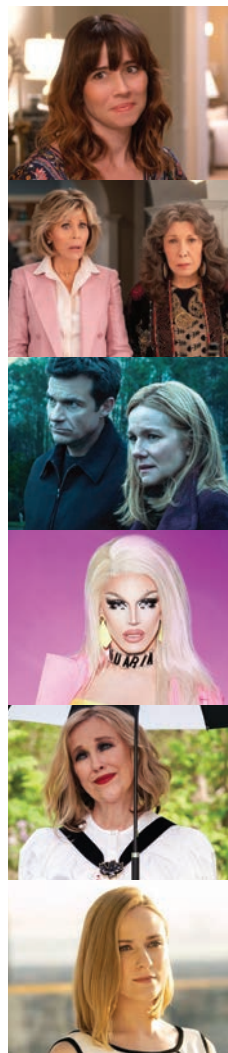
**MANK**  
Kimberly Spiteri, Colleen LaBaff

**MULAN**  
Denise Kum, Rick Findlater, Georgia Lockhart - Adams, Terry Balieil

**JINGLE JANGLE: A  
CHRISTMAS JOURNEY**  
Sharon Martin, Kat Fa

TELEVISION SERIES, TELEVISION MINI SERIES OR TELEVISION NEW MEDIA SERIES

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



**DEAD TO ME**  
Jacqueline Knowlton, Toryn Reed, Kim Greene, Liz Lash

**GRACE AND FRANKIE**  
Melissa Sandora, David De Leon, Bonita De Haven

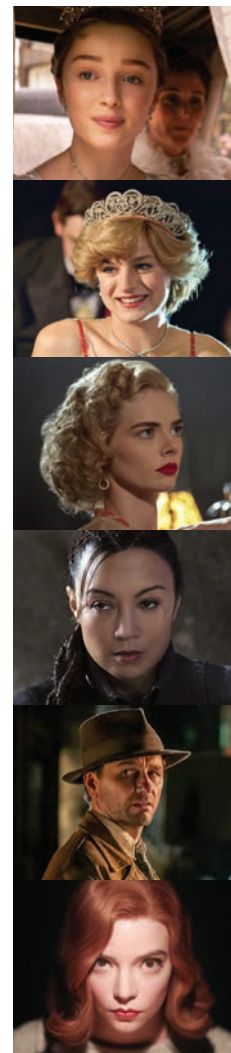
**OZARK**  
Tracy Ewell, Jillian Erickson, Susan Reilly Lehane

**RUPAUL'S DRAG RACE**  
Natasha Marcelina, Jen Fregozo

**SCHITT'S CREEK**  
Candice Ornstein, Kerry Vaughan

**WESTWORLD**  
Elisa Marsh, John Damiani, Jennifer Aspinall, Rachel Hoke

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



**BRIDGERTON**  
Marc Pilcher, Lynda J. Pearce, Claire Matthews, Louise Bannell

**THE CROWN**  
Cate Hall, Emilie Yong - Mills

**HOLLYWOOD**  
Eryn Krueger Mekash, Kim Ayers, Kerrin Jackson, Ana Gabriela Quinonez

**THE MANDALORIAN**  
Brian Sipe, Alexei Dmitriev, Samantha Ward, Carlton Coleman

**PERRY MASON**  
Christien Tinsley, Corinne Foster, Steve Costanza, Gerry Quist

**THE QUEEN'S GAMBIT**  
Daniel Parker



**W G A A W A R D S**  
NOMINATION  
**BEST ADAPTED SCREENPLAY**

**2** MAKE-UP ARTISTS & HAIR STYLISTS GUILD  
NOMINATIONS  
**BEST CONTEMPORARY MAKE-UP**  
**BEST CONTEMPORARY HAIR STYLING**

**2** CRITICS' CHOICE AWARDS  
NOMINATIONS  
**BEST COMEDY**  
BEST SUPPORTING ACTRESS MARIA BAKALOVA



**“THE BEST FILM  
OF THE YEAR”**

*The New York Times*

AMAZON ORIGINAL MOVIE

# BORAT

## SUBSEQUENT MOVIEFILM

**“THIS BRILLIANT PLEA  
FOR A BETTER WORLD  
CUTS DEEP**

AND SACHA BARON COHEN'S  
SEARING BRAND OF HUMOR HAS  
NEVER FELT MORE ESSENTIAL”

*IndieWire*



FOR YOUR CONSIDERATION IN ALL CATEGORIES INCLUDING

## **BEST PICTURE**

PRODUCED BY SACHA BARON COHEN • MONICA LEVINSON • ANTHONY HINES

### **BEST CONTEMPORARY MAKE-UP**

FEATURE-LENGTH MOTION PICTURE

KATY FRAY • LISA LAYMAN • THOMAS KOLAREK

### **BEST CONTEMPORARY HAIR STYLING**

FEATURE-LENGTH MOTION PICTURE

KIMBERLY BOYENGER • TYLER ELY



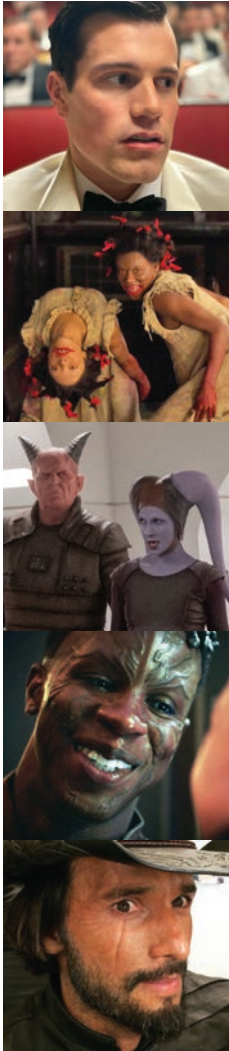
amazonstudiosguilds.com

AMAZON  
STUDIOS



**TELEVISION SERIES, TELEVISION MINI SERIES OR  
TELEVISION NEW MEDIA SERIES**

**BEST SPECIAL  
MAKE-UP  
EFFECTS**



**HOLLYWOOD**

Eryn Krueger Mekash,  
Kerrin Jackson,  
Ana Gabriela Quinonez,

**LOVECRAFT COUNTRY**

Carey Jones, Heather  
Beauvais, Sabrina Wilson,  
Matt Sprunger

**THE MANDALORIAN**

Brian Sipe, Alexei Dmitriew,  
Samantha Ward,  
Scott Stoddard

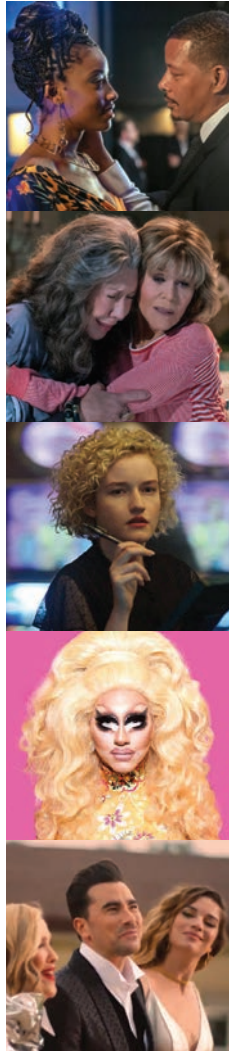
**STAR TREK: PICARD**

James Mackinnon,  
Richard Redlfsen, Alexei  
Dmitriew, Vincent Van Dyke

**WESTWORLD**

Justin Raleigh, Chris Hampton,  
Thom Floutz

**BEST CONTEMPORARY  
HAIR STYLING**



**EMPIRE**

Melissa Forney, Nolan Kelly,  
Al Payne, Sterfon Demings

**GRACE AND FRANKIE**

Kelly Kline, Jonathan  
Hanousek, Marlene Williams

**OZARK**

Rita Parillo, Anna Hilton,  
Tanya Walker

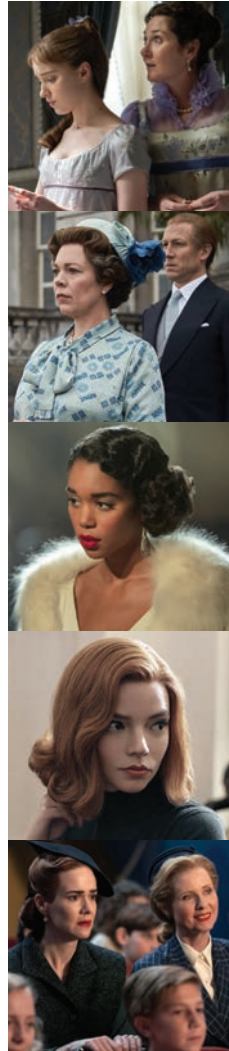
**RUPAUL'S DRAG RACE**

Curtis Foreman,  
Ryan Randall

**SCHITT'S CREEK**

Annastasia Cucullo,  
Ana Sorys

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



**BRIDGERTON**

Marc Pilcher, Lynda J.  
Pearce, Adam James  
Phillips, Tania Couper

**THE CROWN**

Cate Hall,  
Emilie Yong - Mills

**HOLLYWOOD**

Michelle Ceglia, Barry Lee  
Moe, George Guzman,  
Michele Arviso

**THE QUEEN'S GAMBIT**

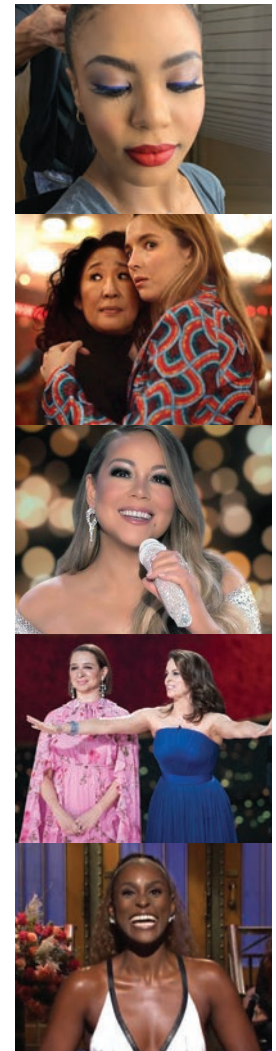
Daniel Parker

**RATCHED**

Chris Clark, Natalie Driscoll,  
Michelle Ceglia,  
Dawn Victoria Dudley

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

**BEST CONTEMPORARY  
MAKE-UP**



**DANCING WITH THE STARS**

Zena S. Green, Julie Socash,  
Donna Bard, Victor Del Castillo

**KILLING EVE SEASON 3**

Juliette Tomes, Amy Brand

**MARIAH CAREY'S MAGICAL  
CHRISTMAS SPECIAL**

Bruce Grayson, Angela Moos,  
Kristofer Buckle,  
James Mackinnon

**THE OSCARS**

Bruce Grayson, Angela Moos,  
Jennifer Aspinall,  
James Mackinnon

**SATURDAY NIGHT LIVE**

Louie Zakarian,  
Amy Tagliamonti, Jason Milani,  
Joanna Pisani





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

TELEVISION SERIES, TELEVISION LIMITED  
OR MINISERIES OR TELEVISION NEW MEDIA SERIES

Brian Sipe  
Alexei Dmitriew  
Samantha Ward  
Carlton Coleman

**BEST SPECIAL  
MAKE-UP EFFECTS**

TELEVISION SERIES, TELEVISION LIMITED  
OR MINISERIES OR TELEVISION NEW MEDIA SERIES

Brian Sipe  
Alexei Dmitriew  
Samantha Ward  
Scott Stoddard

**STAR WARS**  
THE  
**MANDALORIAN**

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



**THE CLARK SISTERS: FIRST  
LADIES OF GOSPEL**

LaLette Littlejohn, Christopher Pizzarelli, Dorota Zajac

**SATURDAY NIGHT LIVE**

Louie Zakarian, Amy Tagliamonti, Jason Milani, Rachel Pagani

**SHERMAN'S SHOWCASE  
BLACK HISTORY MONTH  
SPECTACULAR**

Rebecca DeHerrera, Pam Farmer, Rebecca Lee Castro, Karen Knopp

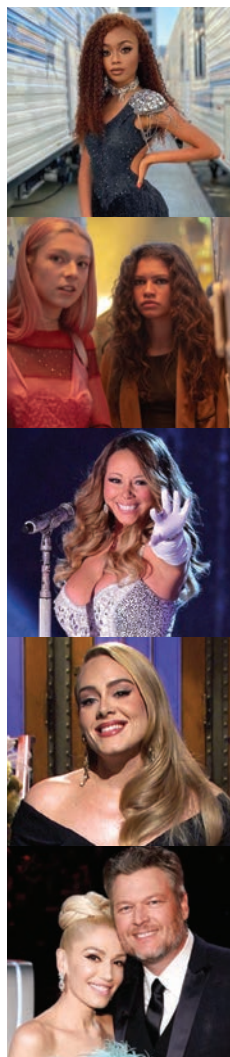
**SYLVIE'S LOVE**

Angela Wells, Angel Radefeld-Wright, Brigitte Hennech

**UNCLE FRANK**

Lindsay Irish Desarno, Diane Heller

**BEST CONTEMPORARY  
HAIR STYLING**



**DANCING WITH  
THE STARS**

Kimi Messina, Jani Kleinbard, Regina Rodriquez, Roma Goddard

**EUPHORIA "TROUBLE  
DON'T LAST ALWAYS"**

Melanie Smith, Kaity Licina

**MARIAH CAREY'S MAGICAL  
CHRISTMAS SPECIAL**

Jayson Medina, Abraham Esparza, Nicole Walpert, Brian Steven Banks

**SATURDAY NIGHT LIVE/  
ADELE AS HOST**

Jodi Mancuso, Cara Hannah, Inga Thrasher

**THE VOICE**

Jerilynn Stephens, Danilo Dixon, Roberto Ramos, Robert "LaMarr" Randle

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



**THE CLARK SISTERS: FIRST  
LADIES OF GOSPEL**

Etheline Joseph, Yasmine Crosdale, Tenika Smith

**GODMOTHERED**

Melissa Yonkey, Susan Buffington, Marie Larkin

**HAMILTON**

Frederick Waggoner

**SATURDAY NIGHT LIVE/  
KRISTEN WIG AS HOST**

Jodi Mancuso, Cara Hannah, Inga Thrasher

**SYLVIE'S LOVE**

Carla Joi Farmer, Linda Villalobos, Lillie Frierson, Stacey Morris





“VISUALLY STUNNING”

– USA TODAY • Brian Truitt



FOR YOUR CONSIDERATION

BEST PERIOD AND/OR CHARACTER MAKE-UP  
FEATURE-LENGTH MOTION PICTURE

DENISE KUM • RICK FINDLATER  
GEORGIA LOCKHART-ADAMS • JAMES MacKINNON

BEST SPECIAL MAKE-UP EFFECTS  
FEATURE-LENGTH MOTION PICTURE

DENISE KUM • CHRIS FITZPATRICK

BEST PERIOD HAIR STYLING  
AND/OR CHARACTER HAIR STYLING  
FEATURE-LENGTH MOTION PICTURE

DENISE KUM • RICK FINDLATER  
GEORGIA LOCKHART-ADAMS • TERRY BALIEL

Disney  
**MULAN**

©2021 Disney Enterprises, Inc.

## DAYTIME TELEVISION

### BEST MAKE-UP

#### THE BOLD AND THE BEAUTIFUL

Christine Lai Johnson, Stacey Alfano, James Elle

#### THE ELLEN DEGENERES SHOW

Dionne Wynn

#### THE KELLY CLARKSON SHOW

Jason McGlothlin, Gloria Elias - Foeillet, Chanty LaGrana, Josh Foster

#### THE REAL

Melanie Mills, Glen Alen Gutierrez, Motoko Honjo - Clayton

#### THE YOUNG AND THE RESTLESS

Patricia Denney, Kathy Jones, Laura Schaffer, Kelsey Collins

### BEST HAIR STYLING

#### THE BOLD AND THE BEAUTIFUL

Lisa Long, Danielle Spencer, Lauren Larsen, Christina Joseph

#### THE KELLY CLARKSON SHOW

Roberto Ramos, Tara Copeland

#### THE YOUNG AND THE RESTLESS

Adriana Lucio, Lauren Mendoza, Regina Rodriguez, Jackie Zavala

#### THE REAL

Roberta Gardener - Rogers, Rachel Mason, Ray Dobson, Noogie Thai

#### DR. PHIL "FROM TECH GENIUS TO UNMOTIVATED MESS"

Mimi Vodnoy Love, Annette Jones

## CHILDREN & TEEN TELEVISION PROGRAMMING

### BEST MAKE-UP

#### ALL THAT

Michael Johnston, Melanie Mills, Tyson Fountaine, Nadege Schoenfeld

#### THE BABY-SITTERS CLUB

Zabrina Matiru, Darah Wyant, Lindsay Pilkey

#### DANGER FORCE

Michael Johnston, Brad Look, Kevin Westmore, Tyson Fountaine

#### HENRY DANGER

Michael Johnston, Brad Look, Kevin Westmore, Robert Maverick

#### SESAME STREET

Jane DiPersio

### BEST HAIR STYLING

#### ALL THAT

Joe Matke, Dwayne Ross, Theresa Broadnax

#### THE BABY-SITTERS CLUB

Florence Cepeda, Sasha Carnovale

#### DANGER FORCE

Joe Matke, Roma Goddard, Yunea Cruz

#### GHOSTWRITER

Liz Roelands

#### SESAME STREET

Jacqueline Payne

## COMMERCIALS & MUSIC VIDEOS

### BEST MAKE-UP

#### BUD LIGHT SUPER BOWL LV "POST MALONE"

Linda Barcojo, Kentaro Yano

#### CAPITOL ONE "JOHN TRAVOLTA SANTA/HUNGRY MAN"

Michael Ornelaz, Richard Redlefsen

#### JUSTIN BIEBER "ANYONE"

Julie Hassett, Ally McGillicuddy, Kevin Haney, VyVy Tran

#### LADY GAGA "911"

Sarah Tanno, Mike Mekash, Eryn Krueger Mekash

#### THE WEEKND "IN YOUR EYES"

Koji Ohmura, Shelby Smith

### BEST HAIR STYLING

#### FRITO-LAYS "MY FAVORITE THINGS"

Craig Gangi

#### MOUNTAIN DEW ZERO "BRYAN CRANSTON"

Vito Trotta

#### RUFUS WAINWRIGHT "DEVILS AND ANGELS"

Sean James

#### OZZY OSBOURNE "UNDER THE GRAVEYARD"

Melissa Yonkey, Troy Zestos

#### WORKOUT/STATE FARM "CHRIS PAUL AND ALFONSO RIBEIRO"

Stacey Morris

## THEATRICAL PRODUCTION (LIVE STAGE)

### BEST HAIR STYLING

#### FROZEN - LIVE AT THE HYPERION

Erin Zachary, Charles La Pointe

#### FROZEN

Suzanne Storey, Elaine Jarblanski, Chanthy Orellana

#### HAMILTON (AND PEGGY COMPANY)

Marcelo Donari, Robert Mrazik

#### HARRY POTTER AND THE CURSED CHILD

Vicky Martinez, Sophia Robinson, Jason Torres

#### LITTLE SHOP OF HORRORS

Sharon Peng, Jenny Maupin





**"A BREATHTAKING SCREEN SENSATION."**

*The Guardian*



# HAMILTON

FOR YOUR CONSIDERATION

**BEST PERIOD HAIR STYLING AND/OR CHARACTER HAIR STYLING**  
TELEVISION SPECIAL, ONE HOUR OR MORE LIVE PROGRAMS SERIES, OR MOVIE FOR TELEVISION

**FREDERICK WAGGONER**

© 2021 DISNEY ENTERPRISES, INC. ORIGINAL BROADWAY KEY ART © 2015 HAMILTON IP LLC  
PHOTOS © 2020 LIN-MANUEL MIRANDA AND NEVIS PRODUCTIONS, LLC







## MAKE-UP

BY JEAN BLACK

DEPARTMENT HEAD MAKE-UP

It's amazing how sometimes things come full circle. I was born and raised in Texas, majored in history at University of Texas, began my film career in Texas and now many years later, had the good fortune to connect with this incredible Texas story, a Western, with a deep resonance for today's culture and join an incredible team of filmmakers to bring it to the screen.

Continued on Page 34

*From left: Helena Zengel as  
Johanna Leonberger and  
Tom Hanks as Captain  
Jefferson Kyle Kidd*

READ ALL ABOUT IT:

# **NEWS** of *the* **WORLD**

All Photos Courtesy of Universal Studios





## HAIR

BY KELVIN TRAHAN

DEPARTMENT HEAD HAIR

It's not every day that we get asked to work on a Western. In my 35-year career, this is my first truly "Period Western." Being raised in Texas, trust me when I say it's a big deal. Based on the fantastic novel by Paulette Jiles, this wasn't just some shoot 'em up; *News of the World* is a real character-driven story of two lost souls who find each other after the horrors of the Civil War and form an unlikely bond. So, it was exciting when I was contacted about working on this project and to find out that Paul Greengrass was going to write and direct, was just icing on the cake.

Continued on Page 37





#### **MAKE-UP** Continued from Page 32

*News of the World* was in the perfect combination of hands with director Paul Greengrass and Tom Hanks as Captain Kidd, and it was a very special honor when I received the call inquiring about my interest in working on this film. With Paul's background as a documentarian and résumé of films that evoke such palpable realism and Tom's repeatedly earned stature as America's great actor of pathos and impeccable professional standards, it was apparent that this 'would be an unforgettable journey.

Set against the brutality and uncertainty of 1870 Reconstruction Texas, we follow the odyssey of Captain Kidd and Johanna, two weary and wounded characters, in need of finding some new hope and sense of belonging. In our early conversations, Paul Greengrass challenged me, saying he wanted these characters to look like "life had made them up, and not make up." I've long believed that the best realistic character depictions are supported by what make-up can do without drawing attention. Achieving this means both photographic and historical period research is essential to understand the authentic looks, fashions and customs of that specific era. Furthermore, it means assembling a team of artists who will embrace a culture of striving to create work that can genuinely hide in plain sight.

The first phase of teamwork, sharing research, discussions and design looks, began with Department Head Hair Kelvin Trahan. Kelvin and I worked together on a film in our home state of Texas almost 30 years ago, so it was a great joy,

and another facet of coming full circle, to reconnect and collaborate with this wonderful friend on a period Western set in Texas. The amazing costume designer Mark Bridges and cinematographer Dariusz Wolski also provided helpful insights. As we dove further into the research and character discussions, Paul Greengrass made a number of references but the two that were most specific for me were Steinbeck's *Grapes of Wrath* and his overt proclamation that he wanted the audience to feel like they could smell the characters. These two notes reflected his commitment to authenticity. Early on, Kelvin and I requested that all of our main cast members and background not cut their hair, beards, moustaches, sideburns and eyebrows so as to maximize our potential choices and "grow out" any modern vestiges of their everyday appearance. The harsh reality of most people's appearance in this post-wartime and location, presented as weathered, dirty, grimy, dusty, highly individualized facial hair, long hair for women and primitively treated wounds and injuries.

By this time, we knew that Tom Hanks' character would work in every scene, prompting us to plan ahead, making character design decisions in advance so that our teams could execute those for supporting and background players while we were on set. Also, the logistics on location meant filming in remote areas nowhere near our base camp trailers, therefore, needing to create speed, efficiency and portability whenever possible. I began assembling my team, bringing Stevie Bettles from Local 706 as my Department Head Assistant. Our working experience together, combined with his versatile talent, strengths in design,



expertise with prosthetics, including his created line of Out of the Kit, peel and stick prosthetics would be a strong support and the right choice for the creative and logistical challenges ahead. Collaborating with Kelvin, we used recent cast photos to begin designing character looks.

Filming in New Mexico was a great help in building the make-up team. I was quite fortunate to have very talented additional make-up artists, Sheila Gomez as 2nd and Bonnie Masoner as 3rd. Working with them for several weeks prior to filming, we met with and finalized designs for most of the cast and background. This included cutting, shaping and sometimes augmenting beards, moustaches, sideburns and eyebrows with lace facial hair and laid hair, designing and choosing period prosthetic scars such as Almay's facial scar to subtly shape character, testing and creating a variety of combinations to create the weathered and begrimed looks for these characters in a world where bathing would have been infrequent at best. To achieve this layered "lived in grime" look, we used PPI Dirt, make-up liquid, DK Brun Dirt & Soot, Mehran Cake Dry dark brown and mixed them with SUNBURN Warm Liquids and water. Also, there were significant doubles and stunt players that Sheila and Bonnie expertly handled to match the wide varieties of facial hair.

I wanted the look for Captain Kidd to be iconic but very organic, knowing that Tom Hanks' performance would do everything else. I trimmed his grown-out beard and maintained a length that would seem to reveal more of his face when he was cleaned up and reading to his audience. Wanting Captain Kidd's appearance to reflect the weariness of war, all his travels and sorrows, I colored his beard with gray and browns, reddened his eyes, tanned and aged him with layers of the dust, dirt and grime combinations to reflect different levels, along with varying amounts of sweat and weathering to reflect the elements while traveling in the open wagon and any particular situation they were in, such as the extreme cracked lips, dried skin and eyes from the windstorm. For the old scars on his back, along with all the other men's scars, I pored over numerous photos and descriptions of Civil War era wounds and chose our prosthetics to reflect the weaponry of the period, from bayonets and sabers to rifles and muskets. Stevie made and applied these, and we colored them together. During the gunfight, Kidd is wounded by shrapnel. This wound ends up marking time as it initially bleeds, is cleaned, heals, scabs and finally, scars over during the course of his



Director and co-writer Paul Greengrass (left) and Tom Hanks on the set.





travels. We used “Out of the Kit” custom scars and wounds for their ease of application, excellent blending and ability to withstand all the extreme conditions of wind, sand, rain and snow during filming.

For Johanna, Stevie and I created a look to reflect her wild and punishing life experiences beyond her youth by weathering and sunburn on Helena Zengel’s particularly fair complexion, along with applied freckles using a template. Dust and dirt were varied to coordinate with the conditions and circumstances in the wagon. As their travels progressed, Stevie added an aging stipple to enhance Johanna’s dehydrated appearance and given her age, chose to paint her wounds to look three dimensional.

I’m very proud of the looks we achieved in this film and it would not have been possible without a great team effort with Kelvin Trahan and his entire hair department, the tremendous support, creativity and supervisory assistance from Stevie Bettles, the dependably excellent Sheila Gomez and Bonnie Masoner, as well as the main make-up artists for our background: Karen Romero, Katie Douthit, Siobhan Carmody and Janine Maloney, who all did a fantastic job!

Making *News of the World* was difficult but such a memorable experience. Long days, tough conditions, elements always throwing new challenges, a crew that always rose to overcome obstacles and solve problems, surprises like waking up to three inches of snow with none in the scene, trudging up and down hills with our gear like Cosmetic Sherpas, the haunting and beautiful honor of the Kiowa Native Americans drumming and chanting, giant tarantulas on the march to hide for winter and seeing Tom Hanks petting them are just a few of the images that recur. Tom Hanks is such a wonderful person to work alongside. He was out in the elements all day, every day, always prepared, never complained, a trooper and brilliant all the way. And it was a unique pleasure working so closely with Paul Greengrass who has such an amazing eye and ability to shape the richness of story on the fly, it is inspiring. And again, my team. Yes, this journey will stay with me.



## HAIR Continued from Page 33

I'd been a big fan of Paul Greengrass' films and after working with him, my admiration has only grown. Certainly, this was among my favorite experiences with a director as Paul was not only friendly and open-minded from the beginning but also completely trusting in the process of our work. The odyssey of this story had a natural connection when Paul said to think of the John Ford classic *The Searchers*. But when he added, "I want to smell them from the screen," it was an invaluable and specific note that conveyed a lot about his intentions for the characters in our film and became a mantra for me and my team.

To do good hair for a film, you must put together a great team of hair stylists. We were shooting in New Mexico on primarily remote exteriors with quite a number of large crowd scenes and stunts, and I needed a very strong local stylist to be my 2nd. Nichole Miller was recommended to me from a Local 706 make-up artist who I'd worked with several times and trusted. She was the perfect choice. Nichole is not only a talented hair stylist but also a hard worker and the ultimate team player!

My longtime friend and 2nd, Catherine Marcotte, had already retired but she agreed to come on board as the 3rd. Catherine has worked with me throughout my career and is exactly what any department head would cherish. She's always been supportive, reliable and able to figure out and achieve anything

you throw her way. Before I was lucky enough to bring her into the feature world, she had a long career in television and also ran a wig shop at one time. Coming in from Los Angeles, she was in charge of all the wig work for our many stunt players and helped supervise the background. She has been my rock and my career would be s\*\*\* without her!

As department heads, we are only as strong as our support. I have to say New Mexico has outstanding hair stylists and if there is one thing they're experienced with, it's the Western. Some of them may be tired of Westerns, but for me, they were a godsend. When I showed them my period research, they knew exactly what we needed. They were amazing and I learned so much from them.

After doing extensive period, as well as Texas research, we got current photos of all our main actors and I chose looks for each that I thought would suit them as their character and would be period-correct. Because of the hygiene issues of the time and the country being in a depressed state, it was important that the actors look more authentic than necessarily their most attractive. Fortunately, our director had chosen mostly cast members with theatrical backgrounds who were more than willing to collaborate on creating authentic looks.

Tom Hanks' character 'Captain Kidd' was in every scene of the film, so make-up designer and Department Head Jean Black and I had to strategize ahead of time about our overall



From left: Mare Winningham as Doris Boudlin with Hanks and Zengel





plan. I asked Tom to grow out his hair beforehand and then maintain a choppy scissored haircut so that it didn't look fresh and also to enhance his naturally curly hair. I would get him ready in the morning, then oversee and help out with other characters before leaving with him to go to set. For Captain Kidd, and all the male characters, we searched high and low for vintage hair creams and pomades to use such as Brylcreem, Groom & Clean and 3 Flowers pomade. We were able to use these older products to style like the oils and waxes of the period that also helped to make their hair greasy and dirty-looking. Also, these products lasted throughout the day in whatever weather conditions we experienced.

Playing 'Johanna' at only 10 years old, Helena Zengel had strict restraints on her work hours, so she typically came to set later. I gave Helena a very chopped razor cut because as an orphan in Kiowa culture, her long hair had been chopped off. Nichole got Helena ready every morning and not only maintained her haircut throughout the film but also used a variety of products, such as Rahua's salt spray and Reuzel's green pomade to achieve her dirty, piecey, unkempt, "wild" look. Since I was typically already on set with Tom, Nichole would send Helena to set and stay back in the trailer to get any additional principal day players ready.

For most of the women, additional hair was added either with pieces or extensions to achieve the long hair that was put up and center parted, as was the style of the period. Nichole expertly achieved this with the female principals. We used dry shampoos with color to help blend the additional hair with their own and encouraged all the principals and background

players to try to not wash their hair every day to help with the downtrodden looks. As you can imagine, some were better at keeping "dirty hair" than others.

I'd like to recognize the main hair stylists working on our background players who were so important to the overall look of the film. The authenticity of the crowds at Captain Kidd's readings and around the various towns our duo travel through were vital. Emerald Ortega was in charge of the background tent. Grace Esquibel, K-Bobby Edgar, Janessa Bouldin and Aleka Kastelic were our primary daily stylists and I'll be forever grateful for their hard work and commitment to the film.

More than some might expect, accomplishing the realism Paul Greengrass is known for in this type of film required a lot of research into the distinct locale and period styles. Beyond those creative challenges, planning for the logistical demands of Tom Hanks working every day combined with our remote locations was crucial as we had to rely on our teams back at base camp. Toward the very end of our prep, the studio asked Jean Black and I to prepare a "look book" for the film and though the timing of that request gave us some concern, it actually helped us make decisions that solidified the look and proved very helpful once on location. There was never any question about the look after that. With our remote locations, once we left base camp, we were always on the move and rarely returned until the end of the shooting day, so we had to be prepared for anything with our kits and the conditions. Think pack mules. From the extremes of weather, hills, rocks and dust, my body will never be the same, but what a glorious journey. •



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



Disney  
**GODMOTHERED**

BEST PERIOD HAIR STYLING AND/OR CHARACTER HAIR STYLING  
TELEVISION SPECIAL, ONE HOUR OR MORE LIVE PROGRAMS SERIES, OR MOVIE FOR TELEVISION

*Melissa Yonkey, Susan Buffington, Marie Larkin*



# JUDAS AND THE BLACK MESSIAH

## MAKE-UP DESIGN AND INTENTIONS

BY SIÂN RICHARDS

DEPARTMENT HEAD MAKE-UP

Every so often an important film is in the works—*Judas and the Black Messiah* was one of those. There have rarely been times in my career when I wanted to design a movie so much that I put my name in the hat directly, but the story of Fred Hampton, the assassinated 21-year-old Chairman of the Chicago Black Panther Party in 1969, provoked me to do just that. I was so grateful they wanted me for the make-up job. I didn't read the script first, as it would have just been another story, but from the moment I spoke with our director Shaka King, I went on an intense study of American history and the civil rights movement. I spent four weeks, 10-14 hours a day feverishly reading everything I could lay my eyes on or listen to, scouring the internet, reading rare archives of Black and white news reports, seeing the imbalance of truth. I read multiple books by African American philosophers and activists, spoke to people who were actually there, learned the importance of Black women in American history; and stuff that tore my heart out and had me weeping, understanding the pain of so many mothers. I myself, the mother of a son defined by his color in the USA, have experienced racism firsthand; so, I wanted to make sure this was not just another script, but was delivered with reverence and a complete understanding of the facts.





Daniel Kaluuya as Fred Hampton (center). Photo courtesy of Warner Bros. Entertainment Inc.





**Inspo board**

I built an inspiration website for the make-up team to refer to. To work for me, they needed a sense of empathy and understanding, as well as skills. I wanted every stroke of a make-up brush to emanate that knowledge and feeling. We had a responsibility to do this right because we were depicting modern history and the murder of yet another young man... I also wanted to show the beauty of melanated skin in all its various richness and tones and as most local hires

had never done period make-up, facial hair (lace or hand-laid) application, or worked on people of color, I organized classes during prep to teach them how to do it. Three inspo boards were made. One for main cast and two for the gangs and background.

*Judas and the Black Messiah* is a huge make-up movie, so we needed a tight team. In a nutshell, 12 principals, more than 300 background, 100 sideburns either stuck down

*The team, l-r: John Blake, Mark Boley and Victor Del Castillo*





Far right: Siân Richards applies make-up to LaKeith Stanfield, who stars as William O'Neal



or hand-laid, natural beards reshaped. Thirty tattoo cover make-ups with two major body make-ups for principal cast, two prosthetic make-ups, three bloody and beaten make-ups, period and 'invisible' beauty and character make-ups, custom hairpieces knotted in the trailer, hair punched into silicone appliances—done in the trailer. All make-up custom blended and airbrush glazes created especially for this movie from scratch.

John Blake was my 2nd. He knew the history, does brilliant facial hair and period work; John taught the facial hair class for me. I also pulled Mark Boley, hair punching genius, great at period and character work and Victor Del Castillo for gorgeous beauty work and strong organizational skills. He ran background for me.

The movie opens with a 1989 interview video replicating the *Eyes on the Prize 2*, featuring William O'Neal. It was an interview Bill gave about his part of the Fred Hampton story. I had cheek appliances sculpted at Autonomous FX that widened LaKeith Stanfield's nose bridge, along his cheek bones and down to his jaw line. He needed to be fleshier playing older Bill. I worked closely with the sculptor in the shop on this, as subtlety was everything. John Blake and I did the make-up hand-painted with 4K Longwear Creme and airbrushed with custom glazes made from (4KLWC + Transluz + alcohol) for added depth.

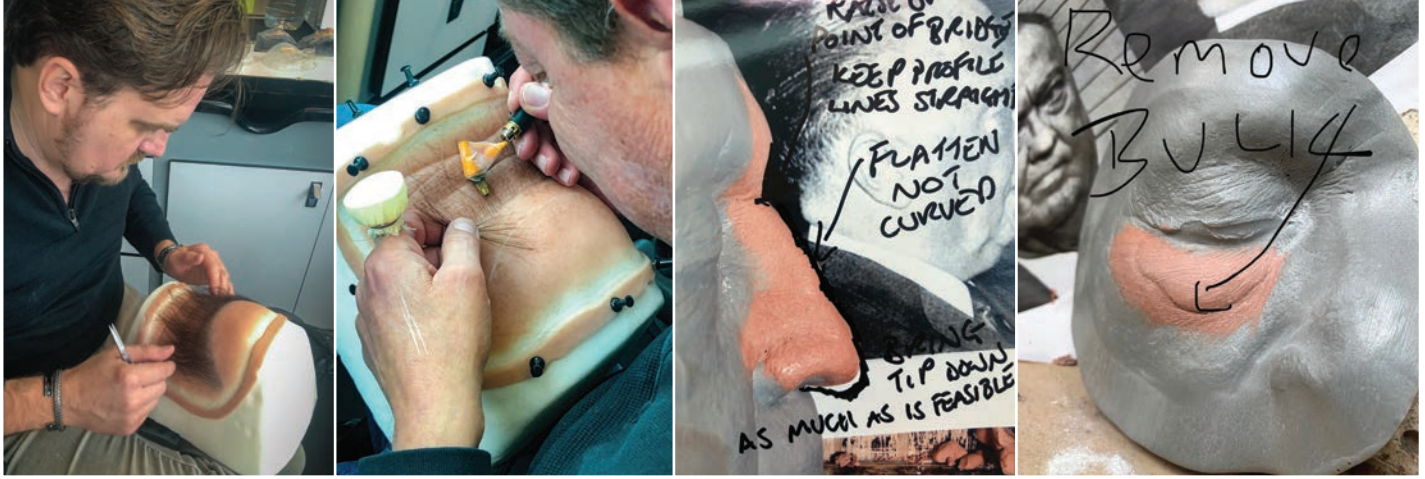
We also had to transform Martin Sheen into J. Edgar Hoover. Originally, production wanted to do a paint make-up, but I argued for prosthetically enhanced character; by the time they approved it, we only had 10 days to turn it around! No make-up test and no second chance either! I got Autonomous to do a life cast, and I directed a sculpt over texts, phone calls and annotated photos. We made a silicon pate and neck, eye bags and a nose. We got the pate made first and whilst it was being sculpted, Mark started planning out a hair pattern, then he began work knotting a hairpiece for the lower part of Hoover's head to save time.

We did all the prep whilst shooting as well!! I chose four different shades of hair, opting for a more dyed look as Hoover was notorious for wearing make-up and dying his hair. John knotted the eyebrows in the trailer at the same time that Mark knotted the hairpiece, then he helped knotting the piece so Mark could hair punch the pate. Once they were finished, I prepped the hair texturally, and pre-set it as much as possible. On the day of make-up, Jason Collins

Martin Sheen being transformed into J. Edgar Hoover. Siân: "Martin was a total gent. He told us story after story. What a truly wonderful experience!"







Prepping appliances for Martin Sheen's Hoover

came to play. We gelled Martin's hair down, applied a vinyl bald cap, then stuck down the neck and the pate. John started to give the hair a trim, whilst Jason and I stuck on the nose, then the bags and painted it up. We completed it in three hours!! Whilst technically, the prosthetic make-ups were challenging, far more so was representing a community and families. I wanted beautiful, reflective, honest skin throughout for The Panthers, The Crowns and The Young Lords who were three of the four gangs that Fred amalgamated in The Rainbow Coalition; the fourth being The Patriots, who were Irish and Polish Americans.

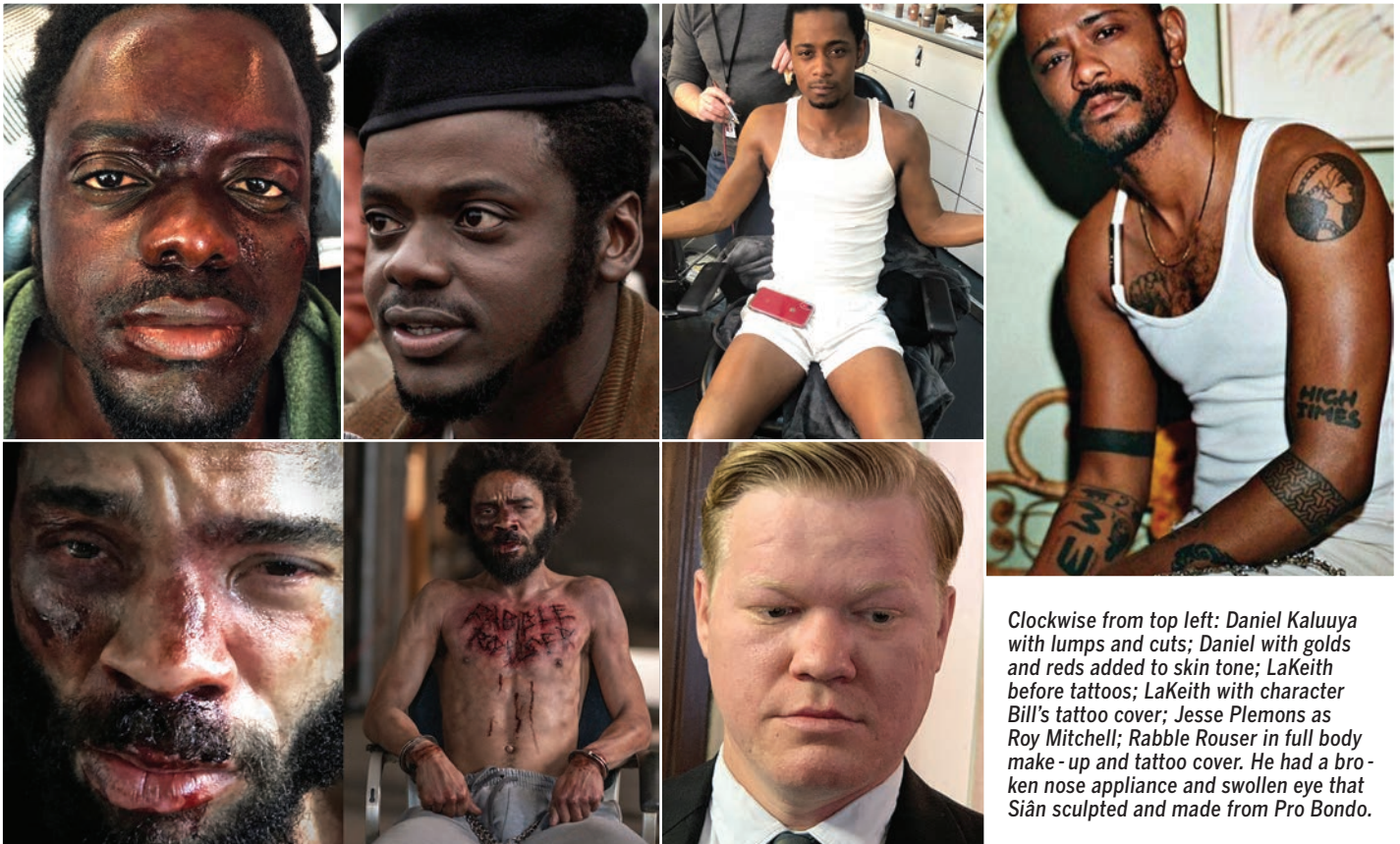
Daniel Kaluuya played Fred and in order for his Ugandan plum-blue skin tone to work for his African American character, I changed it by adding more golds and reds to his skin. I used five different foundations for Fred, along with custom-tinted serums all made with 4KLWC.

A fun beaten make-up on DK, I sculpted a few lumps and cuts, and made them with Pro Bondo. Painted with Alco Color, 4KLWC and shined.

Jesse Plemons played FBI man Roy Mitchell. We kept him very stark throughout, celebrating his pinkness!

Rabble Rouser was fun to do. I used Pro Bondo appliances, scabbed custom blood & paint.

LaKeith Stanfield needed tattoo cover every day on his face, neck and hands. I used 4K Longwear Creme + Schmix for base and cover. I mixed Bluebird gloss + matte sealers to lock it on his hands. Every day, we covered his face tats, then added dimension to his brows with Alco Color. I gave him a deeper skin tone to help balance Daniel and to give him a more sun-kissed skin tone. Real Bill was darker than LaKeith so I took him closer to the real deal. For the scene where he needed full tattoos cover, we made an airbrush paint out of 4KLWC,



Clockwise from top left: Daniel Kaluuya with lumps and cuts; Daniel with golds and reds added to skin tone; LaKeith before tattoos; LaKeith with character Bill's tattoo cover; Jesse Plemons as Roy Mitchell; Rabble Rouser in full body make-up and tattoo cover. He had a broken nose appliance and swollen eye that Siân sculpted and made from Pro Bondo.





*The Panthers as you never saw them, behind the scenes*



*L-R: Dom Fishback's Deb as a student; in daylight; without make-up*

Transluz and alcohol. John and I got him done super fast and the cover lasted all day.

Dom Fishback played Deb, Fred's 19-year-old girlfriend. Her early looks are more edgy as a student, to softer through her love story and pregnancy. Her skin was always dewy with soft brows. I used 4KLWC + Schmix for skin, 4K Lipwear in Nudism for cheeks and lids and Alco Color for brows.

The Panthers were the main group and were kept clean and groomed. As the story intensified, so did their look.

The other Chicago factions forming The Rainbow Coalition were The Young Lords—Puerto Ricans, The Crowns—African Americans, The Patriots—poverty-stricken Irish and Polish Americans. Each had their own leader.

Nicholas Velez played Cha Cha Jimenez, leader of The Young Lords. I bleached his brows, shaped and bleached his beard, toned them and changed his skin tone to work for his character.

Khris Davis had float-off sideburns made by John Blake for his Steel character. Blake also did Nick Fink's make-up and sidies as Fesperman. •



*Row 1: Nicholas Velez; Velez as Young Lords leader Cha Cha Jimenez; Nick Fink playing Young Patriots' Fesperman. Row 2: Khris Davis before make-up; Davis with float-off sideburns for Steel, The Crowns leader; Amber Chardae Robinson as Panther Betty Coachman. Row 3: Dominique Thorne as Panther Judy Harmon, Darrell Britt-Gibson as Panther Bobby Rush, Algee Smith as Panther Jake Winters.*





**THE UNITED  
STATES VS.  
BILLIE HOLIDAY**



BY LAINI THOMPSON

DEPARTMENT HEAD MAKE-UP

My involvement on this film started with a phone call from Marie Cisco, associate producer from Lee Daniels Entertainment, asking my availability. About two weeks later, I received another call from Jahil Fisher, make-up, hair and costume producer, asking me to submit a mood vision board of six looks for singer Billie Holiday (covering the periods 1949-1959). He would submit to director Lee Daniels, and if Lee liked the ideas, I would get a personal call from him to move on to round two of the hiring process for the department head position. I have worked on several period movies and have amassed huge binders of period research photos dating from the early 1800s to present day, so I was quickly able to pull and submit my six mood visions. Within 30 minutes, I got a FaceTime call from Lee Daniels. You can't just sneak up on a girl with a FaceTime call without being forewarned. (Luckily, I keep myself halfway together.) We connected immediately, he made small talk, talked about the project, we laughed and at the end of our 10-minute conversation, he said welcome. In shock, I responded, "That's it, I have the job?" He laughed and said yes.

It's off to Montreal, Canada, to begin principal photography. Charles Gregory Ross (Department Head Hair) and I meet up to begin our six weeks of prep. The first three weeks entailed hours and hours of research, narrowing it down to photos that coincided to the very specific and important period of Billie Holiday's life 1949-1959. *The United States vs. Billie Holiday*. This period was during the "Jim Crow" era, when people of color were still being tarred, feathered and lynched because of the color of their skin. Billie's song "Strange Fruit" was an example that caused heightened tensions (it can be compared to today's BLM protest) among her fans. Her defiant way of expressing her civil rights through music lyrics caused the government to want to put an end to the uproars, an end to Billie Holiday's activism and an end to the defiant expression of her political views. "Lock Her Up."







Three weeks of our prep time was devoted entirely to Andra Day, who plays Billie Holiday. We tested and tested and retested every look, from hair, make-up and costumes, until Lee was satisfied. Lee's vision included several iconic looks of Billie Holiday, so special attention to detail of the '40s and '50s, eyebrow shapes, lip shapes, fingernail shapes and colors was insisted upon. Billie Holiday wore a very specific nail design, as many research photos revealed. It was a white cone shaped at the base of the cuticle, with red nail polish. There were weekly production meetings with Lee, the costume designer and art department. Charles Gregory and I had access to hundreds and hundreds of photos and movie clips of Lee's vision on top of what we were able to find from our own searches. We listened to her music, watched footage of many of Billie's performances, by the time principal photography began, the case study had been very laborious, interesting and overwhelming to say the least.

The process of going from a beauty make-up, a drug addict look, to gaining weight to a death make-up was exciting. "Make Up For Ever HD" Y375 and Y425 liquid foundation colors were used with "Make Up For Ever HD" colorless powder to set the foundation. "Japonesque" Kumadori felt tip eyeliner worked perfect for Andra's everyday and performance looks. A true red lipstick color "Film Noir" by Julie Hewett partnered with Mac, "Ruby Woo" lip pencil, topped with Kiehls' lip balm for shine completed the look. Several research photos of Billie Holiday revealed her carefully defining her lips, so we wanted to follow Billie's lead by maintaining perfectly lined lips on Andra. I literally touched up Andra's lips after EVERY stage performance take. Never have I ever used a whole tube of lipstick, an entire lip pencil on one actress, while filming the same project. (I did on Andra.) Black eyes and bruises were created with out-of-kit products. Needle track marks were applied to both of Andra's arms daily as Billie was a functioning heroin drug addict and Lee wanted her track marks visible in every scene that wardrobe permitted. "Skin Illustrator" palettes were used for longevity. Andra wore brown contact lenses every day that were painted by Kevin Carter. Several brown-colored lenses were tested on Andra's hazel-colored eyes, versus Billie Holiday's very dark brown eyes, and various stages of the jaundice-colored contact lenses were also tested. Lee wanted to see different stages of weight gain on Andra that happens while in prison for a year. The right balance between Andra and Billie Holiday had to be made.











Several design stages done by Adrien Morot SFX make-up were done before Lee settled on the three variations of weight-gain looks. The prosthetic pieces were silicone encapsulated in baldies that covered the face, neck and hands. Facial pieces were sculpted in clay over a flared-out positive and molded as a two-part mold. Slip-on feet with nylons as reinforcement, were worn like socks to give her “cankles” and swollen feet. The hands were done as a flat sculpt. The death look started with jaundice-colored contact lenses (painted by Kevin Carter) and a jaundice complexion color, using “MAC” yellow airbrush medium. Highlight and shadow techniques using out-of-kit products created deep set eyes, hollow-looking

cheeks and pock marks. Bluebird Old Age make-up mixed with Pros-Aide, created the chapped lip effect. The look was completed with the jaundice-colored contact lenses.

My favorite scene in the movie was the club scene where Andra sings, “Gimme a Pigfoot and a Bottle of Beer.” She got so carried away, she hopped onto the shoulders of one of the male audience members and the crowd went wild and lifted her off his shoulders and into the air to put her back on stage. This was all improv and Lee liked it so much he kept it in the movie.

The film has several male principals and careful attention to period-specific mustache shapes was given to the '40s and '50s







looks. Trevante Rhodes (Agent Fletcher), Garrett Hedlund (Agent Anslinger) characters were both clean-shaven. Daily skin care sessions were added as part of their make-up routines. All were tested to the satisfaction of Lee Daniels. Our days started with the guys as they were the easiest and took the least amount of time to get through the works. Almost every male character had a tattoo somewhere that had to be covered. Our film days always started two hours before crew call daily, resulting in a 15- or 17-hour day, clocking between 80 to 86 hours a week.


The testing process of actors working in the future began before principal photography each day, or during the course

of filming each day, on top of the regular cast members that were scheduled to work that day. Never have I ever worked so hard in my entire career. I have to give props to Melissa Fafard (Department Head Assistant) who did Da'Vine Randolphs' (Rosilyn) make-up, had my back every step of the way. She was a real trooper, working tirelessly long hours, never complaining. Nathalie Trepanier who ran background, had a revolving crew of 15 make-up artists daily, putting a body of extras ranging from 300 to 400 people through the works for the major nightclub scenes. Almost 3,200 extras were employed, overall. I've never seen such dedication and hard work. It was truly a labor of love. Everyone was always eager and excited to be there.

I have to admit this movie pushed me above and beyond all mental, physical and artist limits. I made it through, by the grace of God, with the help of my good buddy, who I miss dearly, Charles Gregory Ross (Department Head Hair) who died from COVID-19 in April 2020, the support of Lee Daniels (director), Pam Williams (producer), Jahil (Fish) Fisher, co-producer, and by the skin of my chinny-chin-chin. Thank you all for the support, thank you all for the opportunity. I am beyond grateful to be attached to such a monumental film, this was truly a blessing from heaven. •







Jared Leto

# IT'S ONLY THE LITTLE THINGS

## MAKE-UP

BY DONALD MOWAT

DEPARTMENT HEAD MAKE-UP

I was excited to be called in to interview for Warner Bros.' *The Little Things* for many reasons to film a feature film right here in LA with three acclaimed Oscar-winning actors; a crime suspense genre film with a budget and schedule reminiscent of days gone by. As a team, we would utilize so many aspects

of our craft from corrective/straight make-up, prosthetics, character, out of kit, body make-up, crime scene recreations, autopsy make-up and decomposition.

Department Head Hair Michael White and I met and discussed our approach to the project and our respective crew assignments to cast and day players, as well as scheduling additional Local 706 members. We worked together on the overall look of the characters.

Key hair stylist Michael S. Ward and I worked every day on the charming Rami Malek in the crow's nest of our trailer and  
*Continued on page 54*





Rami Malek

## HAIR STYLING

BY MICHAEL WHITE

DEPARTMENT HEAD HAIR

When I was brought on to department head *The Little Things*, I met with Donald Mowat and we discussed the script and the direction in which the make-up and hair style designs were going. Donald and I had meetings with our actors together. I discussed with Donald who I wanted to designate to handle which actors. I then met

with Michael S. Ward (Key Hair Stylist) to talk about our strengths and who would be doing which actors. We met with Rami, and Michael S. handled Rami through the film. Michael S. designed his hair style, hair texture and color to fit his character.

Michael S. and I met with Jared Leto (Albert Sparma) through our prep. We tried different looks we knew that we would both have to handle the application due to the time allowed once we decided on his look. His hair was very long—chest length—so it had to be shortened without cutting. Through discussions, Michael S. came up with a plan to braid the back of his own  
*Continued on page 55*





## MAKE-UP *Continued from page 52*

learned that we share many interests, including theater and cashmere hoodies! Fortunately, key make-up artist Ruth Haney and make-up effects artist Mark Nieman were both available and eager to join me on this adventure. Ruth diligently runs much of the day-to-day of our schedule, continuity notes and making up many of the lead and day player cast and doubles, all three of us worked together on the five ladies. The legendary Mr. Carl Fullerton looked after Denzel's make-up and Larry Cherry his hair/barbering.

I had one initial meeting with Jared Leto and knew from having worked with him in the past on *Blade Runner 2049*, a little about his acting approach to make-up and his high standards. About a week later, we went back, along with Michael White, Michael Ward, Mark Nieman and I to try a few looks out and a kind of process of elimination. With just two weeks lead time before Jared's first day as Sparma, I moved like the wind to start the process by getting his

most recent scans in Europe sent to my friend and frequent collaborator Love Larson in Sweden to sculpt various shapes and sizes of gel-filled silicone noses, acne scar transfers and upper and lower dental appliances. The finishing touch was adding dark brown contact lenses from Pro Vision Care. Mark Nieman and I did Jared's make-up daily in his trailer. Our combined experience and Mark's expertise in prosthetics enabled us to process Jared's Sparma make-up in just one hour and 30 minutes.

I will not lie to you—prep on *The Little Things* was frantic! With numerous meetings, loading in and having the pre-shoot days to establish the crime scenes and prop photos. Ruth, Mark and I were nonstop on these days. Whenever we had our five victims working, we added an additional female make-up artist to help us due to the nudity and sensitive subject matter. It was essential that all our cast were to feel safe and looked after.

I was fortunate to have the chance to collaborate with KNB's Howard Berger and their creation of an excellent articulated dummy matching our character Tiffany, a torso for Mary





Roberts' character (on-camera shrapnel removal) and several transfers for various wounds in stages from grisly crime scenes to autopsy and forensic investigation.

We were pleased that we were able to bring out a few of our Local 706 Brothers, Sisters and kin for day calls when possible, and to thank everyone for their hard work.



L - R: Mark Nieman, Ruth Haney and Don Mowat

**HAIR STYLING** *Continued from page 53*

hair up so it reduced the length in the back. Then we would add extensions to the back so the length would match the front and rest around his shoulders. We added product and textured with airbrushing colors to create that unkempt, unwashed greasy look. Along with Donald Mowat's make-up and SFX design, we created the look for Albert Sparma (Jared Leto).

Larry M. Cherry created Denzel Washington's look for the film which was on-point for his character (Joe "Deke" Deacon). Our Director John Lee Hancock approved all hair styles for our cast which became the stamp for our designs in the film. Donald Mowat's special make-up effects designs on the dead women's bodies or the autopsy body would be discussed with Donald and the Hair Department would create the hair texture to follow the designs that Donald had created.

I would like to introduce you to my hair team from the film: Department Head Hair Michael White, key hair stylist Michael S. Ward, personal hair stylist to Denzel Washington, Larry M. Cherry. •



Actors Chris Bauer and Natalie Morales with the two Michaels



# Craft Meeting Plays It Safe

BY BRIAN KINNEY

JOURNEYMAN MAKE-UP ARTIST,  
MAKE-UP CRAFT PRESIDENT

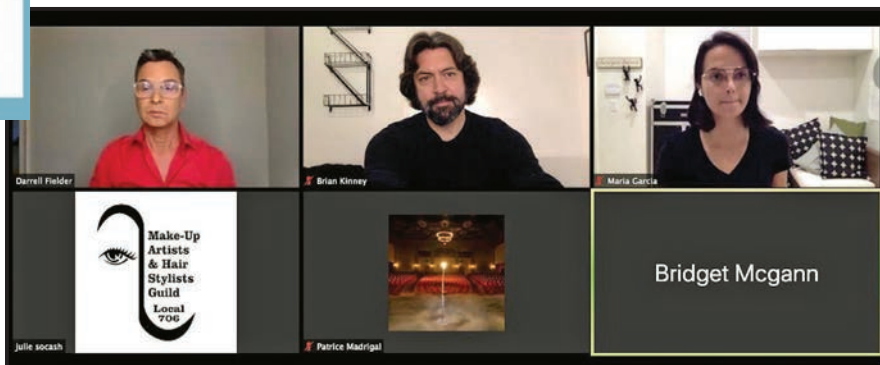
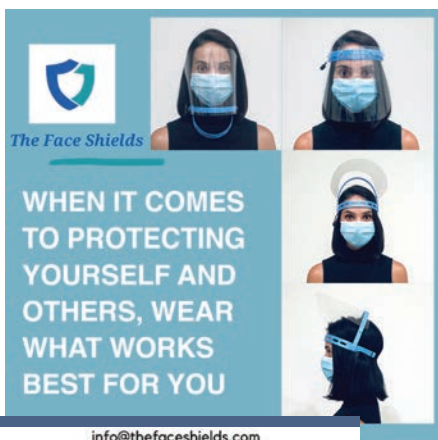
**Make-up Craft Meetings** returned on February 7, once again in a virtual capacity via a Zoom webinar. Much has changed in the past year, especially since the last craft meeting. It's a new year, a new administration, and while we're still in the midst of a difficult pandemic, many members have returned to work. The challenges our members and production crews face to do this safely are immense and under constant change. This became the focus of the latest craft program, thanks to the support of some companies at the forefront of set safety, who not only have graciously collaborated with our members, but in one case, have even been started by a member.

Our first presentation was from Local 706 journeyman make-up artist **Maria Garcia**, who in conjunction with her healthcare professional husband, developed a line called **The Face Shields**, providing exactly that reusable face shield to protect in the field. Maria herself explained the pros and cons of existing shields and PPE that led her to develop the best possible version. The shield itself, anti-fogging recyclable plastic, attaches to an adjustable and reusable headband, designed for long wearing, and able to pivot for adjusting of glasses, removal of mask, eating and drinking, and general retention of unit on head, even when not in use. Maria discussed safety issues and fielded questions, and generously offered membership a 20 percent discount on orders through thefaceshields.com, using the code local706. The code is good indefinitely, and I even placed an order after the meeting.



Our next presenter came to me through an introduction from Local 706 make-up artist Donald Mowat, who had added a device to his essential kit that has now become a safe-set industry standard. The **SterileLight Illumicide Disinfecting Case** is a multi-function device that disinfects the surface of cleaned and sanitized tools, brushes, and beauty products with mercury-free UV LED lights. Our own 706 hair stylist **Darrell Fielder** provided a presentation and demonstration of the device, highlighting its three easy-to-use functions. The first setting, Quick Disinfect, is a three-minute cycle that disinfects make-up, brushes, and tools. The second setting is Disinfect & Dry, providing a low heat setting, a timed fan dry for brushes and tools. The final setting, Disinfect & Store, disinfects tools and brushes that can then be left in the device, sanitized until ready for the next use. The lightweight device can also be charged, running cable-free, and maintains voltage between 100V and 240V, perfect for location travel. As we discussed the device and safety protocols, Darrell answered questions from attendees, as did SterileLight's own **Bridget McGann**, and **Belle Ghoulah**, who joined the presentation. In addition to the beauty case, SterileLight also offers anti-microbial bags and mats, as well as panel protectors and storage pouches, with more products to come. All 706 members were offered an additional 10 percent discount on the device with extras included, using promotional code local706 at SterileLight.com.

And finally, we ended the presentation with SterileLight raffling off a **SterileLight Illumicide Disinfecting Beauty Edition Case** (valued at \$5,990. Congratulations to our winner, Tina Roesler Kerwin! Thank you to Maria Garcia, Darrell Fielder, Bridget McGann, Belle Ghoulah, Donald Mowat, Michelle Chung, Patrice Madrigal, Local 706 President Julie Socash, and all of our members who joined us on Super Bowl Sunday. Stay safe out there and see you all again soon!







# THE #1 BRAND

## of Leave-In Conditioners & Deep Conditioning Hair Masks\*

REPAIRS

SMOOTHES

TREATS DAMAGE

24-HOUR FRIZZ CONTROL

SOOTHES SCALP



Strict standards for us, only the best formulas for you.

FREE OF: SULFATES, PARABENS, PHTHALATES, GLUTEN & DRYING ALCOHOL

HASKBEAUTY.COM | @HASKHAIR



\*BASED ON DATA FOR THE FOOD, DRUG & MASS MARKET SOURCED FROM INFORMATION RESOURCES, INC. FOR THE UNITED STATES.



In Memoriam

**Meagan Herrera-Schaaf (1984-2021)**  
 Trainee Hair Stylist



On Monday, January 4, 2021, Meagan Herrera-Schaaf, loving wife and mother, passed away at the age of 36 after a valiant battle with colon cancer.

Meagan was born on February 12, 1984, in Morristown, TN, to Barbara Rose and David Herrera. She spent her childhood and adolescence in St. Clair, MI, and graduated

from St. Clair High School in 2002. At the age of 19, Meagan moved to Los Angeles, CA, where she pursued her dream career as a hair stylist in television and film. On May 5, 2012, she married the love of her life (Richard) Kirk Schaaf. They had their first daughter, Parker, in April 2016 and their second daughter, Dylan, in January 2018.

Meagan was an amazing, dedicated mother and wife and loved her husband and children unconditionally. She was a beautiful soul that could light up a room with an infectious smile, a quick wit, and a determination to excel at everything she put her heart into. Meagan had an amazing career working on movies, including *The Hunger Games*, *Pitch Perfect 2* and *Jack Reacher: Never Go Back* and many TV shows, including *America's Got Talent*, *World of Dance* and *American Idol*. She was nominated for multiple Emmy Awards and earned a Make-Up Artists & Hair Stylists Guild Award in 2016 for *Pitch Perfect 2*. Meagan was diagnosed with Stage 4 colon cancer just four months after giving birth to her youngest daughter. A year after being diagnosed, she co-founded a company called Love Beats All. She wanted to dedicate her life and her experiences to helping others with their cancer

Something for everyone.



**RCMA** MAKEUP®  
 The Professionals Makeup



[RCMAmakeup.com](http://RCMAmakeup.com)



## In Memoriam

journeys. Her hope was to change the face of cancer.

Meagan is survived by her husband Kirk, her two daughters Parker and Dylan, her mother Barbara Rose, her father David Herrera and her sister Caisey Herrera. She is also survived by many nieces, nephews, aunts, uncles, cousins and many, many loving friends.

A celebration of Meagan's life will be held at a later date.

### **Yolanda Johnson (1952-2021)** Journeyman Hair Stylist

Yolanda Johnson began her career 'behind the chair' working primarily as a colorist. Her client Judge Mablean Ephriam provided the opportunity to work in television, and Sister Johnson become a mem-



ber of Local 706 when she was requested by the judge to work with her on *Divorce Court*. Other credits include *America's Got Talent*, *Celebrity Fit Club* and *The Santa Clause 3: The Escape Clause*.

Sister Johnson was an active member of Local 706, serving a term on our Board of Trustees, and Hair Craft President for two terms. Yolanda's hair craft meetings were lively affairs, with meals catered by her husband, chef Barry Fields. Yolanda strove to bring new vendors and products into the meetings, and offer a wider variety of education—including demonstrations of weaves and braiding, and techniques and products for working with highly textured hair. Chronic health issues prompted Yolanda's retirement from Local 706 in 2014, but she and her husband continued to focus on their non-denominational ministry, Secret Things Ministry.



## FOR YOUR CONSIDERATION

### **DANIEL CURET-RODRIGUEZ** REAL ESTATE AGENT

DRE# 02061033

[daniel.curet-rodriguez@compass.com](mailto:daniel.curet-rodriguez@compass.com)

**323.697.4559**

**AARON KIRMAN**  
GROUP





In Memoriam



**Robert "Bob" Sidell  
(1937 - 2021)**  
Journeyman Make - up Artist

Born in Philadelphia but raised in Los Angeles, Bob Sidell's love of make-up began in high school, working backstage on the shows at Beverly Hills High. He trained under John Chambers and Dan Striepeke at Fox and joined Local 706 in 1965. He served as our Local's Vice President from 1972-73 and was a

three-time Emmy nominee for *Dynasty*, *Beyond Westworld* and *The Waltons*. He was nominated in 1983 for a BAFTA Award for his work on *E.T. the Extra-Terrestrial*; other credits include *The Mod Squad*, *The Love Boat*, *Body Heat*, *Rhinestone* and *Space*.

While working on *The Waltons*, Bob was challenged by the acne prone skin of the teenagers in the cast. Unsatisfied with the products on the market, he worked with a chemist to develop his own product line, Silk Skin. He became an infomercial pioneer for his products. The success of the cosmetics company lead to multiple donations to St. Jude's Hospital and through his philanthropy, he was honored by Danny Thomas as the St. Jude's Man of the Year in 1990.

In 1979, journeyman make-up artist John Chambers was approached by Tony Menendez, the CIA's 'chief of disguise' to help rescue six members of staff at the US Embassy in Tehran who had managed to escape during the Iranian hostage crisis (this story became the basis for the movie *Argo* in 2012); Brother Chambers enlisted Bob and his wife, journeyman make-up artist Andrea Sidell, to help fabricate the film production company and cover story that led to the successful escape of the hostages. Bob and Andrea are featured in an exhibit regarding the rescue in the Spy Museum in Washington, D.C., for their contributions to that historical event.

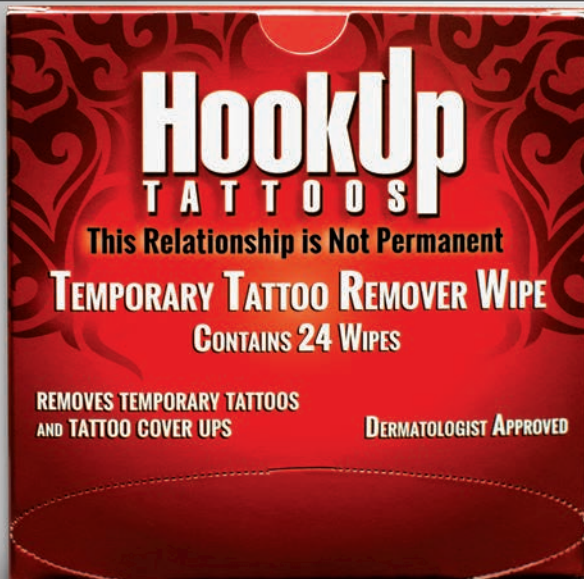
Bob retired from membership in 2004 and continued to run his skincare company.

Brother Sidell passed on January 27, 2021, from complications after heart surgery. Bob is survived by his wife Andrea, their two sons and their wives, one daughter, six grandchildren and one great granddaughter.

**Ralph Wilcox (1936 - 2021)**  
Network Television Make - up Artist

Ralph Wilcox passed away peacefully at his home in Fullerton, CA, on January 23, 2021. Ralph had been battling bladder cancer for the past year.

**Your Solution for a Quick and Easy FX Cleanup**



**HookUp Tattoos Remover Wipes**

Available as individual wipes or a box of 24 at participating makeup supply stores and [hookuptattoos.com](http://hookuptattoos.com)

- Dermatologist-Tested
- Non-Drying
- Gentle



## In Memoriam



Ralph was born at home on February 26, 1936, in Hydro, OK; he was the youngest of five children and sometimes affectionately known as Ralphie. His family moved to Vale, OR, in 1937, where his family farmed the land; the family then moved to Albany, OR, in the Willamette Valley. Ralph was active in the local 4H Club raising Hereford cattle and he

graduated from Albany High. After high school, Ralph served in Korea after the Korean War as part of the Army Occupational Forces; Ralph was proud of his service and enjoyed attending recognition services—especially when free food was involved.

After his enlistment, Ralph graduated from Oregon State College in Corvallis, OR. He then moved to San Bernardino, CA, and took a position at a J.C. Penney department store. Ralph used this job as a stepping-stone to pursue his dreams of working in Hollywood. He worked as a model and began to attend cosmetology school with the intentions of becoming a make-up artist. He eventually worked as an instructor at Elegance International and taught future Local 706 artists

Ken Diaz, Norman Page and Sue Cabral-Ebert—among many others.

Ralph worked for decades as the Head of Make-up & Hair Styling at Disneyland, starting in the 1970s. Ralph would tend the wigs for the Disney characters, the can-can dancers in the Golden Horseshoe Review in Frontierland, and he touched up Abraham Lincoln in Great Moments with Lincoln and the characters lining the banks of the Pirates of the Caribbean. He oversaw many of the costumed characters in Disneyland's street parades, and he was instrumental in establishing many of the make-up and hair looks for the characters. Ralph's real talents shone with his skills in creating prosthetic features and dentures for the Disney cast.

While Ralph worked at Disneyland, he also worked as a make-up artist for the daytime drama *The Young and the Restless*. Ralph and the make-up team (under the leadership of Patty Denney) were 10-time nominees and twice winners of the Daytime Emmy. Ralph loved his profession and the people with whom he worked. He retired from membership in 2012.

Ralph's family was very proud of his achievements and used his Emmys as centerpieces at his family's reunions. He is survived by his oldest sister Virginia and his four nieces and two nephews. Services were held February 11 at the Anaheim Cemetery.

**RCMA** MAKEUP®  
The Professionals Makeup



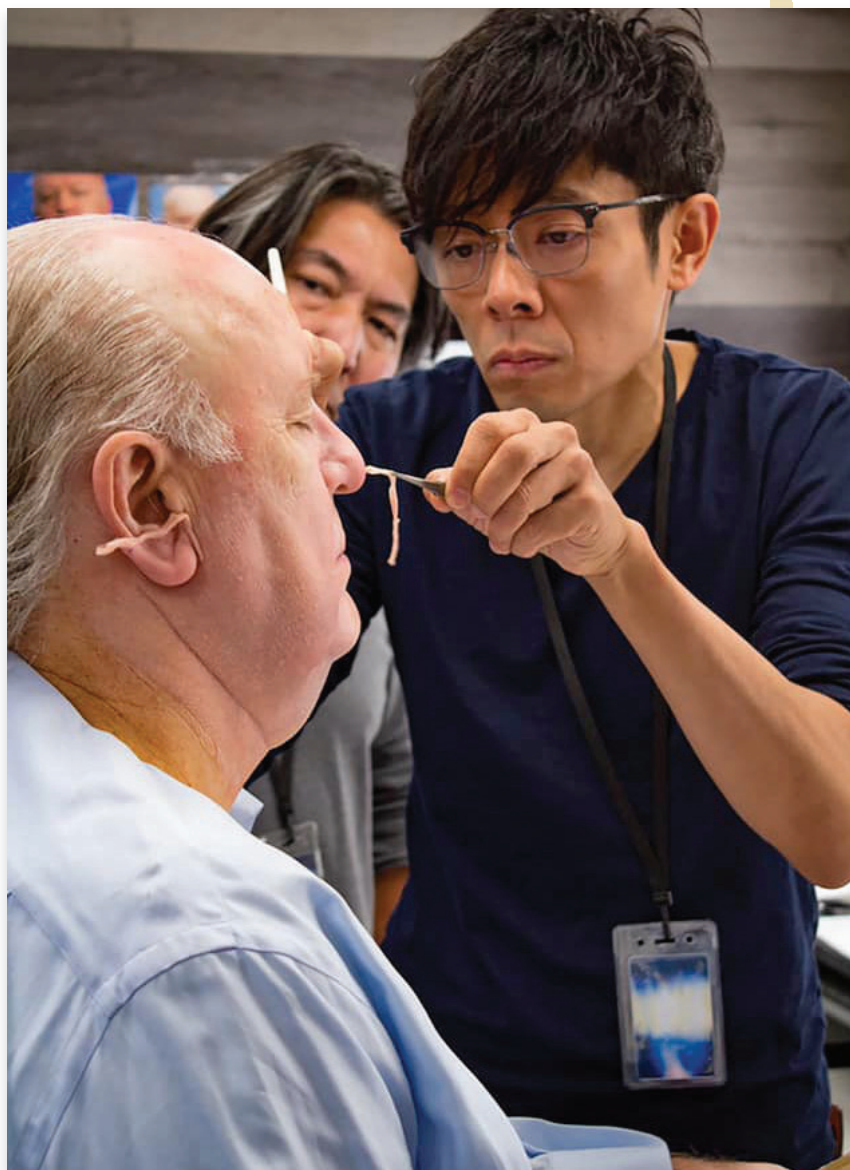
**We got a makeover.**

[RCMAmakeup.com](http://RCMAmakeup.com)





## Faux-ing the Fox Chief



**Make-up artist Kazu Hiro** shows Hiroshi Yada how to apply prosthetics. They were in the LA Center Studios make-up trailer with John Lithgow, who played Fox News chief Roger Ailes in *Bombshell*. Kazu won the Academy Award for Best Makeup and Hairstyling for the film.



**FOR YOUR CONSIDERATION**

# **THE GOOD LORD BIRD**

**BEST PERIOD AND/OR CHARACTER MAKEUP  
DAVID ATHERTON, MAKEUP DEPARTMENT HEAD**

**BEST PERIOD AND/OR CHARACTER HAIRSTYLING  
BELINDA ANDERSON, HAIR DEPARTMENT HEAD**



**SHOWTIME<sup>®</sup> FYC**



# THE ARTISAN

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

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

FOUNDATION RE-DEFINED.



## DIGITAL COMPLEXION

In the advancing world of technology new developments provoke the catalyst for action. Pin-sharp resolution and exceptional clarity demand a make-up that performs under these expectations.

Introducing Digital Complexion.



 **KRYOLAN**  
PROFESSIONAL MAKE-UP

MAKE-UP IS A SCIENCE

KRYOLAN.COM