

MAKE-UP ARTISTS & HAIR STYLISTS GUILD

THE
ARTISAN

SPRING 2023



SPIRITED

FOR YOUR CONSIDERATION

2 MAKE-UP ARTISTS AND HAIR STYLISTS — GUILD AWARDS NOMINATIONS —

BEST PERIOD ^{AND}
FOR ^{OR}
CHARACTER MAKE-UP
HEBA THORISDOTTIR, SEANA CHAVEZ
JEAN BLACK, MANDY ARTUSATO

BEST PERIOD HAIR STYLING
^{AND} ^{OR} CHARACTER HAIR STYLING
JAIME LEIGH MCINTOSH, AHOU MOFID
AUBREY MARIE



"PHENOMENAL
FILMMAKING."

VARIETY



"A MASTERPIECE."

AWARDS DAILY

BABYLON



© 2022 PARAMOUNT PICTURES



22



34



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VOLUME 19 NUMBER 2

THE ARTISAN

SPRING 2023

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Cover: Will Ferrell in *Spirited*.
Photo: Claire Folger/Apple TV+



“In the long run, men hit only what they aim at.”

—Henry David Thoreau

Whenever you hear about the success of an individual, team or business, there are always a few basic principles that never change. The person or group that succeed first has the vision and a concrete idea or road map that leads to that realized vision. Next, they work diligently

to achieve that vision, adapting to any roadblocks or adversity they may encounter on their journey. Finally, open and honest communication skills, along with perseverance, were implemented during all stages from vision to reaching the ultimate goal.

A clear objective and understanding your goal is crucial before beginning any new project or endeavor. When a sports team is preparing for the next big game or a business owner is setting up its marketing campaign, it is not much different than when a make-up artist or hair stylist is preparing for their next big project.

For example, if we look at a professional football team, the objective and vision is always to win with the ultimate aim of winning the Super Bowl. How to get there is always based on vision, plan, perseverance, and communication. These visions are put forth with clearly identified objectives within and there is always a “game plan.” The path to the Super Bowl and what a pro team needs is all part of that vision. If you want to win a Super Bowl, you need a Super Bowl team of players. The owners and managers of the team use their road map, starting with recruiting the players. Then a plan is implemented to start winning games and putting in the hard work to achieve this. Sometimes just by narrowing down with specific clarity what you want to achieve can be a huge first step in reaching that goal. A true visionary also learns to adapt when adversity strikes. If at first you don’t get exactly what you planned for or you run into a roadblock, you may need to change your game plan altogether. When this happens, it is important to never lose sight of the big picture and your ultimate goal. Many Super Bowls have been won with backup players and those drafted who were not the team’s first pick.

If your vision is to work on a big movie, theater production or become a department head or personal artist to an actor, you need to have that vision clear in your head and defined. You may want to sit down and write out exactly what your goal is, then start to build your “game plan” on how to get there. Find a way to work with or for successful artists that you wish to learn from or emulate. Perhaps take some classes and practice your skills as an artist and learn how to run a successful show. If your goal is to work on specific types of projects, think outside the box. Put together a practice group or try getting some part-time work at a lab or under a master wigmaker to help gain experience and hone your skills. Do not be afraid of hard work and if plans change, be willing to adapt.

Finally, and I believe most importantly, be open and honest in your communication. Be as prepared as you can but be honest with people about what you know and what you can or cannot do. There are many generous Local 706 artists in make-up and hair artistry who are willing to teach or give fellow artists an opportunity. This is especially true when they see someone with a strong work ethic and honesty is communicated as to what skills they may or may not have.

Work toward your own Super Bowl, see your vision, roll up your sleeves, get to work, and let the world know you are going to win. Can’t wait to see you at the big game.

JULIE SOCASH
President

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"A TRIUMPH.

A WORK OF CONTROLLED
AND SUSTAINED MAD LOVE
FOR AN ARTIST WHOSE
STORY IS NEVER-ENDING."

TIME

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

NOMINATIONS

FEATURE-LENGTH MOTION PICTURE

- BEST PERIOD AND/OR CHARACTER MAKE-UP
SHANE THOMAS | ANGELA CONTE
- BEST PERIOD HAIR STYLING AND/OR CHARACTER HAIR STYLING
SHANE THOMAS | LOUISE COULSTON
- BEST SPECIAL MAKE-UP EFFECTS
MARK COULIER | JASON BAIRD

WINNER
AFI TOP 10
MOTION PICTURES OF THE YEAR

WINNER
GOLDEN GLOBE AWARD
BEST ACTOR IN A MOTION PICTURE - DRAMA
AUSTIN BUTLER

WINNER
CRITICS CHOICE AWARD
BEST HAIR AND MAKEUP

COSTUME DESIGNERS GUILD
NOMINATION
EXCELLENCE IN PERIOD FILM
CATHERINE MARTIN

ART DIRECTORS GUILD
NOMINATION
BEST PRODUCTION DESIGN
PERIOD FEATURE FILM
CATHERINE MARTIN | KAREN MURPHY



ELVIS

FOR YOUR CONSIDERATION



To the Talented 706 Community,
Every year, I watch the make-up artists and hair stylists of IATSE Local 706 execute and contribute their exceptional work and remarkable talents to the entertainment industry. Whether they are executing a flawless beauty make-up, wiggling up hundreds of actors for a period show, or adding some fake blood to a head wound or to an army of zombies ... oh wait, the undead really don't have blood?!!

95th Academy Awards

March 12, 2023 / Oscar Contenders

- All Quiet on the Western Front / Amsterdam*
- Babylon / The Batman*
- Black Panther: Wakanda Forever / Blonde*
- Elvis / Emancipation / The Whale*

74th Primetime Emmy Awards 2022 – Creative Arts Emmys

September 3, 2022 / Winning shows (episode)

- Impeachment: American Crime Story: "The Assassination of Monica Lewinsky"*
- Euphoria: "The Theater and Its Double"*
- Pam & Tommy: "Jane Fonda"*
- Legendary: "Whorror House"*
- Stranger Things: "Chapter Four: Dear Billy"*

**The Inaugural Children's & Family Emmys
Creative Arts Ceremony, December 10, 2022**

(Presenting for the first time,
the BEST in Kids Programming Emmys
OUTSTANDING SPECIAL EFFECTS, COSTUMES,
MAKEUP AND HAIR)
The Quest

**CONGRATULATIONS TO ALL THE NOMINEES, THOSE WHO WON,
AND THOSE WHO ARE ABOUT TO WIN!!**

We are all proud to be your Sisters, Brothers, and Kin!

Martin Luther King, Jr. expressed it so beautifully when he said,
"Man must evolve for all human conflict a method which rejects
[revenge, aggression and retaliation].* The foundation of such
a method is love."

There is no place for such behavior* in our union.

If you are harassed in any way, shape or form, PLEASE call us at
(818) 295-3933 and allow the Local to help you navigate the waters
of the HR system, your personal rights, and your union member
rights! If you witness another member of our Local being harassed

or bullied, PLEASE tell us. Members believe or feel that if they
speak up, they will get in trouble or be retaliated against. This is
NOT true!

ALWAYS INVOKE YOUR WEINGARTEN RIGHTS when being ques-
tioned by HR if the questioning could lead to discipline or being
fired. When the HR Dept. or rep tells you that you don't need to
have your union rep present, **IT MEANS YOU REALLY NEED YOUR
UNION REPRESENTATIVE PRESENT!!**

Know your rights before you go talk to anyone above your
Dept. Head. REMEMBER... Your dept. head is the union
steward for your show. It is written in our Constitution and
By-Laws. If the head of the department is not willing to take
on the job of the steward, then they should not take on the job
as the head of the department ... it's just that simple. With the
prestige of that position comes the OBLIGATION of being the
steward. They are the first person to talk to if there is a problem
on set, e.g., if you have an issue with the following: PAYROLL;
TIME CARD CHANGES THAT YOU DIDN'T MAKE;
NDB'S; MEAL PENALTIES; TURNAROUND; PER DIEM;
HOUSING; BOX RENTAL; SEXUAL HARASSMENT;
VERBAL ABUSE; INAPPROPRIATE PHYSICAL
CONTACT; and the list goes on.

.....
"Stand Up, Speak Up" If you witness someone changing a time
card that is not theirs, please call us. Even if it is your dept. head,
dept. head asst., (key), co-worker, accountant, etc., they are not
allowed to change your time card ... ONLY YOU are allowed to
change your time card. If a co-worker is double-checking/double-
dipping on a show that you are also working on, please let us know.

Regarding the DEI section of the 2021-2024 Basic Agreement:
Diverse organizations cannot be established unless current
systems of access are enhanced. We must build structures to cre-
ate equitable access for all, and to truly celebrate diversity. This
growth will ensure a stronger union, and together, we will rise!

"We recognize that, while equality aims to treat everyone equal-
ly, it does not consider the various impediments faced by some of
our members resulting in unequal outcomes."

—IATSE DEI Committee

In Solidarity and Unity ALWAYS,

Karen J. Westerfield

3 MAKE-UP ARTISTS & HAIR STYLISTS GUILD AWARD NOMINATIONS

BEST CONTEMPORARY MAKE-UP

NAOMI DONNE DOONE FORSYTH
NORMA WEBB JEMMA CARBALLO

FEATURE-LENGTH MOTION PICTURE

BEST SPECIAL MAKE-UP EFFECTS

MICHAEL MARINO MIKE FONTAINE
YOICHI ART SAKAMOTO GÖRAN LUNDSTRÖM

BEST CONTEMPORARY HAIR STYLING

ZOE TAHIR MELISSA VAN TONGERAN
PAULA PRICE ANDREA LANCE JONES

"COLIN FARRELL

IS ALMOST UNRECOGNIZABLE AS THE OLEAGINOUS PENGUIN."

The New York Times

"A TRIUMPH. AMBITIOUS AND EXCELLENTLY CRAFTED."



THE
BATMAN

FOR YOUR CONSIDERATION

BEST PICTURE
BEST MAKEUP AND HAIRSTYLING

MAKEUP DESIGNER
NAOMI DONNE

PROSTHETICS DESIGN -THE PENGUIN
& UNSEEN ARKHAM PRISONER
MIKE MARINO

PROSTHETICS MAKEUP ARTIST
MIKE FONTAINE



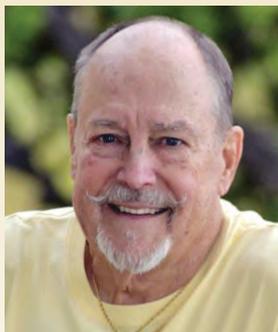
10TH ANNUAL AWARDS

SATURDAY, FEBRUARY 11, 2023
LIVE EVENT | THE BEVERLY HILTON HOTEL

Vanguard Awards Announced

FRED C. BLAU JR., JUDY CROWN TO BE HONORED

Fred C. Blau Jr. and **Judy Crown** will receive the the esteemed Vanguard Awards at the 10th Annual Make-Up Artists & Hair Stylists Guild Awards on Saturday, February 11, 2023, at The Beverly Hilton Hotel.



Fred C. Blau Jr. is considered the top expert of blood illusions and tattoo artistry by his fellow make-up colleagues. Some 40 years ago, he and his partner invented a new formula for theatrical blood used throughout the industry to this day. They formed the company Reel Creations®, which continued to create innovative tools

for the make-up pros. Their silk screen process could do massive full body designs. They invented body art ink that stayed on the body for days. Their products are the main source for cover-up, hair color, and sealer, among many other uses.

Before Blau formed Reel Creations, he was a make-up artist working on numerous notable films, including *Apocalypse Now*, *Cool Hand Luke*, *The Illustrated Man*, *Tattoo*, *The Great Race*, *Camelot*, *Planet of the Apes*, and the TV series *Charlie's Angels*, among many others.

He is a member of both the Motion Picture and Television Academies winning an Emmy® for Spielberg's *Amazing Stories* and receiving five other Emmy® nominations. He was nominated for a BAFTA® for his work on *Addams Family Values*.



Judy Crown has forged an outstanding 40+-year career in the film and television industry as a hair stylist with a passion for elevating the working conditions and wage equity for her sisters and brothers.

A seven-time Primetime Emmy Award nominee, Judy was awarded the Emmy for Outstanding Achievement in

Hair Styling for a Series for *Designing Women*. She also won the Emmy for Outstanding Achievement in Hair Styling for a Mini-Series, Movie, or Special for her work on the movie for television, *Houdini*. She has also been nominated for her work on *The Day After*, *Moonlighting*, *Murphy Brown*, *Bye Bye Birdie* and *Geppetto*. A personal hairstylist to the stars as well, Judy has worked with Lauren Bacall, Candice Bergen, Jason Alexander, and Angela Lansbury.

Crown's first early television work as a hair stylist was on *The Starland Vocal Band Show*, starring David Letterman. She started hair styling for the infamous made-for-television movie *The Day After*, and became the regular hair stylist for *The Dukes of Hazzard*. She also had a long stint as hair stylist for *Seinfeld*.

Angela Bassett to Receive Distinguished Artisan Award



Actress, director, and executive producer Angela Bassett will be honored with the 2023 Distinguished Artisan Award. She will accept the honor at the Annual MUAHS Awards Saturday, February 11, 2023, at The Beverly Hilton.

Bassett is most recently acclaimed for her creative work on *Black Panther: Wakanda Forever*, for which she has received a Golden Globe Award and a SAG Award nomination, in addition to the hit primetime television drama *9-1-1*.

"Local 706 wishes to show its appreciation to Angela Bassett, who has portrayed amazingly iconic women we can all relate to. She boldly collaborates with her 706 make-up and hair teams to extend their imaginations and develop magical but always relatable characters you will remember forever—from the beloved Queen Ramonda to feisty Tina Turner to Bernadine in *Waiting to Exhale*. We couldn't think of a better person to help us celebrate our 10th anniversary," said 706 president Julie Socash.

The Distinguished Artisan Award will celebrate the prolific spectrum of Bassett's versatile career on screen and television. Her other notable film roles were in *Mission: Impossible – Fallout*, *Malcolm X*, *Notorious*, *Green Lantern*, *Contact*, *Music of the Heart*, *Bumble Bee*, *Olympus Has Fallen*, and *London Has Fallen*, among many others.

Fast, precise drying. Rethought for stylists.



Magnetic attachments
A complete suite of attachments engineered for different hair types and versatile styling.

Engineered and tested to endure busy salons
Made with hardened, long-lasting materials. Dropped 1,800 times and twisted 300,000 times to ensure durability.

Protects your client's shine
Intelligent heat control measures the temperature over 40 times a second to prevent extreme heat damage – even when styling up close.

Light and balanced design
Motor in the handle means better balance and more comfort for all-day use.

Spare filter. No down time.
Attaches magnetically for quick swaps between appointments.

Compact head for greater precision
A shorter head allows you to get closer to your client's hair and style with more control.

Fast airflow for fast drying
The Dyson digital motor V9 generates high-velocity, high-pressure airflow for fast drying. Perfect for back-to-back appointments.

Engineered for low noise
The powerful motor is acoustically tuned to help create a more pleasant salon ambiance.

Washable heavy-duty filter
Depth-loaded, maximum efficiency, maximum airflow (MEMA) filter captures particles, such as hairspray, to protect fast-drying performance.

10.8 ft. professional length cord
Extra reach to work on your client's hair from any angle.

With engineered attachments for more versatile styling.



New Flyaway attachment
Hides flyaways under longer hair. For a smooth, shiny finish.¹



Professional concentrator
Precise, powerful airflow gives you maximum control, enabling you to achieve a diverse range of styles.



Diffuser
Mimics natural drying to help reduce frizz and create defined curls and waves.



Wide-tooth comb
Helps detangle, shape and lengthen curly or coily hair.



Gentle air attachment
Softer, cooler airflow for sensitive scalps. Helps prevent color fade due to high heat.

1. To be used on dry, straight hair.

dyson supersonic professional

Theater Roundup

From San Francisco to San Diego, there is plenty of options to see some great touring Broadway shows or the local ballet and even some pop-up operas! Speaking of San Francisco, I am happy to announce we have our first “house contracts” with the Ambassador Theatre Group. The house contracts cover the Golden Gate Theatre and the Orpheum Theatre, as well as the Curran Theatre when the show is carried by Ambassador Theatre Group. We are very grateful to Ambassador Theatre Group for being such a great ally with the Make-Up Artists & Hair Stylists Guild. As far as touring Broadway shows, you can enjoy a show in so many different cities, as well as beautiful theaters all up and down the state. San Diego has *Annie*, *Ain't Too Proud* & Disney's *Frozen* just this month. Segerstrom Center for the Arts has Disney's *Frozen* next month in case you'd missed them in San Francisco or San Diego. We now have a house contract with the Wallis Annenberg Center for the Performing Arts. Unfortunately, I wasn't able to go on the tour of the inside of the theater that the company had given for the local unions. I heard it's gorgeous and a great space. The surrounding neighborhoods near and far are very supportive of this house. Other supporting houses for touring Broadway shows include cities such as San Jose and Sacramento. The Golden Gate Theatre has *R.E.S.P.E.C.T.* and *Bluey's Big Play*. *Dear Even Hansen* & *Mean Girls* will be playing at the Orpheum Theatre.

As many of you know, theaters took a huge hit during the pandemic. The theater was dark for almost 23 months during the pandemic, some of them were dark longer. Disneyland was down for a year. Although both situations seemed unreal, the fact remains, recovery from all the closure time has been extremely difficult for

all. For some members, it even meant leaving the business. The theater continues to have mandatory COVID testing when you go to work and before you enter the building. Masking is still required like for most of us while we are working. They continue to struggle, especially during the time of the year like the holidays, where cast and crew have spent time away from work being with family and friends. There are only so many understudies for the different parts in the play. As for the crew, finding a cover for them has proven to be an even bigger challenge. Although I have to say our members truly try to do an amazing job of still staying masked up and taking precautions.

So here we are, onto the new year. I encourage all who are able, please support your local theaters. Support the businesses in your area. Go see a show if you are able. Patronize the businesses around the area. One of my favorite things about live theater and shows is being taken away from the reality of now and being propelled into a different place. As for Disneyland, I still feel like a big kid when I go there. Even when I go there for a meeting. The music and gorgeous area while you walking around. And the smiles on everyone's faces. It is truly magical. I am a native Californian. Born and raised in Burbank. Disneyland is a part of my childhood that I always cherish. Be well. Stay safe. And let's help make this new year AMAZING.

Much love & light to you all,
Patrice K. Madrigal
pmadrigal@ialocal706.org

CALENDAR OF EVENTS

2023

Feb. 5 Board of Trustees Meeting at 10 AM Hybrid
Feb. 6 Executive Board Meeting at 7:30 PM via Zoom
Feb. 11 **GUILD AWARDS @ Beverly Hilton Hotel**
Feb. 20 **Presidents Day Holiday – Offices Closed**
Feb. 26 **General Membership Meeting – Hybrid**

March 5 Board of Trustees Meeting at 10 AM Hybrid
March 6 Executive Board Meeting at 7:30 PM via Zoom
March 6 95th Academy Awards

April 2 Board of Trustees Meeting at 10 AM Hybrid
April 3 Executive Board Meeting at 7:30 PM via Zoom
April 7 **Good Friday – Offices Closed**

May 7 Board of Trustees Meeting at 10 AM – Hybrid
May 9 Executive Board Meeting at 7:30 PM via Zoom
May 21 **General Membership Meeting – Hybrid**
May 21 **Memorial Day – Offices Closed**

June 4 Board of Trustees Meeting at 10 AM Hybrid
June 5 Executive Board Meeting at 7:30 PM via Zoom

July 4 **IndependenceDay – Offices Closed**
July 9 Board of Trustees Meeting at 10 AM – Hybrid
July 10 Executive Board Meeting at 7:30 PM via Zoom

All General Membership Meetings are Hybrid

MAKE-UP ARTISTS & HAIR STYLISTS GUILD AWARDS

NOMINEE

BEST CONTEMPORARY HAIR STYLING

CHANTELLE JOHNSON MOSLEY · SHELBY SWAIN

WINNER

3 EMMY® AWARDS

INCLUDING

OUTSTANDING
COMPETITION PROGRAM

WINNER

HCA TV AWARDS

BEST COMPETITION
SERIES (STREAMING)

WINNER

CRITICS CHOICE

REAL TV AWARDS
BEST COMPETITION SERIES:
TALENT/VARIETY

“A FANTASTIC EXPRESSION
OF RESILIENCE, COMPASSION,
POWER, BEAUTY, AND JOY...
THE HAIR TEAM KILLED IT”

BLACKGIRLNERDS

2 NAACP IMAGE AWARDS®

NOMINATIONS
OUTSTANDING REALITY COMPETITION SHOW
OUTSTANDING HOST
LIZZO

ADG AWARD

NOMINEE
VARIETY, REALITY OR COMPETITION SERIES

CDG AWARD

NOMINEE
EXCELLENCE IN VARIETY,
REALITY - COMPETITION, LIVE TELEVISION

PGA AWARD

NOMINEE
OUTSTANDING PRODUCER OF COMPETITION
TELEVISION



LIZZO'S
WATCH OUT FOR THE
BIG GRRRLS

prime video | FYC

Hair Craft Education

BY JANI KLEINBARD & BRENDA BLATT

On Sunday, December 11, we shared our Hair Craft Education virtually! The variety of Local 706 artists, as well as outside sources, made the meeting a wealth of information we all can use to enhance our professional skill sets.

Our first guest was 706 make-up artist **Zena Shteysel**. Zena showed us her **Z Palette** collection, including different palette sizes and depths. Z Palettes have magnetic bases which makes it extra handy for carrying pins, clips, and scalp cover colors that won't spill out when you open them on set! She also showed us her multifaceted Traveler Set Bag, which we could all use in our kits. Z Palette items are COVID protocol-friendly, easy to clean, and an organizer's dream!

The second presenter was **Susan Yoo**, the founder of **Silk or Lace**. Susan spoke about her own hair-loss challenges, the reason why she started her quality wigs and toppers company. Silk or lace products are made using Indian hair, HD transparent lace, and are designed to be extra comfortable. Susan's company strives to be an ethical and fair wage operation.

Next, one of our own 706 natural hair experts, **Kimberly Kimble**, shared her product line specifically made for curly and textured hair. Live from Atlanta, Kimberly used a local model to teach us how to mix her products to create heat-free definition using her finger curling/coiling technique, while explaining how to condition low-porosity hair, and why alcohol and sulfate-free products are essential for curly textures.

Focusing on Instagram, **Giovanni Rivera** of

TheLoveChange enlightened us about how to build our social media platforms and position our individual brands for success. The focus was on building a brand, an active and good-sized following, using consistency and relevant content and how to know your conversion rate. Giovanni encouraged us to make our profiles and logos represent our "vibe" and position our sites to grow. He encourages us to entertain and most importantly, "... keep it simple!"

After that, Local 706 member **Kimberly Carlson** topped off the subject of social media by helping us learn some of the mechanics. She coached us about how to tag on Instagram, a Tag (@) vs a Hashtag (#), and reminded us to use the format to show gratitude. Kimberly also discussed how to post without giving away a project or talent which can be super important.

Our final speaker was **Cheryl Coco** from **Nowsite Marketing**, who shared how the company can help with everything from building a website and marketing campaign to conducting social media posting on their client's behalf. Nowsite will work closely with the client to build a concept or idea if desired. They do all the work for you.

We want to thank all of our amazing guests for generously donating their time to further our knowledge and helping to keep our Local 706 hair stylists at the top of our game. It was an incredible class and we'd love to see your posts! Special thanks to our Local 706 President Julie Socash for showing up to help like she always does, as well as the rest of the tech team: Tiph, Kimberly and Julie. We couldn't do it without their help!

Cheers,
Jani and Brenda

Make-Up Craft Education

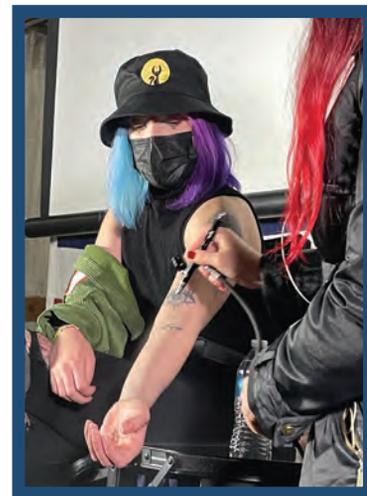
BY CLAIRE ALEXANDRA DOYLE

On December 11, 2022, we held our fourth and final Make-Up Craft Education Event for the year. Local 706 make-up artist **Zoe Hay** shared her experience, insight, and techniques when working with intimacy scenes on set. She discussed everything from

working with intimacy coordinators, our actors, merkins, and other necessary techniques the make-up artist is responsible for. We also had presentations from green beauty expert **Katey Denno** discussing a new product extension



with **Weleda Natural Beauty**. Co-founder **Lee Joyner** with **Ve Neill's Legends Makeup Academy** discussed the school's education, and a special discount for Local 706 members. Make-up artist **David Hernandez** from **Friends Beauty** discussed color theory and the color adjusters from the brand **Face Atelier**. Local 706 make-up artist **KC Mussman** with **Nocturnal DesignZ** discussed the design of her company's airbrush and their airbrush primer.



2 MUAHS AWARD NOMINATIONS

Best Period and/or Character Make-Up
(Feature-length Motion Picture)

**TINA ROESLER KERWIN,
ELENA ARROY, CASSIE LYONS**

Best Period Hair Styling and/or Character Hair Styling
(Feature-length Motion Picture)

**JAIME LEIGH McINTOSH,
LYNNAE DULEY, AHOU MOFID, ROBERT PICKENS**



“ANA DE ARMAS
transforms into
a ringer for
Marilyn Monroe.”

VARIETY

Blonde



SCAN HERE TO GO BEHIND
THE SCENES WITH ANA DE ARMAS



FILM.NETFLIXAWARDS.COM

With more than 20 years experience, KC has airbrushed everything from cars, faces and bodies, and even her dog! Formed in 2013, KC Mussman of Nocturnal DesignZ developed this airbrush when she began to notice that painting pieces on set created different time restraints and challenges versus in the shop and lab. She realized that they needed something that was faster with results in cleaning and application that wouldn't clog the airbrush or hinder the make-up application.

KC designed a dual-action gravity feed airbrush with a body that is wider on the inside, with a small .3mm needle, providing more paint flow. The backflow element helps with dispersing more product without it spilling out the front. The cup is an interchangeable 7 CC detachable cup for better cleaning, and the cap is threaded so it doesn't pop off easily. With a compatible adaptor, it can connect with any compressor.

They also noticed that when switching back-and-forth between different products, they needed an airbrush lubricant that was versatile with all products used on set: adhesives, paints, metallics, sealors, pax paint, etc. "When in a lab, you have more time for the process, but when painting and cleaning up on set, your time is more limited." In result, KC spent years experimenting with different lubricants and eventually developed a product that was plant-based and multi-functional.

Airbrushes were originally developed for industrial use and cleaned with industrial solvents to break down the paints and lubricated with machine oil or grease. These solvents and lubricants are not safe for application on the skin. Furthermore, products such as alcohol, acetone and even Windex, will strip the surface of the metal of the airbrush over time, creating a corrosive surface that paint will cling to and build up on. In addition, lubricating the airbrush with oil can disrupt the make-up products causing them to separate, clump, break down, and even affect the make-up to not adhere to the skin.

At our Make-Up Craft Event, KC discussed and demonstrated the importance of healthy airbrush habits. Her analogy of airbrush care and prep parallels that of preparing a cake pan when we bake a cake. "We spray a cake pan with a thin coat of oil so the batter doesn't stick. We then have to reapply the oil to the pan with every cake we bake so the next cake doesn't stick to the pan. This is similar to airbrushing; between changing colors or products, the lubricant will prevent the product from sticking and building up in the airbrush, preventing clogs for a better and streamlined process."

Her airbrush tips are as follows:

- Clean and lubricate your airbrush in between uses before storing it away. Add a few drops of the



lubricant to the cup and then run it through so that the metals are oiled and not stripped; similar to how we lubricate a set of clippers before storage. Only use a small amount of lubricant, so it doesn't build up on the inside.

- Clean your airbrush on a flat and level surface in an ordered fashion so you can put it back together again and your pieces don't roll away and disappear.
- Lubricate your airbrush in between changing your colors and products to avoid buildup in the airbrush. Apply the primer to the cup and run it through before adding more product to the cup.
- Never leave paint in the airbrush. Always have a "dump cup" to dump out the paint quickly and a bottle of cleaning solution handy to avoid clogs or a frustrating deep cleaning down the road.
- Add a one-minute cleanup step at the end of your painting. Always factor in a minute for that airbrush cleanup in your make-up ETA's.
- It's always great to practice your airbrushing skills with coloring books. Just like an exercise routine for your body, taking the time to practice your skills helps keep them strong. KC recommends line art or Mandala coloring books for her airbrush practice days. Coloring books can help you hone in your accuracy and speed painting between the lines, using different colors and seeing how they relate to each other and practice switching between paints.

More info for Nocturnal DesignZ and their products may be found on their website at www.nocturnaldesignz.com

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Nominations have been announced for the 10th Annual MUAHS Guild Awards. Winners will be honored at the awards gala, hosted by actress **Melissa Peterman** on Saturday, February 11, 2023, at the Beverly Hilton Hotel. The awards represent a spectrum of outstanding achievements in make-up and hair styling artistry in motion pictures, television, commercials, and live theater.

Actress, director, and executive producer **Angela Bassett** will be honored with the 2023 **Distinguished Artisan Award**.

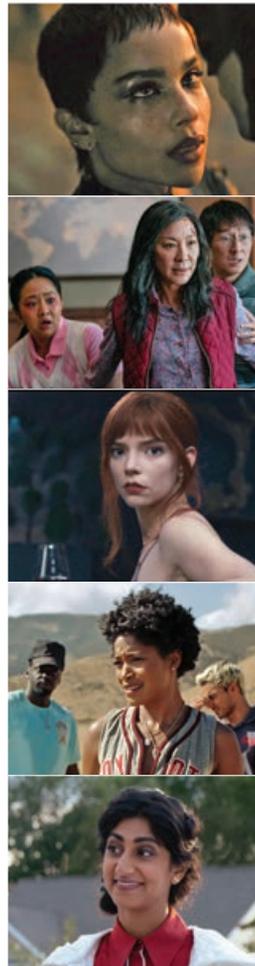
Oscar®- and Emmy®-winning make-up artist **Steve La Porte** and Emmy-winning hair stylist **Josée Normand** will receive the prestigious **Lifetime Achievement Awards**

Emmy-winning make-up artist **Fred C. Blau Jr.**, joins Emmy-winning hair stylist **Judy Crown**, as recipients of the esteemed **Vanguard Awards**.

Final online voting ends
Friday, February 3, 2023



BEST CONTEMPORARY MAKE-UP



THE BATMAN
Naomi Donne
Doone Forsyth
Norma Webb
Jemma Carballo

EVERYTHING EVERYWHERE ALL AT ONCE
Michelle Chung
Erin Rosenmann
Dania A. Ridgway

THE MENU
Deborah La Mia Denaver
Mazena Puksto
Donna Cicutelli
Deborah Rutherford

NOPE
Shutchai Tym Buacharern
Jennifer Zide-Essex
Eleanor Sabaduquia
Kato De Stefan

SPIRITED
Monica Huppert
Autumn J. Butler
Vivian Baker

BEST PERIOD AND/OR CHARACTER MAKE-UP



AMSTERDAM
Nana Fischer
Miho Suzuki
Jason Collins

BABYLON
Heba Thorisdottir
Shaunna Bren Chavez
Jean Black
Mandy Artusato

BLONDE
Tina Roesler Kerwin
Elena Arroy
Cassie Lyons

ELVIS
Shane Thomas
Angela Conte

TILL
Denise Tunnell
Janice Tunnell
Ashley Langston

**BEST SPECIAL
MAKE-UP EFFECTS**



THE BATMAN
Michael Marino
Mike Fontaine
Yoichi Art Sakamoto
Göran Lundström

**BLACK PANTHER:
WAKANDA FOREVER**
Joel Harlow
Kim Felix

ELVIS
Mark Coulier
Jason Baird

**ROALD DAHL'S
MATILDA THE MUSICAL**
Barrie Gower
Emma Faulkes
Chloe Mutton-Phillips

THE WHALE
Adrien Morot
Kathy Tse
Chris Gallaher

**BEST CONTEMPORARY
HAIR STYLING**



THE BATMAN
Zoe Tahir
Melissa Van Tongeran
Paula Price
Andrea Lance Jones

**BLACK PANTHER:
WAKANDA FOREVER**
Camille Friend
Evelyn Feliciano
Marva Stokes
Victor Paz

**EVERYTHING EVERYWHERE
ALL AT ONCE**
Anissa E. Salazar
Meghan Heaney
Miki Caporusso

**GLASS ONION:
A KNIVES OUT MYSTERY**
Jeremy Woodhead
Tracey Smith
Leslie D. Bennett

THE MENU
Aduitha Lee
Monique Hyman
Kate Loftis
Barbara Sanders

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



AMSTERDAM
Aduitha Lee
Lori McCoy-Bell
Cassie Russek
Yvette Shelton

BABYLON
Jaime Leigh McIntosh
Ahou Mofid
Aubrey Marie

BLONDE
Jaime Leigh McIntosh
Lynnae Duley
Ahou Mofid
Robert Pickens

ELVIS
Shane Thomas
Louise Coulston

THE WOMAN KING
Louisa Anthony
Jamika Wilson
Plaxedes Keliás
Charity Gwakuka

**BEST CONTEMPORARY
MAKE-UP**



ABBOTT ELEMENTARY
Alisha L. Baijounas
Jenn Bennett
Constance Foe
Emilia Werynska

EMILY IN PARIS
Aurélie Payen
Joséphine Bouchereau
Carole Nicolas
Corinne Maillard

EUPHORIA Season 2
Doniella Davy
Tara Lang Shah
Alexandra J. French

HACKS Season 2
Bridget O'Neill

THE WHITE LOTUS
Rebecca Hickey
Federica Emidi

TELEVISION SERIES—LIMITED, MINISERIES OR MOVIE FOR TELEVISION

BEST PERIOD AND/OR CHARACTER MAKE-UP



BRIDGERTON
Erika Ökvist
Jessie Deol
Sophie Brown
Bethany Long

HOUSE OF THE DRAGON
Amanda Knight
Sara Kramer
Heather McCullen

PAM & TOMMY
Dave Williams
Jennifer Aspinall
Dave Snyder
Bill Myer

STRANGER THINGS
Amy L. Forsythe
Devin Morales
Lisa Poe
Nataleigh Verrengia

WEDNESDAY
Tara McDonald
Nirvana Jalalvand
Gabriela Cretan

BEST SPECIAL MAKE-UP EFFECTS



ANGELYNE
Vincent Van Dyke
Kate Biscoe
Mike Mekash
Abby Lyle Clawson

GASLIT
Kazu Hiro
Richard Redlefsen
Michael Ornelaz

GUILLERMO DEL TORO'S CABINET OF CURIOSITIES
Sean Sansom
Mike Hill

PAM & TOMMY
Dave Williams
Jason Collins
Mo Meinhart
Abby Lyle Clawson

STRANGER THINGS
Barrie Gower
Duncan Jarman
Patt Foad
Paula Eden

BEST CONTEMPORARY HAIR STYLING



ABBOTT ELEMENTARY
Moira Frazier
Dustin Osborne
Christina R. Joseph

AMERICAN HORROR STORIES
Valerie Jackson
Lauren Poole
Suzette Boozer

BLACK-ISH
Nena Ross-Davis
Stacey Morris
Shirlena Allen
Debra Brown

EMILY IN PARIS
Carole Nicolas
Mike Désir
Miharu Oshima
Julien Parizet

KINDRED
Jamie Amadio
Chantell Carrtherol

BEST PERIOD AND/OR CHARACTER HAIR STYLING



BRIDGERTON
Erika Ökvist
Emma Rigby
Farida Ghwedar
Lara Prentice

DANGEROUS LIAISONS
Daniel Parker
Deborah Kenton
Claudia Stolze
Jana Radilová

HOCUS POCUS 2
Cheryl R. Marks
Curtis William Foreman
Mandy Lyons

OUR FLAG MEANS DEATH
Episode 5
Margarita Pidgeon
Stacy Bisel
Kate Loftis
Christopher Enlow

PAM & TOMMY
Barry Lee Moe
Erica Adams
George Guzman
Helena Cepeda

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IS SHARPLY DETAILED,
FROM NANISCA’S HAIR
IN A CURLY MOHAWK, TO THE
DECORATIVE HANDLES OF
THE MACHETES AND THE
SMALL SHELLS THE WOMEN
WEAR ON THEIR BATTLE GEAR
AND BRAID INTO THEIR HAIR.”

BBC



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DIRECTED BY GINA PRINCE-BYTHEWOOD

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BEST CONTEMPORARY MAKE-UP

BEAUTY AND THE BEAST: A 30TH CELEBRATION

Bruce Grayson
James MacKinnon
Melanie Weaver
Angie Wells

DANCING WITH THE STARS

Julie Socash
Donna Bard
Alison L. Gladieux
Farah Bunch

LEGENDARY

Tonia Green
Tyson Fountaine
Silvia Leczel
Sean Conklin

SATURDAY NIGHT LIVE

Louie Zakarian
Amy Tagliamonti
Jason Milani
Young Bek

THE VOICE

Darcy Gilmore
Gina Ghiglieri
Ernesto Casillas
Kristene Bernard

BEST SPECIAL MAKE-UP EFFECTS

BEAUTY AND THE BEAST: A 30TH CELEBRATION

Bruce Grayson
James MacKinnon
Alexei Dmitriew
Mo Meinhardt

THE GUARDIANS OF THE GALAXY: HOLIDAY SPECIAL

Alexei Dmitriew
Scott Stoddard
LuAndra Whitehurst
Mo Meinhardt

LEGENDARY

Tonia Green
Tyson Fountaine
Marcel Banks
Sean Conklin

SATURDAY NIGHT LIVE

Louie Zakarian
Jason Milani
Tom Denier Jr.
Brandon Grether

DANCING WITH THE STARS

Brian Sipe
Julie Socash
Bianca Marie Appice
Dave Snyder

BEST CONTEMPORARY HAIR STYLING

DANCING WITH THE STARS

Kimi Messina
Jani Kleinbard
Cheryl Eckert
Gail Ryan

LEGENDARY

Jerilynn Stephens
Kimi Messina
Dean Francis Banowetz
LaLisa Turner

LIZZO'S WATCH OUT FOR THE BIG GRRRLS

Chantelle Johnson Mosley
Shelby Swain

SO YOU THINK YOU CAN DANCE

Dean Francis Banowetz
Kimi Messina
LaLisa Turner
Ryan Randall

THE VOICE

Jerilynn Stephens
Darbie Ann Wiczorek
Suzette Boozer
Robert Lamarr Randle

BEST PERIOD AND/OR CHARACTER HAIR STYLING

DANCING WITH THE STARS

Kimi Messina
Johnny Lomeli
Megg Massey
Jani Kleinbard

BEAUTY AND THE BEAST: A 30TH CELEBRATION

Anthony Guerrero
Jennifer Guerrero
Maria Sandoval
Myo Lai

GUARDIANS OF THE GALAXY: HOLIDAY SPECIAL

Cassie Russek
Amber S. Hamilton
Sean Smith
Dugg Kirkpatrick

LEGENDARY

Jerilynn Stephens
Kimi Messina
Johnny Lomeli
Suzette Boozer

SO YOU THINK YOU CAN DANCE

Dean Francis Banowetz
Kimi Messina
Crystal Haynes
Johnny Lomeli

BEST PERIOD AND/OR CHARACTER MAKE-UP

BEAUTY AND THE BEAST: A 30TH CELEBRATION

Bruce Grayson
James MacKinnon
Tyson Fountaine
Julie Socash

THE GUARDIANS OF THE GALAXY: HOLIDAY SPECIAL

Michael Ornelaz
Matt Sprunger
Jon Moore
Robin Pritchard

LEGENDARY

Tonia Green
Tyson Fountaine
Jennifer Fregozo
Glen Alen

SATURDAY NIGHT LIVE

Louie Zakarian
Amy Tagliamonti
Jason Milani
Daniela Zivcovic

SO YOU THINK YOU CAN DANCE

Tonia Green
Silvia Leczel
Jennifer Fregozo
Natalie Malchev



FOR YOUR CONSIDERATION

BEST PICTURE

BEST MAKE-UP & HAIR STYLING

*Hair Department
Head*
Camille Friend

*Make-Up Department Head &
Special Make-Up Designer*
Joel Harlow



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“IMBUED WITH A VISUAL RICHNESS AND
REAL, PAINFUL POIGNANCY.”

Entertainment

DAYTIME TELEVISION

BEST MAKE-UP

THE BOLD AND THE BEAUTIFUL

Christine Lai-Johnson
Hajja Barnes
James Elle
Dan Crawley

**THE BOULET BROTHERS
DRAGULA: TITANS**
Swanthula Boulet
Dracmorda Boulet

I CAN SEE YOUR VOICE
Tonia Green
Christina M. Jimenez

**THE KELLY CLARKSON
SHOW**
Chanty LaGrana
Valente Frazier
Gloria Elias-Foeillet
Jessica Reyes Paccitti

**THE YOUNG AND
THE RESTLESS**
Patricia Denney
Stacey Alfano
Kelsey Collins
Robert Bolger

BEST HAIR STYLING

**THE BOLD AND THE
BEAUTIFUL**
Stephanie Paugh
Karlye Buff
Alexis Reyes
Danielle Dubinsky

**THE KELLY CLARKSON
SHOW**
Tara Copeland
Roberto Ramos

THE TALK
Jasmin Robles

**THE YOUNG AND
THE RESTLESS**
Lauren Mendoza
Justin Jackson
Michelle Corona
Guilherme Schoedler

CHILDREN & TEEN TELEVISION PROGRAMMING

BEST MAKE-UP

DANGER FORCE
Michael Johnston
Bradley Look
Kevin Westmore
Tyson Fontaine

THE FAIRLY ODDPARENTS
Michael Johnston
Julie Hassett
Gerardo Avila
Tyson Fontaine

**HIGH SCHOOL MUSICAL:
"The Musical: The Series"**
(Season 3)
Kim Collea
Cool Benson
Maryann Marchetti

THE QUEST
Elle Favorule
Michelle Sfarzo
Sonia Cabrera

THE REALLY LOUD HOUSE
Sierra Barton
Alisha L. Baijounas

BEST HAIR STYLING

DANGER FORCE
Joe Matke
Roma Goddard
Yunea Cruz
Danyell Lynn Weinberg

THE QUEST
Erica Adams
Alyn R. Topper
Lauren McKeever
Jennifer Tremont

**THE FAIRLY ODDPARENTS:
FAIRLY ODDER**
Joe Matke
Melanie Verkins
Justin Jackson
Jennifer Green

RAVEN'S HOME
(Season 5)
Dwayne Ross
Tamara Tripp
Lauren Kinermon

THAT GIRL LAY LAY
(Season 2 Ep. 10)
Dwayne Ross
Dr. Kari Williams
Lauren Kinermon

COMMERCIALS & MUSIC VIDEOS

BEST MAKE-UP

**AMAZON:
MEDUSA MAKES FRIENDS**
Dominie Till
Christien Tinsley
Josh Foster
Gunn Espegard

**AMERICAN HORROR STORIES:
DOLLHOUSE PROMO**
Kerry Herta
Jason Collins
Alyssa Morgan
Christina Kortum

IMAGINE DRAGONS: BONES
(Official Music Video)
Ally McGillicuddy
Malina Stearns
Meg Wilbur
Dave Snyder

**OMAZE: OZZY OSBOURNE
HAS A FALLING OUT WITH
HIS PET DEMON**
Richard Redlefsen
Chelsea Delfino

**OZZY OSBOURNE:
PATIENT NO. 9**
(Official Music Video)
ft. Jeff Beck
Richard Redlefsen
Chelsea Delfino

BEST HAIR STYLING

**AMERICAN HORROR
STORIES: SEASON 2"
PROMOS**
Joe Matke
Tiphanie Baum
Jerilynn Stephens
Johnny Lomeli

**BEJEWELED –
TAYLOR SWIFT**
Cheryl R. Marks
Allyson Joyner
Jemma Muradian

**HOLIDAYS: ROMEO AND
JULIET – AMAZON**
Dominie Till
Gunn Espegard
Dawn V. Dudley
Renee Vaca

**LIFE IN A VICTORIAN HOME–
GEICO**
Audrey Futterman-Stern
Tom Opitz
Jackie Weiss
Kerry Mendenhall

**NOURISH EVERY YOU LIL
NAS X – VITAMIN WATER**
Stacey Morris
Dominique Evans
Taurus Jerome

THEATRICAL PRODUCTIONS (LIVE STAGE)

BEST MAKE-UP

**HARRY POTTER AND THE
CURSED CHILD**
Jason Michael Torres
Timothy Santry
Jenni Gilbert
Yulitzin Alvarez

KINKY BOOTS
Brandi Strona
Glen Alen
Lilia Villasenor

LUCIA DI LAMMERMOOR
Samantha Wiener
Brandi Strona

SLEEPING BEAUTY
Lindsay Saier
Lyre Alston

TOSCA
Samantha Wiener
Brandi Strona
Danielle E. Richter

BEST HAIR STYLING

KINKY BOOTS
Brandi Strona
Jacki Nocerino
Mary Czech

LA TRAVIATA
Jeanna Parham
Christina E. Martin

OMAR
Samantha Wiener
Danielle E. Richter
Jacki Nocerino

SENSE AND SENSIBILITY
Lindsay Saier
Leilani Norman

WEST SIDE STORY
Christina E. Martin
Y. Sharon Peng

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AARON KIRSCH
AT ASTEK WALLCOVERING



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MICHAEL ASTALOS
AT THE MAKEUP LIGHT

TML

THE MAKEUP LIGHT



A SPIRITED ADVENTURE

MAKE-UP & HAIR TEAMS REIMAGINE A HOLIDAY CLASSIC

CONTRIBUTORS: **VIVIAN BAKER, AUTUMN BUTLER, BRIDGET COOK, MONICA HUPPERT,
VALERIE NOBLE, SHANNON BAKEMAN AND RITA PARILLO**



Will Ferrell with Autumn Butler.
Opposite page: Ryan Reynolds
with Vivian Baker.

VIVIAN BAKER: RYAN REYNOLDS' MAKE-UP

We began filming *Spirited* the summer of 2021 in Boston. An awesome group of make-up and hair talent that came together to design and create the musical version of Charles Dickens' *A Christmas Carol*, starring Will Ferrell, Ryan Reynolds and Octavia Spencer.

The aforementioned stars would have their own personal make-up and hair: Autumn Butler and Bridget Cook for Mr. Ferrell, Vivian Baker and Anne Carroll for Mr. Reynolds, Valerie Noble and Shannon Bakeman for Ms. Spencer with Department Head Make-up Monica Huppert and Department Head Hair Rita Parillo.

When I was approached about this article, I was thrilled to have an opportunity to make sure that all my esteemed colleagues and friends had the opportunity to tell you about the work they did.

Anne Carroll and I have been a team for a number of films now and there is nothing that Anne cannot do, build and create. Ryan's character was a handsome fella with only two flashbacks in the film. (Clearly, I had the easiest job on this picture.) Anne used a 3/4 customized hairpiece that was easily applied with toupee clips for fast changes. This piece was used to lengthen his hair and bring in some more movement and youthful appearance. I applied small sideburn pieces that fit with the longer style. In the second flashback, she styled Ryan's own hair smooth with a parting and squared off hairline.

AUTUMN BUTLER AND BRIDGET COOK: WILL FERRELL'S PERSONAL TEAM

Bridget Cook and I had such a great experience on *Spirited*. It was impressive seeing how hard the cast and dancers practiced and rehearsed for over a month, before the movie started filming. I had the pleasure and opportunity to collaborate as a team again with Bridget doing Will's hair, while I did his make-up. I am always in awe of how she makes a hair style or wig add so much life to the characters Will has played.

Spoiler alert if you have not seen the movie yet: Will played two different characters in the movie, so he had two different looks. He plays the Ghost of Christmas Present, in addition to Ebenezer Scrooge. This was our second movie with director Sean Anders, who was always helpful with specific notes. When Will is playing Present, he should look his very best. With Scrooge, who has been represented over the years in a variety of different ways, Sean wanted the "classic and of the period" (1830s) Scrooge. He wanted thinned, stringy, greasy, gray hair. Big 1830s sideburns. Weathered, ugly stained teeth, rosacea, ink on fingers and dirty nails.

Bridget and I could see from the dancing rehearsals in prep that keeping corrective make-up on Will for 40 takes of a dance number wouldn't be possible without a creative pass at making his foundation as waterproof as possible. First, I applied the spray



Above: Bridget Cook touches up Will Farrell. Bottom row, from left: Nichole Pleau with Patrick Page; Andy Clement touches up Page as "Corpsey (Jacob) Marley"; Farrell on set. Top right: Sunita Mani with Monica Huppert, make-up, and Christel Irick, Hair. Right: A close-up of Page as Marley's ghost.



sweat barrier Dry by PPI on the skin, into his sideburns and nape of neck. I also pre-mixed a few bottles in a few tones of Revlon Colorstay for normal to dry skin types with EBA Pro Seal spray, and squeezed in some Charlotte Tilbury's beauty light wand shimmer to give some life to the finish. He was able to sing and dance, and would still sweat but the make-up never moved. I mixed a few color tones because we shot the film on the Sony Venus camera. Whenever we were in "Ghostworld," the lighting would change to an Autochrome setting, and unless small adjustments were made in foundation color placement, the make-up around the mouth area would turn bright orange/yellow. I would lighten the color tone of foundation around the mouth in that scenario to break up the color patterns so the camera would not color adjust the make-up in those zones.

As for hair, Bridget landed on styling The Ghost of Christmas Present with a groomed, controlled and properly posh hair style, with nuances of being from a different time period. She used a curl cream and Unite 7 second leave-in conditioner, and finger styled and pinned in the shape while defusing it on low. She painted in a bit of the Bluebird hair palette colors through in lowlights and highlights. They have the best shimmer in the alcohol palette that really reads like unaltered hair color. She found the perfect balance of a throwback period hair style to suit not only the character but also to survive dancing and perspiration. For Scrooge, Bridget had the amazing Rob Pickens make a wig for the straggly 1830s Scrooge. She thinned it and chopped into it for the unkempt dirty look, and dressed it down with conditioners to make it look greasy. She even styled in the most amazing hat-head look once the lace was securely applied with KD 151 spirit gum. Bridget also was amazing at helping me around the edges in the aging of Scrooge. First, I under-painted the age lines in Skin Illustrator from the complexion palette. I then contoured highlights and shadows with



the Visart matte eye shadow palette to give an evil, sinister feel to the structure of his face.

Next, I used Bluebird aging stipple in beige and clove in a stretch and stipple pattern around eyes, mouth, neck and hands. We applied some large mousy gray bushy sideburn chops I had made from another job in London that were never used (I would give the credit to the ventilator but I couldn't trace a name). The sideburns were applied with alcohol-thinned Super Baldiez and Attagel applied to the skin with a single use sustainable bamboo lip gloss wand (the kind with a sponge tip, not bristles). I made the nails with clear nail tips. I buffed out the shine and shaped them to look snaggy, brittle, and chipped, and then painted them with alcohol paints on the back side, so the color showed through organically. They were applied with pre-cut blue tape, normally used for toupees. His hands were painted to achieve a look of arthritic knuckles and old man veins. Finally, the moles. They happened on the fly, and were made of Duo Eyelash glue on the same day they worked for the first time.

Icing on the cake. Bridget and I had a great time designing and helping each other find these two characters and are both so grateful that at times we had had the "best seats in the house" watching the actors in this film sing, dance and we are happy to help them play pretend! Happy holidays everyone and for those who have seen the movie already... Good afternoon! Hahaha!

MONICA HUPPERT: DEPARTMENT HEAD MAKE-UP

A Christmas movie in the summer! Thank goodness I was surrounded by a group of talented make-up artists.

My department had a bit of everything on this film—characters, period make-ups, glamour, aging, make-up FX, and dancers.

With a cast of 95 actors/actresses, 40 regular company dancers



Will Farrell with Autumn Butler



Octavia Spencer



that would add up to 30 more daily, 170 background performers all in 1800s facial hair with 50 dancers and 15 stunts ... all in the summer!

Andrew Clement designed 'Corpsey Marley,' played by Patrick Page. Corpsey Marley played sporadically throughout the schedule so Andrew would fly to Boston for each application. Andrew and his team at Creative Character Engineering also fabricated 'Yet to Come's' boney hands—designed for an easy on-and-off application which Niki and I managed on a day-to-day basis.

Wicked smart Nichole (Niki) Pleau looked after Marley's make-up and maintained his sideburns. She was instrumental with the day-to-day running of the department, especially in hiring our crew.

Scott Hersh headed up the dancers make-ups & the revolving crew of many make-up artists. He made it effortless, and I was so grateful he was there.

Sara Seidman Vance supervised the dancers & BG in the 1800s London dance sequence. Using mine and Vivian's facial hair kits, Sara and her right-hand Shannon Dollison fit every dancer and background performer. Styling all the facial hair to the period and character. They were extremely organized and, on the day, all was ready for the additional Local 798 members to apply. Did I mention we shot this in the summer?

There is a 'Ghost World' in this version of the story, almost all of the ghosts were dancers. I wanted to differentiate the 'ghosts' from the 'humans' and director Sean Anders wanted the dancers looking "fabulous." So, we went with a natural glam—matte smoky eyes, full brows, no frosts or glosses, no reds or pinks (which suggests blood and life), blush and lips were matte nude hues that complemented the warm undertones of the skin. Naturally, we did the opposite for the 'humans' by using more color.

We had a Christmas costume party with many characters, a Hall of Miracles which depicted different people and eras throughout time.

As we flashback with 'Clint,' we first meet his family in 1988 where the brother and sister are played by young actors. Finding continuity with moles, freckles and eye color was a must.

'Mom' is a little rough around the edges and played by Jen Tullock. In real life, Jen is mid-30s and played that in 1988. '80s make-up and that character allowed for one of my favorite looks (you know the one) where the foundation doesn't match and there's a lovely brown line where it stops on the jaw. We see 'Mom' again in 2008 where she is about 55 years old. I sculpted and ran some PTM small eye bags & jowl appliances, aged her eyes, lips, neck & hands with Bluebird Old Age.

Spirited was one of those special shows where lasting friendships were formed.

VALERIE NOBLE AND SHANNON BAKEMAN: MAKE-UP AND HAIR FOR OCTAVIA SPENCER

When we read the script for *Spirited*, we knew this was going to be a fun project for Octavia. Especially, her first on-screen musical



dance number. At the start, she plays a conservative office manager, so we knew she would have a toned-down look. Clean dewy foundation, light blush, a tad of eyeliner and mascara and a neutral toned eyeshadow was on tap. We also kept her lip color a moist nude (Love NYX's Butter Gloss). For her hair, we made sure it was something still stylish, short, sassy, and easy to maintain, since we were filming a musical Christmas movie in July. We didn't want anything too long that would hinder her performance. We bumped up this look for the office party scene with more eyeliner, added lashes, darker shadow on the outer corner of the eye (for a more dramatic look) and a pop of blush. We also gave her a nice beach wave asymmetrical bob to finish off this look, which made her look stunning for the party and the date night scene. For her dance number, we used the office party look with a more matte foundation to stand up to the dancing for fewer touch-ups between takes. For hair during the dance scenes, we kept it short and used a soft finishing spray (Oribe Superfine hairspray) to tame any flyaways, but still give the movement and keep the integrity of the style. We can't wait for everyone to see this new take on a Christmas classic.

RITA PARILLO: DEPARTMENT HEAD HAIR

This project was an exciting and challenging endeavor from first reading the script until the moment the director Sean said "that's a wrap."

We knew it would be important for the hair department to have a team of stylists with a very diverse skill set on this production to be prepared for the variety of character looks the director and actors wanted to achieve creatively.

Although challenging, the most exciting days were when we had the thrill of changing several individual actors & dancers into multiple characters in the same day. We knew this project had several layers but never anticipated how much fun we were about to have!

This incredible cast of actors and dancers, inspiring direction and outstanding choreography for all these musical numbers was truly a joy to play any part in watching it come to life. •



THE FABELMANS

FULFILLING A DREAM TO WORK WITH STEVEN SPIELBERG

MAKE-UP

BY ERYN KRUEGER MEKASH | DEPARTMENT HEAD MAKE-UP

At the beginning of April 2021, Carla Raij emailed me: “I got your name from Lois Burwell. I’m coming to LA for a 50-day shoot with a great cast and great director.”

I called when I was driving to work and had to pull over when she said, “You know, this is for a Spielberg film.” I was completely silent. So much so that she said, “Hello? Did I lose you?” I mean, c’mon! My absolute dream since I saw, what, everything that influenced me? All my favorites; *Jaws*, *E.T.*, *Close Encounters*, *Poltergeist*, *Raiders of the Lost Ark*, to name a few. Endlessly a fan. Lois was entrusting me to take the helm for her; not only was I going to be working for Steven, but I respect Lois and wanted her to be glad she recommended me.

Pre-production started and I began my research. I was given access

to his home movies, films he made when he was young, and family photos. I ended up doing physical boards with different themes; one for his sisters, one for his parents and Steven. I also added in colors of make-up that his family wore in pictures; sometimes he was very specific and other times he would say “you decide.” This was his childhood, his family, his memories and inspirations. The pressure to get it right was overwhelming. We had a preliminary meeting with Spielberg, Kristie Macosko-Krieger (Head of Amblin), Carla, Gloria Casny, Mark Bridges (brilliant costume designer), and Michelle Williams at Vincent Van Dyke’s studio. Originally, Michelle was going to wear some subtle prosthetics and we did several versions and tests (one involved Gloria, Mark, and I flying

Continued on page 30



L-R: Paul Dano as Burt Fabelman, Mateo Zoryan Francis-DeFord as younger Sammy Fabelman, and Michelle Williams as Mitzi Fabelman

HAIR

BY **GLORIA P. CASNY** | DEPARTMENT HEAD HAIR

I received a call from Mark Bridges, (our amazing costume designer) that he got my name from Donald Mowat, thinking that was nice ... then he told me the project! Eryn Krueger Mekash, someone I always wanted to work with, was doing make-up and Steven Spielberg was directing ... that would be yes, 1000 times yes, bucket list material! On top of that, shooting in Los Angeles. I was so in.

My research began immediately watching the Spielberg documentary. It was a wealth of information, including personal photos of the family we had to recreate. We were doing real people and it was the director's actual family members ... no pressure.

The period was from the late 1950's through to the late '60s... I started by pulling my stock wigs and had our 3rd, Miki

Caporusso, help me begin the '50s styling. My fab second, Rox Hodenfield, lived in Austin, so she got a minute before I threw her into prep mode.

Fittings began in Santa Clarita and we were off. Michele Arvizo and Maria Elena Pantoja started the prep and fittings along with Anthony Wilson, Barbara Cantu, Lucia Mace, Susan Lipson, Becca Weber and Jacki Brown ... all were on board helping with the prep of the background players, which are so important to the overall look of the film. For the majority of the film, I had Barbara Cantu running background and ... rocking out those period wigs, lots of them.

There were some great large background scenes including a

Continued on page 32

L-R: Eryn Krueger Mekash and Gloria P. Casny



MAKE-UP *Continued from Page 28*

to Portland for fittings). Steven loved the prosthetics although we all ultimately decided to keep the character of Mitzi Fabelman more straightforward. Since I wasn't going to do prosthetics on her and it would be day-to-day mid-century look, Angela Levin

(Michelle's longtime personal) came in to do her make-up and period-correct red nails. Mitzi exemplified the modern woman of the time; red lips were Steven's mother's trademark and Mitzi had the same.

Gabe LaBelle was cast as Sammy from ages 14 to 20. Steven wanted his eyes to match his green ones and I turned to longtime collaborator Cristina

Patterson to make these lenses for me. Gabe has very dark brown eyes and it's always tough to make that big of a change and have it look natural. Cristina and I went through several incrementally slight changes to test and get the color "just right." Our director also wanted a set made with larger pupils for when he's editing. Melissa Kirkpatrick was Gabe's lens technician for the duration of the film. I made Gabe younger for Sammy as a 14-year-old, then a 15-16 year-old and Gabe's age matched up with Sammy for the end of the film. Gabe also had several levels of swollen nose and black eyes, as well as bloody noses, sleepless nights stress, and slap marks.

Paul Dano played Burt Fabelman. Aging and younger looks were done with subtle out-of-kit highlight and shadow as the film progresses. Sideburns lengthen, redness and lines are added, graying at the temples and throughout the hair; stress of work and family being to show. It wasn't such a huge amount of aging that I felt I needed to do stretch-and-stipple. Different levels of beard stubble throughout dictated time change as well.

Seth Rogen played Uncle Benny and Steven wanted him to have a receding hairline. Gloria created that look and Kim Ayers (my Department Head assistant) did Seth and color adjusted his head to look natural and not have his very curly thick hair stubble show through.

We did all of this through COVID, the looming IATSE Strike, wildfires, and soaring temperatures. The production team was unfaltering to these challenges. Working with the cheeky David Lynch as John Ford was an absolute treat; running up three flights of stairs to where he was sequestered at our location and back down to set to show Steven placement of the lips on David with my phone camera 3-4 times was excitement all on its own.

We had so many big background days on this, as well as a large cast. Up to 25 artists daily were part of my department. They took care of 250 background actors in various periods from 195. movie goers, Boy Scouts, everyday people, high school kids, bikinis to prom dresses! We all know that tattoo cover is one of the biggest parts of period-film accuracy. There were little children that made up the Fabelman family in the earlier days, as well as teens. We had a large daily cast to get ready, as well as chasing these little actors around; teeth were falling out as they aged and "flippers" were used to make sure there was a semblance of tooth continuity throughout our filming.



Mateo Zoryan Francis-DeFord



Looks for Gabriel LaBelle



Original

Bigger Pupil



L-R: Keeley Karsten as Natalie Fabelman, Sophia Kopera as Lisa Fabelman and Julia Butters as Reggie Fabelman



Seth Rogen as Uncle Benny

The heat of summer 2021 in Los Angeles was absolutely brutal. It was in the triple digits and oddly humid. Keeping redness from showing through corrective make-up is a challenge, especially in the driving scenes. We were all over Los Angeles and out in Lancaster and Simi Valley. Depicting December in New Jersey with fake snow and Christmas decorations in July while wearing summer gear is nothing short of odd! Everyone sweating in wool coats.

I had a wonderful partnership with Gloria Casny on this. She and her team are so talented, cool as cucumbers, clever, resilient, and fun to be with. What an honor to get to work with her! Mark Bridges called me and said, "Gloria Casny is available!" I was thrilled. My main team was Kim Ayers, Heather Plott, and Caitlin Martini. Hanny Eisen shared background artist responsibilities with Caitlin. Other artists who made frequent appearances were Mara Rouse, Marcel Banks, Jamie Leigh DeVilla, Levi Vieira, Mike Mekash, Cary Ayers, Margaux Lancaster, Vance Hartwell, and so many more. The boss toasted the first production on new stages in Santa Clarita, and before the last shot, toasted his cast and thanked his many longtime crew who have been by his side. Not only did we all get to see this brilliant filmmaker recreate his complicated childhood memories and the emotions that came with that, we also got to hear him say, "the train isn't working!" That's about as close as we will get the *Jaws* set.

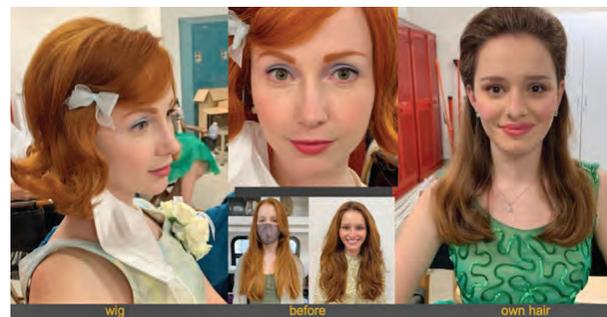
I'm still a little speechless after attending the premiere. I'm honored, happy, and proud of our work. It was so special to have Lois ask me to be on a project helmed by Spielberg, filmed by Janusz Kaminski (what a joy to go back to 35mm!), and score by John Williams. Watching the Amblin emblem with Elliott on his bike flying past the moon reminded me that just down the road from the Chinese Theater, I saw *E.T.* at the Cinerama Dome in 1982. Never in my wildest dreams would I have thought I would get to be on a film this incredible. ●



L-R: Sal (Gustavo Escobar), Roger (Gabriel Bateman), Sammy Fabelman (Gabriel LaBelle), Hark (Nicolas Cantu), Dean (Lane Factor) and Turkey (Cooper Dodson)



Chloe East as Monica Sherwood and Gabriel LaBelle as Sammy Fabelman



Looks for Chloe East

HAIR *Continued from Page 29*

1950's era theater and a 1960's prom. Barbara and her hard-working team, including Helena Cepeda, Lucia Mace, Lisa Marie Alpert, Yvonne Depatis-Kupka, and Barbara Dally were wig washing warriors and maintained them beautifully. As we were working in COVID time, cleaning and sterilization was imperative. I am happy to say we had zero shutdowns and I thank my crew for contributing to that.

Actor fittings started with Michelle Williams, who wore a wig for the first portion of the film. Later we used her own hair. A shorter period pixie look using just a few tape-in extensions. Angela Levin came on board as her personal make-up. Eryn was my partner in crime as we went through the rest of the cast and began our journey.

I got to extremely buzz Seth Rogen's long and wooly hair, including a razored back hairline to an "oh my" receded level to reflect the real uncle Bennie. Rox handled him for the shoot and

colored his own grey in for the earlier years while adding more grey as we progressed into the '60s. It was a really different look for him and we enjoyed doing it. Add the horn rim glasses and there was Bennie.

For the dad, Paul Dano, I darkened his own hair with Redken Shades EQ. I used mousse and blew dry his hair to add more volume for his younger self. As he aged, we added grey, a small bit of oil, and combed his hair further back off his hairline to make it look less. Additionally, I painted some of the roots in his temples, flesh tone with a palette, to make his hair appear thinner while Eryn added sideburns.

For Gabe/Sammy, we had three stages. When he was a younger preteen, we applied a short wig, made perfectly by Stacey Butterworth. For high school, we used his own hair. The last stage was the end of the '60s. (the look we all commonly know as early, Steven Spielberg). A horseshoe wrap, also expertly made by Stacy, to make the sides and back longer.

We also did a LOT of hair cutting. Seemed every actress came in with very long hair! I was thrilled that they were willing to go there and many got chops 12” or more! The girls, Sammy’s sisters Julia Butters/Reggie and Birdie Borria/Younger Reggie, got very short bangs along with Sophia Kopera/Lisa which was a big change for them. Miki handled some of sisters, while Rox took on Mateo Zoryan Francis-DeFord our younger, very energetic, Sammy. We had Robin Bartlett and Jeannie Berlin in wigs, playing the mother-in-laws, Jeannie had two wigs, young and older. Miki handled her and also ventilated more grey into the wigs as needed. We used Robin’s own salt-and-pepper hair when she was older and sickly. Barbara Cantu handled her wig. We had so many wigs working, because all of Los Angeles has long flowing hair!

A sidenote, we did NO camera tests ... nada. Eryn and I did our own tests on Gabe to work out his stages but not on camera. So, the first day the director saw Gabe’s short wig in person, was literally on the set just before we shot the first scene the first day of shooting. OMG ... bucket list director, new crew, new producers all there, I didn’t breathe ’til after the first shot and I wasn’t fired or receive the “can you do something different?” We’ve all been through...

We worked with two sets of kids playing Sammy and his sisters. Also, their doubles, including a 6-year-old champ wearing a wig for countless hours a day.

Thank you to all who helped, including Adriana Lucio, Mary Howd, Ronda O’Neil, Mario Llamas, Danielle Dixon, Lisa Meyers, and anyone else I missed who came in. •

The make-up and hair team



L-R: Producer Kristie Macosko Krieger, co-writer/producer/director Steven Spielberg, Seth Rogen, Julia Butters, co-writer/producer Tony Kushner, Keeley Karsten and Sophia Kopera

L-R: Daniel Kaluuya as OJ Haywood, Keke Palmer as Emerald Haywood and Brandon Perea as Angel Torres



THE WORLD OF **NOPE**

MAKE-UP

BY TYM SHUTCHAI BUACHARERN | DEPARTMENT HEAD MAKE-UP

It was 104 degrees Fahrenheit, on average; the wind and dust were both natural and human-made; there was a lack of shade, and the list goes on and on. This was one of the hardest films I've ever worked on in my career, but I would not have changed it for the world. It was one of the most rewarding experiences I have ever encountered. The family that was formed on that production and the growth that I felt made it all worth it. And that film, my friends, was *Nope*.

When writer-director Jordan Peele and producer Ian Cooper contacted me to work on *Nope*, I was a bit nervous. It was a huge honor, but it was definitely a lot of pressure. Having worked with Jordan previously on *Us*, I knew the make-up had to be iconic and something that audiences would want to recreate.

The three ways I approached the make-up on this project were through realism, deterioration, and ingenuity. The goal was to create looks never seen before on our cast. The male actors' looks were very simple: sweat, shine, blood and dust were strategically placed. The beauty make-up was fairly straight-to-the-point, but make-up application was not the challenge; it was the deterioration of the make-up that was pivotal. On this set, the actors went through so much action daily. The abundance of dust, dirt and wind would dictate how much deterioration the characters' make-up went through. Because we shot out of order, my talented teammates—Department Head assistant Jennifer Zide-Essex, key make-up Eleanor Sabaduquia, key make-up Kato DeStefan—and I had to make sure that we were on top of continuity at all times.

Being the star she is, Keke Palmer typically has extravagant glam on the projects she works on. I wanted this project to be different and show off her natural beauty while speaking to the personality

of her character, Emerald Haywood. We decided to start off the movie with a full set of lash extensions, but we allowed them to fall off naturally with the progression of the storyline. Skin care was very important for Keke and I as well. In addition to her normal skin care routine, we incorporated an at-home light therapy kit she used daily. This step was especially important since we were shooting in a hard environment with dust, dirt, wind and sun; you name it, we were properly in it.

For Keke's make-up, I used NARS Soft Matte Foundation, Estée Lauder Double Wear Stay-in-Place Flawless Wear Concealer, Bésame Cream Blush and Danessa Myricks Beauty Evolution Powder. To create very natural lips and cheeks I used Burt's Bees Tinted Lip Balm in "Red Dahlia" and MAC Mineralize Blush in Happy-Go-Rosy. To finish the look, the on-set powder I used was MAC Mineralize Skinfinish Powder in "Dark."

To make Barbie Ferreira's look unique to her character, Nessie, we wanted to create a look different than what she's previously worn on screen. We came up with the plan to create a 1990s-inspired persona by using brown tones. Department Head assistant Jennifer Zide-Essex used Giorgio Armani Luminous Silk Foundation, complemented with NARS Soft Matte Complete Concealer in "Vanilla" and to refine the look she used Charlotte Tilbury Airbrush Finish and Setting Powder. To complement



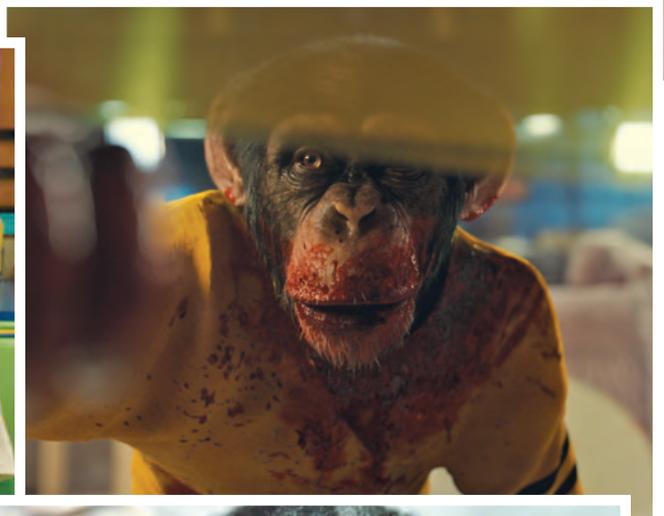
Steven Yeun as Ricky 'Jupe' Park

Daniel Kaluuya





Daniel Kaluuya and Palmer



Keith David as Otis Sr.

Barbie's eyes with neutral colors, Jennifer created a light smoky effect using Dior Backstage Eye Palette in "Warm Neutrals" and Hourglass Gel Eyeliner on the rim of her water line. She used Gucci Bronzer in "Light" as a blush and for her lips a Fresh Sugar Lip Balm. To finish the look, we added a septum nose ring.

There were a lot of small out-of-kit FX that were done on the cast, including bruising, cuts, scratches, gashes and so much more. We used everything from bondo transfers to hand painting, to building with 3rd degree.

We had three major special effects make-up and denture appliances on the production. Writer-director Jordan Peele, make-up prosthetics designer Vincent Van Dyke, and myself had a few special meetings about two characters: Otis Haywood Sr. (Keith David) and Mary Jo Elliott (Sophia Coto). We tossed ideas around about how we wanted Otis' eye injury to look. We knew that the injuries of Mary Jo's character had to look healed from a chimpanzee attack 20 years before. Sophia portrayed Mary Jo in the film from ages 15 to 35 years old, so we had to age her appropriately while keeping the injuries in mind. In addition for

Terry Notary, who played the chimpanzee Gordy via motion capture, Vincent created a chimp-like denture to wear. •

PROSTHETICS

BY VINCENT VAN DYKE | MAKE-UP PROSTHETICS DESIGNER

The wonderful Department Head Make-up Tym Shutchai Buacharn and I were brought on to *Nope* in the early stages by the producers of the film, with whom Tym and I have both collaborated before. My primary job was to focus on the character of Mary Jo Elliott, played by Sophia Coto, as well as the prosthetic elements for additional characters.

From early discussions with Jordan, we came up with a vision of what Mary Jo should look like when audiences first see her after years of multiple reconstructive surgeries and skin grafts, post the chimpanzee attack. After researching attacks, we learned that lips are often the first target on a human's face, so the idea became to create a look of deconstructed soft tissue around the lips to portray an attack of the lower half of Mary Jo's face.

The first time Mary Jo's face is shown in this state, the camera comes in on her from a side angle, which gives an opportunity to showcase the make-up and prosthetics from a unique perspective. In this revealing scene, a flowing, sheer veil hangs from her hat and lifts in the wind which gives an eerie glimpse of her disfigured face in a very beautiful way.

In our first session with actress Sophia Coto, we had extensive photographs taken, along with dental casts. I knew I wanted to create an out-of-the-mouth denture rig for her to wear to compress and conceal her own lips. While the denture rig was being created, I crafted a series of designs by referencing just her photos, to provide production an idea of what the final look would be like.

Once we had approval on the look, we brought Sophia back in for a scan while wearing the dentures and printed her head, to

create the positives and explore sculptural design. I wanted to try for a seamless blend of prosthetics onto the gumline of the denture, which posed many issues. The primary issue being that it locked her into the denture rig essentially for the whole day.

Because I had researched and had real references of this type of healed injury, I had a vision and really wanted to recreate a fleshy, smooth transition of tissue that marbled right into the wet gum line. The prosthetics we used were full silicone and just two pieces: a main facepiece and a neckpiece, along with the acrylic dentures. I tested her make-up with Tym and we were able to curate a nice beauty treatment in the final result. We tried a few different hat and veil options for the final scene and ultimately got the shot seen in the film. The onset application was brilliantly handled by Mike Mekash.

We additionally created the prosthetic for the injured eye of Keith David's character, Otis Haywood Sr. Pieces like this are inherently tricky to make, as the eyeline must look and feel appropriate and not lower than the real eye. With scanning talent, we have the ability to have an open and close eye scan, which helps us immensely in recreating a proper undistorted anatomy of the eye area to align our fake eye as low-profile and cohesive as possible. We created a silicone prosthetic with painted eye injury glaze and punched lashes and a lace brow. We opted for a lace brow to help align the brow perfectly with Keith's own brow, which allowed any small adjustments to still be made after the piece was glued down. Overall, *Nope* was an extremely rewarding film to work on and I'm quite proud of the work we contributed. •

Sophia Coto as Mary Jo



L-R: Toby Jones as Norman and Micheal Ward as Stephen



Olivia Colman as Hilary Small



L-R: Colin Firth as Mr. Ellis and Ward



THE VISION OF *EMPIRE OF LIGHT* OF LIGHT

BY NAOMI DONNE | HAIR & MAKE-UP DESIGNER

There's a special joy in the familiarity of working with the same director over and over again. It's a special relationship that becomes layered over time, and within those layers, there's a freedom to create—the safety of that relationship allowing you to try anything.

Empire of Light is my fourth film with Sam Mendes. Two James Bonds (*Skyfall* and *Spectre*) and *1917* have given me great insight into the way Sam likes to see actors on the screen. There's a reality to his work that was especially evident in *1917*. *Empire of Light* is an intensely personal project for Sam, and it was even more important to me to fulfill his vision with the actors. Sam always has a very strong idea of how he wants people to look and has a very keen eye for make-up and hair.

Set in 1981, *Empire of Light* is about a woman battling mental illness, depicted against the backdrop of a crumbling cinema and the racial violence of the time. My reference involved researching the music and trends, as well as skinheads, goths, and mods. It's an era I lived through, and I referenced my own hair and make-up and that of my friends.

For Olivia Colman, who plays the main character of Hilary, I decided to cut her hair into a layered sort of curly shag. Olivia has very fine hair, and I wanted to use extensions to fill it out. Zoe Tahir is well known for her delicate work, and she spent an entire day adding very tiny extensions of naturally curly hair all over Olivia's head. This gave a much fuller look and lasted the entire 12-week shoot.

Her make-up was quite simple for the bulk of the film. I used Ellis Faas Skin Veil foundation with a primer by Sculpted by Aimee Connolly. Her eyes were rimmed



L-R: Ward, director Sam Mendes and Colman



L-R: Naomi Donne with Colman



L-R: Doone Forsyth with Crystal Clarke; Tanya Moodie with Eyesha Yates and Rebecca Cole

with MAC Kohl Crayon, and her lips were a brownish maroon color, Freddie by Trinny, that I patted on with my fingers to give a more natural, stained look.

The storytelling of Hilary's mental state was reflected in the amount of eye make-up she used. As she became more manic, she would put on more eye make-up. Her mood became obvious by the amount of kohl rimming her eyes, so much so that it became a point of reference for Olivia's performance. Sometimes she would ask me how heavy her eye make-up was today so she could gauge her angst! In her biggest moment of severe distress, her eye make-up consists of Black Kohl and blue eyeshadow, applied in a haphazard way and smudged, her lipstick is too bright and ending up on her teeth, and her hair is dirty and falling down from an updo she'd attempted. This reflected a woman making a valiant attempt to put herself together but failing miserably. A later scene shows her unkempt with the same make-up, now even more deteriorated from tears and distress. This is how the use of make-

up can really help tell the story of the character: Hilary had stayed up all night, not caring enough to wash or take her make-up off, her state of mind dictating her appearance. This is a very different look from the times in the film when she'd gotten herself together and her make-up was well applied, hair freshly washed, and there's a general air of beginning to care for herself.

Micheal Ward, who plays Stephen, was given a period haircut by his make-up artist Eyesha Yates. Since Micheal has very good skin, his make-up was minimal, and we concentrated a lot on good skin care. For that, we used Buttah, which is skin care for melanin-rich skin tones. We used a base by Sculpted by Aimee Connolly.

At one point in the film, a violent racial attack by skinheads results in severe injuries to Stephen's face and body. Prosthetics were built by Mark Coulier and applied to Micheal's face by Susie Redfern to give him a severe swollen eye, swollen lips, and wounds over his face that faded to pink scars, which we used bondos for. He was left with small dark scars over his face for the duration of the



Ward with Eyesha Yates



L-R: Jones with Doone Forsyth



film. These were painted on by Eyesha using an Illustrator Palette.

For the character of Janine, played by Hannah Onslow, Sam wanted her to be a goth, and we referenced people like Siouxsie Sioux and Nina Hagen. We wanted her to look not quite good, and rather a bit homemade, so Rebecca Cole would complete Hannah's hair and make-up, and then we'd start breaking it down, smudging her eye make-up and messing up her hair. Her make-ups were classic goth: big black-rimmed eyes (MAC Kohl again!) with a lot of pink and maroon and stripy bright pink blusher, dark burgundy or black lipstick (Morphe Matt EX), and chipped black nail varnish. Her hair was a long-hair lace wig by Peter Owen Ltd, who supplied all the wigs for our film, with the base color being red, the same color as Hannah's natural hair. We then badly dyed it with black hair color, as if she'd painted it on herself. Rebecca added some pieces to bulk up the backcombing at the top and would do variations on a theme for the hairdo, sometimes little plaits at the back or bunches. We had a lot of fun with Hannah, who was up for anything!

Colin Firth, who plays the sleazy cinema manager Mr. Ellis, was given an '80s haircut by Doone Forsyth, which complemented his wife Brenda (played by Sara Stewart) who we modeled on a glamorous Diana Dors. Rebecca Cole used a bald cap under her blonde wig to give a feeling of lightness and reality.

Tanya Moodie plays Stephen's mother, Delia, who works as a nurse. She had a very simple and sensible plaited hair style.

The biggest challenge in the film had to be the large crowd scenes. As is often the case, the background artists supply the texture of a film, and every effort was made by Andrea Lance Jones, our crowd supervisor, to be as authentic and accurate as possible. A huge amount of research was done and a big prep was executed to get a jump on the haircuts, wigs, and make-up. The skinheads also had tattoos of the period that we designed and applied. Every supporting actor was photographed and approved by me, then shown to Sam for final approval.

In the end, I really felt that the way people looked, and how their appearance related to the times they lived in and the lives they led, was seen in their hair and make-up. And that truly reflects the joy I have in my work. ●



CHIPPENDALES ON STAGE

— HAIR —
BY BARRY LEE MOE

DEPARTMENT HEAD HAIR

Welcome to Chippendales is a character-driven, period piece that required our team to transform all of our principal actors and dancers using wigs, period haircuts, and period-styling techniques to create the world of the iconic dance club in Los Angeles from 1979 to 1987. We relied on hot roller sets, iron sets, and blowouts to accurately depict the time period. A total of 100 wigs were utilized on this project; 50 custom lace front wigs and an additional 50 stock wigs for our day players and background actors. We also had the task of recreating a number of historical celebrities like Donahue, Peter Bogdanovich, Gabe Kaplan, Sally Jesse Raphael, Gene Shalit, and more. It was a challenging project filled with crazy deadlines and fast wig turnarounds from start to finish. It wouldn't have been possible to execute without the masterful work of my incredible team of Erica Adams, George Guzman, Michele Arvizo, James Harris, Maria Elena Pantoja, and Adriana Lucio. I also have to thank my incredible wigmaker, Rob Pickens of Wigmaker Associates, for his tireless work on this piece. He delivered multiple custom wigs in less than two weeks and provided last-minute rentals when casting was not on our side. A reminder to all of my fellow hair stylists in this industry, it is extremely important to develop a loving, respectful relationship with your wigmaker.

Their work is crucial to the success of a period piece and they work around the clock to help us meet our deadlines.

Although many of the characters in our story are based on actual people, we made the creative decision to recreate some characters historically, while others were only inspired by the spirit of the person being portrayed. The combination resulted in a rich, beautiful landscape of people that helped to elevate the world they were living in.

Kumail Nanjiani is mostly known for his comedic work and almost always wears his hair in a way that supports his natural texture. As Steve Banerjee, we wanted to take him into the late '70s with a straight blowout and a deep side part, something Steve was known for. By simply shifting his part and adjusting his texture, Kumail stepped into the dark, mysterious world of Steve Banerjee and is proof that a transformation isn't always a major undertaking.

Annaleigh Ashford played Irene Banerjee, the wife of the infamous nightclub owner. There are very few photos that exist of her, but I used what limited information I had to inform my design. Born and raised in Wisconsin, like myself, I wanted her hair to reflect her midwestern upbringing with an all-American, girl-next-door silhouette. I referenced Farrah Fawcett's iconic late '70s look. The haircut and roller set was pulled from a vintage head sheet I found in an old beauty magazine. The original set was too

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L-R: Dan Stevens as Paul, Kumail Nanjiani as Steve, and Nicola Peltz as Dorothy

— MAKE-UP —
BY DAVID WILLIAMS

DEPARTMENT HEAD MAKE-UP

Welcome to Chippendales chronicles the Chippendales dancers' wild ride rise to fame and the sorted tale of the owner who would let nothing and no one stand in his way. The club owner, Steve Banarjee, is the relentless entrepreneur who idolized Hugh Hefner and the Rolex crowd whose conspicuous wealth was all the rage in the '80s. Lisa Birnbach's *Preppy Handbook* helped define an upscale, impeccably groomed, appearance of success in the period.

Societal aggregation often dictates fashion morays. The '80s saw tremendous changes in how men perceived themselves and presented their image to the world. AIDS had a huge impact on this evolution in the men's look and grooming of the '80s. Working out, tanned muscular bodies and an overall desire to look "healthy" became the vogue. A distinct progression can be seen in the Chippendales dancers as the show moves from the initial group of men with nice fitness bodies, chest hair, sideburns and beards, a carryover of the late '70s to early '80s natural look. Our final ensemble of sculpted, tanned, glossy, fully manscaped muscle men showcased the aesthetic that defined the ideal male specimen of mid to late '80s.

Our ideal male lead dancer, Lance, emerges into the group featured in a production number that incorporates elements

from influential pieces from the period, *Frankenstein*, *Cabaret*, and *The Rocky Horror Picture Show*. Chippendales' Hunkenstein was painted in a light green sheen head to toe, wore period stock character neck bolts and his face and body were chiseled and contoured to perfection.

Another featured dancer, Otis, played by Quentin Plair, begins with a goatee and long sideburns. Goatees would only have been common in the Black community at the time. His evolution finds him shaving the goatee, but keeping a mustache for his personal comfort and his sideburns become shorter.

Chippendales' choreographer, Nick De Noia, played by Murray Bartlett, is a slick New Yorker who finds his success in Hollywood enhancing the performance quality of the Chippendales dance routines. Nick's early look incorporates full lace sideburn pieces. The actor's sideburns are shaped and colored for a more groomed later '80s preppy look.

The shiny veneer created by Nick only serves to cover the dark underbelly of murder that is ultimately, the undoing of the club's owner, played by Kumail Nanjiani. Kumail gained weight for the lead role and we used a reverse contour technique to create more fullness to his face. He is first seen as a night employee with a five o'clock shadow in a gas station convenience store. As Steve becomes a successful entrepreneur, his look transforms into a clean-cut businessman. The only deviation from this buttoned-up

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HAIR *Continued from page 42*

voluminous, so I refined it to reduce the volume and create a center part. As the story evolves and the Banerjees step in to wealth, her look shifted into '80s-era opulence with *Dynasty*-inspired silhouettes.

Murray Bartlett played Nick De Noia, Emmy-winning choreographer of the Chippendales. I had a lot of reference images to pull from and definitely used Nick's color and haircut as a starting point for Murray's look. When we started, Murray's hair was quite short, so it was necessary to utilize a wig for the first half of the series in order to take his look into the period. He wore a custom wig from Wigmaker Associates that was expertly cut and styled by Department Head assistant Erica Adams. The color blend was very similar to Murray's natural color, so we were able to transition into his own hair for the second half of the series to show passage of time and a shift in men's silhouettes.



Juliette Lewis played the explosively wild costumer for the Chippendales and her look needed to embody that energy. Since she is involved with so many different series right now, I wanted to transform her with a color and texture that was unique to our project. She and I collaborated on the color of her wig, deciding on a beautiful, dark, coppery red. The color really brought her to life. Her cut was inspired by a long, shag haircut of the era and I created a very unique roller set to execute the bouncy mane of curls.

Quentin Plair Jr. was a standout in the series and played the star dancer of the Chippendales. It was imperative that his hair was expertly barbered to create a perfectly round silhouette that glistened in the lights of the club. His barber, James Harris, had the daily task of hand-laying Afro-tech across his hairline and recession points to fill in any thin areas before cutting in the round shape and perfecting the silhouette.



Nicola Peltz Beckham and Dan Stevens played the infamous playboy duo, Dorothy Stratten and Paul Snider. Since they are such well-known figures in history, it was important to recreate them accurately. Although she had beautiful blonde hair of her own, I used a custom lace front wig for Nicola in order to match Dorothy's soft, '70s silhouette. The combination of the delicate fringe and bouncy, voluminous curls really transformed her. When Dan was cast, his hair was bleach blond with a strong, dark root. My friends at Harper Salon on Melrose, overhauled his color and brought him to a moody, dark brown before Erica Adams transformed his cut and style.

We had the unique challenge of working with a rotating cast of dancers that were often selected just days before they were scheduled to be on camera. Finding dancers with period-appropriate hair was nearly impossible and it became clear, early on in the process, that we would need a huge stock of wigs ready to go. I collaborated with Rob Pickens to design a stock of lace front wigs for the guest dancers. Rob and his team built more than 20 wigs that ranged in color and texture, with custom hairlines based on a variety of our favorite men's hairlines in Hollywood. This gave us the ability to fit our dancers as they were cast and allowed us to turn their wigs around in a matter of hours when necessary. Michele Arvizo was crucial to this process and masterfully executed the period haircuts on all of the dancer's wigs, quickly and efficiently.



The world wouldn't be complete without our amazing background actors and the hair stylists that brought them to life. My team of

L-R: Annaleigh Ashford as Irene, Kumail Nanjiani as Steve, and key make-up artist Abby Lyle Clawson

L-R: Department Head Make-up David Williams, Annaleigh Ashford, and Department Head Hair Barry Lee Moe



Murray Bartlett (center) as Nick



*L-R: Bartlett and
Quentin Plair as Otis*

additional artists worked in extremely challenging conditions and often were required to style 20 women each, in less than two hours. Their work truly amplified the energy of the club and rounded out our production beautifully.

As we all know, the demands of production are becoming more and more difficult every year. Budgets are being slashed, timelines are unrealistic, and resources are dwindling. This project was an uphill battle from day one, filled with challenges I have

never encountered in my career. Despite all of these hurdles, our dedicated team of artists demonstrated their passion and love for the craft by rising above the challenges and delivering beautiful work every single day. I'm so proud of our entire team and their contributions to this show. Our work is imperative to the success of every show and without us, it wouldn't be the same. Don't be afraid to advocate for your team and always stand up for what's right, even when everything seems to be working against you. •



MAKE-UP *Continued from page 43*

look is when Steve appears on a talk show and his foundation is too light for him. In this instance, make-up critically represents the historical reference of limited color ranges available during that time period. It also serves as an adjunct in the storyline depicting Steve's awkwardness in a public role. Steve's suicide by hanging in prison is done with stock pieces and paint. Stock wound pieces are also used on Nick for his murder and again when his apparition appears to Steve in prison.

For the women, there's nothing natural about how we remember the '80s look. Make-up is colorful, bright, complex, and bold! Irene, Steve's wife, played by Annaleigh Ashford, maintains a more conservative style. Her polished make-up is reminiscent of the *Dallas* TV series, just this side of *Dynasty's* Joan Collins. Denise, *Chippendales* costumer and Nick's BFF, played by Juliette Lewis, arrives at the club as a daring, fashion forward, outgoing woman. Her look is consistent, with color choices being more intense.

The arc of female patrons at Chippendales starts with more natural uniform make-up look. As the series progresses, the nightclub is a hit and men are eventually permitted entry in the highly successful club after the strip shows have finished. The female patrons then are arriving made up for men and ready to

party. The fun of the environment is seen by a broad spectrum of vibrant '80s color in full-face make-up representing individual style.

The characters of Paul Snider and Dorothy Stratten are historically correct. Paul's character traits include a particularly shaped mustache and sideburns using the actor's hair. Dorothy is always seen as the glamorous 1979 *Playboy* centerfold. In addition to Paul and Dorothy, there are look-a-like make-ups for Gabe Kaplan, Geraldo Rivera, Gene Shalit, and Peter Bogdanovich. A separate dream sequence showcases several avant-garde full body make-ups done with Illustrator and aqua color.

The extensive work in a period piece like *Welcome to Chippendales* is only possible with a cohesive team of professionals who are dedicated to creating the best possible product. Abby Lyle Clawson, Department Head assistant, and main trailer crew, Robyn Rebbe and Silvi Knight, executed looks on all of the main cast, alongside Department Head Make-up David Williams. Kate Biscoe served as the background supervisor who oversaw extensive background days with hundreds of additional talent going through the works. Victor Del Castillo, along with Chelsea Jolton, Alex Rondon, Ashley Hooker and Jed Dornoff, made sure our dancers were always on point. •

In Memoriam



Karen Bradley
(1951-2022)
Make-up Artist

Karen was a multi-talented veteran of film, television, theater, opera, ballet, and corporate events. She started her career in theater and opera and was one of the first in Northern California to pioneer a pathway from live events to film and television, and back again using the skills she had acquired there.

She worked on many film and television projects such as *Blue Jasmine*, *13 Reasons Why*, *The Matrix Reloaded*, *The Right Stuff*, *Tucker*, *Howard the Duck*, *Ewoks*, *Miss Rose White*, *Partners in Crime*, and numerous others. She worked at Industrial Light & Magic, frequently on several different *Star Wars* projects as well.

She also continued to work on touring Broadway shows, with occasional forays at the San Francisco Opera and Ballet, as both a wig person and a make-up artist. Along the way, a longtime relationship was formed with Lynda Carter. They met doing *Partners in Crime* and continued their friendship over 30+ years. When Lynda decided to chart a new path as a cabaret singer, Karen went on the road with her as her wig and make-up artist and many further adventures were had.

This jumpstarted Karen's own interest in singing and performing. For the past several years, Karen had taken great joy in honing her guitar skills and singing and playing in and at various venues in Marin County.

She is survived by her daughter Zoe, beau Doug, ex-husband Mick, and many other friends and family.



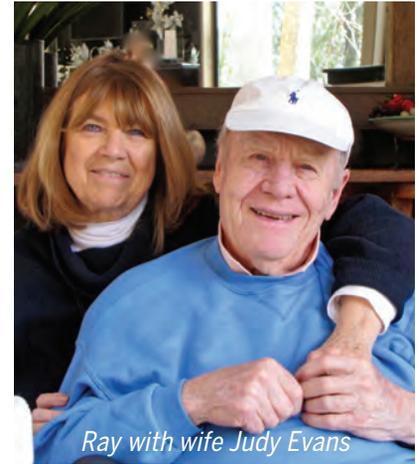
Cherie Huffman
(1937-2022)
Journeyman Hair Stylist

Cherie began her career as a Hollywood hair stylist in December 1960. She had worked with some of the most famous people of our time, including Jerry Lewis, John Wayne, Peggy Lee, Ann-Margret, Liza Minnelli, Diana Ross and many, many more.

She was nominated for an Emmy for hair styling several times, and received a Primetime Emmy Award in 1993-1994 for Individual Achievement in Hairstyling for the series, *Dr. Quinn, Medicine Woman*. She worked on several other large television productions, *Dynasty*, *Head of the Class*, *Demolition Man* and *Blinko* to name a few.

In May of 1998, Cherie retired and took her Honorable Withdrawal in August of 1999. She published a book, *Fondling Follicles of the Rich and Famous*, and as said by Cherie in the opening of her book, "If you think I'm a name dropper, well I am, but this was my life. So, put on your boots and follow through the path I lived and loved. I was lucky enough to be in the business when it was still mysterious and glamorous." It tells the stories of her experiences as a hairdresser. The book is still available on Amazon, and a copy is also held at the Television Academy in North Hollywood.

Cherie passed on November 26, 2022, after a short illness. Our deepest condolences to her husband Bill Huffman and her step-daughter Susan.



Ray Dean Steele
(1935-2022)
Journeyman Make-up Artist

Ray Steele joined Local 706 in July of 1967 after passing the test and attaining journeyman status. He was the son of Charles M. Steele, the Columbia lot steward from Local 727. He apprenticed under Ben Lane at Columbia. He was an Armed Services veteran having served from April 1958 thru March 1960.

During his make-up career, he worked on many television shows but was especially proud of the work he did on *The Mary Tyler Moore Show*, where he met his wife Judy Evans, who was a costume designer. She predeceased him in 2017. Other shows that he worked on were *WKRP in Cincinnati*, *Benson*, *Soap*, *It's a Living*, and *Bosom Buddies*. He also worked on *Planet of the Apes*. In 1977, he worked on *The Betty White Show*, and his wife Judy worked on *Golden Girls*, which started a love affair for the raising and rescuing of alpacas, all under the encouragement and guidance from Betty White.

Ray retired from Local 706 in August 1997, and took an Honorable Withdrawal in September of 1999. He is survived by his next of kin, son Kevin Steele, and Kevin's wife, Camille Steele.

A Goldberg Moment



Department Head Hair Clare Corsick (left) and **Department Head Make-up** Bonni Flowers are shown on the set of *The Goldbergs*. They began their eighth season in August 2020.

This photo was taken on the Sony lot as they worked with the one-and-only George Segal. It was his first day back during the pandemic.

“It’s always an honor to work George Segal,” said Corsick and Flowers.

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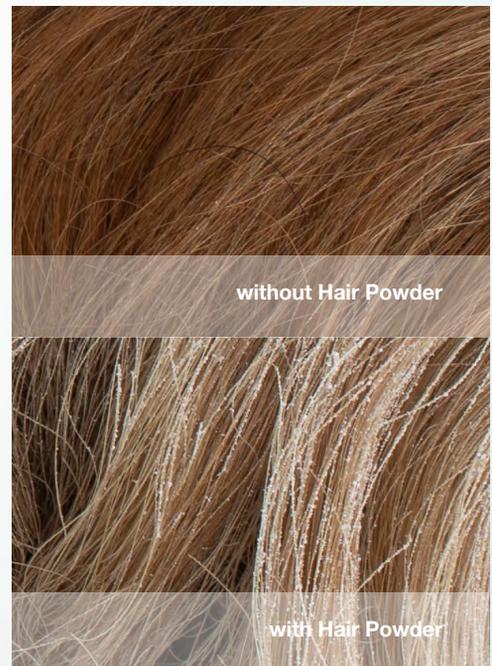


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